

NEWSSTAND PRICE \$6.50

Velvet Revolver Slither To Top

Velvet Revolver score easy Most Added victories at Rock,



Alternative and Active Rock this week with "Slither," the first single from their forthcoming RCA/RMG album *Contraband*, due in stores in June. The band features former Stone Temple Pilots frontman Scott Weiland.



APRIL 16, 2004



R&R Expands To Canada

R&R launches five airplay charts for Canada this week. The formats are CHR/Pop, Country, AC, Hot AC and Rock, and the charts appear in the applicable format sections. Additionally, R&R has converted Smooth Jazz to monitored data, which is powered by Mediabase. Read more about these exciting chart enhancements on the next page.



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STORY OF THE YEAR

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4/20!**



THE NEW SINGLE FROM THEIR DEBUT ALBUM *PAGE AVENUE*

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WARPED TOUR 2004

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4/18 Hampton Beach	4/20 Clifton Park	4/21 Boston
4/22 Portland, ME	4/23 Hartford	4/24 Providence...

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KWOD/Sacramento
WBRU/Providence
WBUZ/Nashville
KXTE/Las Vegas
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KNOW BOTH YOUR CUSTOMERS

Consultant **Jaye Albright** understands the need to balance listener and advertiser needs, and she shares her ideas on handling complaints and customer service in this week's Management/Marketing/Sales section. Also: **Tim Moore** reviews when it's time to give up on an employee who's not working out; a new sales training company, EmEx², started by former Emmis/Indianapolis executives **Christine Woodward-Duncan** and **Donna Dwyer Pitz**; **Irwin Pollack** on interviewing for specific sales skills; **Jeffrey Hedquist's** sports-related "60-Second Copywriter"; and more.

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RATED R FOR ROCK: THE SEQUEL

It's Part Two of the sweeping analysis of the Edison/Jacobs survey of Rock listeners on broadcast indecency. R&R Rock Editor **Cyndee Maxwell** and Alternative Editor **Max Tolko** have combined their efforts to present this study in all its fascinating detail. It begins on Page 60.

R&R NUMBER ONES

- CHR/POP**
 - USHER /LUDACRIS... Yeah (LaFace/Zomba)
- CHR/RHYTHMIC**
 - USHER /LUDACRIS... Yeah (LaFace/Zomba)
- URBAN**
 - USHER Burn (LaFace/Zomba)
- URBAN AC**
 - LUTHER VANDROSS Think About You (J/RMG)
- COUNTRY**
 - K. CHESNEY/J. KRACKER When The Sun... (BNA)
- AC**
 - FIVE FOR FIGHTING 100 Years (Awar/Columbia)
- HOT AC**
 - MAROON 5 This Love (Octone/J/RMG)
- SMOOTH JAZZ**
 - PETER WHITE Talkin' Bout Love (Columbia)
- ROCK**
 - NICKELBACK Figured You Out (Roadrunner/IDJMG)
- ACTIVE ROCK**
 - A PERFECT CIRCLE The Outsider (Virgin)
- ALTERNATIVE**
 - HOBBASTANK The Reason (Island/IDJMG)
- TRIPLE A**
 - LOSTPROPHETS Last Train Home (Columbia)
- CHRISTIAN AC**
 - MATTHEW WEST More (Universal South/EMI CMG)
- CHRISTIAN CHR**
 - TODD AGNEW Grace Like Rain (Ardent)
- CHRISTIAN ROCK**
 - FM STATIC Something To Believe In (Tooth & Nail)
- CHRISTIAN INSPO**
 - JAMIE SLOCUM By Your Side (Cura)
- SPANISH CONTEMPORARY**
 - PAULINA RUBIO Te Quise Tanto (Universal)
- TEJANO**
 - DJ KANE La Negra Tomasa (EMI Latin)
- REGIONAL MEXICAN**
 - TIGRES DEL NORTE José Pérez León (Fonovisa)
- TROPICAL**
 - VICTOR MANUELLE Tengo Ganas (Sony Discos)



Clear Channel Drops Stern After \$495,000 FCC Fine

WKLS' Regular Guys fired; Mancow fine upheld

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



The Regular Guys

The FCC on April 8 proposed a \$495,000 indecency fine against the six Clear Channel stations that formerly carried *The Howard Stern Show*. The fine, imposed for an April 9, 2003, broadcast that the FCC ruled violated its indecency regulations, led the nation's largest radio-station owner to permanently remove Stern from its stations. It also moved the controversial syndicated morning show host, based at Infinity's WXRK/New York, to predict that Infinity parent Viacom may eventually bow to governmental pressure and remove him from the air.

The fine was proposed against Clear Channel's WBGG/Miami; WTKS/Orlando; WNVE/Rochester, NY; WTFX/Louisville; WXDZ/Pittsburgh; and

KIOZ/San Diego. Neither WXRK nor any of Stern's other affiliates were penalized, as the complaint in the case involved a Clear Channel-owned station.

Clear Channel suspended its airing of the Stern show on Feb. 25. Explaining his company's decision to drop the show permanently, Clear Channel Radio CEO John Hogan said, "Mr. Stern's show has created a great liability for us and other broadcasters who air it. We had hoped to return

INDECENCY ▶ See Page 21

John Roberts Adds KEGL PD Duties

By **Cyndee Maxwell**
R&R Rock Editor
cmxw@radioandrecords.com

John Roberts, VP/Programming & Operations for Clear Channel's five-station cluster in Dallas, has added day-to-day programming responsibilities at Active Rock KEGL (The Eagle)/Dallas.



Roberts

Roberts, who programmed The Eagle from 1986-88, replaces Max Dugan, who steps down as VP/Programming & Operations and KEGL PD to focus on Classic Rock clustermate KZPS.

ROBERTS ▶ See Page 5

R&R Launches Canadian Charts

Effective this week, SJ now monitored

Beginning with this week's issue, R&R, with partner Mediabase, has launched five airplay charts for Canada. The five Canadian formats are CHR/Pop, Country, AC, Hot AC and Rock.



Additionally, R&R has converted its longtime reported-airplay chart for Smooth Jazz to monitored airplay and has rolled out an Indicator chart for the format that includes nonmonitored markets and the Smooth Jazz channels from satellite-radio providers Sirius and XM Satellite Radio.

R&R Publisher/CEO Erica Farber said, "The expansion to Canada and the new monitored chart for Smooth Jazz help broaden our long-standing commitment to providing the industry's best airplay charts. It's a pleasure to be working with the radio and record communities in Canada. And converting Smooth Jazz to monitoring marks the completion of a long-intentioned goal."

MONITORED ▶ See Page 13

Study: Peer-To-Peers Don't Hurt Music Sales

By **Brida Connolly**
R&R Digital Media Editor
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In recent days a new study by Harvard Business School researcher Felix Oberholzer and University of North Carolina at Chapel Hill researcher Coleman Strumpf has gotten a lot of coverage. That's because the study, "The Effect of File Sharing on Record Sales: An Empirical Analysis," says the effect of file sharing on record sales is "statistically indistinguishable from zero."

This delights peer-to-peer defenders, who have been saying for years that record sales are off for all kinds of reasons: prices, poor musical quality, fewer releases — pretty much everything except the fact that anybody with a 'Net-connected computer can get anything they want for free.

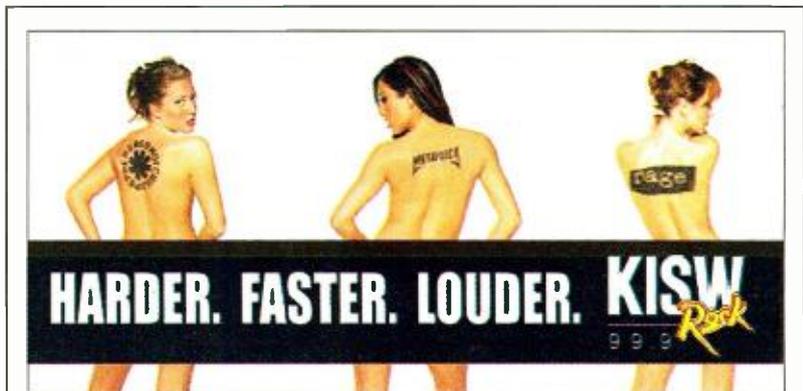
What, exactly, does this study say? First, the authors quote industry stats saying that record sales fell 15% between

See Page 12

Where The Downloaders Are

Country	% Downloads	% World Population	% World Internet Users
United States	35.7	4.6	27.4
Germany	14.1	1.3	5.3
Italy	9.9	0.9	3.2
France	6.9	1.0	2.8
Canada	6.1	0.5	2.8
Japan	2.8	2.0	9.3

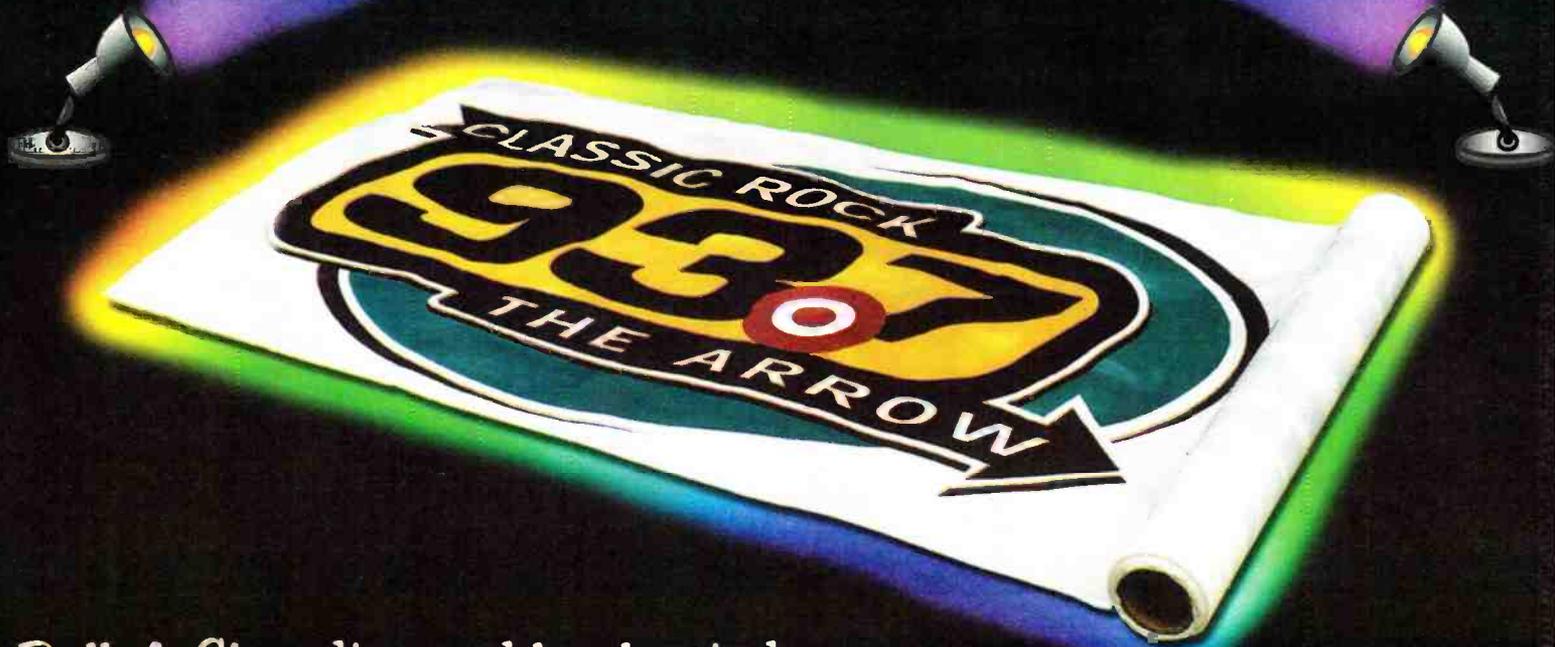
Source: "The Effect of File Sharing on Record Sales," 2004



NO, WE MEANT THE MUSIC Seattle suburb Edgewood, WA recently became another front in the war on indecency when Entercom Rocker KISW/Seattle was asked to take down two of its billboards. A local resident objected to the signs, both of which feature the backs of three tattooed "KISW Rock Girls" and a strategically placed black bar that reads "Harder. Faster. Louder." The station agreed to take down the boards — two of 100-plus in the Puget Sound area — after a request from Edgewood's city manager. "The 'harder, faster, louder' is not about the girls. It's about the music," KISW Station Manager Dave Richards told the Tacoma, WA News Tribune. "We're not going to start a war over two billboards. The reality is, there are a lot of guys in their 20s and 30s who love them. There are a lot of people who look at them and say, 'That's cool. I get it.'"

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Quinn In To Head Entercom/Milwaukee

Schulz oversees Madison in interim post

Entercom/Madison VP/Market Manager Ray Quinn has been elevated to VP/Market Manager of the company's Milwaukee stations.

In his new role Quinn will oversee Christian Talk WEMP, Hot AC WMYX and CHR/Pop WXSS/Milwaukee. He will also hold a regional-oversight role for Classic Hits WBZU, Triple A WMMM and Oldies WOLX in Madison. Concurrent with Quinn's move, Entercom/Madison Director/Sales Ed Schulz has taken interim VP/Market Manager duties in that market.

Quinn reports to Entercom RVP Weezie Kramer, who said, "We are pleased to be able to make these two changes to further strengthen these two clusters. Ray has demonstrated strong and effective leadership in Madison and is the right manager to lead Entercom/Mil-

waukee. We are pleased that Ray will be able to maintain his expertise and contacts in Madison through his expanded regional role.

"Ed has been a key player in the exceptional growth story of Entercom/Madison over the past four years, and this promotion reflects his continued growth within Entercom and his important role in the future growth of the Madison cluster."

Quinn said, "I'm gratified to be given the chance to take our Milwaukee cluster to the next level and equally excited to continue to work with Ed and the Madison team on maximizing our opportunities there. Along the way, we hope to accelerate our growth by finding ways to leverage our strengths across the two markets."

Lynn Adds WLTQ/Milwaukee PD Duties

Jeff Lynn has added duties as PD of Clear Channel's AC WLTQ (List 97.3)/Milwaukee. He will continue as programmer of Oldies cluster-mate WRIT.

Clear Channel/Milwaukee Director/Programming Kerry Wolfe told R&R, "We were fortunate to bring Jeff on board last summer, and he has already made a difference at WRIT. He was the perfect candidate for this position. He has a great knowledge of the business and is well respected among his peers. WRIT and WLTQ have never sounded better than they have under his regime."

Lynn told R&R, "I appreciate the vote of confidence from Kerry

Wolfe, WLTQ GM Cindy McDowell, [CC RVPP] Bob Kaake and [CC RVP] John Gehron. This is a great opportunity, and I'm really looking forward to it. Light 97.3 has a great staff in place and a great morning show, and we can build on that. I'm not anticipating any big station changes, only to be more promotionally and street active in the community."

A veteran with more than 20 years in the industry under his belt, Lynn previously programmed Entercom's Classic Hits WBZU and Oldies WOLX in Madison. Before moving to Wisconsin he worked in Des Moines, at KMXD and KGGO.

Kelly To Program CC CHR/Pop WFKS/Jacksonville

Skip Kelly has been named PD of Clear Channel's CHR/Pop WFKS (97.9 Kiss FM)/Jacksonville, succeeding Bo Matthews, who is now programming WMMS/Cleveland. This is the first programming job for Kelly, who arrives at WFKS from the Asst. MD/night host position at Clear Channel sister KYSR (Star 98.7)/Los Angeles.

"I went down there and got a great vibe immediately," Kelly told R&R. "As soon as I met with [Director/Programming] Gail Austin, I knew that she totally gets it. Over the past year, Bo Matthews has really done a great job of drawing attention to the station and making it a going concern. I just plan to build upon his work."

Before arriving at KYSR Kelly served as Asst. MD/nights at WXKS-FM/Boston and Asst. MD/middays at WPXY/Rochester, NY. He has also done part-time on-air work at WAAF/Boston and overnights at now-defunct WZOU/Boston.



Kelly



SHE'S MINE! Movie legend Maureen O'Hara recently stopped by KLOS/Los Angeles to talk with morning maniacs Mark & Brian about her new autobiography, 'Tis Herself. O'Hara is known and loved for her roles in more than 60 Hollywood films, including *Miracle on 34th Street*, *The Parent Trap*, *Rio Grande* and *Our Man in Havana*. Seen here cuddling are (l-r) Mark Thompson, O'Hara and Brian Phelps.

Coles Takes PD Responsibilities At KKCW & KRVO/Portland, OR

Clear Channel/Oregon RVPV Tony Coles has assumed PD duties at AC KKCW (K103) and Classic Hits KRVO (The River)/Portland, OR. The move comes as the result of a recent realignment within the cluster that saw the exit of 17-year vet Bill Minckler, who had been programming both stations.



Coles

"Bill is a market legend, and I want to thank him for his years of dedicated service," Coles told R&R. "While he certainly leaves big shoes to fill, I'm now looking

forward to the future with K103, a legendary AC station, and will also continue to build the brand of The River."

Coles is a 19-year industry vet who came to Clear Channel/Portland in January. Before that he spent five years as PD of Sandusky's AC KRWM and Hot AC KLSY/Seattle.

His programming experience also includes two years as Asst. PD of Clear Channel's KBIG/Los Angeles and a stint as Asst. PD of WLTW/New York.

Salem GMs In Dallas, Philly Add VP Duties

Three Salem Communications GMs have added VP stripes at their stations: In Dallas, Pete Thomson becomes VP/GM of News/Talk KSKY-AM and Christian Talk KWRD and John Peroyea takes the same title at Christian AC KLTJ. In Philadelphia, Russ Whitnah is named VP/GM of Christian Talk WFIL-AM and News/Talk WNTP-AM.

Salem Exec. VP/Radio Joe Davis told R&R, "These Salem professionals have broadened the scope of their responsibilities over the years and have offered strong leadership to their colleagues and their communities. In each case, these managers have demonstrated their abilities to take on new challenges, and they have exceeded expectations in these larger and significant markets."

Thomson, a 30-year radio veteran, was VP/GSM of KLTJ until

1996 and took GM duties at KWRD when that station was launched in 1997. He added GM responsibilities for KSKY-AM when Salem acquired the station in 2000.

Peroyea joined KLTJ as GM in 1999. His 29-year career in broadcast management includes stints as President/CEO of radio groups including Progressive Broadcasting, Narragansett Radio and Powell Broadcasting. He has been named Louisiana Broadcaster of the Year and has received a Lifetime Achievement Award from the Louisiana Association of Broadcasters.

Whitnah began his radio career at KMOD/Tulsa and has served as GM at stations in Oklahoma, Colorado, Pennsylvania and Iowa. He joined Salem in 1994 as GM of WFIL-AM and WZZD-AM/Philadelphia, which is now WNTP.

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Benjamin Programs AOL Alternative

AOL Radio@Network taps Robert Benjamin, formerly PD of Alternative WHFS/Washington, to handle programming and branding for a number of the webcasting network's Alternative streams, including Top Alternative, Alternative Mix, Xtreme Alternative, Modern Punk, '90s Alternative and '80s Alternative.



Benjamin

AOL Radio@Network Exec. Director Ron Nenni said, "Robert's deep programming experience and creative thinking will bring our Alternative genre to a new level, and I'm thrilled to have him on the programming team."

Benjamin told R&R, "The more I talked to Ron Nenni, the more I knew exactly what I wanted to do next. The potential and creative possibilities at Radio@AOL are so huge. It reminds me of radio in an earlier day."

Benjamin left WHFS in the summer of 2003 after 12 years at the station. Before his stint at WHFS he was Asst. PD/MD of WXRK/New York. He has already relocated to San Francisco, where AOL's online-radio division is based.

Entercom Says It Will Exceed Q1 Guidance

News leads analyst to raise forecast

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

Entercom Communications said Monday that it expects to exceed some of its previously announced Q1 guidance, leading one Wall Street industry tracker to raise his forecast for the company.

Entercom said it expects to report same-station revenue growth of 6% in Q1, ahead of the 3%-5% growth it previously forecast for the quarter. The company also predicted that it will report actual net revenue of about \$87 million for Q1. Earlier this year Entercom said it expected Q1 income per share of 21 to 23 cents.

Entercom President/CEO David Field said, "We have seen meaningful acceleration of business activity, enabling us to deliver this strong first-quarter performance that exceeds our earlier guidance. We are particularly pleased with these re-

"We have seen meaningful acceleration of business activity."

David Field

sults in light of the tough comparison we faced with a very strong revenue performance in the first quarter of last year."

Responding to Entercom's announcement, Merrill Lynch analyst

Marc Nabi upped his Q1 2004 revenue forecast for the company from \$85.7 million to \$87 million — right in line with Entercom's own figure. Nabi also raised his Q1 EBITDA projection for the company from \$27.7 million to \$28.8 million and elevated his Q1 earnings per share forecast by one penny, to 25 cents.

Nabi also raised his 2004 forecasts for Entercom, upping his revenue prediction from \$426.1 million to \$427.4 million, upping his EBITDA prediction from \$171.9 million to \$173 million and raising his EPS forecast by 1 cent, to \$1.65.

Nabi said, "We believe the acceleration in the quarter was due to both a pickup in the industry since comps got easier in March and to a regional recovery in Entercom's largest clusters, Seattle and Boston."

BUSINESS BRIEFS

Industry Stocks Off 8.5% Year-To-Date

According to an R&R analysis of radio-industry stock performance so far in 2004, just a handful of companies have seen growth since Jan. 2. As of press time, the R&R Composite Index was down 19.95 points from Jan. 2, an 8.5% overall decline. Many companies, including Clear Channel, Emmis and Viacom, saw their year-to-date highs on Jan. 5. Meanwhile, Jefferson-Pilot and XM Satellite Radio have emerged as standout companies in 2004, with both currently trading at their highest levels of the year. Meanwhile, Citadel and Entravision are both off 18% from their year-to-date highs.

In other news, Credit Suisse First Boston analyst Paul Sweeney said in a report issued Tuesday, "Year-to-date, newspaper remains the strongest media sector on a relative basis." He noted that the segment is up 2.9% so far in 2004 and is outpacing the S&P Index, which is up 2.5% on the year. Sweeney also pointed out that the CSFB Radio Index is down 8.6% because of investor worries about the pace of the local advertising recovery. Still, radio stocks are faring better than cable-industry stocks, which are down 12% on the year and are the weakest among all media. Sweeney also noted, however, that Salem's is the best performing media-industry stock in 2004 so far; it's up 5.7% year-to-date. Salem is followed by Beasley and Saga, each up 5.5% on the year.

New York Times' Broadcast Revenue Improves

Revenue in New York Times Co.'s broadcasting segment improved 9%, to \$35.1 million, in Q1, while operating profit grew 30%, to \$6.4 million. The company attributed the gains primarily to increased political advertising revenues, which grew from \$100,000 in Q1 2003 to \$2.4 million in Q1 '04. For the company overall, revenue rose 2%, to \$801.9 million, but EBITDA slipped 12%, to \$143.8 million, and operating profit slipped 11%, to \$109.2 million. The profit dip was due primarily to higher costs and expenses that were only partly offset by the increased revenue.

XM Expands Traffic Info

XM Satellite Radio this week unveiled a new satellite-data service called XM NavTraffic, designed to work with in-car navigation systems. NavTraffic provides drivers with information about accidents and disabled vehicles, average traffic speeds and estimated travel times. XM has partnered with digital-mapping company NAVTEQ to supply the data, which is compiled from road sensors, traffic cameras, local government incident data and road-construction schedules from state departments of transportation.

XM NavTraffic is slated to debut as a standard feature on the 2005 Acura RL and is expected to be offered as an option on some 2005 Cadillac CTS models. NavTraffic, which will also be offered as a premium service to XM subscribers, operates separately from the company's other traffic and weather channels, which are included in its regular programming package.

In other XM news, the satcaster announced last week that Swedish automaker Saab will begin offering XM as a factory-installed option in its 2005 9-7X model SUV in Q1 2005. Starting with the 2006 model year, Saab will offer XM as a dealer-installed option throughout its model lineup.

Noncompete Clauses Survive Challenge In Maryland

Over the protests of AFTRA, the Maryland State Senate ruled Monday that broadcasters may include noncompete clauses in talent contracts. The decision marked the third time since 2001 that an effort to prohibit noncompetes in Maryland broadcast-talent contracts was defeated by the state legislature. The latest bill failed to make it through the State Senate's rules committee, though it had passed in the Maryland House of Representatives.

Interep Sets Industry Symposium

On June 22 Interep will host the "2004 Mid-Year Radio Symposium: Solving New Industry Variables" radio-information conference at the Grand Hyatt in New York. The daylong event will address

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.

	4/8/03	4/2/04	4/8/04	4/8/03	4/2/04-4/8/04
R&R Index	191.70	216.45	215.85	+12%	-0.3%
Dow Industrials	8,298.92	10,470.59	10,442.03	+26%	-0.3%
S&P 500	879.29	1,141.80	1,139.33	+30%	-0.2%

POINT A

POINT B

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BUSINESS BRIEFS

Continued from Page 4

radio-advertising ROI, growth opportunities, business trends, pricing, inventory, EDI and indecency issues. Speakers, panels and breakout sessions will include radio, ad-agency and advertiser executives. Agenda and registration details will be posted at www.radiosymposium.com on May 3.

NAB Urges Participation In Audience Research

The NAB's committees on local radio and local audience measurement have issued a joint statement encouraging both radio stations and potential survey respondents to "refrain from actions that would serve to discourage members of the public from participating in legitimate audience-research surveys." The statement arrives on the heels of Nielsen's decision to delay introducing its own people-meter measurements after several groups — which question whether the technology is ready for implementation and have concerns about its ability to accurately measure minorities — reportedly encouraged their members to boycott audience surveys. "Full and representative participation by all segments of the population is critical to high-quality audience research," the joint statement said, "and actions that have the direct or indirect consequence of hindering the pursuit of this goal can undermine audience-measurement systems."

Clear Channel Pays Overdue Taxes To Kentucky City

The Cincinnati suburb of Covington, KY — the corporate home of the former Jacor Communications before that company merged with Clear Channel — last month sued San Antonio-based Clear Channel for back taxes, and CC has now paid up. According to the city, Clear Channel, which still maintains a corporate office in Covington, hadn't paid its business taxes to the municipality since 1999. The *Cincinnati Post* reported that Clear Channel has sent Covington a check for \$196,902.80, representing \$129,640 in back taxes and \$67,262.80 in penalties and interest. City Finance Director Bob Due told the *Post* the payment "closes out the lawsuit."

ABC News Radio Inks A Deal With Movies.com

Under a new agreement, Movies.com is offering all ABC Radio affiliates a series of weekly entertainment features. Among the 60-second features, which are being sent to stations on Mondays, Wednesdays, Thursdays and Fridays, are "The Movies.com Box Office Report by Bill Diehl," "The BuzzBin from Movies.com," "ABC What's Coming on Movies.com" and "The Movies.com Cinemafiles."

TRANSACTIONS AT A GLANCE

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

- KEBV-FM/Salinas (Monterey), CA \$2.5 million
- WAFZ-FM/Immokalee (Ft. Myers), FL Undisclosed
- KSJM-FM/Winfield, KS \$900,000
- WQMR-FM/Snow Hill (Salisbury-Ocean City), MD \$200,000
- KBLL-AM & FM/Helena, MT \$2.8 million
- KRGY-FM/Aurora; KMMJ-AM & KRGJ-AM & FM/Grand Island; and KIMB-AM/Kimball, NE \$4.75 million
- KFFR-FM/Pullman, WA \$225,000
- KKAW-FM/Albin (Cheyenne), WY \$200,000

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

DEAL OF THE WEEK

• KMFR-FM/Pearsall (San Antonio), TX

PRICE: \$10.25 million

TERMS: Asset sale for cash

BUYER: Border Media Partners Radio LP, headed by Chairman of Board Rafael G. Garza. Phone: 817-335-5999. It owns eight other stations. This represents its entry into the market.

SELLER: Radio Tuna Ltd., headed by President John Furr.

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FREQUENCY: 104.1 MHz

POWER: 100kw at 981 feet

FORMAT: Classic Rock

BROKER: Holt Media Group

2004 DEALS TO DATE

Dollars to Date: **\$546,273,033**
(Last Year: \$2,315,269,266)

Dollars This Quarter: **\$50,727,500**
(Last Year: \$571,273,395)

Stations Traded This Year: **263**
(Last Year: 899)

Stations Traded This Quarter: **25**
(Last Year: 192)

FCC ACTIONS

FCC Delivers Dick Broadcasting Fine For Public-File Violation

Dick Broadcasting has received a \$9,000 penalty from the FCC for violating regulations regarding a broadcast station's public-inspection file. In reviewing the license renewal for Dick's WKZL/Greensboro, which the FCC granted, the commission cited Dick for not including in its public file Quarterly Programs and Issues Reports from 1996 to 2000. Dick explained the situation to the FCC in its renewal application for WKZL's license and said the reports were accidentally purged during a previous review of the file. Therefore, the commission's initial \$10,000 fine for the violation was trimmed by \$1,000. In renewing WKZL's license, the FCC said the public-inspection violation wasn't a strong enough penalty to deny the renewal and noted that WKZL "has served the public interest, convenience and necessity."

Roberts

Continued from Page 1

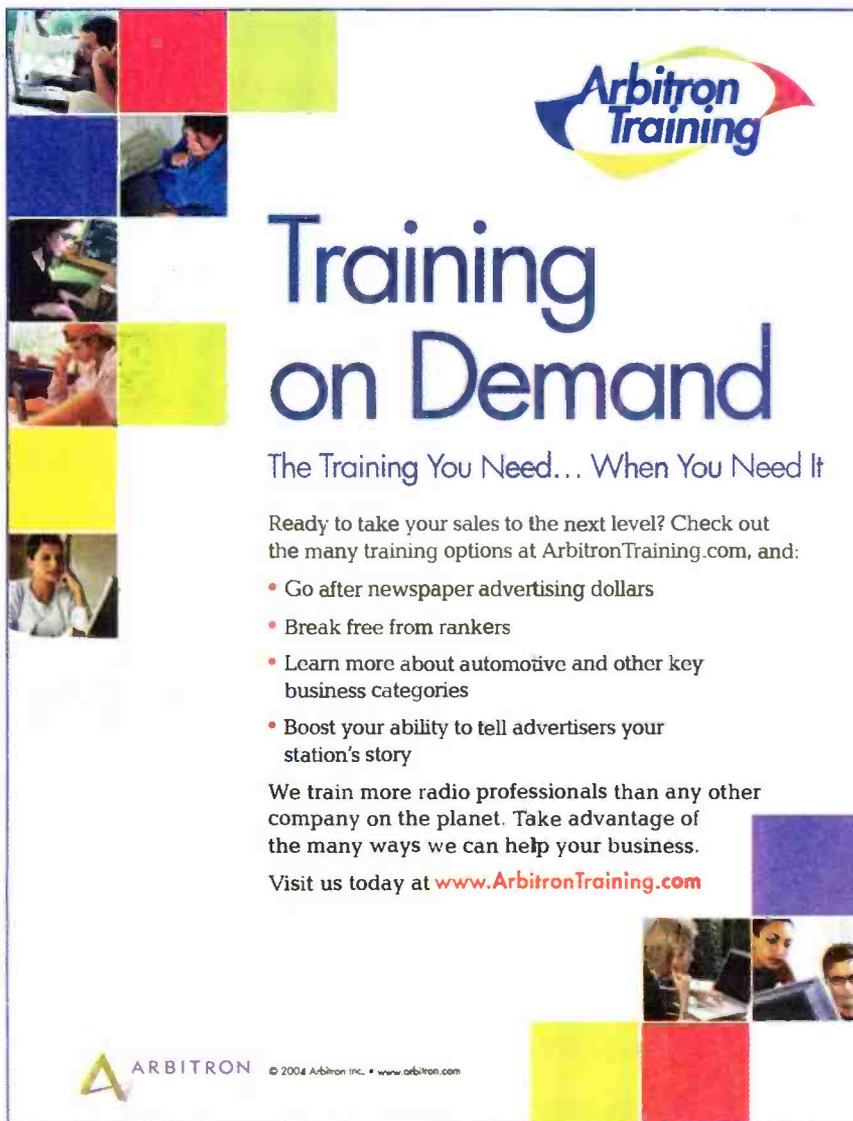
"Regional VP/Market Manager Brenda Adriance really likes each FM to have a PD's full-time attention, so when she decided to create the cluster-operations position, she included day-to-day programming responsibilities for one of the stations as part of that job," Roberts told R&R.

"Clear Channel owns the Dallas 'Rock wall,' with [Alternative] KDGE, KEGJ & KZPS, so it just made sense that the station in the middle became the responsibility of the person also charged with over-

seeing the product growth of the entire cluster.

"My first priority for the three Rockers is to make sure each one has its own clearly defined musical lane. And now, with my arrival, Max Dugan can focus exclusively on maximizing the numbers on KZPS.

"Of course, it is pretty ironic that I would end up programming The Eagle again. The first time I had the station, back in the '80s, it was in a three-way CHR ratings battle and ended up doing great. Even though a lot has changed since then, hopefully, I can get lucky twice with that same 97.1 frequency!"



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KTCZ, Minneapolis



WUSL, Philadelphia



WHAM, Rochester



WSYR, Syracuse



WBIG, Washington DC



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"Scott & Todd In The Morning" truly appreciate TM Century's help. It's a pleasure to work with nice, talented and professional people who are always there with topical, fresh, and quality production to spice up the show."

Bruce Goldberg, executive producer
"Scott & Todd In The Morning", Scott Shannon & Todd Pettengill
WPLJ-FM/New York



"The parody songs are top notch and I love the large array of beds & birthday drops you give us at the end of each CD. Thank you so much! You guys are really a big part of the success of DRQ!!!"

Jay Towers
"Jay and Rachael In the Morning"
93.1 WDRQ/Detroit



"The TM Century Prep Service / Comedy Network is cool. TM Century is one of the few prep services we actually USE on the Doghouse, unlike most of the other guys."

Hollywood, Producer
"JV & Evils and the Wild 94-9 Doghouse"
KYLD-FM/San Francisco



"We've tried them ALL, but there's only one audio service that I couldn't live without: TM Century's Prep Service / Comedy Network. TM Century is the most timely service available. Also the most creative. We use something from the service every day, and the custom service is invaluable. TM Century makes the show sound very contemporary and certainly deserves a healthy share of the credit."

Jack Diamond
"The Jack Diamond Morning Show"
Mix 107.3, WRQX-FM/Washington



"I have probably used something on our morning show every day for the past 13 years. If I could only have one tool to keep winning like we have for all these years it would be the TM Century Prep Service / Comedy Network."

Steve McCoy
"The Steve and Vikki Morning Show"
Star 94 WSTR-FM/Atlanta



"It's always on the money with the timely parody songs and bits that make our listeners laugh. We also use the jingles and show opens (always filled with cool and trendy drops and sound bites!!). Gotta love the producers when we need a personal touch on a jingle too!"

Janet Snyder & Nicholas Nicholas, Janet & Nick In The Morning"
KISS 98.5 WKSE BUFFALO, NY

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Do You Superserve Both Customer Sets?

How to balance listeners' and advertisers' needs

How do you respond to good service from the people and companies you do business with? Are you likely to let them know how much you appreciate what they have done for you? Or do you take excellent service for granted and simply take your business elsewhere when problems arise?

These questions are especially important for us in the radio business. You've heard the axiom "We have two sets of customers, listeners and advertisers." But these two sets of customers have very different needs. That often means that excellent service to one set of customers creates poorer service for the other.

For example, when Country KMPS/Seattle decided to go to one 10-minute stopset per hour during the spring 1994 ratings survey and sweep all four quarter-hours with 50 minutes of nonstop music, the station scored a very good time-spent-listening Arbitrend. The listener-customers seemed to be saying, "We love the fact that you're now stopping only once an hour for commercials."

But KMPS also heard from its advertiser-customers: "Aren't folks simply tuning out when the commercials begin?" "What about rotation of our times?" "Will my spot be heard, buried deep inside 10 commercials in a row?" The station returned to "12 in a row" and two five-unit stopsets per hour in less than a month.

This is an extreme example, but let's face it: We are constantly in that gray area between listener-customer needs and advertiser-customer needs. The difference between winning and losing is how well a station stays in touch with both constituencies despite the fact that a station can never give either group of customers 100% of what they want.

Al Walker, a longtime sales executive and member of the National Speakers Association Speaker Hall of Fame who specializes in helping organizations increase productivity and solve problems, has found that, in general:

• For every person who bothers to complain, there are 26 others who remain silent.



Jaye Albright

• The average listener or advertiser who feels wronged will tell eight to 16 other people. More than 10% will tell more than 20 people.

• Ninety-one percent of unhappy clients or listeners will never use your service again.

• If you make an effort to remedy complaints, between 82%-95% of the complaining listeners or customers will stay with you.

• It costs about five times as much to attract a new listener or advertiser than it does to keep an old one.

With these things in mind, here are five questions to ask your staff (and yourself):

- How well do we listen to our advertisers and our listeners?
- Do we have a method for measuring customer satisfaction?
- In what ways do we quickly

respond to advertiser or listener needs and complaints?

• What are the small touches we use to make listeners and advertisers feel special?

• In what ways are staff motivated and encouraged to excel in service?

Three Keys To Effective Customer Service

1. **Knowledge.** Learn how well you're doing by systematically asking customers and listeners how they feel about your service. Look at the increasing number of presale due-diligence strategic studies being conducted as stations change hands, and consider the trend toward advertiser attitudinal and perceptual studies by major research companies. This kind of research indicates that both quantitative and qualitative data are becoming more important to keeping up in the race to keep both sets of customers happy.

2. **Skill.** The Golden Rule applies here: Treat your listeners and your advertisers the way you would want to be treated. Teach your employees how you would want to be treated, both as a listener and as an advertiser, then build your staffers'

The average client or listener who feels wronged will tell eight to 16 other people. More than 10% will tell more than 20 people.

confidence so they can handle difficult situations on the spot.

3. **Attitude.** Inspire your listeners and advertisers to have confidence in you. The key to this is genuinely meaning it. Do you feel the same way about your listeners and your customers as you do about other people who are important in your life? Imagine that a VIP was coming to visit your radio station. What would you do differently? Would you clean the place up? Put forth an extra effort?

Make a list of the things you'd do for that VIP, then do the same things for your customers every day. Treat your advertisers and your listeners so well that if they are asked to recommend a radio station, your name will be the only one that comes to mind.

Eight Steps For Handling Complaints

Complaining customers or listeners are passionate. Use their complaint as an opportunity to build on that passion and change that negative feeling to a positive.

- Use the complainer's name frequently as you talk to him or her.
- Ask, "Exactly what is the problem?" Also ask, "What else is wrong?" Keep digging until you are confident that you have uncovered all the negatives.
- Really listen to what the customer has to say. Don't try to reach solutions until you are sure that you have heard 100% of the problem.

• Thank the person for bringing the complaint. No matter how trivial it seems to you, you must take the complaint seriously. It's a chance to improve your business.

• Apologize. What are you apologizing for? Not only what happened, but the inconvenience it caused. Most people feel that making a complaint creates an adversarial situation. Defuse that by assuring customers that their comments, suggestions and opinions are very important to you.

• The temptation may be to say, "Here's what we're going to do about that." Instead, ask the listener or advertiser, "What do you want us to do about this?" Let the person tell you what will make him or her happy. If possible, do what he or she wants and a little bit more. Add value to the situation.

Occasionally, people will ask for less than what you intended to do. If so, do what they suggest, plus what you were going to do in the first place. That little something extra will turn this complainer into a walking advertisement for you. A well-handled problem instills more loyalty than your complainer had before the problem arose.

• Take immediate action. Never leave a complaint hanging. If you do, the situation will get worse, and your customer's demands will become greater.

• Do what it takes to leave the customer happy. It's worth it to sacrifice a little profit to keep a customer. Chalk it up as a marketing expense, because that's exactly what it is when there's the potential to have your listeners and advertisers become missionaries for you.

Teach your salespeople and your programming staff to be dedicated to these principles. Help both departments understand that the conflicts between them are symptoms of their dedication to service.

Long-term success requires both sets of radio's customers to be, at the very least, satisfied and, even better, delighted with your service. Astonish your listeners and your advertisers with your dedication to these principles of service.



A NIGHT OF TOGETHERNESS During the recent RAB2004 conference in Dallas, BMI held a client dinner for executives from ABC Radio, Belo, Buckley, Citadel, Clear Channel, the Cromwell Group, Greater Media, Hearst, Lotus, Nassau Media Partners, New Northwest, the RAB, Renda, Univision and radio trades, along with special guests. The crowd was wowed by a Nashville-style "guitar pull" featuring popular songwriters and artists Chuck Cannon and Lari White, who also happen to be husband and wife. Shown here are (l-r) BMI Asst. VP/Media Licensing Dan Spears, Buckley Broadcasting President Rick Buckley, Cannon, White, actress and director Janine Turner, BMI Sr. VP/Licensing John Shaker and Buckley COO Joe Blotta.

Jaye Albright is a Partner in Albright & O'Malley Country Radio Specialists. Reach her at 206-498-6261; fax: 206-780-9200, jaye@radioconsult.com or via www.radioconsult.com.

EmEx²: A Modern-Day Training Formula

New consulting firm focuses on the bottom line

Spots have been added. Rates have been raised. Staffs have been cut. Voicetracking has been maximized. NTR is a mantra. So how can stations make more money these days? To get answers, some turn to consultants. But in these demanding times, radio-management consulting firms had better be able to guarantee real results right from the start.

One area where immediate improvement is possible is in management and sales training. Lack of expertise in this area costs broadcasters millions of dollars in recruitment spending and lost business.

Tackling the problem head-on are longtime radio executives and 19-year associates Christine Woodward-Duncan and Donna Dwyer



Christine Woodward-Duncan **Donna Dwyer Pitz**

Pitz, who recently formed Emphasis on Excellence — or EmEx² — a company that provides diagnostic “ExRays” of stations and clusters, uses the respected DISC behavioral-profile system and develops customized one-year plans to organize and motivate managers and sales departments.

Woodward-Duncan and Pitz, formerly Sr. VP/Market Manager and Director/Sales, respectively, for Emmis/Indianapolis, understand that working with publicly owned radio means making progress quickly. Woodward-Duncan says, “We know what we do must be very measurable, because your training dollars must have an ROI.”

One area in which the partners are working to offer an immediate payback is employee turnover. “The hard-core numbers documenting the turnover of salespeople and managers in this industry are huge,” Woodward-Duncan tells R&R. “An analysis of just one of our clients showed how losing people was costing them hundreds of thousands of dollars every year.

“Accounts ultimately say, ‘I’m not going to buy your station because I never even get to know a rep.’ Same with the sales manager or market manager. If you keep blowing



through all those people, over time it’s going to cost you customers.”

The Great Management Adjustment

If the theory that “People don’t leave companies, they leave managers” is true, it could be argued that turnover is an effect of questionable management. Woodward-Duncan maintains that consolidation’s rapid and dramatic effects have left many managers understandably ill-equipped to handle their expanded responsibilities.

She says, “GMs and sales managers who 10 years ago were supposed to manage and market one station are now being asked to run five or six. They’re supposed to have strategies, management skills and everything else in multiple proportions.

But what have we done as an industry to give them really effective training? These people now have to be strategic thinkers, they have to manage challenging bottom-line expectations, and they have to deal with much larger staffs. Our industry has fallen short on that.”

To help bolster station leadership, EmEx² employs its “ExRay” tests, conducted at the beginning and end of the consulting relationship, to identify less effective areas in sales, customer service, management, leadership and top-management vision and provide recommendations.

The firm then crafts an end-to-end performance-based program, including everything from job descriptions and regular reviews to goal setting, tying goals into market strategy and career and workplace planning. The partners customize their “Foundations of Excellence” approach by adapting it to systems that may already be working at a station or cluster.

A Sense Of Ownership

Pitz says, “With ‘ownership selling,’ we teach salespeople to treat their business as if they own it, because, in essence, they do. We find out what’s working for the client and determine how we can enhance what’s already going well.”

The DISC behavioral profile is an assessment tool that helps management identify behavioral styles among personnel. The test can help reveal a number of possible intra-office dysfunctions — whether there are “too many cooks,” why there’s no follow-through on sales leads and what personality clashes are likely to occur — and ways to recruit to help lessen these concerns.

“It’s all about people skills,” Pitz says. “Sales managers have to be very chameleonlike to be able to address the diverse needs of a staff, because you can’t treat everyone the same. A lot of managers haven’t been exposed to that in their training.”

“We can train salespeople so they can still be here 10 years from now.”

Christine Woodward-Duncan

According to Woodward-Duncan, sellers aren’t getting enough training, either, and helping salespeople is a cornerstone of her company’s service. She says, “I’ve seen cases where salespeople get into the business and are handed the Yellow Pages and two VHS tapes to watch. Hence, a career is ruined. We can train salespeople so they can still be here 10 years from now.”

Pitz adds, “If you do a job long enough, you can tend to get a little burned out, especially in sales. You’re trying to make more money than last year, but your best account went national, you’ve got 25% attrition, and it looks like the same old grind. So we help salespeople learn to have fun and achieve a better level of job satisfaction. That’s the way for them to be more effective at what they do.”

Interview Questions For Specific Sales Skills

By Irwin Pollack

How job applicants answer an interview question can be just as important as what they say. Everything — including eye contact, voice inflection, sincerity, enthusiasm and confidence — plays a role in helping determine a candidate’s suitability. You should, of course, make your own list of interview questions, but here is a start. Consider taking these questions and tailoring them to your needs.



Irwin Pollack

Prospecting Skills

- How do you plan the effective use of your day?
- How do you overcome the difficult periods that everyone faces in sales?
- How long does it take you from initial contact to close a sale?
- What is your ratio of initial contacts to actual sales presentations?
- What kind of people do you like to sell to? Why?
- How would you go about identifying customers in a new market?
- How do you initiate a discussion with a stranger?
- Could you start a conversation with a stranger in an elevator?
- What kind of people do you not like to sell to? Why?

Closing Skills

- Who could you sell for us that we’ve yet to get?
- Why can you sell for us in a way no one else can?
- Tell me about a time when you almost lost a sale and then fought hard to get it back.
- Tell me about a time when everything went wrong after you landed an important sale. What did you do to weather the crisis?
- Once you get your questions in order, take a look in the mirror and ask yourself how proactive an approach you have been taking toward recruitment. After all, if you want to do a better job, that happens with better people! Here are some points to ponder and some ideas to help you develop a system for hiring.

1. Do you hire “10s,” or do you hire bodies? If you want to build muscle, think about hiring only winners.
2. Have you defined the kind of person who makes a good employee in your organization? Whether you work for a company of three or 300, a culture exists. How hard do people work? What qualifications did they have when they came to your company? Think these things over before deciding who’s going to fit in and who isn’t.
3. Do you communicate your hiring goals to the rest of the company? If the remainder of your organization is aware of the company’s hiring needs, other employees will recruit suitable candidates. Keeping the team informed enforces the impression that everybody is involved in the hiring process.
4. Can you explain your hiring procedures? As a company grows, there is a temptation to bend the rules to get a vacancy filled, but consistency is vital to employee selection.
5. When was the last time you examined your company’s hiring procedures? You may believe you don’t have time to do this, but think about how reviewing the process could help you identify ways to improve the system.
6. When you interview salespeople, test their selling skills. Tell them you don’t feel they’re qualified for the position. Are they willing to fight for the job? If they take no for an answer now, what will they do when a customer says, “I don’t feel your station is right for us?”

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

When It's Time To Give Up On Someone

By Tim Moore

Companies, managers and department heads will admit that their most difficult decisions concern making changes in personnel. The human capacity for denial is substantial, especially when it comes to making hard decisions about people. Every member of my firm is asked several times a year, "How do I know when it's time to give up on someone?" The response never varies: "Make changes concerning people slowly, as they're usually irrevocable. But you know it's time to give up on someone when belief turns to hope." You may view this as cavalier or simplistic. Nonetheless, it's true.

In our role as station advisers, we're occasionally guilty of complicity. Instead of insisting that a programmer or talent is wrong for their assignment, we assist in the process of denial. But often the outcome is determined long before decisive action is taken. We kill the patient slowly, one day at a time, and everyone walks away unhappy.

Avoiding Conflict

This malaise is not exclusive to radio. The tendency exists in most of us to avoid conflict. If it didn't, we'd all be failed leaders and managers, firing people every day. But I regularly witness situations where someone in a management role has passed his or her time to make a difference.

When we consider the wreckage left in the wake of someone who lacks the skill, ambition or focus to move forward, it's clear that everyone would be better off if someone took action. And yet we don't — at least, not soon enough.

It's natural to deceive ourselves rather than face the difficult reality that someone is failing. Most of us want to believe in people. In a rational society, we can argue that it *should* be this way. But there is a time when a failing PD, morning show or sales manager must be recognized as what it is: *failing*. Leaving that person or show in place sends a signal to everyone, from corporate on down, that standard performance is acceptable.

As consultants, we walk a fine line. With the exception of grave and urgent circumstances, no outside adviser should have the power (implied or explicit) to unilaterally fire someone. At the same time, if we're tolerant of marginal performers, we're only prolonging the inevitable, and we become accomplices in the process.

So how long is long enough? What signs that a change is needed might we be ignoring? How can we

It's better to postpone a success than to schedule a defeat.

avoid the trap of hoping for instead of believing in someone? How much will our enterprise suffer because we're looking the other way?

We can start by accepting that everything begins with management. Even in today's "Hurry up and do it" climate, throwing a marginal person into a key leadership role is denial at its worst. It's better to postpone a success than to schedule a defeat.

Everyone needs a clear means of validation. If your PD or sales manager doesn't set sail with a navigational chart, how can you expect them to be realistic about whether they're reaching their destination? Ratings and financial goals are an obvious base, but they're not exclusive benchmarks.

Check in with personnel often, in plain, unvarnished language. How do they grade their success? How do you grade them? How large is the margin between their sense of success and yours? What will you do about it, and will it be in time?

Whether they're in or out of radio, people will ignore reality and play for time, because it's human nature to avoid pain — your own or someone else's. We'll pass through months, quarters and sometimes years before we make a change. But good companies and good leaders should commit to doing whatever is right for the organization — even if that means changing people.

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

60-Second Copywriter Call The Play-By-Play

By Jeffrey Hedquist

Need a fresh angle? Try writing your next spot in the form of a play-by-play announcer and a color commentator describing an ordinary activity as if it were the game of the week.

Voice One: Looks like another thrilling Saturday night here at Bob's apartment. He's hunkered down in front of the TV ... he reaches for the remote.

Voice Two: Doesn't he know that the Lizard Lounge has two live bands tonight?

Voice One: Guess not. He flips from one channel to another ... this *is* exciting.

Voice Two: And that drinks are half-price?

Voice One: Bob's going for a second helping of popcorn!

Voice Two: He could be meeting someone magical tonight at the Lizard Lounge.

You can expand this approach to a movie review, a documentary, a game show, a soap opera or a newscast. Contrast the quality of life with and without the advertiser's products and services, or make an ordinary activity larger than life (better, more exciting, healthier, more fun) because of the benefits the advertiser provides. You can also do it with a solo talent:

SFX: Thunder

Music: Dramatic, anticipatory, mysterious

VO: You feel the rumbling from deep within. The fiery pangs of hunger that only one thing can quench. You stumble to the refrigerator, open it...

Music: Huge crescendo

VO: And behold your salvation: the Pepperoni Avalanche Deluxe from Jerry's Kitchens. It's the take-home pizza that won't leave you wanting more.

Jeffrey Hedquist puts ordinary experiences on steroids at Hedquist Productions Inc., P.O. Box 1475, Fairfield, IA 52556; 641-472-6708, fax 641-472-7400, www.hedquist.com or jeffrey@hedquist.com.

Pros On The Move

• The RAB has promoted the following service-division executives:

VP Christa Mallick Dahlander rises to Sr. VP/Member Communications.

Director Mark Levy advances to VP/GSM, Educational Services.

Director John Potter steps up to VP/Educational Services & Director/RAB Radio Training Academy.

• RCS makes the following VP appointments in the AirCheck division:

Joe McCaillon becomes Exec. VP for the company's broadcast-monitoring service unit. He has served at RCS for the past year as special consultant to AirCheck and earlier was Chairman of

Northstar Research, which he co-founded.

Frank Cammarata is named VP/ New Business Development. He held syndication-sales posts with CBS and ABC Radio Networks before joining RCS in 2000.

Brice Kirkendall is appointed VP/Engineering & U.S. Operations. He is an 11-year company tech-support veteran.

• **James P. Brown** joins WMGK/Philadelphia as GSM. A longtime Philadelphia radio and TV sales executive, Brown was previously Exec. VP/Sales for Traffic Pulse Networks and before that was Sales Manager for CBS-TV National Spot Sales in Philadelphia.

• **Michael Guild** steps down

from the GM role for MainQuad/Richmond's WARV, WBBT & WJZV. He'll continue to be a partner in MainQuad and will remain involved with the company's stations as a consultant.

• **Mike Hagans** is promoted from Director to VP/Engineering at Premiere Radio Networks, managing a team of 40 engineers and producers and the network operations-center staff. Before joining Premiere in 1999 Hagans was a chief engineer at stations owned by the Daytona Group, Jacor and Pulitzer.

• **Casey Kelly** joins NewRadio Group as GM of its eight-station Northwoods, WI cluster. Casey previously worked as VP of Mountain Dog Media's five stations in Sheboygan and Fond du Lac, WI.

• **Barry Marsh** is named Station

Manager of Moody Bible affiliate WRMB/West Palm Beach. He most recently worked at WSTU/Stuart, FL.

• **Vernon Riggs** is the new Clear Channel/Waco, TX Director/Sales. Riggs, who was previously Director/Sales for Cox Sports Television in New Orleans, has also been GSM for Cumulus/Northwest Arkansas and LSM for Entercom/Wichita.

• **Rick Sametz** is the new Marketing VP/Director at Interep. Based in Chicago, Sametz was previously Director/Promotions for Marvel Entertainment.

• **Melissa Weishaupt** is the new Promotions Director of WFLZ/Tampa, joining from Clear Channel clustermate WTBT. She earlier worked at KSLZ/St. Louis and replaces **Sara Nasca**, who is relocating to CC/Miami.

Study: Peer-To-Peers Don't Hurt Music Sales

Continued from Page 1

2000 and 2002. They add, "The record industry has claimed this decline is due to file sharing." As, indeed, the industry has. The authors continue, "Such causality, however, is unclear. While file sharing significantly reduced the financial cost of obtaining music, it has an ambiguous theoretical effect on record sales."

The authors started out by conducting an online survey over two weeks in November and December 2002 in which they asked 159 downloaders about their purchasing habits. In that survey, they found the effect of downloading was positive: "According to the survey, file trading led the average user to purchase an additional eight albums." They acknowledge, however, that the respondents might not have been entirely truthful: "There is a concern that users might overstate their additional purchases to make their file-sharing behavior appear more favorable."

The authors, therefore, studied actual file-sharing behavior on a P2P and compared it with sales figures, focusing on U.S.-based downloaders and matching their illegal downloads to SoundScan data for the albums from which the tracks were drawn. The conclusion: "Even in the most pessimistic specification, 5,000 downloads are needed to displace a single album sale."

What Was Measured

The authors gathered their data by studying server logs from two OpenNap servers between Sept. 8 and Dec. 31, 2002. OpenNap is, as the name suggests, an open-source version of a Napster-model file-sharing service. File transfers on OpenNap are peer-to-peer — that is, they move directly from one user's computer to another — but a central server keeps track of available files and provides an index for users to search. The OpenNap network had at least 25,000 users with access to more than 10 million files during the study period. That's a lot of stolen music, but it's tiny compared to the traffic on Gnutella and FastTrack client P2Ps.

The study's authors know that, and they detail why they believe their sample is nonetheless representative. They compared their download mix with a cached sample from KaZaa and found "the availability of titles are highly correlated on the two networks" and say that there are "few technical reasons" that would drive differences

in user bases between OpenNap and bigger P2Ps. They also note that, as a practical matter, KaZaa's "supernode" structure limits users' reach to about 5,000 other users — comparable to the reach offered by OpenNap.

Additionally, there is some overlap between the study's sample and the larger networks: About one-third of the OpenNap users whose activity was recorded were using WinMX, which provides access to both its own network and OpenNap, while another tenth used mldonkey, which searches OpenNap, KaZaa and eDonkey.

The study gathered data on about 1.75 million downloads, or, say the authors, about 0.01% of all the downloads in the world over the study period. The conclusions concerning record sales are based on data from the 31% of OpenNap users who were in the United States when they downloaded, regardless of the nations they pulled the files from. Those people downloaded 260,889 audio files during the study period, and about 18% of those downloads were matched to the authors' list of songs across the study, for a total of 47,709 files.

Those matched songs were in turn matched with a sample set of albums drawn from Nielsen SoundScan data for eight different music genres that together made up 82% of CD sales in 2002. Any album that charted during the second half of 2002 (1,476 albums) was initially included, and then a sampling of 500 titles — proportionate to overall sales by music genre, but randomly selected from within each genre — was used for the study. Added to those were 80 titles from SoundScan's "Top Current" list and 50 each from its "New Artist" and "Catalogue" charts, for 680 albums overall.

The Conclusions

After 17 weeks of measurement and correcting for everything from track length to school holidays in Germany (a nation from which many U.S. downloaders grab songs) and accounting for sales and downloading bumps from artist tours and MTV airplay, the conclusion of this study is that whatever is cutting into album sales, it isn't P2P file sharing.

For top-selling records, say the authors, the rate of downloading rises as sales do — but at a less than proportionate rate. They found that the weekly top 10 albums in their sample accounted for 32% of sales and 26% of downloads and that the

top 10 sellers over their study period accounted for 23% of sales and 16% of downloads.

The authors admit that guessing what actually is hurting music sales is outside their purview — what they were actually studying was whether strong intellectual-property protection is needed to ensure continuing innovation now that it's so easy to move information around digitally. But they take a stab at it anyway, suggesting that music sales may have been off so much in 2002 because of "poor macroeconomic conditions, a reduction in the number of album releases, growing competition from other forms of entertainment such as video games and DVDs, a reduction in music variety stemming from the large consolidation in radio along with the rise of independent promoter fees to gain airplay and possibly a consumer backlash against record-industry tactics."

All that is music to P2P defenders' ears, and all of it is, obviously, debatable. (It's hard to imagine what "record-industry tactics" would have so upset consumers that they'd stop buying music in 2002 when sales have gone steadily up since the lawsuits against individual P2P users began in September 2003.) That's not what the study was about, in any case.

What the study was about was whether creativity will continue in the face of widespread intellectual-property theft. In regard to that, the authors write, "Based on our results, we do not believe file sharing will have a significant effect on the supply of recorded music." They point out that most records don't make any money anyway, and that the top-selling records on which the music industry depends seem to be minimally affected, or even helped, by P2P sharing.

The authors continue, "Our estimates indicate that less popular artists who sell few albums are most likely to be negatively affected by file sharing. (Note, however, that even for this group the estimated effect is statistically insignificant.) Even if this leads record labels to reduce compensation for less popular artists, it is not obvious that this will influence music production." That's because so few artists make a living from their records anyway, and those who work for so little return will, presumably, be willing to work for even less.

'Social Welfare'

Since they don't think theft will cut down on music production, the

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading nonsubscription 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, April 13, 2004.

Top 10 Songs

1. D12 *#EMINEM* My Band
2. HOOBASTANK *The Reason*
3. MAROON 5 *This Love*
4. MARIO WINANS *#ENYA & P. DIDDY* I Don't Wanna Know
5. J-KWON *Tipsy*
6. BRITNEY SPEARS *Toxic*
7. FIVE FOR FIGHTING *100 Years*
8. BLACK EYED PEAS *Hey Mama*
9. YELLOWCARD *Ocean Avenue*
10. JET *Are You Gonna Be My Girl*

Top 10 Albums

1. MODEST MOUSE *Good News For People Who Love Bad News*
2. ERIC CLAPTON *Me And Mr. Johnson*
3. MAROON 5 *Songs About Jane*
4. NORAH JONES *Feels Like Home*
5. YO-YO MA/AMSTERDAM BAROQUE ORCH. *Vivaldi's Cello*
6. HOOBASTANK *The Reason*
7. GUNS N' ROSES *Greatest Hits*
8. BEN KWELLER *On My Way*
9. JET *Get Born*
10. WILLIAM HUNG *Inspiration*

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 April 12, 2004 are listed below.

Top Alternative

EVANESCENCE *Going Under*
MAROON 5 *This Love*
JET *Are You Gonna Be My Girl*
LINKIN PARK *Numb*
YEAH YEAH YEAHS *Maps*

Top Jazz

ACOUSTIC ALCHEMY *Shelter Island Drive*
KIM WATERS *The Ride*
DAVID BENOIT *Watermelon Man*
BRIAN CULBERTSON... *Come On Up*
RICHARD ELLIOT *Sly*

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Top Electronica-Dance

MOTORCYCLE AS *The Rush Comes*
ANDAIN *Beautiful Things*
BOB SINCLAR *Kiss My Eyes*
CHICANE... *Don't Give Up 2004*
JANET JACKSON *Just A Little While*

study's authors are cheerful about the "social welfare" that is resulting from all the wonderful free top-quality major-label music on the P2Ps. But they miss the point that really matters: The people who produce major-label music believe that peer-to-peer music theft is responsible for the huge declines in sales over the last few years, and this study isn't going to change that.

As well done as it may be, this is still a report on fewer than 50,000 downloads on an obscure P2P a year and a half ago. And there's a lot of research out there that has gone the other way, including R&R's own 2003 joint study with Edison Media Research, in which file sharers admitted — arguably against their own interest as P2P proponents — that they were buying less music since they started stealing it.

Record labels' time and money will continue to be devoted to fighting online music theft for as long as the theft continues at anything like the present rate. And if the fight continues to be unsuccessful (after a drop following the first infringement suits against individuals, outlaw P2P traffic is back up), that will leave labels with fewer resources and, in the face of apparently hopeless odds, less incentive for artist development — especially for artists who aren't perceived to have superstar potential.

And this demoralizing battle will have an effect on the amount and quality of major-label music being produced and released. It already has. Meanwhile, label layoffs continue and every even debatably marginal artist is afraid of being dropped. Some social welfare.

Smith Named Dir./Prog. For CC/Columbia, SC

Clear Channel Regional VP/Programming and CC/Oklahoma City OM L.J. Smith is moving to Columbia, SC to become Director/Programming for Clear Channel's Columbia cluster of Sports WCOS-AM, Country WCOS-FM, AC WLTY, CHR/Pop WNOK and News/Talk WVOC-AM. It will be a move home for Smith, who grew up in the area.

Smith told R&R, "I'm really looking forward to going home. This is something I've thought about for a while. I've always dreamed of programming the stations I grew up listening to, and I'm very grateful to Clear Channel for allowing me the flexibility to make this move." Smith's last day in O.K.C. is April 28, and he starts his new job May 4.

Smith joined CC/Oklahoma City as Director/Programming in January 2002 after seven years at Broadcast Programming (now Jones Radio Networks), where he was Director/Consulting when he left. He was elevated to CC RVPP in August 2002, and in that post he has been overseeing programming for 24 stations in Oklahoma, Arkansas and North Texas.

Monitored

Continued from Page 1

In addition to the Canadian charts appearing weekly in the R&R newspaper, R&R has launched a new weekly e-mail service to Canadian broadcasters and record companies. R&R Canada Update features all five charts, as well as a news feature that will be dedicated to radio news, artist information and updates pertaining to the reporting panels. Effective with the April 20 issue of R&R Canada Update, hallmark R&R chart features Most Added and Most Increased Plays will appear.

Readers will find the five Canadian charts in the applicable format sections of this week's issue. The R&R Smooth Jazz monitored chart, comprising 40 reporters as monitored by Mediabase, appears on Page 57. The Smooth Jazz Indicator chart, comprising 16 reporters, appears on Page 58.

The chart-trending information for Smooth Jazz Indicator will begin with next week's chart, in the R&R issue dated April 23. Readers who wish to ask a question or express an opinion about these changes are encouraged to e-mail R&R. Questions about R&R Canada should be sent to rccanada@radioandrecords.com, and questions about Smooth Jazz should be directed to R&R Smooth Jazz Editor Carol Archer at carcher@radioandrecords.com.

Marventano Tapped As CC SVP/Gov't Affairs

Clear Channel has hired Jessica Marventano to serve as Sr. VP/Government Affairs, overseeing Clear Channel's regulatory and legislative affairs from the company's Washington, DC office. Marventano succeeds Andrew Levin, who earlier this year relocated to San Antonio to become Clear Channel Exec. VP/Chief Legal Officer.

Marventano comes to Clear Channel from Comcast, where she served as Sr. Director/Policy

Counsel. Before that she was Majority Counsel for the House Energy & Commerce Committee, where she served as an adviser on broadcast, cable and satellite policy issues.

Clear Channel President/COO Mark Mays said, "We are delighted to welcome Jessica to the Clear Channel team. Her expertise and strong relationships with lawmakers on both sides of the aisle will make her an effective advocate in Washington."

EXECUTIVE ACTION

Scholl Upped To NRC Regional PD

Sam Scholl has been promoted to Regional PD of Denver-based NRC Broadcasting's Mountain Division. He reports to NRC VP/Mountain Division Steve Wodlinger and will be responsible for overseeing the programming of Classic Rock KTUN/Avon, CO; Alternative KSMT/Breckenridge, CO; and Triple A KSPN-FM/Aspen, CO.

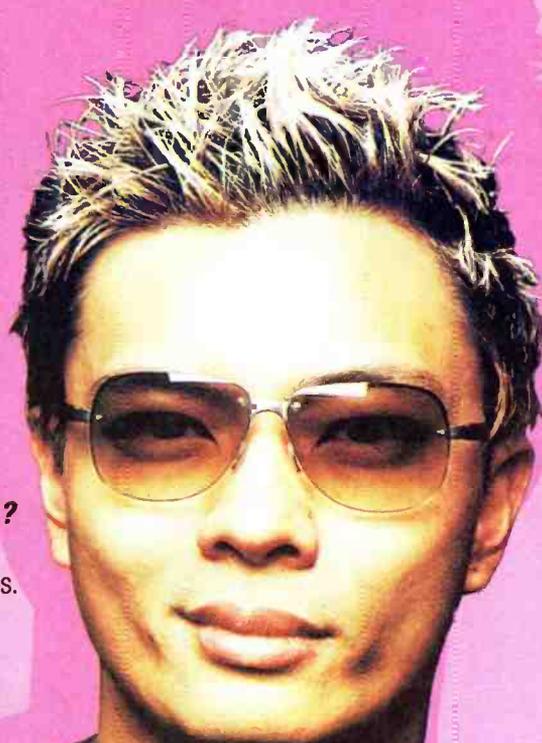
Scholl was previously PD of KSPN. Assuming those duties is Galen Sprague, who will also serve as KSPN's News Director. Scholl will continue to oversee KSPN's music programming.

"How could I not be stoked?" Scholl said. "This is an awesome opportunity with a great new company that really wants to do things right. I'm looking forward to spreading even more exciting news within the coming weeks."

Scholl has also served as PD of KFMU/Steamboat Springs, CO and before that was MD of KSPN.

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SEAN PAUL /YASHA I'm Still In Love With You
SUGABABES Hole In The Head

SOFT ROCK

Seth Neiman
SHANIA TWAIN It Only Hurts When I'm Breathing

RAP

DJ Mecca
LLOYD BANKS On Fire
EMFINITE BLACK Plottin'
CASSIDY /JADAKISS Can I Talk To You
DEAD PREZ /JAY-Z Hell Yeah (Pimp The System)
FIRST DEGREE Don't Out Remix
J-KWON /CHINGY & MURPHY LEE Still Tippy...
J-SOZE Breath
MR. CHEEKS What We Do
SHELLS Why I Love You

ROCK

Adam Neiman
MAGNA-FI Where Did We Go Wrong
VELVET REVOLVER Sirther

PROGRESSIVE

Liz Opoka
NORAH JONES What Am I To You?
TOBY LIGHTMAN Devils And Angels

AMERICANA

Liz Opoka
JOHNNY CASH In The Sweet By And By
MARY CHAPIN CARPENTER Beautiful Racket

ALTERNATIVE

Adam Neiman
A WILHELM SCREAM Famous Friends...
ARMSBENDBACK The Arms Of Automation
BEAUTIFUL MISTAKE This Is Who You Are
FRANZ FERDINAND Take Me Out
COURTNEY LOVE Hold On To Me
MADCAP Lovestick
MORRISSEY Irish Blood, English Heart
SNOW PATROL Spitting Games

TODAY'S COUNTRY

Liz Opoka
EMERSON DRIVE Last One Standing
JULIE ROBERTS Break Down Here

SMOOTH JAZZ

Gary Susalis
PAUL HEWITT Noche De Passion
PETER WHITE Confidential



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WEST

1. JANET JACKSON Just A Little White
2. NORAH JONES Sunrise
3. SWITCHFOOT Dare You To Move
4. SUPERLITTO Que Vo Hacer
5. ANDREUS Mississippi

MIDWEST

1. JANET JACKSON Just A Little White
2. DURAN DURAN Save A Prayer
3. NORAH JONES Sunrise
4. SUPERLITTO Que Vo Hacer
5. ANDREUS Mississippi

SOUTHWEST

1. JANET JACKSON Just A Little White
2. SEAL Love's Divine
3. SUPERLITTO Que Vo Hacer
4. MICHAEL BUBLE Sway
5. LAMONT DOZIER I Hear A Symphony

NORTHEAST

1. JANET JACKSON Just A Little White
2. SEAL Love's Divine
3. LIMOSEY LOHAN Drama Queen
4. LAMONT DOZIER I Hear A Symphony
5. SUPERLITTO Que Vo Hacer

SOUTHEAST

1. JANET JACKSON Just A Little White
2. SEAL Love's Divine
3. LIMOSEY LOHAN Drama Queen
4. SUPERLITTO Que Vo Hacer
5. TOM JONES Burning Down The House

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ORGAN DONORS Wave Guide System
WARRIOR VS. LEE AULT Yekante

The Pulse

Haneen Arafat
LOS LONELY BOYS Heaven
CALLING Our Lives

Sirius Hits 1

Kid Kelly
LENNY KRAVITZ Where Are We Runnin'
MIS-TEEQ Scandalous
SIMPLE PLAN Don't Wanna Think About It

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CHR/POP

Jack Patterson
ROONEY I'm Shakin'
JAY-Z Oit Off Your Shoulder
SIMPLE PLAN Don't Wanna Think About You

CHR/RHYTHMIC

Mark Shands
R. KELLY Happy People

URBAN

Jack Patterson
PARKES Heart & Soul
TEENA MARIE Still In Love

ALTERNATIVE

Dave Sloan
KILLERS Somebody Told Me
AUF DER MAUR Followed The Waves

ROCK

Stephanie Mondello
AEROSMITH Baby, Please Don't Go
LENNY KRAVITZ Where Are We Runnin'

DANCE

Randy Schlager
CHERIE I'm Ready (Dave Audé Club Edit)
ARMIN Burned With Desire
TEZLA All Night
DEBORAH COX Easy As Life
KRYSTAL K Let's Get It Right
PET HODGES Savin' My Love (Josh Harris Soul House Remix)
RHIAN BENSON Say How I Feel (Norty Cotto Edit)
PET SHOP BOYS Flamboyant (Tomcrar Mix)
SODA CLUB Keep Love Together
ORIGINE Sanctuary (Harry Lemon Edit)
STARSAILOR Four To The Floor (Thin White Duke Mix)
BENASSI BRDS Illusion
DJ TIESTO Love Comes Again
LOUISE Pandora's Kiss (Goldtrix Freaktronic Vocal Mix)
DYNAMIX PRESENTS INDIAMATRIX Body Fry (NYC Mix)
SUN DECADE Follow Me (Kyra Vs. Radio Mix)
OED Hardy A Gay
RICHARD PRESENTS GOLDEN TOUCH GREY Love Is...
AGNELL & NELSON /AUREUS Holding On (Alex Gold Edit)
ALDUO Bob O'Lean
ROOM 5 U Got Me

Hot Jamz

Geronimo
PRINCE Musicology
LIL FLIP Game Over

Hip Hop Nation

Geronimo
SHAWNIA /LUDACRIS Shake That Sh...'

New Country

AI Skop
TERRI CLARK Girls Lie Too
TRACE ADKINS Rcuah & Ready

Octane

Jose Mangin
BREAKING BENJAMIN So Cold
LOSTPROPHETS Burn, Burn

The Beat

Howard Marcus
PAUL VAN DYK I VEGGA 4 Time Of Our Lives
DEE ROBERT I Believe

Spectrum

Carol Arlia
JARS OF CLAY Show You Love
DOMANAN FRANKENREITER Free
LOS LONELY BOYS Real Emotion

ADULT ALTERNATIVE

Stephanie Mondello
THRILLS Big Sur
DEATH CAB FOR CUTIE The Sound Of Setting
BLONDIE Good Boys

ADULT CONTEMPORARY

Jason Shift
SHERYL CROW Light In Your Eyes

INTERNATIONAL HITS

Mark Shands
McFLY 5 Colours
ATOMIC KITTEN Someone Like Me
PET SHOP BOYS Flamboyant

COUNTRY

Leanne Flask
CHRIS JOHNSTON Fifteen Hundred Miles Long

RHYTHMIC DANCE

Danielle Ruysschaert
KIMBERLEY LOCKE 8th World Wonder (Hi Bias Mix)
DANNI MINDQUE Don't Wanna Lose This Feeling
TIPPI BRITTON I Feel Secure
RHIAN BENSON Say How I Feel (Fireball Mix)

RAP/HIP-HOP

Mark Shands
LIL FLIP I Came To Bring The Pain
LIL FLIP Y'All Didn't Want It
LIL FLIP The Ghetto
LIL FLIP All I Know
LIL FLIP Represent
LIL FLIP We Ain't Playin'
LIL FLIP Ain't No N****
LIL FLIP Dem Boyz
LIL FLIP Throw Up Yo' Hood
LIL FLIP Sunshine
LIL FLIP Check (Let's Ride)
LIL FLIP Where I'm From
LIL FLIP Rags 2 Riches
LIL FLIP U Neva Know
LIL FLIP Ain't No Party
KNOC-TURN'AL Love L.A.
KNOC-TURN'AL The Way I Am
KNOC-TURN'AL Peepin' Tom
KNOC-TURN'AL Click-Click
KNOC-TURN'AL What We Do
KNOC-TURN'AL Never Stop Thuggin'
KNOC-TURN'AL I Like
KNOC-TURN'AL War
KNOC-TURN'AL Watch Out
KNOC-TURN'AL Love Slave
KNOC-TURN'AL Change This Game
KNOC-TURN'AL Until The Day
KNOC-TURN'AL Have Fun

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Top Alternative

Robert Benjamin
KILLERS Somebody Told Me
MORRISSEY Irish Blood, English Heart
OROWNING POOL Step Up

Top Pop

Mark Hamilton
MARIO WINANS I/P. DIDDY... I Don't Wanna Know

Top Country

Lawrence Kay
TERRI CLARK Girls Lie Too
TOBY KEITH Whiskey Girl

Top Jams

Davey D
LUDACRIS Blow It Out
MC HAMMER Full Blast
LIL WAYNE Bring It Back

Smooth Jazz

Stan Dunn
BRIAN HUGHES Wherever You Are Along The Way
JEFF LORBER Uncle Darrows

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HOBBASTANK The Reason
ALANIS MORISSETTE Everything
OUTKAST Hey Ya!

Touch

Stan Boston
PATTI LABELLE New Day
PRINCE Musicology

Tom Joyner Morning Show

Vern Catron
PATTI LABELLE New Day
PRINCE Musicology

Country Coast To Coast

Dave Nicholson
JOE DIFFIE Tougher Than Nails
TOBY KEITH Whiskey Girl
BRAD PAISLEY Whiskey Lullaby
LANA TURNER Breathless

Real Country

Richard Lee
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BRAD PAISLEY Whiskey Lullaby
LANA TURNER Breathless



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Alternative

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BAD RELIGION Los Angeles Is Burning

Active Rock

Steve Young/Kristopher Jones
THREE DAYS GRACE Just Like You
SEETHER YAMY LEE Broken

Hot AC

John Fowlkes
SARAH McLACHLAN Stupid
AVRIL LAVIGNE Don't Tell Me

CHR

Steve Young/Josh Hasler/John Fowlkes
LIZ PHAIR Extraordinary
OUTKAST Roses
SUGABABES Hole In The Head

Rhythmic CHR

Steve Young/Josh Hasler/John Fowlkes
ALICIA KEYS If I Ain't Got You
DILATED PEOPLES This Way

Soft AC

Mike Bettelli/Teresa Cook
WILSON PHILLIPS Go Your Own Way

Mainstream AC

Mike Bettelli/Teresa Cook
KIMBERLEY LODCKE 8th World Wonder

The Alan Kabel Show

Steve Young/John Fowlkes
FUEL Falls On Me

Mainstream Country

Ray Randall/Hank Aaron
ANDY GRIGGS She Thinks She Needs Me

New Country

Hank Aaron
BILLY CURRINGTON I've Got A Feelin'

Lia

Ken Moultrie/Hank Aaron
SHANIA TWAIN It Only Hurts When I'm Breathing
CLAY WALKER I Can't Sleep

Danny Wright

Ray Randall/Hank Aaron
LEE ANN WOMACK The Wrong Girl
ANDY GRIGGS She Thinks She Needs Me
JENKINS Blame It On Mama

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JOSH KELLY Everybody Wants You
LIVE /SHELBY LYNNE Runaway

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Rick Brady
TRAIN When I Look To The Sky

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Penny Mitchell
CRAIG MORGAN Look At Us

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Andy Fuller
KENNY LOGGINS I Miss Us

Bright AC

Jim Hays
AVRIL LAVIGNE Don't Tell Me
SARAH McLACHLAN Stupid

Mainstream Country

David Felker
MARTINA McBRIDE How Far

Hot Country

Jim Hays
MARTINA McBRIDE How Far

Young & Verna

David Felker
MARTINA McBRIDE How Far



After Midnight

Sam Thompson
JOE DIFFIE Tougher Than Nails
ANDY GRIGGS She Thinks She Needs Me



Country Today

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PAT GREENE Guy Like Me

AC Active

Dave Hunter
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Audio

T.I. Rubber Band Man
KORIM Everything I've Known
SEETHER Broken
INCUBUS Talk Shows On Mute
STACIE ORRICO Instead

Video

ALANIS MORISSETTE Everything
ALICIA KEYS If I Ain't Got You
AVRIL LAVIGNE Don't Tell Me
GARY JULES /MICHAEL ANDREWS Mad World
G UNIT Smile
KENNY CHESNEY When The Sun Goes Down
MONICA U Should've Known Better
OUTKAST Roses
SDI! Redefine

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Hip Hop

MOBB DEEP Got It Twisted
CASSIDY Get No Better

R&B

ANTHONY HAMILTON Charlene



Artist/Title	Total Plays
HILARY DUFF Come Clean	77
LINDSAY LOHAN Drama Queen (That Girl)	74
D-TENT BOYS Dig It	74
RON STOPPABLE & RUFUS Naked Mole Rap	73
CHEETAH GIRLS Cinderella	72
HILARY DUFF So Yesterday	71
HILARY DUFF Why Not	71
BAHA MEN Who Let The Dogs Out	67
AVRIL LAVIGNE Sk8er Boi	31
SIMPLE PLAN Perfect	31
LINDSAY LOHAN Ultimate	31
PLAYA W/AARON CARTER Every Little Step	30
CLAY AIKEN Invisible	29
A. HATHAWAY /J.J. MCCARTNEY Don't Go Breaking...	29
KELLY CLARKSON Miss Independent	28
RAVEN Superstition	28
BAHA MEN Move It Like This	28
SMASH MOUTH I'm A Believer	28
RAVEN Grazing In The Grass	27
NINE DAYS Absolutely (Story Of A Girl)	27



Playlist for the week of April 5-April 12.

72 million households

Plays

USHER (LUDACRIS & LIL JON) Yeah	33
D12 I/EMINEM My Band	32
YELLOWCARD Ocean Avenue	32
OUTKAST Roses	31
BRITNEY SPEARS Toxic	30
JAY-Z Dirt Off Your Shoulder	30
BEYONCÉ Naughty Girl	30
AVRIL LAVIGNE Don't Tell Me	25
G UNIT I/JOE Wanna Get To Know You	24
J-KWON Topsy	23
KANYE WEST All Falls Down	23
PRINCE Musicology	18
T.I. Rubber Band Man	15
YEAH YEAH YEAS Maps	13
TWISTA Overnight Celebrity	12
HOOBASTANK The Reason	11
BLACK EYED PEAS Hey Mama	11
SIMPLE PLAN Don't Wanna Think About You	10
MARIO WINANS... I Don't Wanna Know	10
LUDACRIS Blow It Out	10
LIL FLIP Game Over	9

Video playlist for the week of April 5-11.

David Cohn
General Manager

2

USHER (LUDACRIS & LIL JON) Yeah	36
JAY-Z Dirt Off Your Shoulder	28
YELLOWCARD Ocean Avenue	28
LOSTPROPHETS Last Train Home	25
HOOBASTANK The Reason	23
MARIO WINANS... I Don't Wanna Know	21
J-KWON Topsy	20
VINES Ride	20
OUTKAST Roses	20
D12 I/EMINEM My Band	19
KANYE WEST All Falls Down	16
T.I. Rubber Band Man	15
LIL FLIP Game Over	14
AFI Silver And Cold	13
ALICIA KEYS II I Ain't Got You	13
LINKIN PARK Lying From You	13
JET Are You Gonna Be My Girl	12
RZA Gris	12
PETEY PABLO Freak-A-Leek	12
SUGARCULT Memory	12

Video playlist for the week of April 5-11.

75 million households

Paul Marszalek
VP/Music Programming

ADDS

JESSICA SIMPSON Take My Breath Away
LENNY KRAVITZ Where Are We Runners
BRITNEY SPEARS Everyday
MARIO WINANS (P. DIDDY & ENYA) I Don't Wanna Know

36 million households

Cindy Mahmoud,
VP/Music Programming & Entertainment

VIDEO PLAYLIST

CHINGY One Call Away
KANYE WEST Through The Wire
CASSIDY JR. KELLY Hotel
RUBEN STUDDARD Sorry 2004
LUDACRIS Splash Waterfalls
OUTKAST USLEEPY BROWN The Way You Move
BEYONCÉ Me, Myself & I
YING YANG TWINS (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 JR. KELLY Hotel
YING YANG TWINS (LIL JON)... Salt Shaker
JUNIELE I/MANNIE FRESH In My Life
KANYE WEST USYLEENA JOHNSON All Falls Down
J-KWON Topsy
T.I. Rubber Band Man
TWISTA (KANYE WEST)... Slow Jamz
JAY-Z Dirt Off Your Shoulder

Video playlist is frozen.

Lori Parkinson
202-380-4425

20on20

Kane
DARKNESS I Believe In A Thing Called Love
JAY-Z Dirt Off Your Shoulder
THREE DAYS GRACE I Hate Everything About You

BPM
Blake Lawrence
TIESTO I/BT Love Comes Again
ARMAND VS. BRITNEY Toxic
TIM DELUXE Mundaya (The Boy)
SHAPESHIFTERS Lola's Theme

SQUIZZ (XM48)
Charlie Logan
KORNI Everything I've Known
SEETHER I/AMY LEE Broken
SEVEN WISER Take Me As I Am

U-Pop (XM29)
Zach Overking
DELAYS Nearer Than Heaven
DJ CASPER Cha Cha Slide
SCISSOR SISTERS Take Your Mama
WILL YOUNG Your Game

THE LOFT (XM50)
Mike Marrone
BOB OYLAM Love 1964
CLAIRE HOLLEY 6 Miles To McKenney
CLAIRE HOLLEY Qanddion
DARDEN SMITH We Make Love So Hard
ERIN MCKEDOWN The Taste Of You
ERIN MCKEDOWN Onomatic
ERIN MCKEDOWN A Better Wife
JULIAN CORYELL Did You See The Sun?
JULIAN CORYELL U Don't Know How I Felt Right Now
JULIAN CORYELL You Are Not Glass
MATT NATHANSON Suspended
STEVE FORBERT The Change Song
STEVE FORBERT Wild As The Wind
STEVE FORBERT I Just Work Here
STEVE FORBERT What It Is A Dream
SUN KIL MOON Last Tide
SUN KIL MOON Carry Me Ohio
SUN KIL MOON Floating
TOOD RUNDGREN Past
TOOD RUNDGREN Godsad
TOOD RUNDGREN Wondernng

RAW (XM66)
Leo G.
MOBB DEEP Got It Tw sted
DOA Packed
FLAMBEY Hot Shhh

Real Jazz (XM70)
Maxx Myrick
HENRY MANCINI Ultimate Mancini
ROBERT JOSEP AND INNER RHYTHM Hands On
JOEY DE FRANCESCO Plays Sinatra His Way
PERCY HEATH A Love Song

WATERCOLORS (XM71)
Trinity
BRAXTON BROTHERS Whenever I See You
ALKEMX Time To Lounge

X COUNTRY (XM12)
Jessie Scott
SPEEDTRUCKER I Don't Think That I Drank
JOHN BUNZOW Bare Wires
STEVIE TOMBSTONE Kevar Heart
WAYLON PAYNE Running From The Rain
ALLISON MDDORER Melancholy Polly

XM CAFÉ (XM45)
Bill Evans
ALLISON MDDORER The Duel
DEAN CAB FOR CUTIE Transatlanticism
LONG WINTERS When I Pretend To Fall
BLACK/RODED KINGS Bark
AMBULANCE LTD LP

XMML (XM42)
Ward Cleaver
IMMORTAL SOULS Ice Upon The Night
MARTYR AD On Earth As It Is In Heaven
IN FLAMES Soundtrack To Your Escape
FEAR FACTORY Archetype
PRD-PAIN Fistful Of Hate

36 million households

Cindy Mahmoud,
VP/Music Programming & Entertainment

VIDEO PLAYLIST

CHINGY One Call Away
LUDACRIS Splash Waterfalls
CASSIDY JR. KELLY Hotel
YING YANG TWINS (LIL JON)... Salt Shaker
JUNIELE I/MANNIE FRESH In My Life
KANYE WEST USYLEENA JOHNSON All Falls Down
J-KWON Topsy
T.I. Rubber Band Man
TWISTA (KANYE WEST)... Slow Jamz
JAY-Z Dirt Off Your Shoulder

Video playlist is frozen.

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

ADDS

MINDI SMITH Come To Jesus
TRENT WILLMIDN Beer Man

TOP 20

	Plays	TW	LW
KEITH URBAN You'll Think Of Me	35	37	
CLAY WALKER I Can't Sleep	32	28	
BUDDY JEWELL Sweet Southern Comfort	31	30	
JOSH TURNER Long Black Train	30	31	
GARY ALLAN Songs About Rain	29	30	
KENNY CHESNEY... When The Sun Goes Down	29	29	
DIERKS BENTLEY My Last Name	29	27	
GRETCHEN WILSON Redneck Woman	28	27	
MONTGOMERY GENTRY If You Ever Stop...	28	31	
CLINT BLACK Spend My Time	27	29	
SHEDAISY Passenger Seat	25	16	
CAROLYN DAWN JOHNSON Simple Life	24	23	
TOBY KEITH Whiskey Girl	22	26	
CRSS CANADIAN RAGWEED Sick And Tired	22	15	
REBA MCENTIRE Somebody	20	31	
BILLY CURRINGTON I Got A Feelin'	16	14	
DEL MCCOURY BAND My Love Will Not Change	15	12	
TOBY KEITH American Soldier	15	12	
MINDI SMITH Jolene	15	12	
KEITH URBAN Who Wouldn't Wanna Be Me	14	14	

Arplay as monitored by Mediabase 24/7 between April 5-10.

Arplay as monitored by Mediabase 24/7 between April 5-10.



Jim Murphy, VP/Programming
26.5 million households

ADDS

AMY DALLEY Main Don't Change
TRENT WILLMIDN Beer Man

TOP 20

BRAD PAISLEY Little Moments
TRACY LAWRENCE Paint Me A Birmingham
BILLY CURRINGTON I Got A Feelin'
KENNY CHESNEY... When The Sun Goes Down
REBA MCENTIRE Somebody
KEITH URBAN You'll Think Of Me
SHEDAISY Passenger Seat
GARY ALLAN Songs About Rain
TOBY KEITH American Soldier
CLAY WALKER I Can't Sleep
CHELY WRIGHT Back Of The Bottom Drawer
JOSH TURNER Long Black Train
GRETCHEN WILSON Redneck Woman
SHANIA TWAIN It Only Hurts When I'm Breathing
CLINT BLACK Spend My Time
SARA EVANS Perfect
DIERKS BENTLEY My Last Name
BILLY RAY CYRUS The Face Of God
MONTGOMERY GENTRY If You Ever Stop Loving Me
SHERRIE AUSTIN Drivin' Into The Sun

Information current as of April 16

CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	BETTE MIDLER	\$1,115.3
2	ROD STEWART	\$909.2
3	GEORGE STRAIT	\$793.8
4	METALLICA	\$764.6
5	BRITNEY SPEARS	\$748.5
6	KENNY CHESNEY	\$523.1
7	TOBY KEITH	\$522.5
8	DAVID BOWIE	\$481.1
9	LINKIN PARK	\$420.2
10	KELLY CLARKSON/CLAY AIKEN	\$367.5
11	SARAH BRIGHTMAN	\$352.8
12	HILARY DUFF	\$312.2
13	KID ROCK	\$303.4
14	CHRIS ROCK	\$271.9
15	JOHN MAYER	\$250.1

Among this week's new tours:
COUNTING CROWS
THE DEAD
ERIC CLAPTON
NELLY FURTAOD
DREY

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

TELEVISION

TOP TEN SHOWS
Total Audience
(105.5 million households)

April 5-11
Adults 18-49

- | | |
|--|---|
| 1. American Idol (Tuesday) | 1. The Apprentice |
| 2. The Apprentice | 2. American Idol (Tuesday) |
| 3. Survivor: All-Stars | 3. E.R. |
| 4. American Idol (Wednesday) | 4. American Idol (Wednesday) |
| 5. E.R. | 5. Survivor: All-Stars |
| 6. CSI | 6. The Swan: Premiere Special (UCConn vs. Georgia Tech) |
| 7. CBS NCAA Basketball Championships (UCConn vs. Georgia Tech) | 7. CBS NCAA Basketball Championship (UCConn vs. Georgia Tech) |
| 8. The Swan: Premiere Special | (tie) CSI |
| 9. Friends | 9. Will & Grace |
| 10. Without A Trace | 10. Friends |
- Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Ashanti, Eve, Debbie Harry, Gladys Knight, Patti LaBelle, Cyndi Lauper, Jessica Simpson and Joss Stone are slated to perform live from Las Vegas' MGM Grand on *VH1 Divas* (Sunday, 4/18, 9pm ET/PT).

Friday, 4/16

• Murphy Lee, Jermaine Dupri and Nelly, *The Ellen DeGeneres Show* (check local listings for time and channel).

• Jet, *Jimmy Kimmel Live* (ABC, check local listings for time).

• Toby Lightman, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

• Twista and No Use For A Name, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 4/17

• Trace Adkins and Terri Clark

perform on USA's *Nashville Star* (10pm ET/PT).
• Kelis, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 4/19

• The Darkness, *The Tonight Show With Jay Leno* (NBC, check local listings for time).

• Melissa Etheridge, *The Daily Show With Jon Stewart* (Comedy Central, 11pm ET/PT).

Tuesday, 4/20

• Polyphonic Spree, *Jay Leno*.
• Barry Manilow, *Ellen DeGeneres*.

Wednesday, 4/21

• David Bowie, *Jay Leno*.

Thursday, 4/22

• Mario Winans, *Jay Leno*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

April 9-11

Title	Distributor	\$ Weekend	\$ To Date
1	<i>The Passion Of The Christ</i> (Newmarket)	\$15.21	\$353.00
2	<i>Hellboy</i> (Sony)	\$10.82	\$40.82
3	<i>Johnson Family Vacation</i> (Fox Searchlight)	\$9.37	\$11.81
4	<i>The Alamo</i> (Buena Vista)	\$9.12	\$9.12
5	<i>Walking Tall</i> (MGM/UA)	\$8.44	\$28.95
6	<i>Home On The Range</i> (Buena Vista)	\$8.10	\$27.41
7	<i>Scooby Doo 2: Monsters Unleashed</i> (WB)	\$8.01	\$62.87
8	<i>The Whole Ten Yards</i> (WB)	\$6.68	\$6.68
9	<i>Ella Enchanted</i> (Miramax)	\$6.16	\$6.16
10	<i>The Girl Next Door</i> (Fox)	\$6.00	\$6.00

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

COMING ATTRACTIONS: This week's openers include *The Punisher*, starring Thomas Jane. The film's Wind-up soundtrack sports Drowning Pool's "Step Up," Seether's "Broken" (featuring Evanescence's Amy Lee) and "Sold Me," Edgewater's "Eyes Wired Shut" and cuts by Puddle Of Mudd, Nickelback, Queens Of The Stone Age, Smile Empty Soul, Trap, Chevelle, Damageplan, Frater Eleven, Atomship and more.

Also opening this week is *Kill Bill, Vol. 2*, starring Uma Thurman. The film's Maverick soundtrack contains music by Ennio Morricone, Johnny Cash, Charlie Feathers, Malcolm McLaren, Shivaree and more. Currently in theaters is *Ella En-*

chanted, starring Anne Hathaway. She teams with Jesse McCartney to cover Elton John & Kiki Dee's "Don't Go Breaking My Heart" on the film's Hollywood soundtrack, on which she also offers her renditions of Leo Sayer's "You Make Me Feel Like Dancing" and Queen's "Somebody to Love." Other covers include Kelly Clarkson's take on Aretha Franklin's "Respect," Jump 5's cover of Katrina & The Waves' "Walking on Sunshine" and Darren Hayes' version of E.L.O.'s "Strange Magic." Rounding out the ST are songs by Kari Kimmel, Raven, The Beu Sisters and Andrea Remanda & Bryan Adams, among others.

— Julie Gidlow



Play The Hits!

What N/T radio can learn from other formats

At the recent R&R Talk Radio Seminar, held in Washington, DC, McVay Media News/Talk Specialist Holland Cooke hosted one of TRS 2004's most well-received learning sessions, "What News/Talk Radio Can Learn From Other Formats."

By opening with the statement, "At the end of this session I'll give you five ways to make your stations' Arbitron ratings go up — four of them free," Cooke pretty much guaranteed himself and his panelists a full room for the duration of the 75-minute session.

On the dais to discuss the topic were WPRO/Providence programmer David Bernstein, Clear Channel VP/News, Talk & Sports Programming Gabe Hobbs, WBT & WLNK/Charlotte Sr. VP/GM Rick Jackson and nationally syndicated talk host Doug Stephan.

In another touch that was shamelessly designed to boost attendance, Cooke offered a prize, to be given away at the end of the panel, for the audience member who came up with the best evergreen topic that attendees could tuck away for a slow news day.

As Cooke reminded the room, "Every day is not Janet and Justin's super blooper, the *Passion of the Christ* movie or gay marriage. You don't always have a slam-dunk call-in topic

every single day." What was last year's winning topic? "What would you tell yourself if you could go back and talk to yourself at age 16?"

While it is certainly not possible to include all the information shared with TRS 2004 attendees during the session, here are some highlights from the part of the discussion that focused on how to coach

Talk radio talents to help them identify with a concept that is core to the success of music radio: playing the hits.

Ring the Arbitron Bell

Like our music-radio brothers and sisters, Talk radio always succeeds best when the station's "playlist" is trimmed to weed out obscure and mundane topics that drive listeners away.

Cooke began by reminding the audience that Talk radio is no different from music radio when it comes to ringing the bell with Arbitron. "The reality is that Arbitron plays by the same rules no matter what your format is," he said.

"A few months ago R&R's Publisher's Profile highlighted Billy Campbell, who manages Classical WCRB/Boston. When Billy marched into that station five or six years ago, he immediately dropped about one-third of the station's playlist, and within six months the ratings almost doubled.

"Why? Because the station started rotating the hits. When you tune in to WCRB today, even if you aren't a die-hard classical music fan, you will recognize almost every song you hear from a wedding, a movie, a commercial or a Daffy Duck cartoon. It's really a closet CHR that just happens to be playing classical music. They play the hits, and that is a trait that you will find at some of the most successful News, Talk and Sports stations out there."

Turning to Hobbs, Cooke asked the Clear Channel executive — who also acts as an in-house consultant to Premiere Radio Networks — to comment on how the early CHR background of the format's most successful host, Rush Limbaugh, has impacted the talk host's career.

"Rush understands the radio business, how it works, and clearly understands what drives listenership and TSL," Hobbs replied. "He understands well that radio is show business. He knows how to

"If a talent knows you are on their side and that your goals are the same as theirs, coaching becomes a much easier task for any program director."

Gabe Hobbs

play the ratings game while still being true to what he believes, who he is and what makes his show successful on the radio."

Training Civilians

Asked if he believes that having the skills of a great music-radio jock is an advantage for Talk radio personalities, Hobbs said, "Absolutely. It is so much easier, as a programmer, to work with transitioning former music-radio jocks than it is with a civilian.

"When you sit down with a former music jock and tell him how many times an hour you have to say the call letters, how they have to be said exactly the same way each time you say them, how you have to employ quarter-hour maintenance and always tease what's coming up in the next 30 minutes and have continuous forward momentum, etc., he already gets it, because it is something that he's done for his entire on-air career.

"But when you bring in someone off the street who may seem very talented with a lot to say, and you begin having the same sort of discussion about how to register with Arbitron, he gets bored quickly hearing about all that, because he

believes that what he has to say is the most important thing and that all this audience-maintenance stuff isn't really all that important.

"It's often difficult to teach someone who comes from outside the radio industry — someone who wasn't raised in it — how important all of that really is. Music-radio personalities understand; they have a great sense of timing and already understand the techniques of show business in radio, as opposed to just having some obsession with a political cause.

"It's very difficult to teach a civilian how to do great radio. That's not to say that it hasn't been done or that it can't be done, but it's difficult."

Snore Topics

Polling the other panel members, Cooke asked for comments on the importance of playing the hits at Talk radio. "How do you know when a topic has been overdone and underdone?" he asked.

Bernstein said, "There's no way to assess if a topic has been overdone or underdone; it all depends on what's happening on a given day. You need to judge and embrace the emotion of a story — whether it's local or national — and if the audience's emotion

Continued on Page 18



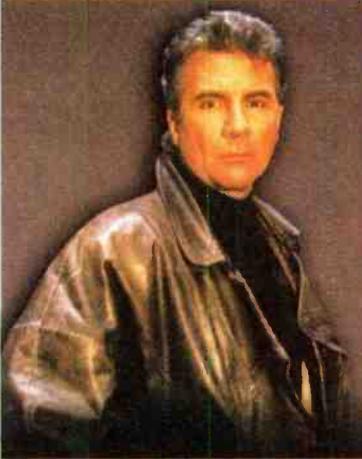
David Bernstein



Gabe Hobbs



Holland Cooke



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Play The Hits!

Continued from Page 16

for the story is still there, you won't overdo it.

"Talents and producers need to be sensitive to that emotion from listeners and know when there's more to say, or when you've said all there is to say, on a topic of discussion."

"I'm sure there are those stories that can get beat into the ground, but, honestly, I don't hear an awful lot of that out there," said Jackson. "I come down on the side of not really being formulaic on how to rotate topics. I think that's just idiocy."

"You have human beings behind the microphone who you've hired to choose topics based on who they are, so I pretty much subscribe to the idea that you need to let them run with their call. That's what you hired them for in the first place."

As the only on-air host on the panel, Stephan allowed that there were a number of topics he'd heard enough on. "Abortion, the death penalty, Social Security — those are all snore topics to my ear," he said.

"At the time of day that I'm on the air — early mornings — I tend to move through topics faster than other hosts might. I need to have a dozen or more things on my mind when I hit the air at 4:30am. If I can't get something going in a minimum amount of time, I move on. I don't think the audience wants the same approach to the issues of the day in mornings as they do at other times of the day."

Talk Topic 'Playlist'

Following the theory that, like music stations, Talk radio benefits from a focus on the most important topics — a.k.a. "the hits" — Cooke asked Jackson to expand on the concept.

"When you hire a host, you know who and what you are getting in that person, or at least you should know that," Jackson said. "Once that host hits the air, the success is set or the damage is done."

"I believe that when you hire a host, you really have to do your homework, find out what that host's interests are and know a lot about them before you sign them up. After that, if you try to push a host too much in one topic direction or another and dictate a rotation of what they should talk about, that would be a big mistake."

**Rick Jackson**

Stephan bemoaned the fact that, while you always need to be conscious about rotating the hot topics on any given day, too often important topics get overlooked in the process. "It's a shame that sometimes we become so focused on so few things, topicwise, and don't get into a lot of things that also matter," he said.

"For example, the problems of Diebold. They're the company that makes all those new electronic voting machines that are having problems. Nobody is on that, and it's an unbelievable problem that affects a lot of listeners who vote. Is it more interesting than talking about Michael Jackson? Maybe not, but think about the implications of the topic for a wide segment of your audience."

Bernstein added that the ability to rotate topics, from serious to silly, also depends a lot on the credibility of the host with the listeners. "A good talk show host can move from topic to topic — from the seriousness of a meltdown of Social Security to the new best-selling color for underwear."

"There are issues, both serious and not so serious, that affect everyone, and a good talk host is someone who can move between them effortlessly and credibly."

Soft Or Serious?

Asked how hard it can be to prod a talk host who tends to lean toward more serious issues to cover a softer topic that's big in the news, like Janet Jackson or the Yankees signing A-Rod, Bernstein said, "Every host has a view of what they think is important. Sometimes they're right, and sometimes they're wrong."

"I don't think it's the role of the program director to say to a host, 'You're right on this one and wrong on that one,' although I admit I have done that at times. I think it's more meaningful to have the conversation in an informal way — just a simple, 'Hey, what are you going to be talking about today?'"

"The answer is always very telling, because you can determine how much passion the host has for a particular subject and also where the discussion is going to go. I believe in having a sort of role-playing conversation that sometimes ends with me going, 'Wow, that's your show right there,' or, 'Gee, I don't really get this.'"

"Call it the 'talk it through' theory, if you will, but I think it can really help you to focus a talent on topics without literally telling them what they should talk about."

Offering a contrary point of view, Jackson said, "I don't think most talents like the idea of a coach. They want a support system from someone whom they can go in and have a dialogue with about what they want to talk about that day and arrive, by consensus, at what needs to be done."

"I equate finding great talent to finding someone who is a fast runner. No matter how hard you try, you can't teach someone to be a fast runner. You have to find someone who has the talent to do what is needed to win first."

"Maybe you can coach and develop talent in smaller markets, but in

**Doug Stephan**

the big markets I don't think that's really possible. I intrinsically believe that you either have talent or you don't. I can't develop talent, although I can help you to develop the talent if you already have it. But I think, at best, you can make maybe a 10% difference in that talent."

"What's most important, in my opinion, is that your talents trust you and know that when you criticize them, it's not because you're the boss, it's because you are there to help them do a better job."

The Way You Coach Counts

For his part, Hobbs said he believes that you can coach most talents effectively if you approach the job correctly. "You can coach a lot of talents, but the way you coach a 23-year-old CHR jock vs. a 45-year-old talk host has to be very different," he said.

"That 23-year-old obviously doesn't have professional maturity yet, and he needs to learn from you a lot of things that will help him to become successful over time. On the other hand, the 45-year-old veteran requires a very different coaching style, one that allows you to guide him without his feeling like he's being coached."

"Would Joe Torre coach Alex Rodriguez differently than he does a rookie just up from the Triple-A team in Columbus, OH? Absolutely. You

"I come down on the side of not really being formulaic on how to rotate topics. I think that's just idiocy."

Rick Jackson

need to apply different techniques with different talents at different stages of their development."

"But all talent, no matter how long they have been on the air and no matter how good they are, must be continually challenged by their program director and, more importantly, supported by the PD."

"All too often talents don't feel supported by their PD. It's crucial to support them and get them the tools they need to succeed. Standing behind your talent is a form of coaching that will make them much more trusting and confident in what you have to say to them. If a talent knows you are on their side and that your goals are the same as theirs, coaching becomes a much easier task for any program director."

Finally, about those five suggestions Cooke had for attendees that were guaranteed to make your station's Arbitron go up? Those who were in the room at TRS 2004 have likely already put some or all of them to work at their stations. If you'd like to know more about what they were, contact Cooke directly at cookeh@aol.com.

TALK BACK TO R&R!

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

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When Radio Was
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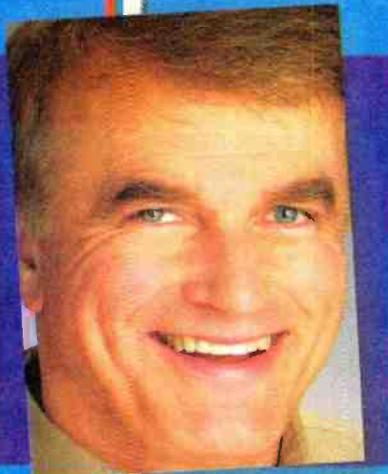
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Steve Nexum, KH82B, Burlington/Fort Madison, IA

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audience share.
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Tom Connelly, KH82, St Paul, MN



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Classic Rockers Enter Rock And Roll Hall

Format staples inducted at gala show in New York

Classic Rock radio mainstays George Harrison, Bob Seger, ZZ Top, Jackson Browne and Traffic were welcomed into the Rock and Roll Hall of Fame during a March 15 ceremony at New York's Waldorf-Astoria hotel, where speeches detailing the inductees' hard-rocking journeys to the hall were highlighted by rousing performances of their music.

Tribute To Harrison

Tom Petty and Jeff Lynne inducted former Traveling Wilburys bandmate George Harrison — already inducted as a Beatle — for his solo work, and Petty credited Harrison for successfully emerging from his Liverpool chums' shadows. "Standing between Lennon and McCartney, both on and off the stage, was really tough for an aspiring songwriter," he said.

Harrison's widow, Olivia, and son, Dhani, accepted the honor. Dhani confessed to breaking the trophy Harrison received at The Beatles' 1987 induction, but said he'd evaded punishment by gluing it back together. For her part, Olivia thanked former Beatles road manager and Harrison's childhood friend Neil Aspinall for supporting Harrison throughout his life.

Petty and Lynne performed the Harrison-penned Wilburys tune "Handle With Care" and the Beatles classic "While My Guitar Gently

Weeps," with Dhani on rhythm guitar and backup vocals, while fellow 2004 inductee Prince delivered a soaring song-ending guitar solo.

Media-Shy Seger Saluted

The historically media-shy Bob Seger — inducted in his 15th year of eligibility — discussed with reporters how his late entry into parenthood has kept him out of the spotlight lately. "I was 47 when I had my son," said the 58-year-old Seger, who also has a young daughter. "I decided to watch them grow up."

While Seger expressed gratitude to his fans for signing petitions supporting his induction, he was noncommittal about touring again. He hasn't been on the road since 1996 and confessed that the commitment required plus concerns about performing well

By Joe Howard R&R Washington Bureau

each night keep him on the fence about future tours. Meanwhile, he's busy writing music for his new album, *Face the Promise*, which is slated for a fall release.

In an emotional induction speech for Seger, Kid Rock described his fellow Detroit native as "the most overlooked and underrated artist of all time" and credited Seger with setting



AGAINST THE WIND Bob Seger (c, wearing glasses) poses for pictures with members of his Silver Bullet Band.

a good example for new artists. "If anybody should set the standard for how to be in rock 'n' roll with dignity, how not to lose your money and blow it all and how to make great songs, it's Bob Seger," he said.

Seger treated the crowd to renditions of the jukebox favorite "Old

Time Rock & Roll" and his anthem of life on the road, "Turn the Page."

No Pretender

In his acceptance speech, inductee Jackson Browne thanked the programmers and DJs who have supported his music. "I want to thank all of the self-empowered people who played what they wanted to play, and played me," he said. "Music is a very empowering thing, and I'm glad I've had a lifetime to do it."

Backstage, Browne said that while his induction is an honor, he never aspired to such recognition. "I wasn't working toward this," he said. "I was just trying to write a song I like."

Browne credited The Eagles ("We used to sit around and learn each other's songs," he said) and the vocal stylings of David Crosby and Graham Nash with influencing his music.

As for his future goals, Browne confessed that he's interested in tackling some tasty waves. "I want to surf really well," he said.

In his speech inducting Browne, Bruce Springsteen confessed that he was jealous of Browne back in their early days, when Browne drew the attractive female audience members that Springsteen's shows lacked. "There was an enormous number of good-looking women who stood there staring at the stage, entranced," Springsteen said. "He was a bona fide rock 'n' roll sex star."

The perennially youthful Browne performed his signature hits "The Pretender" and "Running on Empty."

Traffic Jam

Dave Matthews inducted the pioneering psychedelic rock outfit Traffic, and, describing how the band's music once delivered him from a chemically induced haze, suggested that Traffic themselves may have found inspiration in similar states of mind. "When I was a little kid I

thought their songs were about cartoon characters," Matthews said. "When I was in my 20s I realized they probably saw cartoon characters."

Traffic drummer Jim Capaldi did little to dispel that idea while discussing how he met his bandmates. "I was blind drunk and fell headlong into the gutter," he said. "When I looked up, there they were, looking at me."



HIGH SPARK OF LOW-HEELED BOY Overtime Traffic member Steve Winwood arrives for a photo opportunity after Traffic's induction into the Rock and Roll Hall of Fame.

While guitarist Dave Mason didn't join keyboardist Steve Winwood and Capaldi to perform Traffic's "Dear Mr. Fantasy," he summed up the rock 'n' roll lifestyle, and the evening, thusly: "Rock 'n' roll is not an age, it's an attitude."

Texas-Style Top Rock

Still sporting their original lineup after over three decades, Texas blues rockers ZZ Top were inducted by Rolling Stones guitarist Keith Richards, who delivered a characteristically spacey speech.

ZZ Top members Frank Beard and Dusty Hill confessed backstage that they'd lost frontman Billy Gibbons in the chaos of the show's all-star closing number, which featured inductees and presenters performing the '50s classic "Sweet Little Rock & Roller" and Traffic's "Feelin' Alright." Earlier, ZZ Top delivered energized versions of their classics "La Grange" and "Tush."

Hill also said he still loves playing for the fans. "Playing in front of people is the best thing we do," he said.

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Indecency

Continued from Page 1

Mr. Stern's show to the air free from indecent content. Unfortunately, the FCC's latest action, combined with deafening silence from the Stern show on their future plans to comply with the law, leaves us no choice but to abandon the program for good. "Clear Channel has 30 days to appeal or pay the FCC fine.

Stern, who was vacationing when the fine was handed down, nonetheless responded that day on his website, www.howardstern.com. "This is not a surprise," Stern wrote, insisting that the penalty is just the latest development in what he sees as a governmental campaign to tread on his First Amendment rights.

"This is a followup to the McCarthy-type 'witch hunt' of the administration and the activities of this group of presidential appointees in the FCC, led by 'Colin Powell Jr.' and his band of players," Stern wrote, invoking the name he often uses for FCC Chairman Michael Powell, the son of the Secretary of State. Stern continued, "It is pretty shocking that governmental interference into our rights and free speech takes place in the U.S. It's hard to reconcile this with the 'land of the free' and the 'home of the brave.'"

Stern Plans To Expose 'Indecent' Shows

When Stern returned to the air on Monday, he charged that the FCC has singled him out unfairly and vowed to post content from other programs on his website in an effort to shine a light on broadcasts that might be susceptible to indecency fines but have thus far evaded FCC scrutiny.

"There's about 50 shows that I'm going to start posting on the website," Stern said. "I'm going to get transcripts of their old shows, and we'll start getting these people fined too. We'll take Mancow from Chicago, we'll take [Dave, Shelley & Chainsaw] from KGB/San Diego. We're going to start doing this to everyone. They've targeted me, and maybe we'll take down a bunch of other broadcasters just to get everyone upset. There's other broadcasters doing the same stuff, and [the FCC] effectively said they're OK, but I'm not."

While Stern credited Viacom for backing him up, he's said he's convinced his radio days are numbered. "[Viacom] have said that they're going to fight all of this stuff and do whatever they've got to do, but no company can stand up to this kind of government pressure. We will be off the air. I'm pretty smart about this stuff."

Stern also alluded to rumors that he might take his show to satellite radio and warned that if he does, broadcasters will be the ones who ultimately suffer. "If I go on there, I will destroy these radio stations that I'm on," he said. "People will follow me. Not everyone, but most people will."

Stern also attacked the FCC's "community standards" regulations and questioned how indecency fines could be based on community standards in six markets when the complainant lives in only one. "No one else complained in all these other markets," Stern said. "Since it's based on listener complaints, why, then, do they fine you in other markets for the broadcast?"

Graphic Sex Talk Led To Fine

Documents released by the FCC showed that the proposed \$495,000 fine was based on a complaint from a listener of now-former Stern affiliate WBGG. One offending segment involved a discussion by Stern of the sexual practices of certain cast members. Specifically, Stern, in discussing the sex life of Stuttering John Melendez and his wife, claimed that the couple "have anal every other time they do it" and that Melendez's wife "loves anal."

Additionally, Stern voiced his "personal revulsion at the thought of a naked, sweaty, obese man engaging in cunnilingus," according to the FCC. The commission also found patently offensive the fact that the entire discussion of both oral and anal sex was "punctuated by the sound of someone passing gas or evacuating."

Another segment involved an "interview" with the inventor of purported personal-hygiene product "Sphincterine." Clear Channel told the commission that the airing of the material on its stations could not be "confirmed with certainty," as it does not make recordings of the show. However, in a declaration, WBGG's local producer of the Stern show said he recalled the material at issue and did not "flush" any of it.

FCC Penalizes Individual Statements

In proposing the \$495,000 fine, the FCC departed from its usual practice of imposing penalties for entire broadcasts and instead cited Clear Channel for three separate utterances that aired on all six stations, for 18 separate fines. The FCC imposed the statutory maximum fine of \$27,500 for each violation.

Commenting on the agency's decision to pursue that strategy, FCC Commissioner Michael Copps said, "Today's decision is a step forward toward imposing meaningful fines. I have long advocated that the commission use all of the tools it has to tackle indecency on the public's airwaves."

Commissioner Jonathan Adelstein said, "I expect that stepped-up actions like those we take today will convince broadcasters that they cannot ignore their responsibility to serve the public interest and to avoid the broadcast of indecent material over the public airwaves."

WKLS/Atlanta Terminates Regular Guys

In another indecency related matter, WKLS (96 Rock)/Atlanta morning hosts The Regular Guys — Eric von Haessler and Larry Wachs —

were terminated by the Clear Channel Rocker on April 9. The duo had been off the air since being suspended after a March 19 stunt went awry.

Clear Channel Regional VP/Market Manager Pat McDonnell said, "In line with our zero-tolerance policy and after conducting a thorough investigation of a March 19 broadcast on WKLS-FM, we have decided we will no longer broadcast The Regular Guys."

Von Haessler announced soon after that he is splitting with his radio partner Wachs. In a message that appears on his personal website, www.madpundit.com, Von Haessler said he had already planning been to go his own way once his contract with Clear Channel was over.

He wrote, "I have done my last radio show as a Regular Guy and will be pursuing options in and out of radio that are more in line with the things that we do here at the site. My first thought is that will probably involve AM Talk radio, but you never know where you're going to end up. My second thought is that I would like to stay in Atlanta, but, again, you never know." Von Haessler is a former stand-up comic.

Von Haessler also said he harbors no ill will toward Wachs, writing, "I respect him, I respect his talent, and I'm proud of the show that we did together. This decision is about my burning desire to run my own business while forging a bit of a different career path."

On March 19 Wachs and Von Haessler were reportedly working on a stunt during a commercial break in which a porn actress was taped simulating sex acts and using sexually explicit language. The duo planned to later air the tape backward, thus avoiding indecency violations, but they accidentally allowed the audio of the actress to air live under a commercial break.

Mancow Fine Upheld By FCC

Meanwhile, on April 8 the FCC denied Emmis' appeal of a \$14,000 fine imposed against its Alternative WKQX/Chicago for two broadcasts that aired during the station's *Mancow Morning Madness* program on March 20 and May 15, 2000.

Emmis criticized the "exceedingly brief" and undetailed descriptions of the broadcasts contained in the complaints and the complainants' failure to provide transcripts or recordings of the broadcasts, but the FCC ruled that the complaints had contained sufficient information to proceed and noted that Emmis never directly questioned the accuracy of the allegations.

"Emmis never contended, much less offered any evidence to establish, that the complainant's allegations were inaccurate in any way, although it had every opportunity to do so," the FCC said. Emmis declined to comment about the ruling when contacted by R&R.

Additional reporting by Adam Jacobson.

Courtney Loves To Court Controversy

Surprise! Courtney Love is in the news again — and not in her usual positive way. Rich Shertenlieb, who currently works for Premiere's *Kidd Kraddick in the Morning*, was at WNNX (99X)/Atlanta back in 2002 when Love visited the station for most of the day, armed with lyrics and some unfinished music. Shertenlieb, who is also a musician, helped Love finish the song, which he claims ended up as her new single, "Hold On to Me" — without any credit given to him.



'I love you, man!'

Kraddick confirms the story: "Courtney came into Rich's show last fall in Atlanta and did an interview. Afterwards, she and Rich holed up in the production room for about six hours and worked out the song. Rich did all the guitar parts and changed major portions of the song, which they later played live on 99X. Courtney even acknowledged live on the air that Rich wrote the song. Now it's the first single on her new album, and there's no mention of his name." Shertenlieb declined to comment to **ST**, due to possible legal action.



Kraddick wants Trump fired.

In a related story, Kraddick recently interviewed Donald Trump about the enormous success of *The Apprentice*. During that phone call, sidekick Big Al Mack pitched an idea to Trump for a chain of ghetto chicken huts called "Trump's Chicken." Here's Kraddick again: "Then, when Trump hosted *Saturday Night Live*, he did basically the exact same bit — for 'Trump's Buffalo Wings.' We got ripped off by The Donald! I'm thinking about hiring Omarosa to represent us against Trump!"

Goober Demands Equal Time

Freshly back from vacation, Howard Stern is already back up to speed this week. During one of his patented tirades against Clear Channel, he decided to personalize the battle, referring directly to Clear Channel head honcho Lowry Mays and "his two nitwit sons," whom he later dubbed Randall and "Gomer." Stern vowed to find out as much information about

them as he could, saying, "I want to know exactly who I'm dealing with." He also noted that there was much confusion over the terms of his contracts in the six markets where he had been dropped by Clear Channel. Stern said that CC claims that he was in breach of contract due to the allegedly indecent nature of his show content. He claims that he had a 30-day noncompete, which has now expired, leaving him free to negotiate with competing stations in those six markets.

Sen. Sam Brownback's Head Explodes

Here's a bit of news that should bring no joy to either the Kansas Senator or his buddy on the indecency police, Florida attorney Jack Thompson: Howard Stern has picked up a new affiliate! Nassau Broadcasting celebrates its purchase of 11 radio stations in Maine by adding Stern on not one, but two frequencies: Classic Rock simulcast "106.7 & 104.7 The Bone," better known as **WMTW/Portland, ME** and — stand by for the irony — **WQEZ/Kennebunkport, ME**, making it incredibly easy for George W. to listen to Stern when he goes to visit Daddy over summer vacation.

Vuolo's Wildest Air-Chex Accidents

Radio's Best Friend, Art Vuolo, traveled to Orlando this week to videotape WMGF (Magic 107.7)/Orlando morning team Dave Collins and Leslye Gale. This past Monday morning at 5:45, while rain poured down, Vuolo was on his way to the Clear Channel complex in suburban Maitland, FL when his rental car was broadsided by another car. Vuolo was shaken up and suffered minor head, neck and rib injuries. Adding insult to injury,



Not really Art's car, but close...

the force of the impact sheared off the top of Vuolo's beloved camera tripod. Always the trouper, Vuolo made it to the studios an hour later and videotaped Collins & Gale, as well as *Monsters of the Morning* on WTKS-FM and Mike Harvey on sister **WEBG** — "where I made the Metro Traffic accident report!" says Vuolo.

RR Timeline

1 YEAR AGO

- Don Jenner appointed Sony Music Entertainment President.
- Clear Channel announces that it will sever ties with independent promoters.
- Infinity debuts the new WNEW (102.7 Blink)/New York.

5 YEARS AGO

- Craig Lambert named Sr. VP/Promotion at MCA Records.
- Industry veteran Tom Shovan dies at age 59.
- Carson James named VP/Promotion & Media Strategy for Curb Records.
- Unice Rice named VP/R&B Promotion for Capitol Records.



10 YEARS AGO

- Corinne Baldassano joins SW Radio Networks as VP/Programming.
- Tip Landy appointed PD of WFLC/Miami.
- Dave Loncao heads new rock department at RCA Records.

15 YEARS AGO

- Dennis Patrick exits as FCC Chairman.
- Paul Smith promoted to President of CBS Records Distribution.
- Doug McGuire upped to VP/Programming for EZ Communications.
- Bob Neil named VP/GM of WSB-AM & FM/Atlanta.



Bob Neil

20 YEARS AGO

- Guy Zapoleon named PD of WBZZ (B94)/Pittsburgh.
- Joe Patrick named PD of KCQB/San Diego.
- Roy Shapiro named Sr. VP for Group W Radio.



Guy Zapoleon

25 YEARS AGO

- Jack Thayer resigns at NBC Radio Group.
- Radio veteran Tom "Tree" Kelly dies of gunshot wounds.
- Combined Communications purchases KSD & KCFM/St. Louis.

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The Programming Dept.

- **Billy Santiago**, OM of Clear Channel's KBFM/McAllen, adds PD duties at clusterbuddy KHKZ (Hot Kiss 106.3), which recently flipped from Tejano to Hot AC.
- Former WFNX/Boston Asst. PD/MD and WWRX/Providence PD **Kevin Mays** is named Asst. PD/MD at WBTZ (The Buzz)/Burlington, VT.
- **WMIB** (103.5 The Beat)/Miami Programming Asst. **Darnella Dunham** is upped to MD.
- **Nicole Sandler** exits as Director/Programming for Northeast Broadcasting, where she oversaw Triple A outlets WXRV/Boston and WNCS/Burlington, VT. Sandler can be reached at 603-893-6059 or nicolesandler@yahoo.com.

Quick Hits

- After almost a year of doing the interim morning thing at WQHT (Hot 97)/New York, **Sway** has given up the gig due to a schedule change with his other employer, MTV. **DJ Envy** and **Miss Info** are holding down mornings for now.

• **Chris Booker**, East Coast correspondent for *Entertainment Tonight*, joins the weekend lineup at WHTZ (Z100)/New York.



'I got Stylz, he be Roman.'

• **WBBM-FM** (B96)/Chicago debuts new night team **Stylz & Roman**. They replace **Tim "Spinnin'" Schommer** and **Candi Gomez**, who are re-

signed — Schommer moves to swing, while Gomez segues to overnights, replacing "Big Steve" Honacki, who is on his way to WZEE (Z104)/Madison as MD/midday dude.

• **KALC/Denver's Chuck Nasty**, a.k.a. The NastyMan, moves from afternoons to nights, launching *Mr. Mantastic's Big Show*. Current night guy **George McFly** joins *The Greg & Shea Morning Show*, while market legend **Bo Reynolds**, who spent many years in afternoons with Greg Thunder and, later, mornings as half of *The Greg & Bo Show*, returns after a short stint at KZLA/Los Angeles. He will team up with morning sidekick **Slacker** to form the cleverly named *Slacker & Bo Afternoon Show*.

• **WXLK** (K92)/Roanoke, VA night jock **Justin Wright** segues to nights at WNVZ (Z104)/Norfolk and becomes Im-

aging Director for Entercom's Norfolk cluster.

• Clear Channel Rocker **WHJY/Providence** fills its long-vacant midday opening with **Jenn Dower**, who segues from nights at Saga Classic Rock **WAQY/Springfield, MA**. **Lauren Collins**, most recently doing part-time at **WRKO/Boston**, joins **WHJY's Paul & Al** morning show.

• **WNDV** (U93)/South Bend, IN Asst. PD/MD/afternoon guy **AJ Carson** takes similar duties at **KUDD/Salt Lake City**. Just one catch: Carson is packing his wife, U93 morning co-host **Meredith Malloy**, in his luggage.

• **Infinity Hot AC KMXB** (Mix 94.1)/Las Vegas now has two prime openings: Following the recent departure of afternoon driver Tom Mitchell to afternoons at sister **WBMX/Boston** comes word that midday personality **Leah Granberg** has also exited. PD **Charese Frugé** will fill middays for now.

• Afternoons are open at **Infinity CHR/Rhythmic WMBX/West Palm Beach** as **Chuck Dogg** leaves.

• **Entercom Hot AC WTSS** (Star 102.5)/Buffalo part-timer **Dave Edwards** is upped to nights, replacing JJ, who departs.

What's In A Name?

• **Bonneville Hot AC WWVZ & WWZZ/Washington** resurrects its former slogan, "Z104 — More of Today's Best Music." And there was much rejoicing.

• **KWRP** (Wild 96)/Riverside changes calls to **KWIE** (Wild 96), mostly because we couldn't drink enough to make **KWRP** spell "Wild." PS.: The "IE" stands for "Inland Empire," the nickname of the vast desert area where Riverside happens to be situated.

Talk Topics

• **George Nicholaw**, who was VP/GM of **Infinity's KNX/Los Angeles** for 36 years until he was fired last October, has filed an age-discrimination suit against his former employer. The *Los Angeles Times* reports that Nicholaw is seeking "unspecified punitive damages, back pay and other expenses, although he is not asking to be reinstated."

• Recently launched liberal Talk radio network **Air America** lands two Bay Area affiliates: **Inner City's KVTO-AM/Berkeley, CA** and **KVVN-AM/Santa Clara, CA**. Coincidentally — or not — **Inner City** also owns **Air America's New York** flagship, **WLIB-AM**.

• **FM Talker KFTK/St. Louis** adds market vet **Asher "Smash" Benrubi** in mornings, where he will team with **Jamie Allman** beginning April 19.

ST Painful Pic O' The Week

Members of *The Mad Max Morning Show*, heard on NextMedia Active Rockers **WXQR/Greenville, NC** and **WKZQ/Myrtle Beach, SC**, were surprised when an otherwise sane listener volunteered to have the show's name tattooed on her ass! "When presented with such an opportunity, who are we to say 'No thanks?'" asks PD **Brian Rickman**. The "lucky" listener had to drive four hours to get to the tattoo place, as tattooing is illegal in South Carolina. After the winner stopped crying, she was awarded tickets and backstage passes to see Slipknot at the House of Blues in Myrtle Beach. The painful results are shown below.



Condolences

• **Rebecca Glahn**, a.k.a. Rebecca Fox and Madison, midday personality at **Flinn CHR/Pop WHBQ** (Q107.5)/Memphis, was found strangled to death in her apartment on April 12, the victim of an apparent burglary gone horribly wrong. She was 24. **WREG-TV/Memphis** reports that three suspects are in custody — stolen goods belonging to Glahn were reportedly found in their possession. Murder charges were expected to be filed this week. "Rebecca was a very talented young radio personality," **Flinn Broadcasting** general counsel **Shea Flinn** told *ST*. "We miss her greatly, and we're thinking about her family at this time."



Rebecca "Madison" Fox

• **Legendary New York radio personality Gene Klavan**, who spent 25 years doing mornings on **WNEW-AM/New York**, died April 8 at age 79. Klavan started on **WNEW** in 1952 with co-host **Dee Finch**. When Finch retired in 1968, Klavan remained as solo host until 1977, when he moved over to **WOR**, where he remained until 1980.



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Staying The Course With Maroon 5

Octone and J Records go the distance and earn platinum for this baby band

They've got a platinum debut, one of the most-played songs in America and a top video on MTV. You could easily say it's been a hell of a year for Los Angeles-based pop-rock outfit Maroon 5. Actually, Maroon 5's stellar rise has happened over almost two years. *Songs About Jane*, the group's Octone/J Records debut that just went platinum in February, was released way back in June 2002.

Call it a testament to artist development or the perfect tag team between an indie label and a major. Either way, it worked. Octone, a New York-based independent label distributed by BMG and founded by J Records VP/A&R Marketing James Diener, worked the record to select markets and stations in the early stages, bringing the band to a place where J/RCA Label Group Exec. VP/Promotion Richard Palmese and staff could take the band to the proverbial next level.

As the industry continues to consolidate, could this model be the preferred method of developing new acts? I talked with Ben Berkman, a partner in Octone and its head of promotion, about Maroon 5's long journey to the top of the charts and platinum success.



Ben Berkman

Remaking The Band

Vocalist-guitarist Adam Levine, keyboardist Jesse Carmichael, bassist Mickey Madden and drummer Ryan Dusick were originally known as alt rockers Kara's Flowers, who were granted their release from Reprise Records after a disappointing run with their 1997 debut, *The Fourth World*. Levine and Carmichael headed to the State University of New York, where they discovered new sounds like Missy Elliott, Jay-Z and Aaliyah and gospel music.

Upon returning to Los Angeles, the duo reunited with Madden and Dusick, bringing a new R&B and groove vibe to the group. Guitarist James Valentine also joined up. Berkman soon discovered — or, rather, rediscovered

— the group. "I worked at Warner Bros. when the band was Kara's Flowers, but I wasn't a fan," he says.

"Rene Mata, who plays with Reach 454, was interested in doing A&R for us when we started Octone. He played us a lot of demos, and we heard one genius song called 'Sunday Morning.' It was absolutely the kind of artist we wanted to launch the company with."

Berkman was shocked to learn that this song was by Kara's Flowers. He brought the band out to L.A. and was blown away by their live show. "We had a meeting the next day and made a deal," he says.

"I was absolutely stunned to find out that the band had already showcased and auditioned for every label in the business, and everyone had passed. Now they're a platinum act, 400 spins away from having the No. 1 song in the nation."

The Plan

While Maroon 5 are currently top five at Pop, they took the long road to CHR success. After delivering the record to Octone in February 2002, the group went on tour supporting Michelle Branch and Nikka Costa and then did regional touring around the Southwest. Upon the album's release in June, Berkman teamed up with J's then-Sr. VP/Rock Promotion, Chris Woltman, to visit a select group of Alternative stations.

"We looked at playlists and picked what we thought would be our wish list of stations," Berkman says, citing XTRA-FM/San Diego, KDGE/Dallas, WNNX/Atlanta and more.

"We visited these stations person-

ally and presented an overview that wasn't just about Maroon 5. A key component was explaining Octone Records. We're a completely independent label with major relationships. Those relationships are our distributor, BMG, and our joint-venture partner, the RCA Music Group.

"Octone was born out of many conversations that James Diener and I had at Columbia Records over our years there, where we recognized that a lot of great rock bands were slipping through the cracks.

"With a plan like this, artists get a chance to be as successful as they can be."

"The ones that were breaking — be it Train on *Aware*, System Of A Down on *America*, Blink-182 on *Cargo*, Limp Bizkit coming from Flip, Korn coming from Immortal — were being started and set up by some small entity that had relationships with a major label.

"It really requires a year of focus to get a project up and off the ground. At a major label, six weeks, and you're history."

Octone, its marketing strategy and Maroon 5 were all explained to radio in pitch meetings. "It was really a three-pronged meeting," says Berkman. "First, what Octone is and how it works. Second, Maroon 5 and their relevance to the audience. Third, our plan, which was really tailor-made for specific radio stations.

"We were very honest about it: 'You're not going to see this record on the chart for months, but you will get all the support and attention from this record label as if it were a national priority.' They were a national priority, but we had to start market-by-market."

Building The Buzz

From there, adds trickled in on the lead single, "Harder to Breathe," as the band toured through the summer and fall, and J Records locals started discovering the band on their own.

"It happened just as we planned: from the assistants up instead of from the top down," Berkman says of the internal buzz. As J locals started participating in the project on what Berkman describes as an extracurricular kind of level, he and Woltman noticed

Book Your Flight, Book Your Room

Not surprisingly, we have discovered that people do, in fact, want to get together and network in this time of industry turmoil. Registrations and room bookings for R&R Convention 2004 are running ahead of last year, so don't wait till the last minute.

Also, make sure you check out the information for our special "On the Beach" rate on the convention registration website. Get there by going to www.radioandrecords.com.



that the track had about 300 spins with no burn. They made the decision to impact a baby-band record in the fourth quarter.

"In some ways we did the impossible," Berkman says. "We took a baby act; kept it alive and on the air through the summer and the very crowded, star-studded holiday season; and got enough stations right before the year ended to survive through the holidays and come back with a bullet in the first of the year."

Shortly thereafter, Maroon 5 were upstreamed to J Records, whose staff went on the project with guns blazing. And while a mid-charting record at Alternative would be a dark cloud to most promotion executives, Octone and J found a silver lining.

"Before J Records got involved, Chris and I recognized from the research that we'd gathered over the course of the record's life at

Alternative that it was coming back in callout research," Berkman says.

"It wasn't positive with the male P1s, but for the female P1s, it was an A+ record. It was scoring 90 and higher for stations like XTRA, KDGE and KZON/Phoenix. That tipped us off to the fact that this could be a Hot AC record. We knew that it skewed toward the Hot AC-leaning part of the Alt panel anyway, so we thought, 'Let's start doing Hot AC promotion.'

"We set up a promo tour to select Hot AC stations, and a bunch of the stations started coming on. The record started crossing on its own from Alternative to Hot AC. VP/Adult Formats Adrian Moreira really did a bang-up job. Once the record was formally uplifted, he and his field staff crossed it over and did an amazing job."

Patience, Persistence & Passion

From Hot AC, the group crossed over to Pop, where Maroon 5 are currently racking up spins on their second single, "This Love." "The Maroon 5 plan is great, because it paid Top 40 the respect that it deserves, in the sense that the band was a pop band, but we didn't go straight to Pop radio," Berkman says.

"It's kind of silly that that's what happened in the late '90s, that bands

were being packaged by record companies and being driven straight at Pop, when Top 40 is supposed to represent the best or most popular 40 songs in the country, regardless of genre."

As for Maroon 5's rise to stardom, Berkman credits the passion, patience and persistence of both band and label. "You have to be patient, and you have to be very persistent with all the gatekeepers: promoters at clubs, PDs, music critics and writers and TV bookers," he says. "All the gatekeepers will keep those glass doors shut."

"The promotion department at J Records has done the most unbelievable job. Exactly what we told them was going to happen, did happen. It was a relay race. We were going to run the baton for the first leg and hand it off, and they took it and delivered this record in such a big way.

"It's sort of a handoff, but we don't just give them the baton and leave. The whole plan for the Octone/RCA Music Group relationship was for the projects to maintain a lot of the flavor of Octone even though they were signed to a joint venture."

More Teamwork

With the current wave of consolidation hitting major labels, Berkman hopes that the Octone model will inspire other executives to find the funding to start similarly small labels that team with majors. He believes the plan can help both baby acts and displaced label executives.

"There are great people out of work," he says. "It used to be that you'd just move to another label. I don't think that's the case anymore. Rather than the industry losing the talent and creativity that these people have, hopefully they can come together and start putting together small labels like this one."

"I think it's the way to go for brand-new baby acts. I don't know how else they'll get the time, the money and the focus from a major label, especially in a declining music market, where blockbuster hits are going to be more important than ever. With a plan like this, artists get a chance to be as successful as they can be."

"I was absolutely stunned to find out that the band had already showcased and auditioned for every label in the business, and everyone had passed. Now they're a platinum act."

THE INDUSTRY'S NO. 1 RETAIL CHART April 16, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	USHER	Confessions	LaFace/Zomba	452,376	-4%
3	2	VARIOUS	Now 15	Capitol	274,266	+30%
2	3	JANET JACKSON	Damita Jo	Virgin	138,646	-64%
12	4	JESSICA SIMPSON	In This Skin	Columbia	109,287	+52%
10	5	EVANESCENCE	Fallen	Wind-up	105,653	+29%
8	6	NORAH JONES	Feels Like Home	Blue Note/EMC	105,419	+7%
14	7	KENNY CHESNEY	When The Sun Goes Down	BNA	99,418	+50%
4	8	LIL' FLIP	U Gotta Feel Me	Columbia	91,591	-54%
9	9	GUNS N' ROSES	Greatest Hits	Geffen	91,052	+1%
6	10	J-KWON	Hood Hop	So So Def/Zomba	88,650	-29%
11	11	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	85,363	+5%
5	12	AEROSMITH	Honkin' On Bobo	Columbia	77,493	-48%
17	13	HOOBASTANK	The Reason	Island/IDJMG	76,363	+44%
22	14	JOSH GROBAN	Closer	143/Reprise	76,046	+71%
15	15	MAROON 5	Songs About Jane	Octone/J/RMG	75,834	+35%
16	16	OUTKAST	Speakerboxx/The Love Below	LaFace/Zomba	74,506	+38%
-	17	TAMIA	More	Atlantic	73,083	-
7	18	ERIC CLAPTON	Me And Mr. Johnson	Reprise	67,369	-37%
20	19	SHERYL CROW	Very Best Of	A&M/Interscope	66,639	+41%
28	20	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	65,306	+77%
37	21	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	65,127	+105
26	22	BRITNEY SPEARS	In The Zone	Jive/Zomba	57,486	+50%
-	23	MODEST MOUSE	Good News For People Who Love...	Epic	53,449	-
24	24	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	48,738	+14%
21	25	N.E.R.D.	Fly Or Die	Virgin	46,876	+4%
29	26	JET	Get Born	Elektra/EEG	46,143	+27%
43	27	YELLOWCARD	Ocean Avenue	Capitol	45,371	+59%
23	28	TWISTA	Kamikaze	Atlantic	44,875	+2%
31	29	BLACK EYED PEAS	Elephunk	A&M/Interscope	44,455	+27%
13	30	CARL THOMAS	Let's Talk About It	Bad Boy/Universal	43,943	-35%
39	31	BLINK-182	Blink 182	Geffen	43,886	+44%
50	32	LUDACRIS	Chicken & Beer	Def Jam South/IDJMG	43,876	+72%
47	33	LOSTPROPHETS	Start Something	Columbia	43,755	+59%
32	34	BEYONCE	Dangerously In Love	Columbia	43,630	+25%
30	35	NICKELBACK	Long Road	Roadrunner/IDJMG	43,021	+22%
48	36	LINKIN PARK	Meteora	Warner Bros.	41,146	+51%
-	37	BARRY MANILOW	2nights Live	BMG	40,928	-
25	38	VARIOUS	Bad Boy's 10th Anniversary...	Bad Boy/Universal	40,233	-2%
-	39	WILLIAM HUNG	Inspiration	Koch	39,581	-
-	40	SOUNDTRACK	Passion Of The Christ	Integrity/Columbia	39,434	-
44	41	TOBY KEITH	Shock'n Y'all	DreamWorks	39,120	+37%
27	42	GODSMACK	Other Side	Republic/Universal	38,941	+5%
40	43	ALAN JACKSON	Greatest Hits Vol.2	Arista	38,586	+28%
38	44	KEITH URBAN	Golden Road	Capitol	38,439	+22%
36	45	CHINGY	Jackpot	DTP/Capitol	36,719	+15%
-	46	NO DOUBT	The Singles 1992-2003	Interscope	36,235	-
-	47	DILATED PEOPLES	Neighborhood Watch	Capitol	35,153	-
42	48	SOUNDTRACK	The Punisher	Wind-up	33,505	+12%
41	49	DARKNESS	Permission To Land	Atlantic	32,928	+10%
33	50	G-UNIT	Beg For Mercy	G Unit/Interscope	31,832	-8%

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ON ALBUMS

House Of Usher!

Record retail experiences a major Easter-weekend resurrection, showing buyers have some passion after all. While LaFace/Zomba soul star Usher once more tops the charts, sales are busting out all over.



Usher

The rest of the top 10 includes Capitol's *Now* 15 (No. 2), Virgin's Janet Jackson (No. 3), Columbia's Jessica Simpson (No. 4, up a whopping 52%), Wind-up's *Evanescence* (No. 5), Blue Note/EMC's Norah Jones (No. 6), BNA's Kenny Chesney (No. 7, up 50%), Columbia's Lil Flip (No. 8), Geffen's Guns N' Roses (No. 9) and So So Def/Zomba's J-Kwon (No. 10).



Hilary Duff

Among the chart newcomers are Atlantic's Tamia (No. 17), Epic PoMo faves Modest Mouse (No. 23), BMG Heritage's Barry Manilow live set (No. 37), Koch's *American Idol* loser-turned-winner William Hung (No. 39) and Capitol's Dilated Peoples (No. 47). Integrity/Columbia's *Passion of the Christ* soundtrack (No. 40) and Interscope's No Doubt best-of (No. 46) both return to the top 50.

Buena Vista/Hollywood's Hilary Duff album leads the one-week gainers, moving No. 37-21 on a humongous 105% rise. Other major sales boosts (more than 40%) are registered by Island/IDJMG's Hoobastank (No. 17-13, +44%), 143/Reprise's Josh Groban (No. 22-14, +71%), A&M/Interscope's Sheryl Crow (No. 19, +41%), J/RMG's Alicia Keys (No. 28-20,

+77%), Jive/Zomba's Britney Spears (No. 26-22, +50%), Capitol's Yellowcard (No. 43-27, +59%), Geffen's Blink-182 (No. 39-31, +44%),



Will Hung

Def Jam South/IDJMG's Ludacris (No. 50-32, +72%), Columbia's Lostprophets (No. 47-33, +59%) and Warner Bros.' Linkin Park (No. 48-36, +51%). That's a lotta eggs, folks.

The next big release on tap: Bad Boy/Universal's Mario Winans, hitting retail April 20.



Slipknot Return

Maggots around the world are rejoicing. After an almost three-year break during which members of Slipknot branched off into other projects, the mask-wearing, numbers-for-names rock outfit reunites to once again unleash musical mayhem. Comprising DJ Sid Wilson, drummer Joey Jordison, bassist Paul Gray, percussionist Chris Fehn, guitarist James Root, sampler Craig Jones, percussionist Shawn Crahan, guitarist Mick Thomson and lead singer Corey Taylor (respectively known as 0, 1, 2, 3, 4, 5, 6, 7 and 8), Slipknot, who affectionately refer to their hard-core fans as "maggots," are returning to radio with "Duality." The single is our first look at the band's upcoming CD Vol. 3 (*The Subliminal Verses*) and is going for Adds at Active Rock and Alternative outlets. The Rick Rubin-produced album follows up the band's 2001 album, *loata*, and is slated to hit stores on May 25. In anticipation of the CD's release, Slipknot will be performing "Duality" on *The Tonight Show With Jay Leno* on May 17. "Don't Get Close," a B-side from the upcoming album, is featured in the video game *MTX: MotoRax*, along with their breakthrough hit "Wait and Bleed." A three-minute Slipknot video is featured in the game, as is a secret character and bike that the band designed. The code to unlock the secret character will be included on Vol. 3 (*The Subliminal Verses*).



Slipknot

Meanwhile, Seether will be visiting Rock, Active Rock and Alternative radio with "Broken," the latest track from the soundtrack to the movie *The Punisher*. Singer-songwriter-guitarist Shaun Morgan credits music for saving his life when he once contemplated suicide, gun in one hand, guitar in the other. "It was suicide or the guitar," he says. "I picked the guitar and got rid of the urge to take myself out." As for the single, Amy Lee of Evanescence fame appears on this new version of "Broken" — the original is contained on the band's CD *Disclaimer*. Seether will be touring with Evanescence from May 20 to June 11.



Sophie B. Hawkins

She began her professional career with a stint as a percussionist in Bryan Ferry's band in the early '80s, then made a name for herself as a solo artist with 1992's "Damn I Wish I Was Your Lover." Now Sophie B. Hawkins returns to radio with "Walking on Thin Ice," which is going for Adds at AC. The single is from Hawkins' upcoming release *Wilderness*, which also serves as her first independently recorded and released album. In other Hawkins news, the singer will be appearing in two upcoming films: She will play the part of Jessica Simpson's character's mother in the Texas Rangers baseball film *Walk On*, and she also has a role in the movie *West Memphis 3*, starring Bill Macy and Gina Gershon. Hawkins' current tour will take her to markets in the South and on the West Coast through the end of April and to the East Coast in May.

Swedish imports The Cardigans arrive at Triple A next week with "For What It's Worth," from their upcoming album *Long Gone Before Daylight*. The band will embark on the Daylight Breaks Tour May 8, their first U.S. tour in more than five years.

International superstar Anastacia will deliver "Left Outside Alone" to Pop and Hot AC. It's the lead single from her self-titled third album. Glenn Ballard, Dallas Austin and Dave Stewart all worked on the CD, which was recorded last year while Anastacia was recovering from breast cancer. Though recording the album proved to be difficult, Anastacia found a silver lining in her ordeal. "Art is, in fact, really wonderful when suffering is involved," she says. "There is just no getting around the fact that some of the greatest writers, poets and musicians have done their finest work under stress. I guess that at some point I might feel different, but right now, for me, I'd prefer not to make this a habit."



Anastacia

R&R Going For Adds™

Week Of 4/19/04

CHR/POP

ANASTACIA Left Outside Alone (Epic)
CALLING Our Lives (RCA/RMG)
MERCYME Here With Me (INO/Curb)
TWISTA Overnight Celebrity (Atlantic)

HOT AC

ANASTACIA Left Outside Alone (Epic)
DIDO Don't Leave Home (Arista/RMG)
DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)

CHR/RHYTHMIC

BABY BASH Sexy Eyes (Da Da Da Da) (Universal)
DON YUTE f/YING YANG TWINS Row Da Boat (Slip-N-Slide/Priority/Capitol)
JUVENILE Slow Motion (Cash Money/Universal)
METHOD MAN f/BUSTA RHYMES What's Happenin' (Def Jam/IDJMG)
TARRALYN RAMSEY Baby U Know (Casablanca/Universal)

SMOOTH JAZZ

AL GREEN Rainin' In My Heart (Blue Note/EMC)
CHRIS BOTTI Back Into My Heart (Columbia)
GLADYS KNIGHT f/DESIDIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)
JEFF LORBER Uncle Darrow's (Narada)

ROCK

BRIDES OF DESTRUCTION I Don't Care (Sanctuary/SRG)
DARKNESS Growing On Me (Must...Destroy/Atlantic)
SEETHER f/AMY LEE Broken (Wind-up)

URBAN

DON YUTE f/YING YANG TWINS Row Da Boat (Slip-N-Slide/Priority/Capitol)
METHOD MAN f/BUSTA RHYMES What's Happenin' (Def Jam/IDJMG)
MOBB DEEP Got It Twisted (Jive/Zomba)
TARRALYN RAMSEY Baby U Know (Casablanca/Universal)
YUNG WUN f/DMX, LIL FLIP & DAVID BANNER Tear It Up (J/RMG)

ACTIVE ROCK

AUF DER MAUR Followed The Waves (Capitol)
BRIDES OF DESTRUCTION I Don't Care (Sanctuary/SRG)
DARKNESS Growing On Me (Must...Destroy/Atlantic)
SEETHER f/AMY LEE Broken (Wind-up)
SLIPKNOT Duality (Roadrunner/IDJMG)

URBAN AC

AL GREEN Rainin' In My Heart (Blue Note/EMC)
MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
MARY J. BLIGE It's A Wrap (Geffen)

ALTERNATIVE

AUF DER MAUR Followed The Waves (Capitol)
DARKNESS Growing On Me (Must...Destroy/Atlantic)
SEETHER f/AMY LEE Broken (Wind-up)
SLIPKNOT Duality (Roadrunner/IDJMG)
STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)

COUNTRY

CLINT BLACK The Boogie Man (Equity)
MARY CHAPIN CARPENTER What Would You Say To Me (Columbia)
McHAYES Tulsa Time (Universal South)
PATTY LOVELESS I Wanna Believe (Epic)
TERRI CLARK Girls Lie Too (Mercury)
TRACE ADKINS Rough & Ready (Capitol)

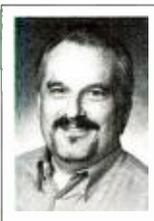
AC

SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swan)
WILSON PHILLIPS Go Your Own Way (Columbia)

TRIPLE A

AL GREEN Rainin' In My Heart (Blue Note/EMC)
CARDIGANS For What It's Worth (Koch)
GOMEZ Silence (Hut/Virgin)
INGRAM HILL Will I Ever Make It Home (Hollywood)
JAMIE CULLUM All At Sea (GRP/VMG)
JERRY GARCIA & DAVID GRISMAN Been All Around This World (Acoustic Discs)
MICHAEL TOLCHER Mission Responsible (Octone)
AMY FARRIS Anyways (Yep Roc)
GURF MORLIX Cut 'N Shoot (Blue Corn)
LORI McKENNA Bittertown (Signature Sounds)

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.



KEVIN CARTER
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A Voice From The Other Side

Record vet Tom Kent says it's time to reinvent

It's been said that you're not really part of the music industry unless you've been laid off or fired at least three times. That doesn't make it hurt any less every time it happens, especially given the massive upheavals that have been shaking the record business over the past few months.

We were all shocked by the news that Elektra Entertainment Group — a mainstay that we thought would outlast the Earth itself — was basically closing up shop in its merge into Atlantic, and the additional layoffs at other labels that came on Black Wednesday felt like a one-two punch to the stomach.

Below is a letter from former Elektra Midwest veteran Tom Kent, giving his take on the state of the music industry. Also in this column we've included a fairly up-to-date list of names and contact information for many of our industry friends who were displaced due to consolidation. Please take the time to reach out and offer your support to them. If you have any names or information to add, please contact me or my evil twin, R&R Associate Radio Editor Keith Berman, at kberman@radioandrecords.com.

Get In Touch

Here is a list of some of our industry friends who were displaced due to label consolidation. We've included contact information where possible.

Elektra

- | | |
|---|--|
| Joel Amsterdam, VP/Press & Artist Development | jamsterdam@att.net |
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| Lucy Barragan, National Dir./Crossover | 805-701-3340 |
| Jeff Bachmeier, Minneapolis LPM | 952-941-0291 |
| Monte Bailey, Northeast Urban LPM | 917-593-6889 or monte.bailey@verizon.net |
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| George Cappellini, VP/Rock Promotion | 201-541-8201 |
| Bill Carroll, VP/Alternative Promotion | 917-282-8578 |
| Jim Cortez, Boston LPM | 978-363-5239 |
| Diana Davis, Urban LPM | |
| Jenny Dedes, VP/Promotion & Marketing Asst. | jennyjukebox@aol.com |
| Mike DePippa, National Dir./Alternative | mikedepippa@yahoo.com |
| Lida Galka, Northern California Regional | lidagalka@aol.com or 415-751-3369 |
| Joe Hecht, VP/Crossover Promotion | 201-541-2431 |
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| Earl Jackson, West Coast Urban LPM | 310-200-2658 |
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| Mike Kelly, VP/Urban Promotion | 917-337-3614, |
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Continued on Page 32

CHR/Pop: Dude, Where's My Format?

Today's challenges for CHR seem daunting, but all is not grim. The panelists at the "CHR/Pop: Dude, Where's My Ratings" session at R&R Convention 2004 will discuss the issues in a positive light.

Where's the pop music? Should it be called CHR/Pop or CHR/Hip-Hop? Where's the personality? The incredible shrinking talent puddle. Where's the line on indecency? It's hard to hit a moving target. We'll also address building compelling content while trying to stickle to leaner budgets, satellite radio and other distractions. Register at www.radioandrecords.com.



forms are built on one scenario: Play the best music, and people will use your product. That model is broken and needs to be reinvented. Radio cannot survive on being a jukebox. Listeners now have the Internet, iPods, videos, DVDs, CDs, satellite radio and so many other options, and radio has become just another choice.

Is it any wonder that listenership is at an all-time low? Of course, music is important on music stations, but there have to be more compelling reasons for people to use your product. The solution to both the radio and record industries' survival is quite simple: It can't be just about money.

When you build your house on the sand foundation of money, the house and its foundation will be washed away when the storms come. This business needs a higher purpose than money. What about delivering something of true value to listeners and consumers?

Record labels can't continue in the current \$18 CD scenario because it doesn't work anymore. Radio can't survive on 18 minutes of spots an hour and the same six songs rotating every 90 minutes with card readers doing generic breaks three times an hour.

On the record side, people are stealing what they want because the record companies stole from them first. For the most part, I believe that's why they have no conscience when it comes to downloading. The record companies put maybe one or two good songs on a 12-song CD and charge \$18 for it. There are too many other places people can spend their entertainment time and money. Radio and records both need to reinvent themselves.

Eighteen months ago I started a syndicated radio show with my partners, Larry and Susan Thompson. We wanted to reinvent the 35-54-year-old adult music format. My perception of the format at the time was that it was old-sounding, stale and not very exciting.

We introduced a program called *Hall of Fame Coast to Coast*, which I host. We have succeeded as a small company offering something unique and compelling in the current corporate landscape.

The solution for the record industry is not a simple one, but correcting the problem can begin with some sim-

ple ideas. All labels should universally cut the price of CDs to a maximum of \$10 and charge a buck per download. Use free downloads for artist development through teaser campaigns to pre-sell new artists.

Embrace the Internet, and make it the sticky part of your marketing strategy. Create more synergy with radio, records and retail. Make the local and regional promotion person the mayor of his or her market, giving them total autonomy in the street.

"All labels should universally cut the price of CDs to a maximum of \$10 and charge a buck per download."

Listen to your local reps. They are your eyes and ears to what's going on at radio and retail. Make them first instead of last in your marketing strategy. Do what the Japanese did years ago to knock off the American auto industry: Push responsibility to the lowest level.

Turn the model completely upside down. Go the other direction. You will see the same type of results. When the guy in the street or on the assembly line can make decisions about quality control right there, you will see immediate and discernible positive results, both at radio and records.

Tom Kent is a radio and records veteran. In addition to spending 14 years at Elektra, he has programmed and been on-air at WLS/Chicago, WAVA/Washington, KLIF/Dallas, WIXY/Cleveland and WIBC/Philadelphia. Hall of Fame Coast to Coast, his syndicated show, is heard in 80 markets nationwide.

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

"Many labels are now paying for the sins of the corporate bureaucrats who turned the canvas of artistry into the cash registers of greed."

Letter To The Editor

After 53 years as a record company, Elektra closed its doors. The company that Jac Holzman started at 19 back in 1950 has now become nothing more than an imprint and a memory.

For the past 14 years, I've been the Midwest Regional Promotion Manager in Cleveland for Elektra. It was an incredible run. I'm most thankful to have worked with so many wonderful and talented individuals who have helped shape the music of today and yesterday. Many labels are now paying for the sins of the corporate bureaucrats who turned the canvas of artistry into the cash registers of greed.

In a recent R&R AC column, Mike McVay spoke about the idea that radio needs to reinvent itself. I would add one caveat: The record industry needs the same type of reform. The model is broken. After all, why would a consumer want to purchase something when they can get it for free.

Conversely, all the music radio plat-

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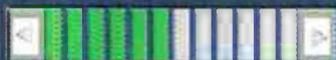
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CHR/POP TOP 50

April 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	8879	+122	746795	12	115/0
3	2	MAROON 5 This Love (Octone/J/RMG)	8798	+453	740106	12	124/0
2	3	BRITNEY SPEARS Toxic (Jive/Zomba)	8160	-390	678271	15	123/0
4	4	EVANESCENCE My Immortal (Wind-up)	6843	-667	576776	17	123/0
5	5	JESSICA SIMPSON With You (Columbia)	6314	-447	506684	21	118/0
6	6	CHINGY One Call Away (DTP/Capitol)	5772	+16	411042	10	111/0
11	7	D12 f/EMINEM My Band (Shady/Interscope)	5288	+935	430260	5	115/1
8	8	J-KWON Topsy (So So Def/Zomba)	5180	+647	391796	8	108/3
14	9	HOOBASTANK The Reason (Island/IDJMG)	4726	+830	318298	7	118/2
7	10	OUTKAST The Way You Move (LaFace/Zomba)	4551	-529	315575	21	118/0
13	11	CASSIDY f/R. KELLY Hotel (J/RMG)	4257	+92	326314	11	107/2
9	12	LINKIN PARK Numb (Warner Bros.)	4080	-430	331036	20	114/0
22	13	BEYONCE' Naughty Girl (Columbia)	4043	+1187	314392	4	118/2
12	14	NICKELBACK Someday (Roadrunner Records/IDJMG)	4031	-216	305501	28	122/0
18	15	JESSICA SIMPSON Take My Breath Away (Columbia)	3949	+462	383175	6	117/2
16	16	JET Are You Gonna Be My Girl (Atlantic)	3681	-68	271945	10	116/0
10	17	HILARY DUFF Come Clean (Buena Vista/Hollywood)	3643	-828	288160	13	115/0
20	18	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3360	+156	226479	6	119/2
21	19	BLACK EYED PEAS Hey Mama (A&M/Interscope)	3193	+234	259115	12	111/3
17	20	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3135	-513	222359	18	104/0
23	21	KIMBERLEY LOCKE 8th World Wonder (Curb)	2859	+133	155757	11	106/1
15	22	SARAH CONNOR Bounce (Epic)	2814	-1019	133891	13	117/0
28	23	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	2679	+908	262734	3	94/13
30	24	USHER Burn (LaFace/Zomba)	2574	+1030	232496	3	102/24
24	25	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2515	+160	161492	14	102/2
26	26	BLINK-182 I Miss You (Geffen)	2476	+288	182134	6	108/6
25	27	3 DOORS DOWN Away From The Sun (Republic/Universal)	2187	-163	123152	8	85/0
29	28	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1632	+50	62943	8	98/2
27	29	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	1571	-492	87221	14	100/0
37	30	OUTKAST Roses (LaFace/Zomba)	1318	+185	83185	5	80/11
40	31	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	1292	+352	202204	2	71/22
31	32	NICK CANNON Gigolo (Jive/Zomba)	1197	-333	74643	15	92/0
38	33	ROONEY I'm Shakin' (Geffen)	1189	+73	87670	7	68/1
39	34	YELLOWCARD Ocean Avenue (Capitol)	1188	+166	56270	3	92/10
36	35	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1142	+6	59136	6	55/0
43	36	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	1128	+271	84919	2	56/16
32	37	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1032	-408	35587	7	75/0
35	38	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	991	-160	67690	17	55/0
44	39	SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	987	+133	48190	3	66/1
46	40	LIZ PHAIR Extraordinary (Capitol)	967	+157	43333	2	70/5
41	41	TOBY LIGHTMAN Devils And Angels (Lava)	958	+43	45685	4	64/0
33	42	FRANKEE F.U.R.B. (Marro)	944	-389	58255	6	23/0
48	43	CHERIE I'm Ready (Lava)	853	+102	39552	2	71/5
34	44	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	808	-423	55758	10	56/0
49	45	JOJO Leave (Get Out) (BlackGround/Universal)	760	+134	39174	1	60/10
49	46	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	702	-22	45254	3	25/0
45	47	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	694	-151	39108	16	48/0
42	48	NELLY Work It (Remix) (Fo' Reel/Universal)	693	-188	45746	11	44/0
50	49	G UNIT f/JOE Wanna Get To Know You (Interscope)	681	+14	42178	3	26/0
47	50	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)/677	-130	33789	12	45/0	

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	28
MIS-TEEO Scandalous (Reprise)	27
USHER Burn (LaFace/Zomba)	24
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	22
ALICIA KEYS If I Ain't Got You (J/RMG)	22
SARAH HUDSON Girl On The Verge (S-Curve/EMC)	19
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	16
SUGABABES Hole In The Head (Interscope)	15
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	13
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	13

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' Naughty Girl (Columbia)	+1187
USHER Burn (LaFace/Zomba)	+1030
D12 f/EMINEM My Band (Shady/Interscope)	+935
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+908
HOOBASTANK The Reason (Island/IDJMG)	+830
J-KWON Topsy (So So Def/Zomba)	+647
JESSICA SIMPSON Take My Breath Away (Columbia)	+462
MAROON 5 This Love (Octone/J/RMG)	+453
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	+352
SUGABABES Hole In The Head (Interscope)	+347

New & Active

GAVIN DEGRAW I Don't Want To Be (J/RMG)
Total Plays: 531, Total Stations: 53, Adds: 3

SUGABABES Hole In The Head (Interscope)
Total Plays: 528, Total Stations: 62, Adds: 15

CHRISTINA MILIAN Dip It Low (Island/IDJMG)
Total Plays: 483, Total Stations: 47, Adds: 13

LOS LONELY BOYS Heaven (Ori/Epic)
Total Plays: 429, Total Stations: 35, Adds: 7

N.E.R.D. She Wants To Move (Virgin)
Total Plays: 405, Total Stations: 39, Adds: 3

KYLIE MINOGUE Red Blooded Woman (Capitol)
Total Plays: 387, Total Stations: 3D, Adds: 3

FINGER ELEVEN One Thing (Wind-up)
Total Plays: 371, Total Stations: 26, Adds: 1

JOSS STONE Fell In Love With A Boy (S-Curve/EMC)
Total Plays: 359, Total Stations: 27, Adds: 4

PETEY PABLO Freek-A-Leek (Jive/Zomba)
Total Plays: 353, Total Stations: 19, Adds: 6

K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)
Total Plays: 335, Total Stations: 23, Adds: 8

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

124 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/4-4/10. 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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April 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (K)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MAROON 5 This Love (Octone/J/RMG)	3002	+48	71738	13	48/0
2	2	BRITNEY SPEARS Toxic (Jive/Zomba)	2809	-99	67407	14	49/0
4	3	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	2680	+57	62595	12	47/0
3	4	EVANESCENCE My Immortal (Wind-up)	2445	-352	54306	19	46/0
5	5	JESSICA SIMPSON With You (Columbia)	2221	-86	52072	20	45/0
8	6	CHINGY One Call Away (DTP/Capitol)	1966	+22	46387	10	45/0
13	7	HOOBASTANK The Reason (Island/IDJMG)	1960	+381	43583	7	48/1
6	8	HILARY DUFF Come Clean (Buena Vista/Hollywood)	1943	-228	44365	12	44/0
10	9	OUTKAST The Way You Move (LaFace/Zomba)	1760	-79	40730	20	45/0
12	10	JET Are You Gonna Be My Girl (Atlantic)	1707	+48	37703	11	43/1
9	11	LINKIN PARK Numb (Warner Bros.)	1696	-241	38622	21	41/0
7	12	SARAH CONNOR Bounce (Epic)	1679	-308	37403	11	39/0
14	13	D12 f/EMINEM My Band (Shady/Interscope)	1631	+183	35487	5	47/0
11	14	NICKELBACK Someday (Roadrunner Records/IDJMG)	1546	-145	36467	29	40/0
15	15	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1507	+59	34247	6	46/0
17	16	JESSICA SIMPSON Take My Breath Away (Columbia)	1503	+167	34723	5	48/0
20	17	BLACK EYED PEAS Hey Mama (A&M/Interscope)	1404	+176	33189	13	48/2
21	18	J-KWON Topsy (So So Def/Zomba)	1329	+174	30063	7	43/0
19	19	KIMBERLEY LOCKE 8th World Wonder (Curb)	1308	+79	30958	13	41/0
18	20	3 DOORS DOWN Away From The Sun (Republic/Universal)	1243	-10	26760	10	40/0
25	21	BEYONCE' Naughty Girl (Columbia)	1234	+426	29799	3	42/2
23	22	BLINK-182 I Miss You (Geffen)	1142	+205	24222	6	42/1
22	23	CASSIDY f/R. KELLY Hotel (J/RMG)	1112	+128	25983	9	39/2
16	24	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1086	-357	25265	25	32/0
26	25	SWITCHFOOT Meant To Live (Red Ink/Columbia)	871	+65	19172	12	37/1
30	26	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	564	+123	12285	8	29/2
37	27	USHER Burn (LaFace/Zomba)	557	+257	14136	3	36/9
36	28	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	556	+248	13780	3	34/9
29	29	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	485	+32	12569	8	21/0
34	30	SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	380	+60	8092	4	25/1
33	31	ADELAYDA Not Tonight (Superkala)	360	-4	6377	9	14/0
35	32	LIZ PHAIR Extraordinary (Capitol)	352	+34	8535	4	19/2
27	33	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	341	-135	6984	9	20/1
32	34	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	334	-51	7628	20	9/0
39	35	OUTKAST Roses (LaFace/Zomba)	313	+64	6290	4	23/4
40	36	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	310	+65	7104	3	22/6
28	37	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	294	-171	6642	14	14/0
45	38	SUGABABES Hole In The Head (Interscope)	291	+96	8579	2	28/3
41	39	PLUMB Boys Don't Cry (Curb)	287	+52	6086	4	22/0
42	40	ROONEY I'm Shakin' (Geffen)	270	+43	5095	5	14/2
49	41	CHERIE I'm Ready (Lava)	256	+102	5562	2	19/3
47	42	TOBY LIGHTMAN Devils And Angels (Lava)	243	+58	4597	3	13/1
48	43	YELLOWCARD Ocean Avenue (Capitol)	236	+56	5637	2	20/5
44	44	BURKE RONEY Sounds Of The Ocean (R World/Ryko)	233	+32	3964	2	11/0
31	45	FRANKEE F.U.R.B. (Marro)	222	-170	4358	5	10/0
Debut	46	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	190	+82	5168	1	19/8
43	47	NICK CANNON Gigolo (Jive/Zomba)	176	-47	2878	12	10/0
Debut	48	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	175	+99	5829	1	15/3
46	49	NELLY Work It (Remix) (Fo' Reel/Universal)	148	-41	3411	10	5/0
Debut	50	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	147	+91	2488	1	15/10

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 4/4 - Saturday 4/10.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
MIS-TEEO Scandalous (Reprise)	11
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	10
USHER Burn (LaFace/Zomba)	9
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	9
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	8
TRAPT Echo (Warner Bros.)	7
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	6
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	6
YELLOWCARD Ocean Avenue (Capitol)	5
OUTKAST Roses (LaFace/Zomba)	4
LOSTPROPHETS Last Train Home (Columbia)	4
SUGABABES Hole In The Head (Interscope)	3
CHERIE I'm Ready (Lava)	3
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3
TWISTA Overnight Celebrity (Atlantic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' Naughty Girl (Columbia)	+426
HOOBASTANK The Reason (Island/IDJMG)	+381
USHER Burn (LaFace/Zomba)	+257
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+248
BLINK-182 I Miss You (Geffen)	+205
D12 f/EMINEM My Band (Shady/Interscope)	+183
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+176
J-KWON Topsy (So So Def/Zomba)	+174
JESSICA SIMPSON Take My Breath Away (Columbia)	+167
CASSIDY f/R. KELLY Hotel (J/RMG)	+128
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	+123
CHERIE I'm Ready (Lava)	+102
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+99
SUGABABES Hole In The Head (Interscope)	+96
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+91
TRAPT Echo (Warner Bros.)	+82
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+82
KIMBERLEY LOCKE 8th World Wonder (Curb)	+79
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+65
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	+65
OUTKAST Roses (LaFace/Zomba)	+64
KYLIE MINOGUE Red Blooded Woman (Capitol)	+61
SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	+60
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	+59
TOBY LIGHTMAN Devils And Angels (Lava)	+58
USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	+57
YELLOWCARD Ocean Avenue (Capitol)	+56
PLUMB Boys Don't Cry (Curb)	+52
DEL Careless Whisper (MBCS)	+49

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ON THE RECORD

With
Eric Brown
PD/MD, KLRS/Chico, CA



Chico, CA is a diverse college town with a melting pot of all types of music. Pop, alternative and urban have always worked well for KLRS (Colors 92-7). Our top testers this week are: Britney Spears' "Toxic," Evanescence's "My Immortal," Linkin Park's "Numb," OutKast's "The Way You Move" and Jessica Simpson's "With You." Hot phone records are: Blink 182's "I Miss You" and D12 featuring Eminem's "My Band." New songs that are taking off for us are Avril Lavigne's "Don't Tell Me" and Sarah Connor's "Bounce." I'm also feeling good about Kimberly Locke's "8th World Wonder" and 3 Doors Down's "Away From the Sun." It's an exciting time for Top 40, with both established and up-and-coming artists. The key to the format's success is balance and making sure that our music recipe is heard every quarter hour. Thankyouverymuch!

Usher featuring Ludacris & Lil Jon claim the top spot on R&R's CHR/Pop chart for a second week in a row, with "Yeah" (LaFace/Zomba). **Maroon 5** are hot on their heels, as "This Love" (Octone/J/RMG) rises 3-2* ... **D12 featuring Eminem** break the top 10, as "My Band" (Shady/Interscope) jumps 11-7* ... **Hoobastank** also crack that magical barrier, vaulting 14-9* ... **Beyoncé's** been a "Naughty Girl" (Columbia), but it pays off for her — the song rockets 22-13* and claims Most Increased Plays with an additional 1,187 spins ... **Black Eyed Peas' "Hey Mama"** (A&M/Interscope) goes up 21-19* ... Former *American Idol* **Kimberley Locke's "8th World Wonder"** (Curb) climbs 23-21* ... **Mario Winans featuring Enya & P. Diddy** vault 28-23* with "I Don't Wanna Know" (Bad Boy/Universal). They're followed by **Usher's** second appearance on the chart, with "Burn," which rolls up 30-24* ... **OutKast** smell sweet "Roses" (LaFace/Zomba), as the song jumps 37-30*. Right behind them is **Sean Paul's "I'm Still in Love With You"** (VP/Atlantic), which flies 40-31* ... **Rooney's "I'm Shakin'"** (Geffen) floats up 38-33* ... **Jay-Z** brushes "Dirt off Your Shoulder" (Roc-A-Fella/IDJMG) for a 43-36* climb ... Most added: **Lenny Kravitz**, with 28 adds ... One chart debut, from JoJo, this week.



— Keith Berman, Associate Radio Editor

ON THE RISE

ARTIST: **Cherie**

LABEL: **Lava**

By **MIKE TRIAS**/ASSOCIATE EDITOR



The U.S. has always made stars of foreign musical acts. Though we usually import acts from the U.K., in recent years artists from Canada, Australia and Latin America have been getting into the mix. Though Cherie is not from any of these areas, perhaps the French native will lead the way for her countrymen to fully invade U.S. airwaves.

Born in Marseille, the 19-year-old Cherie has already made a huge impact on France's musical scene. The young vocalist began singing professionally at age 9. She quickly improved her skills and her standing in the scene, winning the French National Vocalist award when she was only 12. Recalls Cherie of her early years, "I was always singing; I don't remember a time when I was not singing. I sang for my parents, for my family, for my friends at school. Music is the way to communicate what you feel inside, what's in your heart. It is the same in any language." Cherie is definitely one who knows that music is the same in any language. Besides singing in her native French, the vocalist is also able to communicate through song in English, Italian and Spanish.

Though one can hear a slight hint of her accent in "I'm Ready," the first single from her upcoming self-titled debut, it only adds to the richness of her alto voice. The result is a sound that sets her apart from most of today's other pop princesses, with whom Cherie will have to compete. Think Christina Aguilera's confidence and mature tone and Mandy Moore's demeanor mixed with a little blue-eyed soul (though she appears to have brown eyes).

"I'm Ready" is the vehicle on which Cherie hopes to ride into the spotlight. Her team has already paved a large path to mainstream radio through various means

of increasing familiarity. The guitar lick featured prominently in "I'm Ready" is taken from Foreigner's "Urgent" (in fact, for one of her stateside debut performances, in New York, Cherie was joined onstage for "I'm Ready" by Foreigner lead guitarist and co-founder Mick Jones). "I'm Ready" has also appeared in many high-profile outlets — it was the main-title song from the Disney film *Confessions of a Teenage Drama Queen*, starring Lindsay Lohan, and was also featured on an episode of the WB's *Charmed*.

The song's placement in these projects is perfect, considering that teenage girls can easily embrace its upbeat, coming-of-age feel, a theme that also mirrors where Cherie seems to be in life right now. "The song 'I'm Ready' is really about me," she says. "I'm ready for love and life and all that it has to offer."

Cherie herself will be hitting television screens soon. The single's video was recently shot with director Liz Friedlander, who has worked with such high-profile acts as Kelly Clarkson, Avril Lavigne and Simple Plan.

Cherie is currently in the process of finishing up the album, which is slated to arrive in stores on June 8. She had a lot of help in making sure her debut CD makes an impact. Contributors include Corey Hart, Rhett Lawrence (Mariah Carey), Kelly Clarkson, original Queen drummer Roger Taylor, Natasha Bedingfield (sister of Daniel Bedingfield), Mark Taylor (Cher), Andrea Bocelli, Kara Dioguardi (Josh Groban), Celine Dion and Cliff Magness (Avril Lavigne).

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America's Best Testing CHR/Pop
Songs 12 + For The Week Ending 4/16/04

Artist Title (Label)	TW	LW	Famil.	Burn	Wom. 12-17	Wom. 18-24	Wom. 25-34
MAROON 5 This Love (Dctone/LJ/RMG)	4.29	4.38	95%	24%	4.29	4.18	4.41
USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	4.18	3.99	97%	28%	4.35	4.04	4.16
HOOBASTANK The Reason (Island/IDJMG)	4.10	4.03	69%	9%	4.28	4.11	4.20
EVANESCENCE My Immortal (Wind-up)	4.03	4.09	98%	36%	4.02	4.25	4.04
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.03	4.01	59%	8%	4.27	4.09	3.79
3 DOORS DOWN Away From The Sun (Republic/Universal)	3.97	3.89	67%	13%	4.04	4.07	4.02
LINKIN PARK Numb (Warner Bros.)	3.94	4.03	92%	36%	4.02	3.77	4.12
KIMBERLEY LOCKE 8th World Wonder (Curb)	3.88	3.94	77%	12%	3.82	3.83	3.80
BRITNEY SPEARS Toxic (Jive/Zomba)	3.87	3.89	99%	39%	3.76	3.96	3.85
JESSICA SIMPSON With You (Columbia)	3.86	3.89	98%	43%	3.72	3.97	4.00
D12 f/EMINEM My Band (Shady/Interscope)	3.84	3.85	89%	20%	4.15	3.84	3.72
NICKELBACK Someday (Roadrunner Records/IDJMG)	3.76	3.93	96%	44%	3.64	3.76	3.81
BLINK-182 I Miss You (Geffen)	3.68	-	83%	18%	4.05	3.48	3.61
BLACK EYED PEAS Hey Mama (A&M/Interscope)	3.67	3.66	83%	23%	3.84	3.65	3.71
HILARY DUFF Come Clean (Buena Vista/Hollywood)	3.66	3.79	97%	34%	3.47	3.63	3.79
SARAH CONNOR Bounce (Epic)	3.66	3.77	88%	27%	3.79	3.44	3.69
S. CROWD The First Cut Is The Deepest (A&M/Interscope)	3.65	3.62	97%	44%	3.45	3.71	3.71
JET Are You Gonna Be My Girl (Atlantic)	3.65	3.47	89%	28%	3.80	3.48	3.76
JESSICA SIMPSON Take My Breath Away (Columbia)	3.64	3.70	93%	24%	3.87	3.69	3.38
BEYONCÉ Naughty Girl (Columbia)	3.63	-	79%	19%	3.68	3.54	3.66
OUTKAST Hey Ya! (LaFace/Zomba)	3.58	3.71	99%	65%	3.22	3.29	4.08
OUTKAST The Way You Move (LaFace/Zomba)	3.58	3.57	99%	55%	3.16	3.42	3.95
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.57	3.63	76%	16%	3.61	3.51	3.61
J-KWON Topsy (So So Def/Zomba)	3.52	3.42	82%	30%	3.76	3.39	3.65
CHINGY One Call Away (DTP/Capitol)	3.47	3.52	88%	35%	3.58	3.47	3.55
EAMON F**k It (I Don't Want You Back) (Jive/Zomba)	3.44	3.34	93%	48%	3.58	3.29	3.33
CASSIDY f/R. KELLY Hotel (LJ/RMG)	3.41	3.26	86%	35%	3.52	3.17	3.58
NICK CANNON Gigolo (Live/Zomba)	3.15	3.13	84%	40%	3.37	2.93	3.12
FRANKEE F.U.R.B. (Marro)	3.14	3.07	70%	29%	3.47	3.05	3.20

Total sample size is 488 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.



CHR/POP TOP 30

POWERED BY
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATISTICS
-	1	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	588	-	1	12/12
-	2	MAROON 5 This Love (Dctone/LJ/RMG)	486	-	1	12/12
-	3	BRITNEY SPEARS Toxic (Jive/Zomba)	467	-	1	13/13
-	4	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	439	-	1	12/12
-	5	BLACK EYED PEAS Hey Mama (A&M/Interscope)	419	-	1	13/13
-	6	J-KWON Topsy (So So Def/Zomba)	341	-	1	9/9
-	7	GLENN LEWIS Back For More (Epic)	335	-	1	10/10
-	8	BEYONCÉ Naughty Girl (Columbia)	300	-	1	9/9
-	9	M. WINANS f/ENYA &... I Don't... (Bad Boy/Universal)	297	-	1	8/8
-	10	D12 f/EMINEM My Band (Shady/Interscope)	285	-	1	8/8
-	11	KESHIA CHANTE Bad Boy (Independent)	273	-	1	7/7
-	12	CHINGY One Call Away (DTP/Capitol)	267	-	1	9/9
-	13	FEFF DOBSON Everything (Island/IDJMG)	265	-	1	8/8
-	14	EVANESCENCE My Immortal (Wind-up)	259	-	1	12/12
-	1	BLINK-182 I Miss You (Geffen)	257	-	1	10/10
-	16	HOOBASTANK The Reason (Island/IDJMG)	249	-	1	8/8
-	17	JET Are You Gonna Be My Girl (Atlantic)	246	-	1	10/10
-	18	SARAH CONNOR Bounce (Epic)	241	-	1	10/10
-	19	OUTKAST Roses (LaFace/Zomba)	41	-	1	7/7
-	20	USHER Burn (LaFace/Zomba)	239	-	1	5/5
-	21	HILARY DUFF Come Clean (Buena Vista/Hollywood)	236	-	1	6/6
-	22	OUTKAST Hey Ya! (LaFace/Zomba)	226	-	1	13/13
-	23	EAMON F**k It (I Don't Want You Back) (Jive/Zomba)	222	-	1	11/11
-	24	NELLY FURTADO Powerless... (DreamWorks/Interscope)	221	-	1	9/9
-	25	CASSIDY f/R. KELLY Hotel (LJ/RMG)	211	-	1	10/10
-	26	NO DOUBT It's My Life (Interscope)	209	-	1	7/7
-	27	TWISTA f/K. WEST & J. FOXF Slow Jamz (Atlantic)	204	-	1	6/6
-	28	JACKSOUL Still Believe In Love (Independent)	203	-	1	7/7
-	29	JESSICA SIMPSON With You (Columbia)	190	-	1	4/4
-	30	ALANIS MORISSETTE Everything (Maverick/Reprise)	189	-	1	8/8

18 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/4-4/10. 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. * Indicates Cancon. © 2004, R&R, Inc.

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Continued from Page 27

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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) with their call letters, frequencies, and program details.

POWERED BY MEDIABASE
* Monitored Reporters
174 Total Reporters
124 Total Monitored
50 Total Indicator
Did Not Report, Playlist Frozen (3):
KZIA/Cedar Rapids, IA
WPPY/Peoria, IL
WKKZ/Tupelo, MS



Pookie Entertainment

Will Raphael Saadiq reach new heights with his own label?

Grammy winner Raphael Saadiq has established himself as a noted producer, songwriter and musician. After experiencing success with groups such as Tony Toni Tone and Lucy Pearl, he branched off as a solo artist with his debut, *Instant Vintage*. Now you can add "entrepreneur" to his list of titles, as he takes his Pookie Entertainment imprint and makes it a full-time production and management company.

Saadiq has always been into the idea of having his own label. When forming the group Lucy Pearl, he tried to put one together, but circumstances, including the dissolution of the group, prevented it.

"Before Lucy Pearl I wanted to do it," Saadiq says. "I ended up doing it with a partner who was like the partner from hell. Plus, I owed Universal an album. That was the *Instant Vintage* record. I went back and did that because I didn't want to leave Universal with a bad reputation."

"I knew it was a record that they required through different mergers, and that's never a good thing. I delivered that record, and I knew soon after that I would be able to start Pookie. I always had an entrepreneur type of feeling. I felt I was up for the challenge."

"The way the record industry is right now, I thought it was the perfect time. Actually, I started it before the music industry started going to hell. I felt that if I was going to build

something, I should just start from scratch and build it myself. I already have a lot of listeners and fans. I figured that I'd start with myself, and then I could bring on other people who need help too."

Since starting Pookie Entertainment, Saadiq and staff haven't slowed down, quickly building the label's roster with Truth, better known as Truth Hurts, who had delivered a No. 1 single, "Addictive." Also onboard is Joi, who made her debut in 2002 with the Universal release *Star Kitty's Revenge*. With both these artists set to release albums this summer, I spoke to Saadiq about finally getting his company running full steam and what we can expect from Truth and Joi.

R&R: First of all, where did you get the name "Pookie"?

RS: I could lie and put five on it and be like, "Yeah, that's what my buddies used to call me," and I have said in a couple interviews my mom might have called me that a couple

of times, but it wasn't my nickname or nothing like that. In my neighborhood there were a lot of thugs named Pookie. And I had a pit bull named Pookie. It was just something that's been following me.

R&R: As a soulful artist yourself, with Truth and Joi, you have signed similar artists to your label. Is that the only type of artists that Pookie intends to work with, or will there be other sounds on the label?

RS: I'll always deal with artistic types. Joi's project is totally different from what I would do, but she is more of an artist like me. Truth is more of a commercial artist. She's not like me at all. I don't want the label to be just what Raphael is, I want records that are going to sell. Records like my records and Joi's records, they'll sell, but they're the kinds of records you have to live with and learn to love, and I always want to be able to embrace a record like that. When Joi's album comes out in June or July, you will hear for yourself that it's an incredible record.

R&R: What makes the Joi album hot?

RS: Every Joi album always has a lot of Joi in it, but this time she did a lot of stuff on her own. She actually started programming beats and making her own beats. She played guitar. She had a lot of time to get into herself and get into who she was. She had a couple of deals before this, plus she sort of knew what angle she wanted to take. I think it's a whole different Joi, and I'm feeling fortunate to be a part of that project.

R&R: How much did you have to do with the making of her album?

RS: She kind of complained because I really didn't do much on the record. I did a couple of songs. On some songs she did I played guitar or wrote some lyrics or sang something, but I wanted the project to be more about Joi.

For every project that's on my label I want to do two or three things, but with these projects, Truth's and Joi's, I didn't really do much. I did maybe two songs on Truth's album, and I did a couple of other songs with different producers who work with me, like Battlecat, Kelvin Wooten — he did "Still Ray" on *Instant Vintage* — and The Wilson

Brothers. They really don't call themselves that now, but it's like The Gap Band. They did some songs for Truth.

I didn't want to take Truth too far away from where she was with Dr. Dre, so I sort of let everybody else do that, and I kind of put my touches on certain things that I did. I didn't want to make the projects about me. I wanted them to be able to stand on their own. I didn't want everyone saying, "Oh, that sounds like Raphael." I really want to build a label with a lot of different music.

R&R: After Truth had success with Dr. Dre and Aftermath, how did she come to be on your label?

RS: Actually, Truth came to me to do a couple songs. She was like, "What are you doing with your label?" I told her what I'm doing. I'm sort of a small label — definitely not Aftermath, but I'm building. I have my own complex where I record, and that was attractive to her. I have a lot of people who like Truth's music, too, so I kind of had a staff of people who could finish her album and put it out. So she said, "I want to be down with Pookie — is it cool?" I said, "Let's do it. Let's make it happen."

R&R: What did you see in Truth that made you want her to be one of the first artists on Pookie?

RS: I always liked her voice. She had a really strong voice. She was on the radio a lot, and I felt it would be a good record to come off of. If she had a great record, people would listen to it. They would at least pick it up and say, "Let's see what she's doing." She put together a great record. She put a lot of work into it.

R&R: Truth's album comes out June 1. What songs stand out most to you?

RS: The first single is a song called "Ready Now." I like the song because it gives you a feel like "Egyptian Lover." It's like "Radioactive." It's real San Jose-ish. It's really strong. It has a real good quality as far as song arrangement. There's way more than one song on this album. People called Truth a one-hit wonder, but she has way more than one strong song on this album. There are at least five or six.

R&R: What about you? When will we hear another album from Raphael Saadiq?



Rhythmic Chitta Chatta

You want to understand the issues? Better be at the Rhythmic session at R&R Convention 2004. One of the biggest concerns is how radio is to remain creative and entertaining with the FCC threatening to hand down one of those fat-ass fines.

In this session we'll have an open discussion with our audience and panelists on how to avoid fines without making our stations sound as boring as sitting through another tired-ass, boring convention session! Next week we'll have an update on the panelists. Register for the convention at www.radioandrecords.com.

RS: After the playoffs I'm going to start my album. I'm watching some sports for a minute. I like to get away and just zone out. But I've started on my record. At home in Oakland, I'm Ray. This will be more of a Ray album. It's going to be Raphael Saadiq, but it's going to be more of a Ray album. My next album will be a lot more commercial than my last.

"I felt that if I was going to build something, I should just start from scratch and build it myself. I already have a lot of listeners and fans."

R&R: You've been doing music for so long and have gone through some ups and downs. What inspires you and makes you continue to deal?

RS: I just love music. Living in Oakland and growing up in the East Bay, it's either you love something or you're going to jail. I love entertaining; I love technology, instruments; and I love music.

R&R: Do you want to shout out any of your people?

RS: I want to shout out my boy D'Angelo. My boys Mos Def, Sway and Tech — all of my cats who have been helping with the record company. All the producers — Battlecat, Kelvin Wooten from Whiskey Slew Productions, Alonzo Jackson from Heeba Jeeba Inc., Brian "B Dub" Wilson at Black Silver Productions, Orville "O Allen" Allen from Plugz Entertainment and Joseph Hems. Also, some of the writers who helped us out: Taura Jackson, Casey Wilson, Andre Wilson, Lionel Holoman and Brian Randolph. Also my girl Lauren at Def Jam and everybody who's been down with the project.



Raphael Saadiq



ON THE SET Taking a break from shooting the video for "Ready Now," her first release on Pookie Entertainment, Truth posed with label President Raphael Saadiq and video director Fatima Robinson. Seen here are (l-r) Robinson, Saadiq and Truth.

CHR/RHYTHMIC TOP 50

POWERED BY
MEDIABASE

April 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	6305	-343	848024	15	84/0
2	2	J-KWON Tippy (So So Def/Zomba)	5819	-180	642228	15	82/0
3	3	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	5669	+139	697615	12	75/0
5	4	USHER Burn (LaFace/Zomba)	5048	+584	532233	7	79/0
6	5	D12 f/EMINEM My Band (Shady/Interscope)	4616	+467	406649	6	74/1
4	6	CHINGY One Call Away (DTP/Capitol)	4216	-856	439571	15	76/0
7	7	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3828	-275	439678	15	76/0
8	8	PETEY PABLO Freek-A-Leek (Jive/Zomba)	3742	+277	425949	15	78/0
11	9	BEYONCE' Naughty Girl (Columbia)	3600	+530	420048	5	76/1
12	10	TWISTA Overnight Celebrity (Atlantic)	3423	+512	378406	8	79/1
14	11	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	2951	+302	399179	7	78/0
9	12	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	2922	-447	397837	16	77/0
10	13	G UNIT f/JOE Wanna Get To Know You (Interscope)	2880	-386	342419	14	76/1
15	14	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	2865	+306	297502	10	70/2
16	15	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	2654	+212	318662	19	69/1
13	16	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	2488	-181	243271	21	74/0
18	17	CASSIDY f/R. KELLY Hotel (J/RMG)	2156	-252	262086	24	73/0
17	18	EAMON F* *k It (I Don't Want You Back) (Jive/Zomba)	1839	-593	176046	20	64/0
19	19	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	1763	-460	219367	19	80/0
26	20	PITBULL f/LIL' JON Culo (TVT)	1588	+457	147527	4	47/6
25	21	ALICIA KEYS If I Ain't Got You (J/RMG)	1535	+269	202020	6	60/4
20	22	OUTKAST Roses (LaFace/Zomba)	1466	-230	116179	8	68/0
34	23	AMANDA PEREZ I Pray (Virgin)	1274	+539	93610	2	48/14
21	24	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	1238	-289	77471	9	38/0
22	25	T.I. Rubber Band Man (Grand Hustle/Atlantic)	1213	-233	117486	16	55/0
24	26	BRITNEY SPEARS Toxic (Jive/Zomba)	1140	-134	128291	11	26/0
29	27	NB RIDAZ f/GEMINI So Fly (Upstairs)	1087	+210	65979	9	23/7
23	28	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	997	-317	163544	19	58/0
32	29	JOE f/G UNIT Ride Wit U (Jive/Zomba)	931	+175	75920	4	53/6
33	30	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	916	+184	79793	5	49/4
37	31	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	893	+253	56390	3	57/6
31	32	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	853	+100	112020	4	42/3
28	33	RUBEN STUDDARD Sorry 2004 (J/RMG)	850	-62	114643	15	45/0
35	34	JOJO Leave (Get Out) (BlackGround/Universal)	812	+112	59564	5	35/0
30	35	JAGGED EDGE What It's Like (Columbia)	747	-86	44022	9	40/0
39	36	DO OR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot)	740	+128	37002	4	32/5
27	37	FRANKEE F.U.R.B. (Marro)	700	-324	76103	6	7/0
Debut	38	USHER Confessions Part 2 (LaFace/Zomba)	666	+399	98274	1	8/3
36	39	BEENIE MAN f/MS. THING Dude (Virgin)	629	-9	136955	11	25/0
42	40	MR. VEGAS Pull Up (Delicious Vinyl/Geffen)	490	0	51976	3	24/2
Debut	41	NINA SKY Move Ya Body (Universal)	481	+119	133418	1	33/30
38	42	M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	447	-173	33200	10	38/0
Debut	43	YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	433	+226	47189	1	37/8
41	44	BLACK EYED PEAS Hey Mama (A&M/Interscope)	419	-115	19238	11	20/0
40	45	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	413	-183	36878	16	28/0
47	46	BOO YUNG f/THERESA VICTORIA Get Naked (Sin)	391	-16	17440	2	4/0
45	47	TAMIA Questions (Atlantic)	391	-83	20125	3	38/0
Debut	48	PLAY-N-SKILLZ Freaks (Independent)	379	+47	40167	1	25/4
Debut	49	BABY BASH Sexy Eyes (Da Da Da Da) (Universal)	369	+123	25027	1	11/3
49	50	GUERRILLA BLACK Guerilla Nasty (Virgin)	368	+4	17320	2	18/0

86 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/4-4/10. 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.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
NINA SKY Move Ya Body (Universal)	30
LIL' WAYNE Bring It Back (Cash Money/Universal)	15
AMANDA PEREZ I Pray (Virgin)	14
YING YANG TWINS Whats Happnin! (TVT)	12
SLY BOOGIE That's My Name (Keep Thuggin') (Independent)	11
YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	8
R. KELLY Happy People (Jive/Zomba)	8
MIS-TEEQ Scandalous (Reprise)	8
NB RIDAZ f/GEMINI So Fly (Upstairs)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER Burn (LaFace/Zomba)	+584
AMANDA PEREZ I Pray (Virgin)	+539
BEYONCE' Naughty Girl (Columbia)	+530
TWISTA Overnight Celebrity (Atlantic)	+512
D12 f/EMINEM My Band (Shady/Interscope)	+467
PITBULL f/LIL' JON Culo (TVT)	+457
USHER Confessions Part 2 (LaFace/Zomba)	+399
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	+306
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+302
PETEY PABLO Freek-A-Leek (Jive/Zomba)	+277

New & Active

- ELEPHANT MAN** Jook Gal (VP/Atlantic)
Total Plays: 328, Total Stations: 12, Adds: 6
- YING YANG TWINS** Whats Happnin! (TVT)
Total Plays: 310, Total Stations: 37, Adds: 12
- 8-BALL & M.J.G.** You Don't Want Drama (Bad Boy/Universal)
Total Plays: 307, Total Stations: 15, Adds: 1
- R. KELLY** Happy People (Jive/Zomba)
Total Plays: 297, Total Stations: 25, Adds: 8
- MASTER P** Act A Fool (New No Limit/Koch)
Total Plays: 294, Total Stations: 17, Adds: 4
- AVANT** Don't Take Your Love Away (Geffen)
Total Plays: 278, Total Stations: 12, Adds: 0
- GHOSTFACE f/MISSY ELLIOTT** Push (Def Jam/IDJMG)
Total Plays: 269, Total Stations: 20, Adds: 0
- CONWAY** Nutcracker (Universal)
Total Plays: 193, Total Stations: 12, Adds: 1
- AKON** f/STYLES P. Locked Up (SRC/Universal)
Total Plays: 185, Total Stations: 21, Adds: 3
- SLY BOOGIE** That's My Name (Keep Thuggin') (Independent)
Total Plays: 174, Total Stations: 24, Adds: 11

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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America's Best Testing CHR/Rhythmic Songs 12+
For The Week Ending 4/16/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	4.49	4.50	98%	24%	4.51	4.56	4.41
USHER Burn (LaFace/Zomba)	4.32	4.27	80%	7%	4.44	4.41	4.20
MARIO WINANS f/ENYA & P. DIDDY Don't Wanna Know (Bad Boy/Universal)	4.22	4.11	79%	9%	4.28	4.18	4.17
CHINGY One Call Away (DTP/Capitol)	4.18	4.14	95%	27%	4.35	4.26	3.95
J-KWON Topsy (So So Def/Atlantic)	4.16	4.13	95%	23%	4.55	4.05	3.84
D12 f/EMINEM My Band (Shady/Interscope)	4.12	4.01	91%	18%	4.61	4.16	3.51
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	4.11	3.99	85%	18%	4.19	4.19	4.01
BEYONCÉ Naughty Girl (Columbia)	4.11	3.92	84%	14%	4.14	4.06	4.09
KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	4.10	4.10	69%	7%	4.19	4.02	3.93
ALICIA KEYS If I Ain't Got You (J/RMG)	4.05	—	71%	13%	3.76	4.04	4.11
CASSIDY f/R. KELLY Hotel (J/RMG)	4.00	3.96	97%	32%	4.37	3.87	3.76
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3.98	3.99	94%	43%	4.04	3.91	3.98
TWISTA Overnight Celebrity (Atlantic)	3.95	3.97	56%	7%	4.19	3.99	3.73
G UNIT f/JDE Wanna Get To Know You (Interscope)	3.93	3.89	84%	20%	3.90	3.92	3.88
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	3.88	3.80	90%	38%	3.97	3.79	3.85
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	3.86	3.92	85%	27%	3.94	3.94	3.76
OUTKAST Roses (LaFace/Zomba)	3.86	3.80	75%	13%	3.79	3.95	3.84
AVANT Read Your Mind (Geffen)	3.84	—	58%	18%	3.71	3.84	3.81
SEAN PAUL I'm Still In Love With You (W/P/Atlantic)	3.78	3.78	81%	26%	3.63	3.76	3.78
BRITNEY SPEARS Toxic (Jive/Zomba)	3.77	3.61	97%	41%	3.83	3.94	3.53
MURPHY LEE f/JAZZE PHA & SLEEPY BROWN Luv Me Baby (Fo' Reel/Universal)	3.77	3.83	62%	13%	3.87	3.75	3.58
EAMON F**k It (I Don't Want You Back) (Jive/Zomba)	3.71	3.70	96%	43%	3.88	3.73	3.58
YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	3.65	3.61	91%	36%	3.77	3.79	3.49
FRANKEE F.U.R.B. (Marro)	3.63	3.56	73%	24%	3.86	3.61	3.38
PETEY PABLO Freak-A-Leek (Jive/Zomba)	3.59	3.62	74%	21%	3.93	3.74	3.08
BEYONCÉ Me, Myself And I (Columbia)	3.56	3.57	98%	50%	3.35	3.41	3.78
RUBEN STUDDARD Sorry 2004 (J/RMG)	3.53	3.75	91%	37%	3.35	3.43	3.59
T.I. Rubber Band Man (Grand Hustle/Atlantic)	3.45	3.53	77%	25%	3.79	3.38	3.04
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	3.43	3.50	51%	14%	3.75	3.24	3.22

Total sample size is 377 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.

HEAD RUSH

ARTIST: Method Man
LABEL: Def Jam/IDJMG

By MIKE TRIAS/Associate Editor



Don't call *Tical 0* a comeback or, worse yet, a reintroduction," says Method Man about his upcoming May album, *Tical 0: The Prequel*. "Reintroduction? I ain't gonna reintroduce myself. The motherfuckers know who I is."

Indeed, those who know anything about hip-hop know exactly who Method Man is. As part of the Wu Tang Clan, this Staten Island native's star has risen to great heights since he first started dropping rhymes in the early '90s—from appearances on television's *Oz* and *The Wire* to his movie with Redman, *How High*, to his commercials for Right Guard. Now Meth is back with his first solo project since the late '90s.

With *Tical 0*, Meth set a simple goal: "To give shit to people that they gonna wanna buy with they funky asses." Considering the talent that Meth acquired for the project, he may just meet that goal. No. I.D., Just Blaze, Megahertz, P. Diddy, Missy Elliott, Jelly Roll, Rick Rock and The RZA all handle production duties. On top of that, appearances by Ghostface, Ludacris and Raekwon, among others, may help fans hear exactly what Meth hopes to deliver through the CD. "I'm trying to get them to bust off," he says. "I'm trying to get people to make babies off my shit."

The nationwide Method Man for President Tour will wrap at the end of this month, then it's back to acting for the MC. He and Redman will team up once again for their own sitcom, *Method & Red*. In the comedy, the pair portray rappers who move to an affluent, predominantly white community in New Jersey.

Reporters

KISS/Albuquerque, NM*
AP: Steve Corbin
15 AMANDA PEREZ
16 WAYNE
17 NANA SKY
18 MASTER P
19 THARA

KYL/Albuquerque, NM*
AP: Mark Fisher
10 DJ J. Lopez
11 PRINCE

KFAT/Anchorage, AK
AP: Paul Hines
11 BRITNEY SPEARS
12 JAZZE PHA
13 JAMIE FOXX
14 LIL' JON
15 MARIO WINANS
16 NANA SKY
17 P. DIDDY
18 SEAN PAUL
19 T.I.

WTS/Atlanta, GA*
AP:MD: Rhonda
1 NANA SKY
2 YING YANG TWINS

WZLZ/Atlanta City, NJ*
AP:MD: Rhonda
15 ALICIA KEYS
16 NANA SKY
17 YING YANG TWINS

KDWT/Austin, TX*
AP: MD: Amy
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DANA HALL

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The Art Of The Interview

A clip-and-save guide for your jocks

I recently got a call from a programmer who suggested that I do a story on how to do a proper on-air interview. He had been listening to a station in his market and was appalled when he heard a young, inexperienced jock do a poor job of interviewing Janet Jackson. The DJ would ask Janet a question and then cut her off before she could finish her reply.

Considering the controversy surrounding Jackson of late, she was a bit reluctant to discuss certain topics, and the jock was not only rude to Jackson because of this, she went on to berate her on-air after the interview was over. Obviously, this personality didn't understand how to win an artist over or, at the very least, how to move on when the interview went south.

An Unfortunate Situation

After much discussion, the programmer and I decided that this unfortunate situation wasn't the fault of the DJ. Instead, it just proved once again that, as an industry, we've failed to properly educate the next generation of jocks in even the most basic of radio techniques.



Sam Weaver

Granted, it can take years of experience to get the art of conducting an interview down pat, but we still need to give talent some guidelines. And that's what I'm going to try to do this week.

Nationally syndicated morning man Russ Parr has been interviewing artists, celebrities and community leaders for 20-plus years. He says the first thing to do is "throw out everything you know about the artist and start from scratch." He continues, "Think of it like you're meeting this person for the first time. You need to come off like and think like a fan, not a DJ. I never read the bio on the person I'm about to interview."

Sam Weaver, PD of Urban AC KRNB/Dallas, agrees. "I don't like my jocks to read a bio before they do an interview," he says. "That makes for a really boring interview. The key is to listen. You might prepare one question or topic to discuss, but then let the interview flow from there."

"A good interviewer will respond to what the interviewee is saying and not just refer back to a prepared outline of questions. Think of it like you are going to a cocktail party. You don't go in with a list of questions, you just meet people and talk."

"If you've never met the artist you're interviewing, that's even better, because you're just like a listener, asking all the questions they would want to ask."

Comfort Level & Cliffhangers

Weaver also brings up the issue of interview length. Most programmers want things short and sweet. "There's an art to doing a short-form interview, which is generally what we are speaking about when it comes to radio interviews," Weaver says.

"Unless you're on the morning show or something like *The Quiet Storm*, you need to keep interviews

to three minutes or less and only one or two breaks. If it's a really big artist, like Prince, it might make sense to draw it out longer, but that all depends on the artist and how forthcoming he or she is.

"You try to make them comfortable in the first few questions and see if they are open and responsive. If they're not, then you learn from experience that you have to keep things short. Don't expect to get their whole life story."

"Also, keep in mind what the overall purpose of the interview is to begin with. Are they in town for a concert? Do they have a new CD out? Be sure to talk about the one thing they are there to promote."

There's a trick you can use to keep listeners tuned in when you have a great interviewee: the tease. Weaver says, "I like it when a jock knows enough about radio and TSL that they will ask a question, then wait until after the stopset or song to get the answer, especially if it's a really tantalizing question. It's a classic technique used on television — the cliffhanger."

He also suggests that, when you're interviewing, periodically remind listeners who you're speaking with and give the station's calls. It seems like common sense, but "it's something I hear a lot of jocks forget to do," says Weaver.

Pulling Teeth & Tales

What about those artists who just don't want to talk? Do you get ghetto on them, or do you politely end the interview? Parr says that each radio personality develops his or her own style, and adds, with a smile, "I always like to compliment an artist before I take him down."

"There are always going to be topics and questions they don't want to answer, but you have to ask them. If you don't, the listeners think you sound like a groupie, kissing their ass. So, to get them to open up, you have to loosen them up."

"I use humor to do that. You can even make it easy for them to answer by making it a joke. I might have a fake character call in and ask the really hard questions as if they are a listener. It's always easier to put the blame on a character."

"I really like the artists who are

Convention Panel Update

Mark your calendar for Friday, June 26. We have two hours to cover a lot of ground. The first session is "Urban AC: Evolving the Format in 2004."

Is It Time for Hip-Hop?" It will include WHQT (Hot 105)/Miami PD Derrick Brown as one of the distinguished panelists. The second session is the "Urban PD Roundtable."

In the weeks ahead we'll be announcing more participants and topics for these two sessions. Register now at www.radioandrecords.com. Meanwhile, did you make your nominations for the 2004 R&R Industry Achievement Awards? Be on the lookout for the final ballot.



candid, honest and open. Even someone like Usher, who may be a little evasive at times, knows what it's all about and what the listeners want to hear. They give a little and, hopefully, satisfy the listeners and me with their answer, yet keep their dignity and some privacy intact. But you always have to be prepared for the ones who don't want to say anything, the one-word-answer guys.

"Chris Rock is one of the most difficult interviews I've done, which is ironic, considering what he does. The way I motivate him is to insult him. When Chris came on the show and was giving me yes and no answers, I started talking about Dave Chappelle and how funny Dave is."

"Well, Chris is a smart man, and he knew I was fucking with him. He started laughing, and it broke the ice. You got to get the tight ones to be comfortable. The other technique is to stroke them, tell them how much you like their stuff. But you have to know which tactic to take with which artists."



Russ Parr

"Comedians always think they're smarter and funnier than you, so they can be smartasses. You be a smartass right back. Usually, I talk about them after they leave too. With someone like Tamia, who is a wonderful interview, you have to be polite and pleasant."

"You can tell pretty quickly who has a sense of humor and who doesn't. Jaheim, although I love the man's music, has no sense of humor, and he's been known to get quite irritated with jocks who have interviewed him. I think that started with me. Somebody needs to school this guy and tell him he shouldn't fight the radio guy."

Pet Peeves & Practice

Sometimes it's as important to learn the things not to do as it is to learn the things you should do. Weaver says one of his pet peeves when he listens to radio interviews is when the interviewer incorporates the answer into his or her question. "I call them the know-it-alls," he says. "Why even ask a question if you already put out the answer you want?"

"Keep in mind what the overall purpose of the interview is to begin with. Are they in town for a concert? Do they have a new CD out? Be sure to talk about the one thing they are there to promote."

Sam Weaver

Parr hates it when jocks try to pump themselves up while interviewing big stars. "They act like they're boys and hang out all the time," he says. "To me, they just look shallow and seem like groupies. It's embarrassing to me to hear jocks act like that. Just be real."

"I know Chris Rock doesn't give a fuck about me. He's just here to talk about his show or his record. I'm sure he doesn't remember the last time he and I spoke or met, so why even bring that up? That's a mistake I hear a lot of young jocks make. They try to seem too down with the artist."

Weaver stresses that it is possible to practice the art of interviewing. "First of all, most of your jocks do it on a daily basis anyway, when they take listener calls," he says. "It might only be 30 or 60 seconds, but they are, in essence, doing an interview. Encourage them to take more calls, tape them and go over them with you."

"When I was teaching broadcast school in Chicago many years ago, I had my students do mock interviews. They were given a person to interview — for example, a kleptomaniac Santa Claus — and they were allowed to prepare one question. Then the interview had to continue from there."

Top 10 Tips For Better Interviews

1. Listen, then respond.
2. Prepare only one question, then flow from there.
3. Don't give the answer when you ask your question.
4. Don't spout your personal opinions.
5. Keep it simple and current. What's the main reason the interviewee is there?
6. Three minutes max per questioning session.
7. Practice. Even listener calls are like on-air mini-interviews.
8. Learn how to tease. Ask a question, then go to a stopset before the subject can answer.
9. Remind listeners who you are speaking to and give the station's calls throughout the interview.
10. Know when to exit, and have it planned.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	USHER Burn (LaFace/Zomba)	3419	+367	465261	6	66/0
1	2	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3401	-112	501056	15	68/0
5	3	ALICIA KEYS If I Ain't Got You (J/RMG)	3397	+424	502836	9	67/0
2	4	J-KWON Tipsy (So So Def/Zomba)	3062	-133	376351	13	65/0
3	5	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2998	-194	412708	15	67/0
8	6	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	2781	+261	448353	8	57/0
9	7	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	2614	+288	424539	7	67/0
10	8	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	2539	+264	270080	10	61/1
7	9	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	2458	-290	292937	15	59/0
12	10	PETEY PABLO Freek-A-Leek (Jive/Zomba)	2341	+202	309132	16	63/0
17	11	TWISTA Overnight Celebrity (Atlantic)	2183	+378	320038	7	66/2
6	12	CHINGY One Call Away (DTP/Capitol)	2176	-616	248810	13	66/0
11	13	G UNIT f/JOE Wanna Get To Know You (Interscope)	2147	-108	243624	12	57/0
13	14	AVANT Don't Take Your Love Away (Geffen)	2145	+133	287570	9	60/0
18	15	BEYONCE' Naughty Girl (Columbia)	1991	+213	268614	5	66/0
14	16	T.I. Rubber Band Man (Grand Hustle/Atlantic)	1772	-173	215694	17	63/0
15	17	CASSIDY f/R. KELLY Hotel (J/RMG)	1653	-287	195184	16	66/0
20	18	JANET JACKSON I Want You (Virgin)	1588	+18	142362	7	65/0
16	19	RUBEN STUODOARO Sorry 2004 (J/RMG)	1549	-325	250905	16	65/0
19	20	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	1447	-264	181518	12	60/0
28	21	OUTKAST Roses (LaFace/Zomba)	1245	+202	109750	6	58/2
23	22	JAGGED EDGE What It's Like (Columbia)	1221	-44	134708	11	46/0
24	23	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	1205	-37	137952	20	54/0
22	24	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	1140	-184	143887	11	52/0
35	25	R. KELLY Happy People (Jive/Zomba)	1131	+374	157035	5	67/2
21	26	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	1074	-276	126929	20	64/0
26	27	MUSIQ Whoknows (Def Soul/IDJMG)	1055	-10	117627	10	49/0
29	28	JUVENILE Slow Motion (Cash Money/Universal)	1003	+38	94261	9	2/1
31	29	JOE f/G UNIT Ride Wit U (Jive/Zomba)	986	+124	128125	4	58/1
25	30	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	944	-277	133533	14	50/0
27	31	TAMIA Questions (Atlantic)	903	-142	97143	9	55/1
30	32	ATL Make It Up With Love (Noontime/Epic)	891	+28	61786	9	49/0
33	33	CARL THOMAS Make It Alright (Bad Boy/Universal)	889	+70	115291	5	48/0
32	34	BEENIE MAN f/MS. THING Dude (Virgin)	844	+6	155754	11	40/0
34	35	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	731	-73	90221	20	53/0
37	36	MONICA U Should've Known Better (J/RMG)	705	+169	53909	3	42/1
38	37	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	651	+120	41259	3	37/2
36	38	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	611	-100	62612	18	41/0
Debut	39	RUBEN STUODOARO What If (J/RMG)	488	+267	47138	1	41/4
41	40	SLUM VILLAGE Selfish (Barak/Capitol)	452	+47	35058	3	38/5
39	41	MISSY ELLIOTT I'm Really Hot (Gold Mind/Atlantic)	403	-65	41872	13	41/0
43	42	GUERRILLA BLACK Guerilla Nasty (Virgin)	397	+15	18370	3	32/1
46	43	DILATEE PEOPLES f/KANYE WEST This Way (Capitol)	388	+48	24918	2	23/2
47	44	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	387	+49	76437	2	3/1
Debut	45	USHER Confessions Part 2 (LaFace/Zomba)	376	+145	65779	1	1/1
Debut	46	GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/IDJMG)	367	+99	40540	1	35/5
40	47	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	362	-103	17906	5	30/0
Debut	48	D12 f/EMINEM My Band (Shady/Interscope)	346	+103	28452	1	4/0
Debut	49	ELEPHANT MAN Jook Gal (VP/Atlantic)	345	+119	55285	1	33/7
42	50	OUTKAST Hey Ya! (LaFace/Zomba)	343	-45	39238	19	31/0

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 4/4-4/10. 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.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
LIL' WAYNE Bring It Back (Cash Money/Universal)	39
CASSIDY f/MASHONDA Get No Better (J/RMG)	39
MYSTIKAL Oochie Pop (Jive/Zomba)	30
NINA SKY Move Ya Body (Universal)	27
MASTER P Act A Fool (New No Limit/Koch)	24
ANTHONY HAMILTON Charlene (So So Def/Zomba)	17
YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	12
ELEPHANT MAN Jook Gal (VP/Atlantic)	7
YING YANG TWINS Whats Happnin! (TVT)	7
D. YUTE f/YING YANG... Row Da Boat (Slip 'N Slide/Priority/Capitol)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALICIA KEYS If I Ain't Got You (J/RMG)	+424
TWISTA Overnight Celebrity (Atlantic)	+378
R. KELLY Happy People (Jive/Zomba)	+374
USHER Burn (LaFace/Zomba)	+367
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+288
RUBEN STUDDARD What If (J/RMG)	+267
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	+264
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+261
BEYONCE' Naughty Girl (Columbia)	+213

New & Active

BIG TYMERS No Love (Beautiful Life) (Cash Money/Universal)	Total Plays: 323, Total Stations: 30, Adds: 1
YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	Total Plays: 287, Total Stations: 52, Adds: 12
PRINCE Musicology (Columbia)	Total Plays: 284, Total Stations: 34, Adds: 1
WYCLEF JEAN f/HARRISSA Take Me As I Am (J/RMG)	Total Plays: 276, Total Stations: 24, Adds: 1
CALVIN RICHARDSON Not Like This (Hollywood)	Total Plays: 246, Total Stations: 28, Adds: 1
MASTER P Act A Fool (New No Limit/Koch)	Total Plays: 244, Total Stations: 24, Adds: 24
TEENA MARIE Still In Love (Cash Money/Universal)	Total Plays: 149, Total Stations: 23, Adds: 2
MYSTIKAL Oochie Pop (Jive/Zomba)	Total Plays: 122, Total Stations: 30, Adds: 30
MISTA NAKED f/KANDI ALI Keep Hitten (Liquid B)	Total Plays: 122, Total Stations: 14, Adds: 3
I-20 Fightin' In The Club (Priority/Capitol)	Total Plays: 116, Total Stations: 10, Adds: 0

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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America's Best Testing Urban Songs 12 + For The Week Ending 4/16/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 12+ songs including USHER, J-KWON, JAY-Z, MARIO WINANS, KANYE WEST, CHINGY, TWISTA, LUDACRIS, TWISTA & JAMIE FOXX, G UNIT, CASSIDY, KANYE WEST, BEYONCÉ, ALICIA KEYS, PETEY PABLO, YOUNG GUNZ, LIL' FLIP, JAGGED EDGE, YING YANG TWINS, OUTKAST, SEAN PAUL, T.I., MASIQ, TAMIA, RUBEN STUDDARD, SLEEPY BROWN, AVANT.

Total sample size is 396 respondents. Total average favorability estimates are based on a scale of 1-5... RateTheMusic.com results are not meant to replace callout research.

Indicator Most Added*

- LIL' WAYNE Bring It Back (Cash Money/Universal)
USHER Burn (LaFace/Zomba)
ELEPHANT MAN Jook Gal (VP/Atlantic)
DA BACK You Gonna Luv Me (Independent)
DON YUTE & YING YANG TWINS Row Da Boat (50 Cent/Atlantic)

Songs ranked by total plays

Recurrents

- BEYONCÉ Me, Myself and I (Columbia) 902
YOUNG BLOODZ f/LIL' JON Damn! (So So Def/Zomba) 601
ALICIA KEYS You Don't Know My Name (J/RMG) 569
OUTKAST The Way You Move (LaFace/Zomba) 543
AVANT Read Your Mind (Geffen) 538
R. KELLY Step In The Name Of Love (Jive/Zomba) 528
TRILLVILLE Neva Eva (BME/Warner Bros.) 494
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) 448
JAGGED EDGE Walked Outta Heaven (Columbia) 423
CHINGY Right Thurr (DTP/Capitol) 339
BEYONCÉ f/SEAN PAUL Baby Boy (Columbia) 306
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) 304
MURPHY LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Real/Universal) 302
50 CENT In Da Club (Shady/Aftermath/Interscope) 297
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG) 292
NELLY f/P. DIDDY & M. LEE Shake Ya Tailfeather (Bad Boy/Universal) 279
AALIYAH f/TANK Come Over (Blackground/Universal) 247

Reporters

Grid of reporter information for various cities including Albany, Boston, Columbus, Jackson, Macon, New Orleans, Tampa, Savannah, Atlanta, Charlotte, Dallas, Denver, Detroit, Kansas City, Miami, Minneapolis, Omaha, Philadelphia, Pittsburgh, Raleigh, Richmond, Savannah, Seattle, St. Louis, Tampa, Toledo, Tulsa, Washington, Wichita, Wilmington, and York. Each entry includes reporter name, phone number, and email address.



Monitored Reporters 81 Total Reporters
70 Total Monitored
11 Total Indicator

R&R asks radio DJs for the hottest records jumping off.

tha JUMP off



Sugar Bear

Sugar Bear
PD, WAJZ/Albany, NY

Allen Anthony's "You" (Roc-A-Fella): We're already playing this. It's a smooth R&B track. He's the kid from that group Christian that Def Jam had back in the day — their first really R&B group, before they knew how to work R&B! We're playing it across the board, in all dayparts. • **Akon featuring Styles P's "Locked Up (The Remix)"** (Universal): You would never know this is an R&B track from the title, but it is. It has a nice street edge, though, with Styles on it. Akon can really sing. • **Dead Prez featuring Jay-Z's "Hell Ya"** (Columbia): People haven't really paid much attention to Dead Prez, but they're really good. Hopefully, with Jay on this track, they'll get more attention, and he can bring them into the mainstream a little more. We're spiking it throughout the day and playing it in the mix show. I have a really good felling on this one. • **Teena Marie's "Still in Love"** (Motown/Universal): People may not think of this as a mainstream Urban song, but it could work. I really like it. Having Baby on it makes it a lot easier for us to play, but don't be surprised if you start to see it make its way up the chart at mainstream.

Andre Marcel
PD, WDKX/Rochester, NY



It's hard to believe it's been 30 years since my father's dream came true. On April 6, 1974 WDKX (103.9)/Rochester, NY was born. It was a difficult birth. My dad, Andrew A. Langston (or "Double A," as I call him), had many hurdles to overcome — filings with the FCC, working with banks and investors, building his staff and having the guts to do it all. But he never flinched in the face of adversity. With my mom, Gloria M. Langston, by his side every step of the way, nothing could stop him from obtaining their dream. • WDKX has always, since Day One, been much more than a radio station. Many air personalities who got their start at WDKX have moved on to major radio markets all across the country. WDKX was often called the "radio training academy." The station has opened doors for people who would never have thought that working at a radio station was an option. • My father helps the staff with personal matters. He feeds them lunch almost daily. There is no end to his generosity. My father has always reached out to the community whenever there has been a need. We consistently promote community endeavors that are not for profit. • I remember the year the Green Acres Community Center burned down. I pulled my Jam Squad together, and we hit the streets and the airwaves to drum up support for the center. Within hours, hundreds of people showed up with food, clothes and money. More recently we spearheaded fundraising efforts to benefit Anthony Salmon. Listeners responded quickly.

STUDIO STATS

ARTIST: R. Kelly
LABEL: Jive
CURRENT PROJECT: TBA
IN STORES: June 8
CURRENT SINGLE: "Happy People"
HOMETOWN: Chicago
By **DANA HALL/URBAN EDITOR**



Personal Stats: Born Robert Kelly on Jan. 8, 1969, R. Kelly has become one of the greatest songwriters and performers of his generation. Every album he has released has sold multiplatinum — a whopping 40 million-plus to date. His singing career didn't start until high school, when Kelly entered a talent show and sang Stevie Wonder's "Ribbon in the Sky." (Kelly pretended he was blind while performing, showing his sense of humor.) He won that contest, and his pursuit of music took off.

In 1991 Kelly made his debut as the lead singer and writer for the Chicago-based quartet Public Announcement. That album produced four hits: "She's Got That Vibe," "Honey Love," "Slow Dance (Hey Mr. DJ)" and "Dedicated" — a major accomplishment for any debut project. Within a year Kelly went solo, writing, producing and performing all his own material. After the five-times platinum success of *12 Play*, which spawned the singles "Your Body's Calling," "Bump n' Grind" and "Sex Me, Parts I and II," Kelly's overtly sexual approach to lyrics and music won over the next generation of listeners and record buyers.

Kelly became a sought-after and highly successful writer and producer, creating songs for a number of superstars, such as Whitney Houston, Celine Dion, Michael Jackson, Janet Jackson, Luther Vandross, Toni Braxton, Notorious B.I.G., Gladys Knight and Kirk Franklin. In fact,

it was one of his early musical protégés, Aaliyah, who began his love/hate relationship with the press. When Kelly was 29 he reportedly wed the 15-year-old Aaliyah, niece to soul songstress Gladys Knight. After a quick annulment, and much negative press, Kelly and Aaliyah parted ways — both personally and professionally.

Kelly's 13-year career has brought him critical acclaim and financial success, as well as drama. In 2002, after a videotape of him and a young woman was leaked to the press and police, Kelly became the target of investigations in both Chicago and Florida for allegedly having sexual relations with underage girls. The Florida charges have since been dropped, while some of the Chicago charges are still pending. Despite this, many of Kelly's fans continue to support him and his music.

Achievements: Kelly recently earned multiple Soul Train Awards, including 2004's Best R&B/Soul Album for *Chocolate Factory* and the prestigious Quincy Jones Award for Outstanding Achievement in the Field of Entertainment.

Discography: Public Announcement: *Born in the '90s* (1991). Solo: *12 Play* (1992); *R. Kelly* (1995); *R.* (1998); *Tp-2.Com* (2000); *Best of Both Worlds* [with Jay-Z] (2002); *Chocolate Factory* (2003); *The R. in R&B Collection Volume 1* (2003).

Urban AC Reporters

Stations and their adds listed alphabetically by market

WWIN/Baltimore, MD* PD: Tim Watts APD/MD: Keith Fisher MUSO	WZAK/Cleveland, OH* OM/MD: Kim Johnson MD: Bobby Rush 2 ALMA 15.7 R. KELLY	WUKS/Fayetteville, NC* PD: Garrett Davis MD: Calvin Pea No Adds	WSOL/Jacksonville, FL* PD/MD: AJ Brooks No Adds	KJNS/Memphis, TN* PD: Mike Self APD/MD: Eileen Collier RUBEN STUDIOARD	WYLD/New Orleans, LA* OM: Curtis Sautter PD: AJ Appleberry No Adds	WFJK/Raleigh, NC* PD: Cy Young APD/MD: Jodi Barry No Adds	KJMM/SLouis, MO* OM/PS: Chuck Miles MD: Taylor J 1 PATTI LABELLE TAMIA
KQXL/Baton Rouge, LA* OM: Jeff Jennings PD/MD: Mya Vernon No Adds	WLXC/Columbia, SC* PD: Tony Williams No Adds	WDZZ/Flint, MI* PD: Jarrod Jackson No Adds	KMLK/Kansas City, MO* PD: Jim Kennedy MD: Trey Michaels JANET USHER	WHOT/Miami, FL* PD: Derrick Brown APD/MD: Karen Vaughan 21 MARIO VANEGAS MARTA & P DIOBY 19 JANET JACKSON	WRKS/New York, NY* OM: John Mallon PD: Taya Desrosier MD: Julie Gustines No Adds	WKJS/Richmond, VA* OM/PS/MD: Kevin Gardner No Adds	WIMX/Toledo, OH* PD: Roddy Love MD: Brandi Brown No Adds
WBHK/Birmingham, AL* OM/PS: Jay Dixon APD/MD: Garvy Johnson No Adds	WWDW/Columbia, SC* PD: Brian Lewis MD: Lori Black No Adds	WFLM/FL Pierce, FL* OM/PS/MD: Mike James 2 MORCA	KNEK/Lafayette, LA* PD/MD: John Yasuda 24 BARFAC 7 CARL THOMAS 1 RUBEN STUDIOARD	WJMR/Milwaukee, WI* PD/MD: Loret James No Adds	WWSV/Norfolk, VA* OM/PS: Eric Blythe 9 TERRY MARIC 4 VAN HUNT RUBEN STUDIOARD	WVBE/Roanoke, VA* PD/MD: Walt Ford No Adds	WMMJ/Washington, DC* PD: Kathy Brown MD: Mike Chase 15 R. KELLY
WWGL/Charleston, SC* OM/PS: Tony Bose MD: TK Jones No Adds	WAGH/Columbus, GA OM: Brian Waters PD/PS: Osamu Rasheed MD: Edward Lewis No Adds	WQMG/Greensboro, NC* PD/MD: AC Stone MUSO JESSE POWELL	KDKY/Little Rock, AR* OM: Joe Becker PD/MD: Mark D'Yon No Adds	WDLT/Mobile, AL* PD: Steve Crossley MD: Kathy Barlow JANITA TAMIA	WVOK/Worfolk, VA* OM: Dick Lamb PD/MD: Don London PROMIX	*Monitored Reporters	POWERED BY
WBAV/Charlotte* PD/MD: Terri Avery No Adds	WRNB/Dayton, OH* OM/PS: J.D. Ramos 2 PATTI LABELLE	KNJQ/Houston, TX* PD: Tom Calozenci MD: Sam Choico MUSO	KJLH/Los Angeles, CA* OM/PS: Amanda Resse No Adds	WQOK/Nashville, TN* PD/MD: Derrick Corbett No Adds	WCFB/Orlando, FL* PD: Steve Holtbrook No Adds	46 Total Reporters	MEDIABASE
WWZZ/Chicago, IL* OM/PS: Eray Smith APD/MD: Armando Rivera No Adds	WMOX/Detroit, MI* OM: KJ Holiday PD: Jonathan Muhammad APD: Omali Stevens MD: Shaile Little TAMIA	WTLN/Indianapolis, IN* PD: Brian Wallace APD/MD: Garth Adams No Adds	WRWB/Macon, GA PD/MD: Chris Williams 2 TAMIA	WYBC/New Haven, CT* OM: Thom Castillo APD: Amelia Hester 11 MASC 10 MURCA	WDAS/Philadelphia, PA* OM: Thom Micham PD: Joe Tambarro APD/MD: Jo Gamble No Adds	42 Total Monitored	
		WIOU/Jackson, MS* PD/MD: Stan Bramson No Adds				4 Total Indicator	
						Did Not Report, Playlist Frozen (2):	
						WLVH/Savannah, GA	
						WMCS/Milwaukee, WI	

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	LUTHER VANDROSS Think About You (J/RMG)	1119	-78	138958	21	42/0
3	2	ALICIA KEYS If I Ain't Got You (J/RMG)	1112	+97	153650	7	35/1
2	3	RUBEN STUDDARD Sorry 2004 (J/RMG)	995	-68	121926	16	42/0
5	4	TEENA MARIE Still In Love (Cash Money/Universal)	939	+82	105121	8	41/1
4	5	BEYONCE' Me, Myself And I (Columbia)	898	-71	121095	12	37/0
6	6	JANET JACKSON I Want You (Virgin)	772	+63	90713	6	40/1
7	7	BABYFACE The Loneliness (Arista/RMG)	634	-11	59708	13	40/1
9	8	KEM Love Calls (Motown/Universal)	582	-30	87785	62	32/0
10	9	JOE More & More (Jive/Zomba)	542	-61	51535	26	37/0
12	10	AVANT Read Your Mind (Geffen)	501	-21	46444	26	39/0
8	11	OUTKAST The Way You Move (LaFace/Zomba)	491	-127	86030	18	10/0
13	12	WILL DOWNING A Million Ways (GRP/VMG)	482	-1	34888	28	31/0
17	13	PATTI LABELLE New Day (Def Soul/IDJMG)	468	+100	56209	4	37/2
11	14	ALICIA KEYS You Don't Know My Name (J/RMG)	453	-71	49444	23	40/0
21	15	PRINCE Musicology (Columbia)	424	+103	50969	2	35/1
16	16	MUSIQ Whoknows (Def Soul/IDJMG)	418	+24	46449	8	28/5
14	17	SILK Side Show (Liquid 8)	383	-47	34237	17	26/0
23	18	R. KELLY Happy People (Jive/Zomba)	376	+121	62012	4	8/2
18	19	DWELE Hold On (Virgin)	333	-7	33735	8	25/0
15	20	GERALD LEVERT Wear It Out (Atlantic)	314	-86	27374	12	34/0
19	21	VAN HUNT Seconds Of Pleasure (Capitol)	297	-39	23576	20	30/1
22	22	EN VOGUE Ooh Boy (33rd Street/Funky Girl)	293	-24	23736	7	22/0
20	23	ANTHONY HAMILTON Charlene (So So Def/Zomba)	292	-34	18128	9	23/0
25	24	HIL ST. SOUL Pieces (Shanachie)	216	-15	18412	10	19/0
27	25	TAMIA Questions (Atlantic)	215	+29	19334	3	24/3
26	26	KINDRED THE FAMILY SOUL Stars (Hidden Beach)	199	-16	21643	17	16/0
28	27	AVANT Don't Take Your Love Away (Geffen)	195	+19	31850	5	5/1
24	28	JAGGED EDGE Walked Outta Heaven (Columbia)	191	-62	16221	20	15/0
Debut	29	RUBEN STUDDARD What If (J/RMG)	184	+93	12349	1	24/3
-	30	GOAPELE Closer (Columbia)	139	+4	10692	5	15/0

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 4/4-4/10. 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

CARL THOMAS Make It Alright (Bad Boy/Universal)
 Total Plays: 128, Total Stations: 14, Adds: 1

MONICA U Should've Known Better (J/RMG)
 Total Plays: 122, Total Stations: 17, Adds: 3

CREA U Lied (Aezra)
 Total Plays: 91, Total Stations: 11, Adds: 0

JESSE POWELL Did You Cry (Liquid 8)
 Total Plays: 79, Total Stations: 14, Adds: 1

LAMONT DOZIER I Hear A Symphony (Jam Right/WEA Distribution)
 Total Plays: 38, Total Stations: 8, Adds: 0

FREDDIE JACKSON Say Yeah (Martland)
 Total Plays: 24, Total Stations: 8, Adds: 0

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MUSIQ Whoknows (Def Soul/IDJMG)	5
RUBEN STUDDARD What If (J/RMG)	3
TAMIA Questions (Atlantic)	3
MONICA U Should've Known Better (J/RMG)	3
PATTI LABELLE New Day (Def Soul/IDJMG)	2
R. KELLY Happy People (Jive/Zomba)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
R. KELLY Happy People (Jive/Zomba)	+121
PRINCE Musicology (Columbia)	+103
PATTI LABELLE New Day (Def Soul/IDJMG)	+100
ALICIA KEYS If I Ain't Got You (J/RMG)	+97
RUBEN STUDDARD What If (J/RMG)	+93
TEENA MARIE Still In Love (Cash Money/Universal)	+82
ISLEY BROTHERS f/r. ISLEY Busted (DreamWorks/Interscope)	+73
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	+68
JANET JACKSON I Want You (Virgin)	+63
USHER Burn (LaFace/Zomba)	+56

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SMOKIE NORFUL I Need You Now (EMI Gospel)	446
R. KELLY Step In The Name Of Love (Jive/Zomba)	433
GERALD LEVERT U Got That Love (Call It A Night) (Atlantic)	375
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	285
JAHEIM Put That Woman First (Divine MII/Warner Bros.)	250
ARETHA FRANKLIN Wonderful (Arista/RMG)	246
LUTHER VANDROSS Dance With My Father (J/RMG)	239
KINDRED Far Away (Epic)	225
FLOETRY Say Yes (DreamWorks/Interscope)	176
MUSIQ Dontchange (Def Soul/IDJMG)	153

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

"Feelin' Good (Vacilon)"

Gladys Knight & Edesio Alejandro

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BRIDGE TO HAVANA

GLADYS KNIGHT EDESIO ALEJANDRO BONNIE BAILEY PABLO MONTELEONE PETER FILANIPPO ALBERTO TALLA MARK FLETCHWOOD
 CARLOS MARELA ISRAEL ORSHAN MARIANO SANCHEZ MONTELEONE SOULAM CARLOS ALFONSO BETH WILSON CHAPMAN
 ALBERTO ENRIQUE WOLFA EQUIPROM STEVE BARRS DAVE RAY GIBBELL PETER BUCK BUDDY MALKIN



PART TWO OF A TWO-PART SERIES

Radio's Fight To Hold The Front Seat

Arbitron-Edison study on tech, traffic and sales

Last week's overview of Country radio and in-car listening research conducted by Arbitron and Edison Media Research had lots of positive findings for the format. As a whole, Country fares pretty well in the car, where 38% of all Country listening is done. The bad news is, myriad interlopers have set their sites on the car, terrestrial radio's last exclusive bastion of listenership.

The study not only probed radio users' preferences, it delved a bit into their interest in new in-car technologies, including satellite radio, to get a feel for these technologies' potential impact. The study also contained some fascinating insights into consumers' and listeners' interest in traffic reports.

Radio Reigns In-Car

As you might expect, radio reigns in-car. And Country does exceptionally well, exceeding overall in-car radio usage. According to the study, AM/FM radio was used by 96% of all those who either drove or rode in a car in the month prior to the survey. In Country, that figure was 98%.

Interestingly, the overall study shows CD usage second, at 58%, and cell-phone usage third, at 55%. Country is different, in that cell phones come in second, at 57%, and CD players third, at 52%. Cassette players ranked fourth overall and in Country, at 47% and 49%, respectively. DVD players were next, at 6% overall and 5% at Country.

The remaining choices — GPS systems, MP3 players and satellite radio — ranked sixth, seventh and eighth, respectively, with all listeners and Country P1s.

Out of all the choices, radio was overwhelmingly selected as the de-

vice most used in-car. Of those who had driven or ridden in a car in the month prior to the survey, 75% made radio their No. 1 choice. The CD player was second, at 19%; the cell phone third, at 12%; and the cassette player next, at 5%.

Among Country P1s the percentage of respondents using radio in-car almost all or most of the time was also 75%. Cell phones were second, at 13%; CD players next, at 12%; and cassette players fourth, at 4%.

People still view a car radio as essential. When asked "If you could only choose one device in your primary car, which one device would you choose," 69% of the total sample and 72% of Country P1s answered AM/FM radio. CD player was chosen by 16% of the total sample and 14% of Country P1s; cell phone was selected by 8% overall and 10% of Country P1s. Satellite radio, DVD, cassette, MP3 and GPS were all lumped together at 4%.

New Technology

While that is great news, we all know things are changing. With that in mind, the Arbitron-Edison study delved into the future a bit by asking about people's level of interest in new technologies.

For instance, the study queried respondents about their interest in radio

display technologies. (As the study points out, much of this functionality is available to consumers on new "HD radio" sets, offered by traditional radio using iBiquity technology or available via satellite radio companies XM and Sirius.)

Here, Country P1s are behind overall radio users in their desire for on-screen info. Respondents were asked if they were "very" or "somewhat" interested in a variety of car-radio display functions. In the chart below, the percentage of overall users is listed first, followed by the percentage of Country P1s who were interested in that function.

As you might expect, radio reigns in-car. And Country does exceptionally well, exceeding overall in-car radio usage.

Function	All Users	Country P1s
Search for station format	65%	63%
Weather info on demand	65%	56%
Search for strongest signal	62%	61%
Title/artist of song currently playing	61%	54%
Traffic info on demand	59%	53%
Identify station format	56%	45%
Identify station name/call letters	55%	48%
News headlines on demand	49%	45%

Satellite Awareness

Another area of interest, particularly to terrestrial broadcasters, is consumers' awareness of satellite radio. The study found that 34% of all respondents were familiar with XM and 24% were aware of Sirius.

However, awareness has not translated into action: Only 0.7% subscribed to XM, and 0.2% subscribed to Sirius. It looks like XM has made bigger inroads than Sirius among Country P1s, 23% of whom were familiar with XM,

The Importance Of Reaching A Consumer In The Car

"The Arbitron-Edison Media Research In-Car Study" also explores the power of "recency" for in-car advertising. The study explains, "Recency planning starts with the idea that *when* is the critical variable, rather than *how many*. In other words, advertising effects can also be controlled by *when* the message is received."

The value of "when" is driven home by the study's revelation of when in-car consumers make buying decisions. First, though, it's important to know what their shopping habits are. Among Country P1s, 60% said they "sometimes" or "frequently" shop on their way home from work. That's compared to 12% who said "before work" and 22% who answered "during the lunch break."

As for where they shop, 80% of Country P1s said they had stopped at a grocery store on their way home from work in the last month. Some 61% said "convenience store," 57% said "large retail store," 51% picked up dinner from a fast-food restaurant, 35% went to a drugstore, 29% said department store, and 15% picked up dinner from a sit-down restaurant.

As for when the decision to stop at a store was made, 39% said the epiphany came while on the way home from work, and 55% said earlier in the day.

When asked "While listening to the radio while in a car, have you ever heard of a sale or special that motivated you to visit a certain store?" Forty-five percent of Country P1s answered yes to "later that day," and 54% answered affirmatively to "later that week," demonstrating that in-car commercials can deliver immediate results for an advertiser.

and 17% of whom were aware of Sirius. Of those, 1.4% subscribed to XM and 0% subscribed to Sirius.

Overall, however, about one-third of the total sample and one-quarter of the Country P1s said they were either "very" or "somewhat" interested in satellite radio. The breakdown for the total sample was 8% "very" and 24% "somewhat" interested, while Country parsed out to 8% "very" and 16% "somewhat" interested.

On the flip side, 48% of total respondents and 57% of Country P1s said they were "not at all interested," while 20% of all respondents and 19% of the Country P1s said they were "not very" interested.

The Pre-Install Option

Before you take too much solace in those "not interested" numbers, you should be aware that interest in satellite radio changes dramatically when radio users are offered a "pre-install option." Having the radio already in the car at the time of purchase bumps overall interest up to 45% (15% "very interested" and 30% "somewhat interested") and Country P1s' interest up to 41% (13% "very interested" and 28% "somewhat interested").

Interest in satellite radio with the pre-install option was highest among men (17%) and 12-24s (26% among 12-17s and 24% among 18-24s). Those numbers skewed older with Country P1s, where the highest interest came from 25-34s, 25% of whom said they were "very interested" in pre-installed satellite radio.

It might surprise you to learn that second place for those "very interested" went to 55-64s, at 24%. For Country P1s, 13% of the total, 14% of men, 12% of women, 12% of 35-44s, 13% of 45-54s and 3% of those 65+ were "very interested."

Country ranked third among formats whose listeners are "very interested" in satellite radio. Black/Urban

Contemporary was No. 1, with 26%; CHR was next, at 23%; and Country was tied with AC, Rock and Religious, at 13%.

The Importance Of Presets

When is the last time you gave much thought to the relationship between ratings and radio preset buttons? Have you ever thought about ways to get your listeners — especially the fringe users — to make your station one of their radio presets? Given the importance placed on presets by in-car users, you may want to put your gray matter to work in that area.

The Arbitron-Edison study found that 89% of radio users said the preset buttons in their primary car are programmed, 87% indicated that all or most of the stations they normally listen to are programmed on their car presets, and — perhaps most important — 98% said that the one station they listen to most is programmed as a preset station. "Thus," the study concluded, "to get in-car listenership, a radio station must be one of a consumer's car-radio presets."

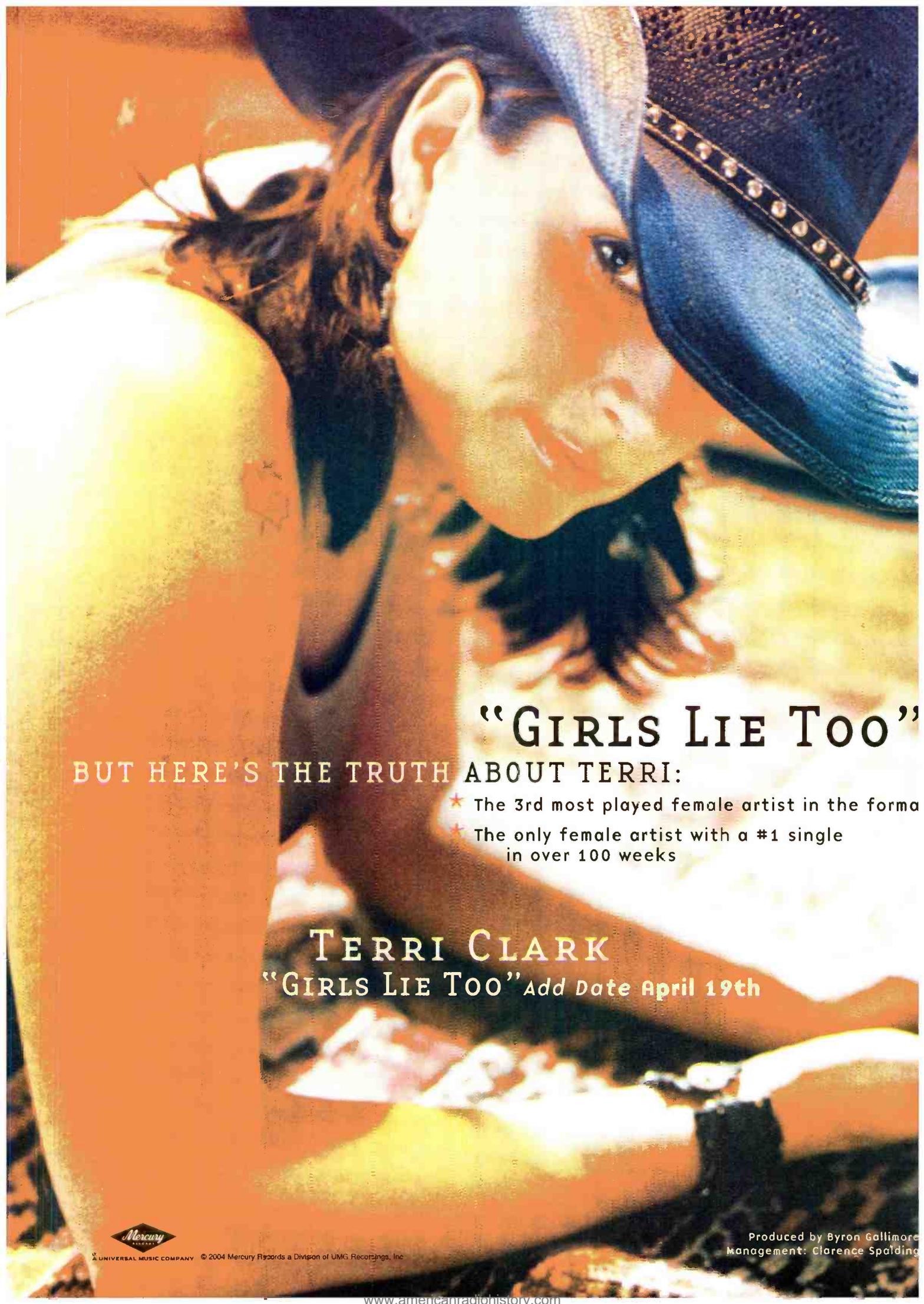
The importance of your station being preset is also evidenced by users' perceptions regarding the difficulty of changing their presets. Eighty percent haven't reset the buttons since between one month and a year ago.

When asked "When was the last time any of the preset buttons on your car radio were changed," 43% answered "more than a year ago," 17% said "six months to a year ago," and 20% said "one to six months ago." For Country, 52% answered "more than a year ago," 15% said "six months to a year ago," and 15% said "one to six months ago."

The reason they don't reprogram? Fifty-three percent of the total sample and 52% of Country P1s said it was not "worth the hassle" to reset the buttons once they had been set.

Among radio users, 98% say the station they listen to the most is programmed as a preset station; 87% indicate that all or most of the stations they normally listen to are programmed on their car presets.

Continued on Page 48



"GIRLS LIE TOO"

BUT HERE'S THE TRUTH ABOUT TERRI:

- ★ The 3rd most played female artist in the format
- ★ The only female artist with a #1 single in over 100 weeks

TERRI CLARK
"GIRLS LIE TOO" Add Date April 19th



UNIVERSAL MUSIC COMPANY © 2004 Mercury Records a Division of UMG Recordings, Inc.

Produced by Byron Gallimore
Management: Clarence Spalding



Gretchen Wilson Is A Redneck Woman

Explosive debut single sends Sony scrambling

If there's one thing country's female artists have lacked during their recent and well-documented airplay struggles, it's attitude. Filling that void with mud clods flung from the back of her four-wheeler is Gretchen Wilson and her six-weeks-to-top-10 smash, "Redneck Woman." "Some people look down on me," she sings, "but I don't give a rip/I stand barefooted in my own front yard/With a baby on my hip."

Attitude, however, only goes so far in country if it isn't accompanied by honesty. By all accounts, Gretchen Wilson, who co-wrote "Redneck Woman" with John Rich (Big & Rich), is what she sings. And that backwoods, girl-next-door fire has turned her anthem into the fastest-rising debut single in the history of R&R's Country top 50. Clint Black's "Better Man" hit top 10 in eight weeks in April 1989, while Trisha Yearwood



Gretchen Wilson

and Faith Hill both saw their debut releases reach top 10 in nine weeks.

As a result of the song's unprecedented airplay, Wilson's Epic debut album, *Here for the Party*, is being rushed to market months ahead of schedule to meet surging consumer demand. And while Nashville may be eager to cheer on any success, it's likely that a few local labels are lament-

ing the one that got away. "I showcased for probably every label on Music Row but didn't have much luck, because I am very aggressive," Wilson says. "I say what I want to say. The kid who moves out at 15 doesn't take to censorship very well."

And being herself has proven to be the key to Wilson's success. "I decided before my last showcase with [Sony's] John Grady that this is who I am," she says. "This is what I

do, and I hope you like it. They did. I finally ran into some folks who weren't afraid to take a chance on something that wasn't exactly mainstream."

Hard Road

Though Wilson's success is already redefining the mainstream for country's women, her story is certainly out

of the ordinary. "My mom, my little brother and I moved around a lot," says Wilson, who calls Pocahontas, IL her hometown. "We never stayed in one place for more than a few months. It was pretty tough trying to adjust."

"At 15 I decided I was an adult, like most 15-year-olds do. I wasn't happy at home anymore and decided to go out on my own. My mom agreed and signed me out of school." Wilson left Miami, where the family was living at the time, and moved back to Illinois, where music became an integral part of her life.

"I got a job as a hostess at Denny's and started singing one-nighters," she says. "They didn't really have karaoke back then, so I would buy the minus-one tapes; rent an amp, a mike and a cassette player; and book dates under the name The Country Cutie. I started out with just eight songs, and as I made money, I would go and buy a couple more tapes every week. Before long I had a full four hours of music and didn't have to repeat a song."

"Gretchen is able to write the hits and get her story in at the same time."

Mark Wright

Between the ages of 16 and 24, Wilson worked in several St. Louis-area bands before finally making the move to Nashville. She was working as a cocktail waitress when Big Kenny and John Rich spotted her.

"They heard me sit in with the band, and John approached me afterward," Wilson says. "In his suave, Texas way, he asked why I didn't have a record deal. I kind of laughed, because I can't tell you how many guys have asked me that question."

Wilson gave Rich her demo, then ignored his calls for several months, thinking he was nobody. When she finally got back in touch with him, she started making connections with songwriters and soon became a sought-after demo singer. She also worked to develop her songwriting. "That's



ALL ABOARD The Country Music Hall of Fame & Museum recently opened the exhibit "Night Train to Nashville: Music City R&B 1945-1970." Pictured at the opening celebration are (l-r) The New Imperials' James "Nick" Nixon, R&B/blues great Earl Gaines, SunTrust VP/Private Banking Brian Williams, guitarist Johnny Jones, Vince Gill and museum Exec. Director Kyle Young.

when I really came into my own," she says.

Record Time

Once signed to Sony, Wilson already had a head start on making *Here for the Party*. "She and John Rich had done a lot of preproduction when they did the song demos," says Sony Exec. VP/A&R Mark Wright, who co-produced the record with Joe Scaife. "We were a little ahead of the game." Rich, in fact, receives an associate-producer credit on the album.

Wright says Wilson is the perfect combination of vocal ability and songwriting chops. "With as good a singer as she is, you're not limited musically," he says. "She's got classic Tammy Wynette-type country songs, and the title track could be the country version of Pink. She covers a lot of musical ground."

That vocal dexterity contributes to Wilson's strengths as a songwriter. "People tend to write around their vocal abilities," Wright says. "She doesn't have to write around anything. Plus, she's lived life. She's not 19, so she's got things to talk about. You find a lot of artists who can write songs about who they are and how they feel, but then you have to throw some hits in around those songs. Gretchen is able to write the hits and work her story in at the same time."

The unforeseen popularity of "Redneck Woman" put a rush on the album. "We had the songs in the bag and half the record cut by the time the single was done," Wright says. "But we thought we had 20 weeks to get the album out."

Instead, the production team double-timed the process. "We had the engineer, Bart Purfley, mixing in one room, and we'd be doing background vocals in another," Wright says. "Adrenaline was a driving force. A lot of people were working an extra four or five hours a day to get it done."

Wal-Mart Shelves

For Sony Sr. VP/Nashville Sales & Label Group Sales Dale Libby and the rest of the company's sales and distribution force, success comes down to one thing: meeting the demand for this album. "You have to try to be as nimble as possible and respond to

market conditions and consumer requests," Libby says. Conditions and requests in this case prompted a radical adjustment.

"Historically, unless it's by the anointed five or six, you let a new single air out for 12 to 18 weeks before you drop the album," Libby says. "So about 60 days ago, with a few songs in hand, we thought an August album release made sense."

"Then several stations started playing the single before the add date, and it charted, so we thought the first week of July would be good. Then we saw the second week of airplay come in, and it moved to first week of June."

"Then [Sr. VP/Radio Promotion] Larry Pareigis brings in a top 10 in its fourth week, and it's 'Katie, bar the door.' We had it set for May 18 and just pushed it up to May 11."

Here for the Party wasn't officially completed until April 6, and the packaging was finished April 7. "The response from radio is phenomenal," Libby says. "And they're getting bombed with calls from listeners. We've got Wal-Mart calling us to say that regional and store managers are calling in asking about this record. That's because consumers are going into these stores looking for it."

Of course, "Redneck Woman" has a line about Wal-Mart, a fact Sony execs played up in meetings with the retailer. "Mark Wright thought it would be great if he turned that line up about two decibels," Libby says. "Sure enough, our good friends at Wal-Mart reacted quite positively."

As do their customers. "It's the No. 2 downloaded single on Wal-Mart.com, behind Maroon 5 and ahead of Britney Spears," Libby says. "Wal-Mart gets excited about a lot of things, but it's been a long time since I've seen them this excited about a piece of music."

The ultimate test will come when that first wave of buyers gets its hands on the album, a day that's coming much sooner than originally anticipated. "I've written seven of the 10 songs, and I've been very careful to make sure the album has a good flow to it," Wilson says. "When people buy this album, I want them to know that this girl actually lived these things and believes what she is saying."



CHAT MAN & ROBIN Talk show host Dr. Phil McGraw arranged a performance by Brooks & Dunn as a surprise for his wife, Robin, on a recent show. Pictured on the set are (l-r) Kix Brooks, Robin McGraw, Ronnie Dunn and Dr. Phil.

COUNTRY TOP 50

April 16, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOTAL AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	KENNY CHESNEY f/JUNCKE KRACKER When The Sun Goes Down (BNA)	14920	231	4752	+109	451998	8196	12	112/0
2	2	KEITH URBAN You'll Think Of Me (Capitol)	13123	162	4093	+60	394851	12554	17	112/0
3	3	RASCAL FLATTS Mayberry (Lyric Street)	12359	611	3894	+183	370086	23871	15	112/0
5	4	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	11777	513	3630	+149	342631	12022	13	112/0
4	5	BUDDY JEWELL Sweet Southern Comfort (Columbia)	11725	-21	4002	+21	343679	5085	24	111/0
9	6	GRETCHEN WILSON Redneck Woman (Epic)	9810	1605	2996	+480	288415	53822	7	107/2
7	7	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	9715	552	3145	+181	276429	14980	23	111/1
6	8	SARA EVANS Perfect (RCA)	9705	-1238	3132	-465	281892	-37121	30	112/0
8	9	GEORGE STRAIT Desperately (MCA)	8862	344	2808	+69	255945	11301	14	111/1
11	10	LONESTAR Let's Be Us Again (BNA)	8125	601	2439	+235	237116	23194	8	112/1
10	11	BLUE COUNTY Good Little Girls (Asylum/Curb)	8035	336	2624	+48	234355	14245	25	106/0
12	12	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	7497	323	2388	+111	212753	4847	11	111/1
14	13	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	7470	548	2404	+166	215292	24078	11	111/2
13	14	GARY ALLAN Songs About Rain (MCA)	6970	-152	2414	+32	185156	-5455	21	107/1
15	15	CAROLYN DAWN JOHNSON Simple Life (Arista)	6855	185	2250	+17	189539	11434	19	110/0
16	16	DIERKS BENTLEY My Last Name (Capitol)	6439	-147	2100	-39	178250	-3230	24	107/0
18	17	SHEDAISY Passenger Seat (Lyric Street)	5040	96	1696	+64	127285	2584	12	103/1
19	18	DAVID LEE MURPHY Loco (Koch)	4948	189	1549	+80	128539	12256	14	99/5
21	19	BRIAN MCCOMAS You're In My Head (Lyric Street)	4853	278	1540	+73	127465	12677	25	90/0
22	20	CLAY WALKER I Can't Sleep (RCA)	4584	185	1487	+20	114334	8189	17	100/1
25	21	TOBY KEITH Whiskey Girl (DreamWorks)	4462	1549	1292	+405	138098	56359	5	98/16
20	22	BIG & RICH Wild West Show (Warner Bros.)	4442	-227	1391	-73	113294	-10545	15	93/0
23	23	REBA MCENTIRE Somebody (MCA)	4016	210	1374	+73	104793	6328	14	95/1
24	24	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/DJMG)	3554	109	1214	+81	99744	1212	10	90/4
17	25	CLINT BLACK Spend My Time (Equity Music Group)	3428	-2195	1081	-671	86371	-68876	24	98/0
27	26	BILLY CURRINGTON I Got A Feelin' (Mercury)	2816	147	856	+54	68715	3538	13	82/5
26	27	EMERSON DRIVE Last One Standing (DreamWorks)	2805	44	907	+14	68075	318	13	84/1
29	28	JOE DIFFIE Tougher Than Nails (BBR/C4)	2251	219	753	+48	54856	8082	10	66/3
32	29	ANDY GRIGGS She Thinks She Needs Me (RCA)	2241	277	747	+92	58074	5834	7	71/3
30	30	LEE ANN WOMACK The Wrong Girl (MCA)	2197	168	721	+51	52968	4953	9	75/4
31	31	JOSH GRACIN I Want To Live (Lyric Street)	2116	104	701	+25	56963	5577	6	76/8
28	32	JEFF BATES I Wanna Make You Cry (RCA)	2115	58	742	+27	50060	1458	13	79/1
35	33	RACHEL PROCTOR Me And Emily (BNA)	2106	407	536	+66	63112	13084	7	55/7
33	34	WYNDONNA f/IN ADMI JUDD Flies On The Butter... (Asylum/Curb)	1739	-103	580	-22	48348	-5312	14	57/1
41	35	BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	1677	694	531	+196	47956	19203	2	52/11
36	36	JOE NICHOLS If Nobody Believed In You (Universal South)	1631	155	494	+43	40245	4095	3	55/5
37	37	AMY DALLEY Men Don't Change (Curb)	1526	102	568	+20	33378	5244	10	55/1
38	38	BILLY DEAN Thank God I'm A Country Boy (View2/Curb)	1496	208	474	+50	38379	4818	8	38/4
39	39	JULIE ROBERTS Break Down Here (Mercury)	1192	24	430	-25	25620	3536	6	56/4
42	40	HANK WILLIAMS, JR. Why Can't We All Just Get... (Asylum/Curb)	1133	179	369	+34	27482	6281	4	38/2
44	41	JENKINS Blame It On Mama (Capitol)	1043	262	328	+91	25134	3907	5	50/6
48	42	TRENT WILLMON Beer Man (Columbia)	1019	310	412	+141	23552	7572	3	54/8
45	43	BLAKE SHELTON When Somebody Knows You That Well (Warner Bros.)	966	187	371	+55	16875	1081	4	59/4
43	44	CHELY WRIGHT Back Of The Bottom Drawer (Vivaton)	899	63	307	+27	22839	826	4	33/2
47	45	PINMONKEY Let's Kill Saturday Night (BNA)	789	39	266	+32	16575	2409	5	37/4
46	46	CROSS CANADIAN RAGWEED Sick And Tired (Universal South)	683	-84	230	-40	17356	3896	6	26/0
Debut	47	TERRI CLARK Girls Lie Too (Mercury)	650	384	155	+82	20247	10492	1	11/10
40	48	CHRIS CAGLE I'd Be Lying (Capitol)	613	-374	185	-170	11941	-8580	10	41/0
Debut	49	VINCE GILL In These Last Few Days (MCA)	507	85	200	+25	8628	1060	1	22/2
Debut	50	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	471	451	139	+131	11361	10801	1	4/3

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 4/4-4/10. 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 Person's 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.radds.com

ARTIST TITLE LABEL(S)	ADDS
CRAIG MORGAN Look At Us (BBR)	23
MARTINA MCBRIDE How Far (RCA)	20
JESSI ALEXANDER Honeysuckle Sweet (Columbia)	19
TOBY KEITH Whiskey Girl (DreamWorks)	16
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	11
JOSH TURNER What It Ain't (MCA)	10
JIMMY WAYNE You Are (DreamWorks)	10
TERRI CLARK Girls Lie Too (Mercury)	10
JOSH GRACIN I Want To Live (Lyric Street)	8
TRENT WILLMON Beer Man (Columbia)	8

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GRETCHEN WILSON Redneck Woman (Epic)	+1605
TOBY KEITH Whiskey Girl (DreamWorks)	+1549
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	+694
RASCAL FLATTS Mayberry (Lyric Street)	+611
LONESTAR Let's Be Us Again (BNA)	+601
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+552
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+548
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+513
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	+451
RACHEL PROCTOR Me And Emily (BNA)	+407

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GRETCHEN WILSON Redneck Woman (Epic)	+480
TOBY KEITH Whiskey Girl (DreamWorks)	+405
LONESTAR Let's Be Us Again (BNA)	+235
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	+196
RASCAL FLATTS Mayberry (Lyric Street)	+183
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+181
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+166
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+149
TRENT WILLMON Beer Man (Columbia)	+141
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	+131

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.



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COUNTRY TOP 50 INDICATOR

April 16, 2004

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	KENNY CHESNEY	fUNCLE CRACKER	When The Sun Goes Down (BNA)	5852	118	4338	+65	128863	2695	12	109/0
3	2	KEITH URBAN	You'll Think Of Me (Capitol)		5688	165	4218	+136	124755	3413	18	111/0
4	3	RASCAL FLATTS	Mayberry (Lyric Street)		5399	302	4035	+201	119098	6234	15	111/0
2	4	BUDDY JEWELL	Sweet Southern Comfort (Columbia)		5395	-194	3946	-138	119861	-4856	25	106/0
6	5	JOHN MICHAEL MONTGOMERY	Letters From Home (Warner Bros.)		5233	252	3909	+190	114448	4455	13	111/0
8	6	TRACY LAWRENCE	Paint Me A Birmingham (DreamWorks)		4704	345	3484	+274	102539	7388	24	109/0
7	7	GEORGE STRAIT	Desperately (MCA)		4520	92	3397	+82	98352	1908	14	110/0
5	8	SARA EVANS	Perfect (RCA)		4057	-931	2929	-717	91667	-18527	29	99/0
9	9	GARY ALLAN	Songs About Rain (MCA)		3718	-172	2761	-124	81551	-3896	21	105/0
10	10	BROOKS & DUNN	That's What She Gets For Loving Me (Arista)		3670	96	2734	+80	80585	1693	11	109/0
16	11	GRETCHEN WILSON	Redneck Woman (Epic)		3627	611	2717	+485	81123	14279	5	107/4
11	12	MONTGOMERY GENTRY	If You Ever Stop Loving Me (Columbia)		3556	91	2645	+65	79500	2500	11	108/0
13	13	CAROLYN DAWN JOHNSON	Simple Life (Arista)		3416	64	2535	+55	75826	1161	19	108/1
15	14	LONESTAR	Let's Be Us Again (BNA)		3414	301	2556	+231	76241	6821	8	110/3
14	15	BLUE COUNTY	Good Little Girls (Asylum/Curb)		3358	116	2537	+91	75443	2873	26	93/1
12	16	DIERKS BENTLEY	My Last Name (Capitol)		3283	-71	2442	-62	72430	-996	24	101/0
17	17	SHEDAISY	Passenger Seat (Lyric Street)		2686	95	1981	+73	58172	2275	11	103/0
18	18	CLAY WALKER	I Can't Sleep (RCA)		2486	88	1835	+60	54254	1851	18	89/4
19	19	REBA MCENTIRE	Somebody (MCA)		2394	9	1772	+6	52104	177	15	85/0
21	20	DAVID LEE MURPHY	Loca (Koch)		2305	142	1727	+109	50729	3752	14	88/3
27	21	TOBY KEITH	Whiskey Girl (DreamWorks)		2112	796	1642	+575	45492	18887	3	101/15
22	22	SHANIA TWAIN	It Only Hurts When I'm Breathing (Mercury/IDJMG)		2098	139	1576	+112	46745	3312	10	86/4
20	23	BIG & RICH	Wild West Show (Warner Bros.)		1988	-380	1446	-292	44293	-7146	15	80/1
23	24	BRIAN MCCOMAS	You're In My Head (Lyric Street)		1959	0	1466	+28	43865	-466	28	79/1
24	25	EMERSON DRIVE	Last One Standing (DreamWorks)		1547	29	1169	+38	32881	401	14	75/1
25	26	BILLY CURRINGTON	I Got A Feelin' (Mercury)		1510	123	1195	+85	31668	2824	14	80/5
26	27	LEE ANN WOMACK	The Wrong Girl (MCA)		1470	88	1122	+77	32178	1823	9	79/3
28	28	JOE DIFFIE	Tougher Than Nails (BBR/C4)		1397	164	987	+135	30377	3807	10	70/7
31	29	JOE NICHOLS	If Nobody Believed In You (Universal South)		1213	212	915	+169	25742	4164	4	68/4
32	30	BRAD PAISLEY f/ALISON KRAUSS	Whiskey Lullaby (Arista)		1140	299	919	+232	23440	6673	4	76/21
29	31	JEFF BATES	I Wanna Make You Cry (RCA)		1133	72	862	+52	24017	1518	14	63/4
33	32	JOSH GRACIN	I Want To Live (Lyric Street)		1100	261	877	+223	23945	5675	5	77/14
30	33	WYNNONA f/NAOMI JUDD	Flies On The Butter... (Asylum/Curb)		909	-107	695	-100	19417	-1852	13	51/0
34	34	ANDY GRIGGS	She Thinks She Needs Me (RCA)		882	106	664	+76	19809	2528	6	52/2
37	35	CHELY WRIGHT	Back Of The Bottom Drawer (Vivaton)		676	67	546	+55	13879	995	5	58/14
35	36	AMY DALLEY	Men Don't Change (Curb)		669	-20	519	+22	14795	-951	10	39/2
38	37	RACHEL PROCTOR	Me And Emily (BNA)		657	77	478	+74	14613	1544	4	41/7
39	38	JULIE ROBERTS	Break Down Here (Mercury)		593	26	491	+27	11681	358	7	43/4
40	39	BLAKE SHELTON	When Somebody Knows You That Well (Warner Bros.)		567	26	422	+12	12037	697	5	35/1
43	40	JIMMY WAYNE	You Are (DreamWorks)		452	101	372	+84	9529	1938	4	35/8
41	41	BILLY DEAN	Thank God I'm A Country Boy (View2/Curb)		411	15	318	+3	10336	616	8	23/2
42	42	HANK WILLIAMS, JR.	Why Can't We All Just Get... (Asylum/Curb)		399	32	319	+26	8985	750	3	34/4
36	43	CHRIS CAGLE	I'd Be Lying (Capitol)		372	-317	288	-281	8446	-5520	10	30/0
49	44	MARTINA MCBRIDE	How Far (RCA)		371	167	300	+153	7974	3090	2	33/21
48	45	JENKINS	Blame It On Mama (Capitol)		358	121	269	+95	7932	2514	3	29/8
50	46	TRACE ADKINS	Rough & Ready (Capitol)		353	151	299	+139	7017	2379	2	36/21
44	47	SHERRIE AUSTIN	Drivin' Into The Sun (BBR/C4)		327	-7	268	0	7084	-155	6	25/0
47	48	PINMONKEY	Let's Kill Saturday Night (BNA)		307	28	233	+20	6226	689	2	23/0
46	49	TRACY BYRD	How'd I Wind Up In Jamaica (RCA)		301	5	243	0	6675	168	5	19/0
45	50	CROSS CANADIAN RAGWEED	Sick And Tired (Universal South)		271	-55	248	-48	4775	-1241	5	22/0

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 4/4 - Saturday 4/10.
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Most Added*

www.rindicator.com

ARTIST	TITLE	LABEL(S)	ADDS
BRAD PAISLEY f/ALISON KRAUSS	Whiskey Lullaby (Arista)		21
TRACE ADKINS	Rough & Ready (Capitol)		21
MARTINA MCBRIDE	How Far (RCA)		21
TOBY KEITH	Whiskey Girl (DreamWorks)		15
JOSH GRACIN	I Want To Live (Lyric Street)		14
CHELY WRIGHT	Back Of The Bottom Drawer (Vivaton)		14
CRAIG MORGAN	Look At Us (BBR)		11
TERRI CLARK	Girls Lie Too (Mercury)		11
JOSH TURNER	What It Ain't (MCA)		9

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH	Whiskey Girl (DreamWorks)		+796
GRETCHEN WILSON	Redneck Woman (Epic)		+611
TRACY LAWRENCE	Paint Me A Birmingham (DreamWorks)		+345
RASCAL FLATTS	Mayberry (Lyric Street)		+302
LONESTAR	Let's Be Us Again (BNA)		+301
BRAD PAISLEY f/ALISON KRAUSS	Whiskey Lullaby (Arista)		+299
JOSH GRACIN	I Want To Live (Lyric Street)		+261
J. MICHAEL MONTGOMERY	Letters From Home (Warner Bros.)		+252
JOE NICHOLS	If Nobody Believed In You (Universal South)		+212
MARTINA MCBRIDE	How Far (RCA)		+167

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH	Whiskey Girl (DreamWorks)		+575
GRETCHEN WILSON	Redneck Woman (Epic)		+485
TRACY LAWRENCE	Paint Me A Birmingham (DreamWorks)		+274
BRAD PAISLEY f/ALISON KRAUSS	Whiskey Lullaby (Arista)		+232
LONESTAR	Let's Be Us Again (BNA)		+231
JOSH GRACIN	I Want To Live (Lyric Street)		+223
RASCAL FLATTS	Mayberry (Lyric Street)		+201
J. MICHAEL MONTGOMERY	Letters From Home (Warner Bros.)		+190
JOE NICHOLS	If Nobody Believed In You (Universal South)		+169
MARTINA MCBRIDE	How Far (RCA)		+153

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• EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES April 16, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of March 7-13.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KEITH URBAN You'll Think Of Me (Capitol)	33.7%	67.9%	21.2%	95.9%	4.8%	2.0%
BUDDY JEWELL Sweet Southern Comfort (Columbia)	33.2%	65.5%	23.9%	98.4%	3.1%	5.9%
KENNY CHESNEY f/UNCLE KRACKER When The Sun Goes Down (BNA)	32.8%	67.1%	21.3%	94.0%	4.4%	1.3%
RASCAL FLATTS Mayberry (Lyric Street)	32.6%	61.9%	24.2%	96.8%	5.4%	5.2%
SARA EVANS Perfect (RCA)	32.3%	63.6%	22.7%	98.0%	6.5%	5.2%
BLUE COUNTY Good Little Girls (Asylum/Curb)	31.7%	62.8%	22.4%	99.2%	6.8%	7.3%
DIERKS BENTLEY My Last Name (Capitol)	31.3%	63.7%	25.2%	96.3%	5.1%	2.3%
GEORGE STRAIT Desperately (MCA)	31.3%	61.2%	26.4%	93.6%	5.4%	0.6%
GARY ALLAN Songs About Rain (MCA)	31.0%	59.9%	27.8%	98.1%	5.3%	5.1%
REBA MCENTIRE Somebody (MCA)	28.7%	59.5%	25.9%	91.6%	5.9%	0.4%
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	28.6%	56.1%	26.2%	88.1%	5.2%	0.7%
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	28.4%	60.1%	26.4%	93.6%	5.8%	1.3%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	28.3%	60.4%	23.9%	99.4%	7.8%	7.2%
WYONNNA f/NAOMI JUDD Flies On The Butter... (Asylum/Curb)	28.3%	60.8%	22.3%	95.8%	10.8%	2.0%
CAROLYN DAWN JOHNSON Simple Life (Arista)	28.2%	56.9%	28.0%	96.0%	7.7%	3.4%
BRIAN MCCOMAS You're In My Head (Lyric Street)	27.7%	62.0%	24.8%	95.9%	5.0%	4.1%
JOE DIFFIE Tougher Than Nails (BBR/C4)	27.1%	59.4%	23.5%	93.1%	7.7%	2.5%
CLINT BLACK Spend My Time (Equity Music Group)	26.6%	60.6%	28.3%	96.9%	5.6%	2.4%
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	26.2%	60.6%	25.0%	92.6%	5.9%	1.2%
DAVID LEE MURPHY Loco (Koch)	26.1%	60.6%	24.1%	94.7%	8.7%	1.3%
SHEDAISY Passenger Seat (Lyric Street)	25.5%	57.6%	25.7%	90.0%	5.2%	1.5%
EMERSON DRIVE Last One Standing (DreamWorks)	25.2%	56.5%	30.0%	93.0%	5.9%	0.6%
BIG & RICH Wild West Show (Warner Bros.)	24.9%	51.4%	28.5%	90.8%	8.5%	2.5%
CLAY WALKER I Can't Sleep (RCA)	24.3%	57.2%	26.6%	89.3%	4.8%	0.6%
PAT GREEN Guy Like Me (Republic/Universal South)	23.4%	53.8%	26.3%	87.5%	5.6%	1.9%
LONESTAR Let's Be Us Again (BNA)	23.3%	57.1%	25.7%	89.2%	5.1%	1.3%
GRETCHEN WILSON Redneck Woman (Epic)	22.0%	54.2%	23.7%	87.2%	8.3%	1.0%
LEE ANN WOMACK The Wrong Girl (MCA)	21.8%	53.0%	27.6%	90.2%	8.7%	0.8%
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	21.7%	58.2%	23.1%	93.0%	8.9%	2.8%
BILLY CURRINGTON I Got A Feelin' (Mercury)	21.7%	59.9%	24.8%	92.8%	6.6%	1.6%
JEFF BATES I Wanna Make You Cry (RCA)	20.6%	56.7%	26.2%	87.9%	4.9%	0.2%
JOSH GRACIN I Want To Live (Lyric Street)	19.8%	47.0%	24.5%	79.3%	7.5%	0.3%
ANDY GRIGGS She Thinks She Needs Me (RCA)	19.6%	55.2%	24.0%	82.7%	3.3%	0.2%
RACHEL PROCTOR Me And Emily (BNA)	17.5%	44.6%	27.3%	78.5%	6.7%	0.0%
TOBY KEITH Whiskey Girl (DreamWorks)	12.3%	44.0%	34.8%	84.0%	3.5%	1.8%

CALLOUT AMERICA® HOT SCORES

Password of the Week: *Shindler*.
Question of the Week: On a scale of 1-5 — with 1 meaning not very important and 5 meaning very important — how important are the following programming elements when listening to your favorite station?
Note: Percentage answers are total positives — the 4 (important) and 5 (very important) responses.

Total
Less talking/more music: 81%
Frequent traffic info: 52%
Frequent weather info: 41%
Contests & giveaways: 34%
Talking w/callers on-air: 30%
Family friendly (no crude talk): 48%

P1
Less talking/more music: 82%
Frequent traffic info: 51%
Frequent weather info: 41%
Contests & giveaways: 33%
Talking w/callers on-air: 29%
Family friendly (no crude talk): 46%

P2
Less talking/more music: 80%
Frequent traffic info: 55%
Frequent weather info: 42%
Contests & giveaways: 38%
Talking w/callers on-air: 33%
Family friendly (no crude talk): 53%

Male
Less talking/more music: 85%
Frequent traffic info: 51%
Frequent weather info: 40%
Contests & giveaways: 37%
Talking w/callers on-air: 29%
Family friendly (no crude talk): 46%

Female
Less talking/more music: 78%
Frequent traffic info: 52%
Frequent weather info: 43%
Contests & giveaways: 33%
Talking w/callers on-air: 31%
Family friendly (no crude talk): 50%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. WEST: Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..



After Midnite
WITH
BLAIR GARNER

Country Radio's #1 Overnight Program




BLAIR AND CHELY
Blair Garner squeezes in some quality time with Chely Wright after her recent in-studio visit.



America's Best Testing Country
Songs 12 + For The Week Ending 4/16/04

Artist Title (Label)	TW	LW	Fam.	Burn	Per. 25-54	Wom. 25-54	Men 25-54
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	4.37	4.31	95%	14%	4.42	4.44	4.41
BUDDY JEWELL Sweet Southern Comfort (Columbia)	4.24	4.12	97%	20%	4.24	4.39	4.13
K. CHESNEY #UNCLE KRACKER When The Sun... (BNA)	4.22	4.19	97%	22%	4.16	4.27	4.08
KEITH URBAN You'll Think Of Me (Capitol)	4.19	4.24	97%	19%	4.14	4.33	4.01
GEORGE STRAIT Desperately (MCA)	4.19	4.15	85%	15%	4.21	4.29	4.16
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	4.09	4.07	94%	20%	4.08	4.18	4.02
RASCAL FLATTS Mayberry (Lyric Street)	4.08	3.95	95%	22%	4.01	4.16	3.91
M. GENTRY If You Ever Stop Loving Me (Columbia)	4.07	3.95	87%	12%	4.06	4.02	4.09
GRETCHEN WILSON Redneck Woman (Epic)	4.07	3.95	79%	14%	4.08	4.06	4.09
GARY ALLAN Songs About Rain (MCA)	4.06	4.02	97%	24%	4.04	4.23	3.91
DIERKS BENTLEY My Last Name (Capitol)	4.05	3.93	94%	22%	4.07	4.05	4.08
TRACE ADKINS Hot Mama (Capitol)	4.03	4.02	97%	32%	4.09	4.08	4.09
CLAY WALKER I Can't Sleep (RCA)	4.03	3.98	81%	13%	4.00	4.12	3.93
BROOKS & DUNN That's What She Gets... (Arista)	4.02	4.04	86%	11%	4.01	4.11	3.94
LONESTAR Let's Be Us Again (BNA)	4.02	4.00	76%	10%	3.98	4.16	3.86
SARA EVANS Perfect (RCA)	4.01	4.02	97%	31%	3.96	4.02	3.92
CLINT BLACK Spend My Time (Equity Music Group)	4.00	3.97	93%	20%	4.02	4.09	3.98
REBA MCENTIRE Somebody (MCA)	3.99	4.00	86%	17%	3.99	4.02	3.98
BLUE COUNTY Good Little Girls (Asylum/Curb)	3.99	3.93	84%	19%	3.92	3.98	3.88
BRIAN MCCOMAS You're In My Head (Lyric Street)	3.98	3.92	77%	14%	3.92	4.02	3.85
BILLY CURRINGTON I Got A Feelin' (Mercury)	3.96	-	57%	6%	3.90	4.07	3.79
DAVID LEE MURPHY Loco (Koch)	3.94	4.01	61%	8%	3.92	3.76	4.00
JEFF BATES I Wanna Make You Cry (RCA)	3.94	-	54%	8%	3.95	4.14	3.83
TIM MCGRAW Watch The Wind Blow By (Curb)	3.91	3.97	95%	32%	3.91	4.13	3.76
CAROLYN DAWN JOHNSON Simple Life (Arista)	3.86	3.83	84%	16%	3.88	3.87	3.89
EMERSON DRIVE Last One Standing (DreamWorks)	3.86	-	65%	11%	3.79	3.86	3.75
PAT GREEN Guy Like Me (Republic/Universal South)	3.71	3.51	52%	13%	3.69	3.67	3.70
SHEDAISY Passenger Seat (Lyric Street)	3.69	3.78	80%	20%	3.67	3.59	3.72
BIG & RICH Wild West Show (Warner Bros.)	3.60	3.50	63%	19%	3.58	3.51	3.62

Total sample size is 432 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 formal/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.



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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
-	1	K. CHESNEY #UNCLE KRACKER When The Sun... (BNA)	476	-	1	14/14
-	2	RASCAL FLATTS Mayberry (Lyric Street)	447	-	1	14/14
-	-	KEITH URBAN You'll Think Of Me (Capitol)	446	-	1	14/14
-	4	BUDDY JEWELL Sweet Southern Comfort (Columbia)	445	-	1	13/13
-	-	♣ S. TWAIN It Only Hurts When... (Mercury/IDJMG)	374	-	1	14/14
-	6	GEORGE STRAIT Desperately (MCA)	349	-	1	13/13
-	7	♣ AARON LINES Turn It Up (I Like The...) (RCA)	342	-	1	14/14
-	8	M. GENTRY If You Ever Stop Loving Me (Columbia)	342	-	1	12/12
-	9	BROOKS & DUNN That's What She Gets... (Arista)	331	-	1	14/14
-	10	GARY ALLAN Songs About Rain (MCA)	320	-	1	13/13
-	11	WILKINSONS L.A. (Giant World)	320	-	1	12/12
-	12	LONESTAR Let's Be Us Again (BNA)	290	-	1	13/13
-	13	♣ AARON PRITCHETT My Way (Royalty)	279	-	1	13/13
-	14	♣ CAROLYN DAWN JOHNSON Simple Life (Arista)	275	-	1	12/12
-	15	♣ GEORGE CANYON Good Day To Ride (Independent)	260	-	1	11/11
-	16	SARA EVANS Perfect (RCA)	259	-	1	10/10
-	17	♣ JASON MCCOY Still (Universal Music Canada)	258	-	1	12/12
-	18	D. WALKER Get Up (Open Road/Universal Music Canada)	257	-	1	13/13
-	19	GRETCHEN WILSON Redneck Woman (Epic)	248	-	1	11/11
-	20	M. GENTRY If You Ever Stop Loving Me (Columbia)	244	-	1	11/11
-	21	♣ BEVERLY MAHOOD The First Day... (Spin)	232	-	1	10/10
-	22	SHEDAISY Passenger Seat (Lyric Street)	231	-	1	11/11
-	23	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	227	-	1	9/9
-	24	♣ GIL GRAND Burnin' (Spin)	224	-	1	11/11
-	5	♣ ADAM GREGORY Never Be Another (Sony Music Canada)	209	-	1	12/12
-	26	♣ J.R. VAUTOUR Kiss Me Goodbye (Warner Music Canada)	208	-	1	10/10
-	27	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	201	-	1	11/11
-	28	BRAD PAISLEY Little Moments (Arista)	199	-	1	11/11
-	29	TIM MCGRAW Watch The Wind Blow By (Curb)	195	-	1	10/10
-	30	DAVID LEE MURPHY Loco (Koch)	185	-	1	8/8

16 Canadian Cou reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/4-4/10. 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. ♣ Indicates Cancan. © 2004, R&R, Inc.

Radio's Fight To Hold....

Continued from Page 42

Those presets are especially important when you realize that, according to the study (and common sense), in-car radio users change the station more often than in-home or at-work users. The good news is that Country users change the station far less frequently than users of other formats. Only 13% of Country radio in-car listeners change stations frequently vs. 37% of all in-car listeners. Some 6% of at-work listeners and 5% of at-home listeners change stations frequently.

On the other end of the spectrum, Country enjoys great loyalty among its P1s, where 52% of in-car listeners said they leave the radio "mostly tuned to one station." That figure was 77% at home and 69% at work. The stats for those claiming to change "oc-

asionally" were 35% in-car, 25% at work and 18% at home.

Recommendations And Issues

The overview of the Arbitron-Edison study provided here over the last two weeks is only part of the full study, which is free and can be found at www.arbitron.com. At the end of this study's presentation at the recent Country Radio Seminar in Nashville, Arbitron's Bob Michaels offered these final thoughts and actions that radio can take to respond to many of the study's findings.

1. In-car listening is important to all stations. "Large and small markets," Michaels said, "all formats."

2. Know the in-car listening patterns of your market and your audience. "Stations in markets with especially heavy in-car listening might need to rethink their strategies regarding traffic reports and the way they

programs their stopsets," Michaels said.

3. Consider radio-preset-button strategies. "Most people seldom change their preset buttons," Michaels said. "Almost all in-car listening is to preset stations. What has your station done to get listeners to give you a preset, especially after a format change? Consider creative present strategies, such as potential partnerships with local car dealerships."

4. Sales staffs need to promote to advertisers the concept of shopping "prime time." "Take advantage of the fact that many are shopping on their way home from work," Michaels said. "Consider strategies to help advertisers target the in-car listener and after-work shopper."

5. Radio must increase its investment in in-car technology to defend its turf. Michaels said, "RDS allows your station to tell listeners the name of the song, to provide news or traffic information and to increase the service you provide to your listeners."

6. Advertisers should target radio more aggressively. "People are spending more and more time in cars," Michaels said. "We need to get the word out to advertisers that Country radio directly targets people in this location."

New & Active

RODNEY ATKINS Someone To Share It With (Curb)
Total Plays: 172, Total Stations: 35, Adds: 4

TRACY BYRD How'd I Wind Up In Jamaica (RCA)
Total Plays: 153, Total Stations: 27, Adds: 1

JOSH TURNER What It Ain't (MCA)
Total Plays: 147, Total Stations: 31, Adds: 10

SHANNON LAWSON Smokin' Grass (Equity Music Group)
Total Plays: 145, Total Stations: 17, Adds: 2

JIMMY WAYNE You Are (DreamWorks)
Total Plays: 140, Total Stations: 25, Adds: 10

MARTINA MCBRIDE How Far (RCA)
Total Plays: 137, Total Stations: 39, Adds: 20

JAMES OTTO Sunday Morning And Saturday Night (Mercury)
Total Plays: 117, Total Stations: 16, Adds: 0

LANE TURNER Always Wanting More (Breathless) (Warner Bros.)
Total Plays: 86, Total Stations: 22, Adds: 3

CRAIG MORGAN Look At Us (BBR)
Total Plays: 29, Total Stations: 26, Adds: 23

JESSI ALEXANDER Honeysuckle Sweet (Columbia)
Total Plays: 21, Total Stations: 19, Adds: 19

Songs ranked by total plays

Among Country P1s, 23% are familiar with XM and 17% are aware of Sirius. Of those, 1.4% subscribe to XM and 0% subscribe to Sirius.



JULIE NAKAHARA
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AC Radio: Artist-Driven To Song-Driven

Will this new direction keep listener passion alive?

Historically, AC radio has been an artist-driven format, solidly branding its identity with core artists like Rod Stewart, Michael Bolton, Phil Collins, Elton John and Gloria Estefan. But, as time moves forward, this resilient format has become slightly more song-driven and has grown with its listeners' new tastes and lifestyle changes.

Is a song-driven stance a good one? Does it interfere with the way listeners identify artists with the station? With so many listening options today, it's more important than ever to build listener loyalty. I recently spoke with Jeff Silvers, OM for Cumulus' eight-station cluster in Macon, GA, and Daniel Anstandig, McVay Media VP/Adult Formats, about these issues.

R&R: Should programmers consider going back to an artist-driven format?

JS: I'm not sure we can go back. We've become a society that is always looking for instant gratification. The model and concept of developing artists for a specific format is now flawed, because the audience won't give anyone the time to properly develop an artist. Just as the AC format has become song-driven instead of artist-driven, music fans have become single-oriented as well. Music fans are downloading their favorite songs — not full CDs — onto their personal music players.

DA: I think there's a happy medium between artist-driven and song-driven. To me, artist-driven format means that we are playing some songs based on who's singing them rather than the quality of the song. While I don't think we should blindly add songs simply based on their performers, I do think we have to weight the scales a little heavier for our core artists, the artists for whom our audience has the highest amount of measured passion.

R&R: Do you think the emergence of new media will drive people away from radio?

DA: Our listeners' lives are busier today than they've ever been. Sensory overload is in the air, and consumers are getting better at quickly sifting through the clutter for the content they want. Whether the clutter is commercials and inefficient or long station

imaging or filler music on an album, listeners are developing a better sense of smell to sniff out what they really want.

Products like TiVo, iTunes and other instant-gratification entertainment machines are training today's consumers to expect personally relevant content immediately upon request. It's up to us, as an industry, to improve the fringes of our product and give listeners more of what they tell us they want. That means that not playing the right songs — or playing marginal songs simply because they're by a core artist — is a programming liability.

R&R: How has AC radio grown with its listeners' evolving music tastes?

JS: I look at artists like Matchbox Twenty and Train. These artists were launched in the Hot AC and Alternative formats, but as the groups became more popular and the record-company publicity machines began to work their magic, the music became more palpable and very playable in the mainstream and Soft AC arena.

I think that AC program directors may have been scared to play songs from these Hot AC artists at one time, but callout and auditorium music research began to reveal that there was true passion for them in the younger AC demos. And as these kinds of groups became household names by appearing on the Leno and Letterman shows, Oprah, Live With Regis and Kelly and shows similar to these, it became easier for AC program directors to play these groups, research these groups and count on these groups as the backbone of their current, recurrent or 2000s category rotations.

R&R: How can we better market AC artists so that listeners will identify these artists with the station?

DA: We have grown accustomed to describing formats by saying "a radio station that plays artists such as..."

While I believe that there is still a place for identifying your radio station by artist or texture, it is increasingly important to sell the benefit of your music or the "take-away" that listeners earn by listening to your station. How do you envision listeners using your station, and how do you want them to feel during and after consumption? Answer that on the air and tell me what kind of music and artists you play.

JS: The most important thing that AC radio should market is usage. Teach your listeners how to use your radio station. Sell your listener benefits every day, every daypart, every hour. When you're selling your listeners on the music you play, use your research to determine which songs best describe your station. This isn't rocket science, it's common sense.

Music promos should include your highest-testing records, no matter who the artist is. Programmers have to make sure that, just as they massage a 10-minute section of the music log to resonate the core sound of the station, music used in music promos also revolves around the core sound of the station. The music used in music promos has to stand on its own and perfectly describe the format of the station in era, tempo and texture.

R&R: With so many artists crossing from one format to another, is it possible for AC to own newer artists today?

JS: I think AC now owns Josh Groban, and it was a huge plus for the format when Josh appeared during the Super Bowl pregame festivities. Jim Brickman is another artist AC now owns. Rod Stewart, Elton John and Celine Dion are still AC artists who are tried and true for the format and who will continue to be AC staples and wonderful sources of new AC music for the next few years.

R&R: What are other ways to build listener passion, aside from playing their favorite music?

DA: I was recently speaking at a state broadcasters' convention, and the question was asked, "Who is the biggest threat: satellite radio or MP3 players?" I believe the answer is "neither." The biggest threat to our survival is ourselves. Most radio stations are putting all their eggs in the "more music" basket right now, without

Book Your Flight, Book Your Room

Not surprisingly, we have discovered that people do, in fact, want to get together and network in this time of industry turmoil. Registrations and room bookings for R&R Convention 2004 are running ahead of last year, so don't wait till the last minute.

Also, make sure you check out the information for our special "On the Beach" rate on the convention registration website. Get there by going to www.radioandrecords.com.



building equity on nonmusic platforms.

Absolutely, listeners come to us primarily for music. However, listeners also come to us for companionship, a sense of connection to the community, entertainment and information. If all we are touting is the most music, we are going to die. Several new machines just arrived on the battlefield with more music and better radar for instant gratification than we could ever counter. We can't do enough research to know when exactly to play the very best song at the very best time for a listener the same way that an MP3 can service that individual.

However, we can research the best songs for our listeners' tastes most of the time and compensate for songs that don't necessarily register as favorites for 100% of our audience — which is all of our songs — by offering entertainment and personalities whose appeal transcends the music.

The music is important, and it's a cornerstone of our image, and, yes, we should be touting that we play the most music, but we should also constantly look for personalities and entertainment elements that differentiate us and offer listeners something deeper than the same Rod Stewart and Celine Dion song they've heard over 2,000 times.

Anyone can come into the market and start playing the same music you play one song later, outmarket you and beat you, unless you have enough equity in nonmusic elements and benefits.

R&R: Has the recent FCC attention helped or hindered listener loyalty and passion for radio?

JS: Listener passion can be built many ways. Being the family-safe-and-friendly station — especially now, with the FCC cracking down on indecency — is a wonderful way to build listener passion and help brand your radio station. I don't hear many AC stations taking advantage of this right now.

Since the Janet Jackson Super Bowl show, indecency on the radio has made front-page news. Seems like a perfect time to jump on the

family-safe bandwagon. It's very easy for an AC station to exploit the fact that it offers a family-friendly environment.

By the way, this isn't a new philosophy. AC stations in the past have had success branding themselves as safe when the kids are near the radio. With all the headlines and TV news reports these days about indecent morning shows or personalities, AC program directors need to go the extra mile and make sure their audience understands that it's always a safe environment on their favorite station.

R&R: Do you think AC will always have a place for its heritage core artists, or will song-driven titles dominate the playlist?

JS: I do believe that Elton John, Celine Dion, Billy Joel, Gloria Estefan and others whom we call AC's true core artists will always have a place at the AC format. Without these artists, there would be no meaningful gold categories. Changing the AC format to song-driven instead of artist-driven shouldn't change most stations' gold categories featuring '70s, '80s and some '90s categories. It will, however, affect the kind of songs that begin to filter down from today's current and recurrent categories to gold categories.

We're still years away from '70s and '80s music disappearing completely from AC. Just as Barbra Streisand, Neil Diamond, Lionel Richie and James Taylor built the original Soft AC movement away from beautiful music, Elton, Billy, Rod, Gloria and Celine have carved a niche in what we call today's mainstream AC, and they'll be around for many years to come.

DA: Although AC has moved to capitalize on the passion for new songs by artists like Matchbox Twenty, Train, etc., I still believe that the mainstream AC staples mentioned above will continue to be important to the format for years to come. Yes, there's been a shift in the artists we're earnestly adding and supporting in our current categories. However, our gold categories have not shifted as dramatically. Research still supports playing high quantities of these artists in our gold categories.



Daniel Anstandig



Jeff Silvers



AC TOP 30

April 16, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2188	+62	196793	15	110/0
1	2	JOSH GROBAN You Raise Me Up (143/Reprise)	2175	-22	197382	24	112/0
2	3	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2151	+13	221404	27	104/1
4	4	OIOO White Flag (Arista/RMG)	2058	-60	206423	27	97/0
5	5	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1887	-168	164372	49	119/0
6	6	TRAIN Calling All Angels (Columbia)	1821	-84	150284	40	112/0
7	7	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1765	-32	132042	23	94/0
8	8	MATCHBOX TWENTY Unwell (Atlantic)	1679	-20	154056	47	99/0
9	9	UNCLE KRACKER f/OOBIE GRAY Drift Away (Lava)	1641	-49	149446	57	104/0
10	10	MARTINA MCBRIE This One's For The Girls (RCA)	1589	-59	136342	13	107/2
11	11	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	1365	-58	106982	12	98/1
13	12	SEAL Love's Divine (Warner Bros.)	1361	+131	132799	11	87/0
12	13	LUTHER VANOROSS Dance With My Father (J/RMG)	1100	-164	106629	43	103/0
15	14	WYNONNA I Want To Know What Love Is (Curb)	1038	+27	39593	9	87/0
14	15	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1017	+3	106859	48	88/1
17	16	LUTHER VANDROSS Buy Me A Rose (J/RMG)	875	+14	94992	6	79/4
16	17	LIONEL RICHIE Just For You (Island/IDJMG)	848	-29	91209	5	88/5
18	18	3 DOORS DAWN Here Without You (Republic/Universal)	793	+37	89265	16	51/2
19	19	KENNY LOGGINS I Miss Us (All The Best)	562	+90	24659	9	56/1
20	20	ROO STEWART Time After Time (J/RMG)	447	+41	36862	7	68/3
22	21	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	381	+83	44887	3	58/8
26	22	KIMBERLEY LOCKE 8th World Wonder (Curb)	332	+88	9965	2	57/11
23	23	HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM)	279	+5	13403	4	44/4
25	24	NO OUBT It's My Life (Interscope)	275	+19	27636	10	16/0
21	25	MICHAEL BUBLE Sway (143/Reprise)	265	-39	8612	8	46/1
30	26	GLORIA ESTEFAN I Wish You (Epic)	260	+50	13916	2	40/2
27	27	MELISSA ETHERIDGE Breathe (Island/IDJMG)	237	+5	25972	6	23/0
24	28	ISRAEL KAMAKAWIWO'OLE Over The Rainbow (Big Boy)	235	-33	9901	7	31/0
29	29	TRAIN When I Look To The Sky (Columbia)	234	+18	13071	6	22/0
28	30	KATRINA CARLSON Count On Me (Kotaphonic)	231	+1	4107	4	47/3

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 4/4-4/10. 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

JESSICA SIMPSON Take My Breath Away (Columbia)
Total Plays: 207, Total Stations: 26, Adds: 5

EVANESCENCE My Immortal (Wind-up)
Total Plays: 197, Total Stations: 13, Adds: 3

PHIL COLLINS No Way Out (Hollywood)
Total Plays: 190, Total Stations: 34, Adds: 2

NORAH JONES Sunrise (Blue Note/EMC)
Total Plays: 163, Total Stations: 23, Adds: 7

MERCYME Here With Me (INO/Curb)
Total Plays: 118, Total Stations: 35, Adds: 15

DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)
Total Plays: 108, Total Stations: 34, Adds: 8

WILSON PHILLIPS Go Your Own Way (Columbia)
Total Plays: 81, Total Stations: 15, Adds: 6

BURKE RONEY Sounds Of The Ocean (R World/Ryko)
Total Plays: 42, Total Stations: 12, Adds: 2

CLAY AIKEN Solitaire (RCA/RMG)
Total Plays: 35, Total Stations: 18, Adds: 17

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
CLAY AIKEN Solitaire (RCA/RMG)	17
MERCYME Here With Me (INO/Curb)	15
KIMBERLEY LOCKE 8th World Wonder (Curb)	11
LASHELL GRIFFIN Free (Columbia)	9
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	8
DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)	8
NORAH JONES Sunrise (Blue Note/EMC)	7
WILSON PHILLIPS Go Your Own Way (Columbia)	6
LIONEL RICHIE Just For You (Island/IDJMG)	5
JESSICA SIMPSON Take My Breath Away (Columbia)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ENRIQUE IGLESIAS Hero (Interscope)	+171
SEAL Love's Divine (Warner Bros.)	+131
MERCYME Here With Me (INO/Curb)	+107
MARDOON 5 This Love (Octone/J/RMG)	+93
KENNY LOGGINS I Miss Us (All The Best)	+90
KIMBERLEY LOCKE 8th World Wonder (Curb)	+88
CELINE DION At Last (Epic)	+87
S. TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	+83
JOSH GROBAN To Where You Are (143/Reprise)	+74

Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAY
ENRIQUE IGLESIAS Hero (Interscope)	994
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	939
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG)	923
NORAH JONES Don't Know Why (Blue Note/Virgin)	845
CELINE DION Have You Ever Been In Love (Epic)	845
PHIL COLLINS Can't Stop Loving You (Atlantic)	815
SHERYL CROW Soak Up The Sun (A&M/Interscope)	765
CHRISTINA AGUILERA Beautiful (RCA/RMG)	764
LONESTAR I'm Already There (BNA)	684
MERCYME I Can Only Imagine (INO/Curb)	678
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	671
CELINE DION A New Day Has Come (Epic)	654

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

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AGUSTO ENRIQUET N'RIA DAMPONT RYAN HANES DARYL HALL GUY GERRIA PETER BUCK TUDY MULLOY



**America's Best Testing AC Songs 12 +
For The Week Ending 4/16/04**

Artist Title (Label)	TW	LW	Fam.	Burn	Wom. 25-54	Wom. 25-34	Wom. 35-54
JOSH GROBAN You Raise Me Up (143/Reprise)	4.16	4.09	94%	23%	4.21	4.10	4.25
MATCHBOX TWENTY Unwell (Atlantic)	3.94	3.90	94%	39%	3.96	3.92	3.98
3 DOORS DOWN Here Without You (Republic/Universal)	3.90	3.97	85%	29%	3.89	3.84	3.92
LUTHER VANDROSS Buy Me A Rose (J/RMG)	3.80	3.72	67%	15%	3.94	3.87	3.96
KENNY LOGGINS I Miss Us (All The Best)	3.80	-	47%	7%	3.86	3.77	3.89
LUTHER VANDROSS Dance With My Father (J/RMG)	3.79	3.70	93%	40%	3.82	3.55	3.92
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	3.72	3.57	97%	42%	3.72	3.55	3.79
MARTINA MCBRIDE This One's For The Girls (RCA)	3.72	3.68	84%	26%	3.72	3.72	3.72
LIONEL RICHIE Just For You (Island/IDJMG)	3.72	3.67	56%	9%	3.75	3.67	3.78
SANTANA fIALEX BAND Why Don't You & I (Arista/RMG)	3.70	3.70	80%	28%	3.76	3.70	3.77
SEAL Love's Divine (Warner Bros.)	3.68	3.66	74%	14%	3.74	3.51	3.82
TRAIN Calling All Angels (Columbia)	3.67	3.69	93%	44%	3.74	3.56	3.80
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	3.67	3.70	83%	28%	3.63	3.84	3.56
DIDO White Flag (Arista/RMG)	3.61	3.54	90%	38%	3.54	3.64	3.49
M. McDONALD Ain't No Mountain High Enough (Motown)	3.57	3.41	94%	32%	3.57	3.38	3.64
SIMPLY RED You Make Me... (Simplyred.com/Red Ink)	3.57	3.33	85%	26%	3.65	3.46	3.70
S. CROW The First Cut Is The Deepest (A&M/Interscope)	3.49	3.40	94%	47%	3.43	3.44	3.43
WYONNMA I Want To Know What Love Is (Curb)	3.48	3.48	81%	24%	3.49	3.43	3.51
UNCLE KRACKER fIDOBIE GRAY Drift Away (Lava)	3.32	3.21	95%	51%	3.41	3.22	3.48
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	3.08	2.95	91%	54%	3.05	3.09	3.04

Total sample size is 396 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 call 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 Premier Radio Networks.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
-	1	NORAH JONES Sunrise (Blue Note/EMC)	337	-	1	17/17
-	2	DIDO White Flag (Arista/RMG)	316	-	1	17/17
-	3	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	307	-	1	13/13
-	4	JACKSOUL Still Believe In Love (Independent)	300	-	1	14/14
-	5	SIMPLY RED You Make Me... (Simplyred.com/Red Ink)	299	-	1	15/15
-	6	S. CROW The First Cut Is The Deepest (A&M/Interscope)	283	-	1	14/14
-	7	JOSH GROBAN You Raise Me Up (143/Reprise)	267	-	1	10/10
-	8	LIONEL RICHIE Just For You (Island/IDJMG)	260	-	1	12/12
-	9	SARAH McLACHLAN Stupid (Arista/RMG)	245	-	1	12/12
-	10	JANN ARDEN If You Loved Me (Zoe/Rounder)	232	-	1	12/12
-	11	3 DOORS DOWN Here Without You (Republic/Universal)	209	-	1	12/12
-	12	S. TWAIN It Only Hurts When... (Mercury/IDJMG)	199	-	1	10/10
-	13	SHAYE Happy Baby (EMI Music Canada)	193	-	1	10/10
-	14	M. McDONALD Ain't No Mountain High Enough (Motown)	186	-	1	9/9
-	15	MARTINA MCBRIDE This One's For The Girls (RCA)	184	-	1	10/10
-	16	JESSE COOK Early On Tuesday (Narada)	164	-	1	9/9
-	17	P. COLLINS Look Through... (Walt Disney/Hollywood)	160	-	1	10/10
-	18	SARAH McLACHLAN Fallen (Arista/RMG)	160	-	1	10/10
-	19	LUTHER VANDROSS Buy Me A Rose (J/RMG)	155	-	1	7/7
-	20	JOSS STONE The Chokin' Kind (S-Curve/EMC)	148	-	1	9/9
-	21	SEAL Love's Divine (Warner Bros.)	145	-	1	7/7
-	22	COLIN JAMES Make A Mistake (Atlantic)	141	-	1	9/9
-	23	MATCHBOX TWENTY Unwell (Atlantic)	140	-	1	9/9
-	24	UNCLE KRACKER fIDOBIE GRAY Drift Away (Lava)	139	-	1	9/9
-	25	SIMPLY RED Sunrise (Simplyred.com/Red Ink)	137	-	1	7/7
-	26	S. TWAIN Forever And For Always (Mercury/IDJMG)	126	-	1	6/6
-	27	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	123	-	1	8/8
-	28	SANTANA fM. BRANCH The Game Of Love (Arista/RMG)	117	-	1	8/8
-	29	R. MALCOLM Something More (Vik/BMG Music Canada)	116	-	1	8/8
-	30	CHANTAL KREVIAZUK Julia (Columbia)	107	-	1	8/8

20 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premier Radio Networks. Songs ranked by total plays for the airplay week of 4/4-4/10. 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 recirculate 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. ♦ Indicates Canon. © 2004, R&R, Inc.

Reporters

WYJB/Albany, NY* Dir: Mike Culligan Prog: Chris O'Brien R/D: Stewart Daryl Hall	KOLR/Boise, ID* Dir: Mike Jeffrey Prog: Mike Jeffrey No Adds	WLTV/Dayton, OH* Dir: Pam Sweeney Prog: Pam Sweeney No Adds	WKTV/Gainesville, FL* Dir: Jessi Simpson Prog: Jessi Simpson No Adds	WKYE/Johnston, PA Dir: Jack Michaels Prog: Jack Michaels No Adds	WRVR/Memphis, TN* Dir: Jerry Dean Prog: Jerry Dean No Adds	KLTO/Omaha, NE* Dir: Bill Todd Prog: Bill Todd No Adds	WLSL/Roanoke, VA* Dir: Dan Morrison Prog: Dan Morrison No Adds	WMAZ/Springfield, MA* Dir: Paul Cannon Prog: Paul Cannon No Adds	WASH/Washington, DC* Dir: Bill Todd Prog: Bill Todd No Adds
KMG/Albuquerque, NM* Dir: Steve Howard Prog: Steve Howard No Adds	WNLX/Boston, MA* Dir: Dave Kelly Prog: Dave Kelly No Adds	KOSI/Denver, CO* Dir: Steve Hamilton Prog: Steve Hamilton No Adds	WLHT/Grand Rapids, MI* Dir: Sam Clinton Prog: Sam Clinton No Adds	WOLR/Kalamazoo, MI Dir: Sam Clinton Prog: Sam Clinton No Adds	WMGQ/Middlesex, NJ* Dir: Tom LaRocca Prog: Tom LaRocca No Adds	WMOG/Orlando, FL* Dir: Chris Kampman Prog: Chris Kampman No Adds	WRM/Rochester, NY* Dir: Mike McLean Prog: Mike McLean No Adds	KBGX/Springfield, MO Dir: Paul Cannon Prog: Paul Cannon No Adds	WHUD/Westchester, NY* Dir: Paul Cannon Prog: Paul Cannon No Adds
WLEW/Allentown, PA* Dir: Steve Howard Prog: Steve Howard No Adds	WFSB/Bridgeport, CT* Dir: Danny Lyons Prog: Danny Lyons No Adds	KLTV/Des Moines, IA* Dir: Tom White Prog: Tom White No Adds	WODD/Grand Rapids, MI* Dir: Shama Twain Prog: Shama Twain No Adds	WOLR/Kalamazoo, MI Dir: Sam Clinton Prog: Sam Clinton No Adds	WLTV/Milwaukee, WI* Dir: Tom LaRocca Prog: Tom LaRocca No Adds	WMEZ/Pensacola, FL* Dir: Kevin Peterson Prog: Kevin Peterson No Adds	WFOG/Rockford, IL Dir: Steve Howard Prog: Steve Howard No Adds	KEZK/St. Louis, MO* Dir: Bob Landon Prog: Bob Landon No Adds	KRBB/Wichita, KS* Dir: Steve Howard Prog: Steve Howard No Adds
WYVE/Atlanta, GA* Dir: Steve Howard Prog: Steve Howard No Adds	WJYE/Buffalo, NY* Dir: Mike McLean Prog: Mike McLean No Adds	WVBC/Canton, OH* Dir: Tony Simmons Prog: Tony Simmons No Adds	WVBC/Canton, OH* Dir: Tony Simmons Prog: Tony Simmons No Adds	WVBC/Canton, OH* Dir: Tony Simmons Prog: Tony Simmons No Adds	WVBC/Canton, OH* Dir: Tony Simmons Prog: Tony Simmons No Adds	WVBC/Canton, OH* Dir: Tony Simmons Prog: Tony Simmons No Adds	WVBC/Canton, OH* Dir: Tony Simmons Prog: Tony Simmons No Adds	WVBC/Canton, OH* Dir: Tony Simmons Prog: Tony Simmons No Adds	WVBC/Canton, OH* Dir: Tony Simmons Prog: Tony Simmons No Adds
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*Monitored Reporters
137 Total Reporters
120 Total Monitored
17 Total Indicator

ON THE RECORD

With **Mel McKay**
Asst. PD/MD, KMYI/San Diego



Life is good. It's another perfect day in San Diego: sunny and 74 degrees. And I get another chance to talk about one of my favorite subjects: music.

- I'm so happy for the guys from Maroon 5. "This Love" is on fire. I knew these guys would be huge when we added "Harder to Breathe." "This Love" is a perfect record for us. John Mayer's "Clarity" sounds great, and, as John puts it, the "no-word hook" is definitely unique. You just gotta love Mr. Mayer.
- Matchbox Twenty are back, with the fourth single from *More Than You Think You Are*. "Downfall." It is a great song, and I believe the choir vocals count as church — one listen a week and no church required. I'm looking forward to Rob Thomas' solo project.
- Toby Lightman's "Devils and Angels" adds a soulful sound to our playlist. BNL's "Testing 1, 2, 3" is working for us, as well as Josh Kelley's "Everybody Wants You" — a perfect pop balance record.
- I can't wait for Alanis Morissette's *So-Called Chaos*. I've been a fan since the beginning. I can't wait to hear "Everything." I'm sure she won't disappoint.

On the AC chart, **Five For Fighting** are No. 1 this week with "100 Years" (Aware/Columbia). Look for **Five For Fighting** frontman **John Ondrasik** April 30 on *Good Morning America*, when he helps commemorate 100 years of Times Square ... Coming in at Nos. 2 and 3 are **Josh Groban's** "You Raise Me Up" (143/Reprise) and **Sheryl Crow's** "The First Cut Is the Deepest" (A&M/Interscope) ... Most Increased goes to **Seal's** "Love's Divine" (Warner Bros.), +131. That's followed by **MercyMe's** "Here With Me" (INO/Curb), +107; and **Maroon 5's** "This Love" (Octone/J/RMG), +93 ... Most Added is **Clay Aiken's** "Solitaire" (RCA/RMG), with 17 ... Curb gets the Industry Overachiever Award this week as **MercyMe** get 15 adds and **Kimberly Locke's** "8th World Wonder" (Curb) picks up 11 ... Congratulations, **Bob Catania** and **Linde Thurman!** Hot AC programmers are seeing a steady climb on **Alanis Morissette's** "Everything" (Maverick/Reprise), which goes 18-16 and +434. **Maroon 5** are +239 and hold on to Hot AC's top slot this week ... **Hoobastank's** "The Reason" (Island/IDJMG) is +383 and looks like the next contender for No. 1 ... Kudos to National Director/Hot AC **Scott Emerson** and the Interscope team for 14 adds on **Butterfly Boucher's** "Another White Dash" this week (my absolute favorite record of late)! Second Most Added is **Lenny Kravitz's** "Where Are We Runnin'?" (Virgin), with 10.



— Julie Nakahara, AC/Hot AC Editor

artist activity

ARTIST: **Wilson Phillips**

LABEL: **Columbia**

By **MIKE TRIAS**/ASSOCIATE EDITOR



It's a dream that many parents around the world hold dear to their hearts: seeing their offspring follow in their footsteps, whether it be attending their alma mater, taking over the family business or becoming a success in the same field that the parents chose many years ago. The dreams of **The Beach Boys' Brian Wilson** and **The Mamas And The Papas' John and Michelle Phillips** came true when their daughters formed the trio **Wilson Phillips**. Members **Carnie** and **Wendy Wilson** and **Chynna Phillips** took the world by storm with their debut album. The CD sold 4 million copies, and that, along with their bloodlines, instantly propelled the trio into the national spotlight. Now, more than a decade since they last hit the recording studio together, **Wilson Phillips** have returned.

Pacific Coast Highway is their latest project and first album of new material in 12 years (their last album was 1992's *Shadows and Light*). This time the ladies decided to do a remake album. On *PCH*, they pay tribute to the California pop sound of the '70s — music they grew up on. As expected from a project of this type, many hits of yesteryear are included, such as **Linda Ronstadt's** "You're No Good," **Jackson Browne's** "Doctor My Eyes," **The Eagles' "Already Gone,"** **Neil Young's "Old Man,"** **Joni Mitchell's "California"** and **The Byrds' "Turn, Turn, Turn."**

Since they have recorded an album of songs from their parents' heyday, it only seems right that they include covers of some of their parents' hits. **Wilson Phillips** sing **The Mamas And The Papas'**

"Monday Monday" and **The Beach Boys' "Dance Dance Dance"** and "In My Room." **Brian Wilson** himself guests on the album, playing piano and lending his vocal talent to "In My Room." *Pacific Coast Highway* is set to arrive on store shelves in May, which, coincidentally, is just about the perfect time of the year to cruise along the beaches of California's famous Highway 1.

"Go Your Own Way" is our first look at **Wilson Phillips' new endeavor** and is reaching radio right now. The song was originally popularized by **Fleetwood Mac** and, with its calm, soothing sound, should do well at AC stations. **Wilson Phillips** haven't lost a step as they deliver their signature three-part vocal harmony.

Another reason this may be the perfect time for the group to release *Pacific Coast Highway* is the recent success of cover songs at AC radio. **Uncle Kracker's** version of "Drift Away" dominated the No. 1 position on R&R's AC chart last year, while cover albums by **Michael McDonald** and **Rod Stewart** spelled the rebirth of both of their careers. Don't be surprised if you see a media blitz for **Wilson Phillips** similar to the ones that helped **McDonald** and **Stewart** raise awareness of their emergence on the music scene.

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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	MAROON 5 This Love (Octone/J/RMG)	4018	+239	295560	14	96/0
2	2	EVANESCENCE My Immortal (Wind-up)	3612	-56	241889	20	94/0
3	3	NICKELBACK Someday (Roadrunner Records/IDJMG)	3123	-117	211159	29	85/0
4	4	3 DOORS DOWN Here Without You (Republic/Universal)	3063	-83	217561	35	91/0
5	5	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2970	-11	190937	21	95/0
6	6	NO DOUBT It's My Life (Interscope)	2691	-183	214525	24	86/0
7	7	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2677	-61	188519	28	86/0
8	8	MATCHBOX TWENTY Bright Lights (Atlantic)	2443	-151	185185	35	89/0
9	9	SANTANA ft ALEX BAND Why Don't You & I (Arista/RMG)	2337	+5	184584	43	91/0
13	10	HOBBASTANK The Reason (Island/IDJMG)	2285	+383	132865	8	86/3
10	11	MELISSA ETHERIDGE Breathe (Island/IDJMG)	2107	-167	146415	16	85/0
11	12	DIDO White Flag (Arista/RMG)	2094	-120	143446	38	85/0
12	13	SARAH MCLACHLAN Fallen (Arista/RMG)	1922	-60	154880	30	80/0
14	14	OUTKAST Hey Ya! (LaFace/Zomba)	1791	-87	138043	19	47/0
15	15	LIZ PHAIR Extraordinary (Capitol)	1661	+28	86754	16	80/2
18	16	ALANIS MORISSETTE Everything (Maverick/Reprise)	1658	+434	107432	3	86/5
19	17	TOBY LIGHTMAN Devils And Angels (Lava)	1232	+25	45378	13	65/2
17	18	NORAH JONES Sunrise (Blue Note/EMC)	1185	-86	73378	12	66/0
23	19	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1086	+179	45404	5	59/6
20	20	3 DOORS DOWN Away From The Sun (Republic/Universal)	1064	+62	53172	9	57/5
16	21	JOHN MAYER Clarity (Aware/Columbia)	1019	-386	72102	14	68/0
22	22	JESSICA SIMPSON With You (Columbia)	966	+61	58335	10	35/0
25	23	LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	952	+86	51755	6	57/4
29	24	LOS LONELY BOYS Heaven (Or/Epic)	857	+231	43350	4	50/7
24	25	SEAL Love's Divine (Warner Bros.)	846	-53	47827	11	45/1
27	26	JET Are You Gonna Be My Girl (Atlantic)	814	+77	53993	8	28/4
30	27	SARAH MCLACHLAN Stupid (Arista/RMG)	765	+140	46190	5	55/3
26	28	JOSH KELLEY Everybody Wants You (Hollywood)	746	-38	27720	10	51/0
28	29	MATCHBOX TWENTY Downfall (Atlantic)	658	+6	33775	7	37/0
31	30	LINKIN PARK Numb (Warner Bros.)	648	+35	34679	12	10/0
21	31	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	632	-282	26857	9	52/0
32	32	NELLY FURTADO Try (DreamWorks/Interscope)	586	-10	16524	6	44/0
37	33	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	520	+216	24884	2	48/10
33	34	OUTKAST The Way You Move (LaFace/Zomba)	489	+54	27494	7	11/1
34	35	GAVIN DEGRAW I Don't Want To Be (J/RMG)	459	+46	25377	4	36/1
35	36	KIMBERLEY LOCKE 8th World Wonder (Curb)	387	-6	17611	9	26/1
36	37	BRITNEY SPEARS Toxic (Jive/Zomba)	380	+26	18750	3	8/0
Debut	38	CALLING Our Lives (RCA/RMG)	367	+220	17455	1	35/7
39	39	SWITCHFOOT Meant To Live (Red Ink/Columbia)	343	+57	11997	2	28/5
Debut	40	JESSICA SIMPSON Take My Breath Away (Columbia)	328	+54	20482	1	28/8

97 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/4-4/10. 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
BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	14
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	10
JESSICA SIMPSON Take My Breath Away (Columbia)	8
LOS LONELY BOYS Heaven (Or/Epic)	7
CALLING Our Lives (RCA/RMG)	7
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	6
ALANIS MORISSETTE Everything (Maverick/Reprise)	5
3 DOORS DOWN Away From The Sun (Republic/Universal)	5
SWITCHFOOT Meant To Live (Red Ink/Columbia)	5

hoobastank
"the reason"
13 - 10 R&R Hot AC
13*-9* Adult Top 40 Monitor
7*-4* Modern Adult Monitor
 New adds this week include:
 WVMX/Cincinnati WRQQ/Nashville
 KZZO/Sacramento 55x WKRQ/Cincinnati 42x
 WZPL/Indianapolis 43x KRSK/Portland 37x

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALANIS MORISSETTE Everything (Maverick/Reprise)	+434
HOBBASTANK The Reason (Island/IDJMG)	+383
MAROON 5 This Love (Octone/J/RMG)	+239
LOS LONELY BOYS Heaven (Or/Epic)	+231
CALLING Our Lives (RCA/RMG)	+220
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+216
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	+179
SARAH MCLACHLAN Stupid (Arista/RMG)	+140
LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	+86
JET Are You Gonna Be My Girl (Atlantic)	+77

New & Active

311 Love Song (Maverick/Volcano/Zomba)
 Total Plays: 271, Total Stations: 25, Adds: 1
 MICHAEL ANDREWS ft GARY JULES Mad World (Universal)
 Total Plays: 225, Total Stations: 17, Adds: 4
 CHERIE I'm Ready (Lava)
 Total Plays: 189, Total Stations: 23, Adds: 2
 FINGER ELEVEN One Thing (Wind-up)
 Total Plays: 166, Total Stations: 17, Adds: 3
 MARTINA MCBRIDE This One's For The Girls (RCA)
 Total Plays: 159, Total Stations: 13, Adds: 1

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Before **3.3**

After **8.8**

WRQQ
Nashville

Before **2.4**

After **5.9**

Fall'02 - Fall'03
 Women 18-49



Alan Kabel

Hot AC's **Night Guy**



America's Best Testing Hot AC Songs 12 + For The Week Ending 4/16/04

Table with columns: Artist Title (Label), TW, LW, Fam., Burn, Wom. 18-34, Wom. 18-24, Wom. 25-34. Lists top songs like 'This Love' by Maroon 5 and 'My Immortal' by Evanescence.

Total sample size is 445 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 Canadian Hot AC songs.

19 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

Reporters

Grid of reporter information including station call letters, city, and reporter name. Includes a 'POWERED BY MEDIABASE' logo and 'Monitored Reporters 108 Total Reporters' text.



Who Wouldn't Want To Be Gordon Zlot?

The owner of Santa Rosa, CA's top two stations isn't interested in selling

Redwood Broadcasting founder/President Gordon Zlot calls Sonoma County, in Northern California's wine country, "the greatest place on Earth to live." It is in the Sonoma town of Santa Rosa, about an hour north of San Francisco, that Zlot built AC KZST and Smooth Jazz KJZY.

The day before we spoke, Zlot paid off the mortgage on the properties after about 30 years. KZST and KJZY are well-programmed stations that earn good ratings. The former scored No. 1 12+, as it often does, with an 8.7 in fall '03. KJZY hurtled 4.9-6.0 for second 12+. This week, Zlot shares his insights on a variety of topics.

Are KZST and KJZY for sale? "Actually, I've turned down really good offers from both the big guys, like Clear Channel and Cumulus, and smaller groups. I decided that if I sold, what would I do? I still like what I do, and it's better than the alternative — having nothing to do, and then you die."

How's business? "I've never done this for money; I did it because I've loved radio since I was a young kid, age 13. What I've learned is that if you do something for money, you'll never make any, so my goal has always been to do the best job I could and have fun doing it. Hopefully, at some point the money will come."



Gordon Zlot

Thoughts on consolidation: "Business is good, but it's not what it used to be. I don't like what's been going on with consolidation. It hasn't been healthy for our industry, and it's definitely not an advantage for the public, although that's what its proponents are touting. It was said that with consolidation the major players

would be able to take some risks, but you don't see that. They are all sounding alike. There are no fringe formats, very little Classical or mainstream Jazz. People are going to the Internet to get what they want."

The threat of satellite radio: "I was concerned about satellite until I was in a rental car one day and heard one of the services. It sucked! I was in Palm

"It was said that with consolidation the major players would be able to take some risks, but you don't see that. They are all sounding alike."

Springs at the time. It happened to be 102 degrees at 3pm, and the guy was talking about how the sun had just set in New York! I don't think it's going to work, because what radio has that no other medium has is localism — the ability to touch people locally — which is different from television, which you can do no matter where it comes from, because it's a conduit, really."

Plans for expansion: "I'd like to have another radio station in Santa Rosa, and we've tried over the years. If I had one, what I really want to do is the 'Frank Sinatra format,' which is my favorite kind of music right now — but not the corny standards. I'd love to do a timeless format, like the Dinah Washington songs that sound like they could have been recorded today.

Smooth Jazz Convention Sessions

• Friday, June 25: "Smooth Jazz Late-Night Chill-Down"

Smooth Jazz pulls an all-nighter at this private, family-only hang. Talk; groove; play *Pass the Pigs*; have a massage to soothe your weary, jet-lagged body; or party till you drop. Remember, what happens in the Starlight Room stays in the Starlight Room.

• Saturday, June 26: "It's Still the Revenue, Stupid!"

Revenue expectations have never been higher. The best and the brightest in Smooth Jazz radio sales give us straight talk about the format. On the agenda so far: WNUA/Chicago Station Manager Pat Kelly and Clear Channel Dir./National Sales, Bay Area Marci Mills. Moderated by KLSX & KTWV/Los Angeles VP/GM Bob Moore.

Register now at www.radioandrecords.com.



"Our 7pm-midnight show on KJZY is a different mix than daytimes, and it has some 'Sinatra' elements, like Joni Mitchell's version of 'The Man I Love.' That's one of the tunes that would fit. We play more and more songs like that, such as more mainstream jazz that fits. Broadcast Architecture would choke on it."

Favorite station he doesn't own: "We have a house in Palm Springs, and there is a station there that is the last of a dying breed, KWXY. Because the population is around retirement age, the station is always No. 1 or 2 in the market. The owner put it on in the '60s, and he calls it 'Beautiful Music.' The music's all over the place — Sinatra, The Carpenters — but I enjoy what the announcers are saying."

The secret of his success in Santa Rosa: "Longevity, tenure. Localism. You can do anything and be No. 1 as long as you do it long enough. Look at San Francisco radio: I don't even keep track of it anymore, because if something doesn't work in six months, they are on to something else. An example of giving up your franchise is K101 [KIOI], which were the greatest call letters in the world, and now it's 'Star.' They bought the station and gave those call letters away? It's hard to understand."

Audio quality of his signals: "I'm the worst critic, so I am constantly tweaking the sound, but it is gratifying, because nonindustry people say, 'Gosh, your stations are the best-sounding on the dial. How do you do it?' Well, the owner is an engineer — and that's me. It's important, but most owners have tin ears."

KJZY & KZST's sales organization: "The stations are sold in combo now, although originally we sold them separately. Selling them in combo turned out to be a better situation for us. We ended up with a single sales force, be-

cause the other way, each team wanted to sell the other station. We bill ourselves as 'the quality station.' Not to be snobbish, but we're after the listener who's looking for the finer things in life."

Radio landscape in Santa Rosa: "All the owners in this market are independent, although some have stations elsewhere. Results Radio owns stations in Redding and Chico, CA too — 15 stations total, I believe. Sinclair has four here and KLBJ/Austin. Emerald has four here and some elsewhere. Our two stations outperform other groups with four stations, but that's what has happened. Now it takes two stations to get the same ratings that one used to, because the shares have gone down with more stations in the market."

"I still like what I do, and it's better than the alternative — having nothing to do, and then you die."

His attitude toward years of ratings success: "The fluke continues! Our morning guy on KZST, Brent Ferris, has been with us for 25 years, and he is Mr. Sonoma County; he's asked to emcee every event. And we just hired a legend, Jim Grady, who did mornings on KSRO for 45 years. He is coming to work for us on Saturday and Sunday mornings, so we'll have a morning show seven days a week. He actually holds the Guinness Book title for longest-running disc jockey in the same time period at any radio station in the world."



A TERRIBLE THING HAPPENS IF YOU DON'T MARKET

"Nothing!" says SJ KJZY & AC KZST/Santa Rosa, CA owner Gordon Zlot, who ran bus sides and these billboards during the last book. Between great programming and aggressive marketing, KZST and KJZY were No. 1 and No. 2 12+, respectively, in the fall '03 Arbitron.

R SMOOTH JAZZ TOP 30

April 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	PETER WHITE Talkin' Bout Love (Columbia)	834	+84	108931	13	40/4
1	2	KIM WATERS The Ride (Shanachie)	799	+36	103913	21	40/4
4	3	PAUL BROWN 24/7 (GRP/VMG)	774	+114	94258	12	39/4
3	4	RICHARD ELLIOT Sly (GRP/VMG)	761	+29	95229	19	39/4
5	5	EUGE GROOVE Livin' Large (Narada)	592	+68	76455	10	39/5
7	6	PAUL TAYLOR Steppin' Out (Peak)	580	+83	72406	11	38/5
6	7	HIL ST. SOUL For The Love Of You (Shanachie)	566	+53	69303	13	39/4
8	8	DAVE KOZ All I See Is You (Capitol)	543	+68	83872	7	37/3
9	9	NORAH JONES Sunrise (Blue Note/EMC)	482	+42	46131	11	35/4
15	10	NICK COLIONNE High Flyin' (3 Keys Music)	481	+128	45348	27	27/4
10	11	STEVE COLE Everyday (Warner Bros.)	458	+68	44285	26	30/4
12	12	RICHARD SMITH Sing A Song (A440)	429	+65	38624	18	32/5
11	13	BASS X Vonni (Liquid B)	423	-4	47557	22	31/4
14	14	CHRIS BOTTI Indian Summer (Columbia)	418	+77	42403	29	23/2
17	15	MARC ANTOINE Mediterraneo (Rendezvous)	405	+74	48029	8	37/5
13	16	MINDI ABAIR Save The Last Dance (GRP/VMG)	399	+28	55412	8	35/5
19	17	DIANA KRALL Temptation (GRP/VMG)	376	+115	36198	3	30/8
16	18	JOYCE COOLING Expression (Narada)	362	+18	40581	5	36/5
18	19	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)	338	+46	37574	6	33/7
21	20	NAJEE Eye 2 Eye (N-Coded)	307	+60	27858	16	22/4
22	21	NICK BRAUN Daddy-O (Warner Bros.)	286	+48	21761	6	28/5
20	22	PRAFUL Let The Chips Fall (Rendezvous)	263	0	25126	4	28/4
23	23	JEFF GOLUB Pass It On (GRP/VMG)	225	+13	18144	10	18/1
Debut	24	MICHAEL LINGTON Show Me (Rendezvous)	178	+143	31269	1	27/10
24	25	DAVID SANBORN Isn't She Lovely (GRP/VMG)	167	+6	18094	9	16/2
27	26	BRAXTON BROTHERS When You Touch Me (Peak)	157	+29	12866	3	15/1
26	27	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	151	+5	5301	5	11/1
28	28	PETE BELASCO Deeper (Compendia)	126	-10	7617	4	9/0
29	29	DAN SIEGEL In Your Eyes (Native Language)	115	+13	6129	7	12/1
Debut	30	BEYONCE' f/LUTHER VANDROSS The Closer I Get To You (J/Columbia/RMG)	103	+29	19451	1	11/4

40 Smooth Jazz repcrters. Songs ranked by total plays for the airplay week of 4/4-4/10. 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

- GRADY NICHOLS** Allright (Grady Nichols Ltd.)
Total Plays: 102, Total Stations: 12, Adds: 3
- NESTOR TORRES** Maybe Tonight (Heads Up International)
Total Plays: 93, Total Stations: 10, Adds: 2
- ALKEMX** Time To Lounge (Rendezvous)
Total Plays: 90, Total Stations: 10, Adds: 3
- MICHAEL McDONALD** Ain't Nothing Like The Real Thing (Motown)
Total Plays: 79, Total Stations: 8, Adds: 1
- PAUL JACKSON, JR.** Walkin' (Blue Note/EMC)
Total Plays: 79, Total Stations: 8, Adds: 0

- DARYL HALL** What's In Your World (Rhythm & Groove/Liquid B)
Total Plays: 73, Total Stations: 7, Adds: 2
- KIRK WHALUM** Do You Feel Me (Warner Bros.)
Total Plays: 60, Total Stations: 5, Adds: 0
- BOB BALOWIN** I Wanna Be Where You Are (A440)
Total Plays: 52, Total Stations: 7, Adds: 2
- SEAL** Love's Divine (Warner Bros.)
Total Plays: 38, Total Stations: 4, Adds: 1
- ROBERT LAMM** I Could Tell You Secrets (Blue Infinity)
Total Plays: 34, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL LINGTON Show Me (Rendezvous)	10
DIANA KRALL Temptation (GRP/VMG)	8
B. CULBERTSON f/N. BROWN Come On Up (Warner Bros.)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PRAFUL Sigh (Rendezvous)	+183
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	+172
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	+171
MINDI ABAIR Flirt (GRP/VMG)	+168
DAVID SANBORN Comin' Home Baby (GRP/VMG)	+168
DAVE KOZ Honey-Dipped (Capitol)	+163
STEVE OLIVER High Noon (Native Language)	+160
JEFF LORBER Ain't Nobody (Samson/Gold Circle)	+160
URBAN KNIGHTS Got To Give It Up (Narada)	+159
MICHAEL LINGTON Show Me (Rendezvous)	+143

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RDNKY JORDAN At Last (N-Coded)	402
MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	377
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	347
PRAFUL Sigh (Rendezvous)	327
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	288
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	264
DAVE KOZ Honey-Dipped (Capitol)	223
SEAL Touch (Warner Bros.)	213
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	212
MINDI ABAIR Flirt (GRP/VMG)	203
DAVID BENDIT Watermelon Man (GRP/VMG)	198
KENNY G. Malibu Dreams (Arista)	198
STEVE OLIVER High Noon (Native Language)	189
URBAN KNIGHTS Got To Give It Up (Narada)	189
DARYL HALL She's Gone (Rhythm & Groove/Liquid B)	185

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

"Feelin' Good (Vacilon)"

Gladys Knight & Edesio Alejandro

TRACK 1 FROM THE ALBUM
BRIDGE TO HAVANA
ON YOUR DESK NOW!

Impact date April 19th

Jeff Shane • Pyramid Records • 1.305.893.2007 • jms@pyramidrecords.com
Deborah Lewkow • Pyramid Records • 1.770.962.6581 • dlewow@aol.com
All that Jazz • 1.702.453.6995 • www.allthatjazz.com

*Gladys is such a BRASH hands down, it's ridiculous!
...Carol Kirshner, Smooth Jazz Editor, 5/3

"Love 54 has been playing Feelin' Good (Vacilon) since early January. It generates more listener response than any other vocal track we have played for the past year! It's smooth, unique, and in the Smooth Jazz pocket!"
...Rich McKellan, 2/0

BRIDGE TO HAVANA

GLADYS KNIGHT EDESIO ALEJANDRO BOWNE RAITT PABLO MORALES PETER FRANKLIN ALBERTO TASTA JACK FLETCHER CARLOS VARELA RAYNOR EDOARDO ALONSO GABRIEL RODRIGUEZ CARLOS ALFONSO BETH NELSON CHATMAN AGUSTO ENRIQUETA M'ELLA DAYTONOFF ROMI BANGS DAVE BIZ BEN GABRIEL PETER BRICK PARRY MALLORY

R&R SMOOTH JAZZ TOP 30 INDICATOR

April 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
-	1	PAUL BROWN 24/7 (GRP/VMG)	178	-	1442	12	12/9
-	2	PETER WHITE Talkin' Bout Love (Columbia)	173	-	1116	13	10/7
-	3	EUGE GROOVE Livin' Large (Narada)	160	-	1161	10	11/8
-	4	DAVE KOZ All I See Is You (Capitol)	136	-	906	7	9/7
-	5	RICHARD ELLIOT Sly (GRP/VMG)	132	-	1022	19	10/7
-	6	JOYCE COOLING Expression (Narada)	126	-	775	5	10/8
-	7	MARC ANTOINE Mediterraneo (Rendezvous)	121	-	644	8	12/9
-	8	PAUL TAYLOR Steppin' Out (Peak)	119	-	902	11	8/6
-	9	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)	118	-	576	6	9/7
-	10	KIM WATERS The Ride (Shanachie)	116	-	1015	21	7/4
-	11	MINDI ABAIR Save The Last Dance (GRP/VMG)	114	-	737	8	7/5
-	12	PRAFUL Let The Chips Fall (Rendezvous)	111	-	570	4	8/7
-	13	HIL ST. SOUL For The Love Of You (Shanachie)	104	-	1003	13	7/4
-	14	NORAH JONES Sunrise (Blue Note/EMC)	99	-	934	11	7/6
-	15	NESTOR TORRES Maybe Tonight (Heads Up International)	95	-	906	1	8/6
-	16	DIANA KRALL Temptation (GRP/VMG)	88	-	891	3	8/6
-	17	NAJEE Eye 2 Eye (N-Coded)	86	-	670	16	8/6
-	18	HUBERT LAWS f/CHRIS BOTTI Moondance (Savoy Jazz)	81	-	526	1	7/7
-	19	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	80	-	647	5	6/6
-	20	DAVID SANBORN Isn't She Lovely (GRP/VMG)	79	-	570	9	6/6
-	21	DAN SIEGEL In Your Eyes (Native Language)	79	-	550	7	7/5
-	22	RICHARD SMITH Sing A Song (A440)	72	-	411	18	6/3
-	23	ANDRE WARD Step In The Name Of Love (Orpheus)	71	-	603	1	5/5
-	24	CHRIS BOTTI Indian Summer (Columbia)	71	-	459	29	7/4
-	25	RICK BRAUN Daddy-O (Warner Bros.)	70	-	491	6	7/5
-	26	KEN NAVARRO In The Sky Today (Shanachie)	69	-	672	1	6/6
-	27	JEFF GOLUB Pass It On (GRP/VMG)	69	-	652	10	7/6
-	28	BRIAN BROMBERG Bobblehead (A440)	65	-	669	10	5/4
-	29	PETE BELASCO Deeper (Compendia)	64	-	308	4	7/7
-	30	NICK COLIONNE High Flyin' (3 Keys Music)	62	-	522	27	6/4

16 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 4/4 - Saturday 4/10.
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Most Added*

www.radioandrecords.com

ARTIST TITLE LABEL(S)	ADDS
MARC ANTOINE Mediterraneo (Rendezvous)	9
PAUL BROWN 24/7 (GRP/VMG)	9
EUGE GROOVE Livin' Large (Narada)	8
JOYCE COOLING Expression (Narada)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PAUL BROWN 24/7 (GRP/VMG)	+129
PETER WHITE Talkin' Bout Love (Columbia)	+121
DAVE KOZ All I See Is You (Capitol)	+115
EUGE GROOVE Livin' Large (Narada)	+107
JOYCE COOLING Expression (Narada)	+104
PRAFUL Let The Chips Fall (Rendezvous)	+99
B. CULBERTSON f/N. BROWN Come On Up (Warner Bros.)	+97
NORAH JONES Sunrise (Blue Note/EMC)	+90
MINDI ABAIR Save The Last Dance (GRP/VMG)	+89
MARC ANTOINE Mediterraneo (Rendezvous)	+88

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)	52
DAVE KOZ Honey-Dipped (Capitol)	50
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	47
WILL DOWNING A Million Ways (GRP/VMG)	45
PRAFUL Sigh (Rendezvous)	40
DAVID BENDIT Watermelon Man (GRP/VMG)	34
ERIC MARIENTHAL Sweet Talk (Peak)	34
KIRK WHALUM Do You Feel Me (Warner Bros.)	32
SIMPLY RED Sunrise (simplyred.com/Red Ink)	31
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	30
LEE RITENDUR Inner City Blues (GRP/VMG)	26
RONNY JORDAN At Last (N-Coded)	24
JEFF LORBER Gigabyte (Narada)	24
RICK BRAUN Green Tomatoes (Warner Bros.)	18
DOWN TO THE BONE Cellar Funk (Narada)	17
DIDO White Flag (Arista/RMG)	15

Reporters

WZMR/Albany, NY*
OM/PT: Kevin Callahan
MD: Julie Felner
1 MICHAEL LINGTON
1 ALKEM
ERIC DARIUS
BOB SALOWAY
CHRIS STAMBRING
CHUCK LOE

KAJZ/Albuquerque, NM*
ON: Jim Walton
PD/MD: Paul Lavoie
No Adds

KNKX/Anchorage, AK
OM/PT/MD: Aaron Wallender
No Adds

WJZZ/Atlanta, GA*
PD/MD: Nick Francis
No Adds

WQJZ/Atlantic City, NJ*
Note: Go to www.radioandrecords.com for complete list.

KSINJ/Chesapeake, VA*
OM/PT/MD: Chris Tzemmeland
APD: Jeff Kelly
MINDI ABAIR
SEA

WEAA/Baltimore, MD
PD/MD: Kyle LaRue
APD: Marcelles Shepard
No Adds

WSMJ/Baltimore, MD*
PD/MD: Lori Lewis
Note: Go to www.radioandrecords.com for complete list.

WBRH/Baton Rouge, LA
PD/MD: Bret Michael
Note: Go to www.radioandrecords.com for complete list.

WYSU/Birmingham, AL
Note: Go to www.radioandrecords.com for complete list.

WNAA/Chicago, IL*
OM: Bob Krato
PD/MD: Steve Stiles
No Adds

WNWV/Cleveland, OH*
OM/PT/MD: Bernie Kimble
6 LUTHER VANDROSS
THA HOT CLUB

WJZA/Columbus, OH*
PD/MD: Bill Thomas
1 DIANA KRALL
ERIC DARIUS
MICHAEL LINGTON
BRIAN CULBERTSON UNORMAN BROWN

KYSJ/Cos Bay, OR
PD/MD: Dave DeAndrea
Note: Go to www.radioandrecords.com for complete list.

KOAI/Dallas, TX*
OM/PT: Kurt Johnson
MD: Mark Sanford
GRADY NICHOLS
DIANA KRALL

KJCD/Denver, CO*
PD/MD: Michael Fischer
No Adds

WVMV/Detroit, MI*
OM/PT: Tom Steiner
MD: Sandy Kovach
1 MARC ANTOINE
RICK BRAUN

KEZL/Fresno, CA*
OM: E. Curtis Johnson
PD/MD: J. Weidenheimer
MICHAEL LINGTON
ROGER SMITH

WRRR/Fl. Myers, FL*
OM: Steve Amari
PD: Jon Turner
MD: Ramel Bachman
8 MICHAEL MCDONALD

WTOJ/Hartford, CT
PD/MD: Stewart Stone
Note: Go to www.radioandrecords.com for complete list.

KHJZ/Houston, TX*
PD: Maxine Todd
PD/MD: Rick Smith
10 NORAH JONES
7 EUGE GROOVE
BRIAN CULBERTSON UNORMAN BROWN

WJAB/Huntsville, AL
PD/MD: Ellen Washington
Note: Go to www.radioandrecords.com for complete list.

WYJZ/Indianapolis, IN*
OM/PT/MD: Carl Frye
1 PRAFUL
DARYL HALL
GENE DUNLAP
MICHAEL LINGTON

KDAS/Las Vegas, NV*
PD/MD: Erik Foxz
No Adds

KUAP/Little Rock, AR
PD/MD: Michael Helms
No Adds

KSBR/Los Angeles, CA
OM/PT: Terry Wedel
MD: Susan Kambury
1 CHUCK LOE
1 ERIC DARIUS
1 SARA GAZAREK

KTWV/Los Angeles, CA*
PD: Paul Goldstein
APD/MD: Samantha Wiedmann
No Adds

WJZL/Louisville, KY*
Note: Go to www.radioandrecords.com for complete list.

WELV/Macon, GA
OM: Erich West
PD/MD: Rick Smith
1 MICHAEL LINGTON

WJZN/Memphis, TN*
PD/MD: Norm Miller
NESTOR TORRES
RUBY SWAINERS
ROGER SMITH

WLVE/Miami, FL*
OM: Rob Roberts
PD/MD: Rich McMillan
ALKEMX

WJZL/Milwaukee, WI*
OM/PT/MD: Steve Scott
CHUCK LOE

KJZI/Minneapolis, MN*
Note: Go to www.radioandrecords.com for complete list.

KRVV/Modesto, CA*
OM/MD: Doug Wulff
PD: Jim Bryan
No Adds

WVAS/Montgomery, AL
MD: Eugenia Hicks
Note: Go to www.radioandrecords.com for complete list.

WFSK/Nashville, TN
MD: Chris Hochstetzer
Note: Go to www.radioandrecords.com for complete list.

DMX Jazz Vocal Blend/Network
PD/MD: Kenji Johnson
Note: Go to www.radioandrecords.com for complete list.

DMX Smooth Jazz/Network
PD/MD: Jeanne Deste
Note: Go to www.radioandrecords.com for complete list.

KSKC/Network*
PD: Steve Hubbard
MD: Laurie Cobb
1 BRAXTON BROTHERS
ALKEMX

Sirius Jazz Cafe/Network
PD/MD: Steve Williams
Note: Go to www.radioandrecords.com for complete list.

XM Watercolor/Network
PD/MD: Shirrita Colon
Note: Go to www.radioandrecords.com for complete list.

WCCO/New York, NY*
OM: John Mullin
PD/MD: Chastity Connolly
JOYCE COOLING

WLOQ/Orlando, FL*
PD: Brian Morgan
MD: Patricia James
NESTOR TORRES
DARYL HALL
ERIC DARIUS
MICHAEL LINGTON

WJZJ/Philadelphia, PA*
OM: Michael Martin
PD: Michael Tazoo
FRANK CHILES
No Adds

KYOT/Phoenix, AZ*
PD: Susan Hicks
APD/MD: Angie Hands
1 DIANA KRALL

KJZJ/Reno, NV*
OM: Rob Brooks
PD/MD: Robert Drees
GRADY NICHOLS
JOYCE COOLING
MICHAEL LINGTON

WJZZ/Richmond, VA*
PD: David Seiler
1 DIANA KRALL
MICHAEL LINGTON
BOYCE V LUTHER VANDROSS
PRAFUL

KSSJ/Sacramento, CA*
PD/MD: Lay Hansen
APD: Ken Jones
MICHAEL MCDONALD
BRIAN CULBERTSON UNORMAN BROWN

KBZN/Salt Lake City, UT*
OM/PT/MD: Dan Jessop
1 DIANA KRALL
1 MICHAEL LINGTON

HFM/San Diego, CA*
OM: John Dimick
PD: Mike Vanezis
APD/MD: Kelly Goff
1 DIANA KRALL
1 RUBY SWAINERS
GRADY NICHOLS

KSSF/San Francisco, CA*
OM: Michael Martin
PD: Renee DePuy
REYNOLD V LUTHER VANDROSS

KJZY/Santa Rosa, CA*
PD: Gordon Zlot
APD/MD: Rob Stegeman
1 RICHARD SMITH
1 MANDI ABAIR

KWJZ/Seattle, WA*
PD: Carol Handley
MD: Diana Reese
No Adds

WSSM/St. Louis, MO*
PD: David Myers
PRAFUL

WSTJ/Tampa, FL*
OM: Sunny King
PD: Kathy Curtis
No Adds

WJZW/Washington, DC*
OM: Sunny King
PD: Carl Anderson
MD: Renee DePuy
RICHARD SMITH



*Monitored Reporters
56 Total Reporters
40 Total Monitored
16 Total Indicator



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R&R CONVENTION 2004! JUNE 24-26, 2004
BEVERLY HILTON HOTEL in Beverly Hills, CA
Register NOW at www.radioandrecords.com

April 16, 2004



America's Best Testing Active Rock Songs 12 + For The Week Ending 4/16/04



POWERED BY MEDIABASE

Table with columns: Artist Title (Label), TW, LW, Fam., Burn, Men 18-34, Men 18-24, Men 25-34. Lists top 30 active rock songs.

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 active rock songs.

Total sample size is 385 respondents. Total average favorability estimates are based on a scale of 1-5... (1=dislike very much, 5=like very much).

24 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

Reporters

WGBK/Albany, NY
OM: Phil Walker
PD: Steve Levy
1 SKELT
1 WINTERED
1 VET REVOLVER

WZZM/Chicago, IL
OM: Bob Gumbel
AP/MD: Steve Levy
27 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WWRN/Flint, MI
OM: Jay Francis
PD: Brian Gordon
AP/MD: Tony Lottito
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

KPOL/Honolulu, HI
OM: Ryan Sam
AP/MD: FR Smith
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

KJEL/Little Rock, AR
OM: Ken Wall
AP/MD: FR Smith
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WCLW/Morgantown, WV
OM: Paul Miller
AP/MD: Steve Levy
6 VET REVOLVER

KDOT/Reno, NV
OM: Jim McClain
AP/MD: Steve Levy
13 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVIZ/Springfield, IL
OM: Rich Lambert
PD: Eric Bostel
AP/MD: Search
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWG/Syracuse, NY
OM: Rich Lambert
PD: Eric Bostel
AP/MD: Search
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

KZRX/Amarillo, TX
OM: Eric Skyles
13 VET REVOLVER
4 SKELT

KROR/Chicago, CA
OM: Ben Whitford
AP/MD: Ben Whitford
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

KRZR/Fresno, CA
OM: E. Curtis Johnson
AP/MD: Dan La Cruz
MD: Rick Boddan
1 VET REVOLVER

WABX/Huntington
OM: Dan La Cruz
MD: Rick Boddan
1 VET REVOLVER

WTFX/Louisville, KY
OM: Michael Lee
MD: Frank Webb
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVVE/Rochester, NY
OM: Eric Anderson
AP/MD: Charley
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVIZ/Springfield, MA
OM: Bob Thomas
AP/MD: Brian Medina
No Ads

WVWG/Syracuse, NY
OM: Rich Lambert
PD: Eric Bostel
AP/MD: Search
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWG/Syracuse, NY
OM: Rich Lambert
PD: Eric Bostel
AP/MD: Search
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Appleton, WI
OM: Guy Davis
4 VET REVOLVER

KOLQ/Colorado Springs, CO
OM: Rich Hawk
AP/MD: Russ Ford
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WBYR/Ft. Wayne, IN
OM: Shannon Myers
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WRRF/Gainesville, FL
OM: Harry Gossett
AP/MD: Brian Lee
MD: Matt Hunt
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

KRAR/Riverside, CA
OM: Danny Sparks
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

KRFR/Saltwater, CA
OM: Bob Lewis
AP/MD: Alex Quastley
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

WVWX/Manchester, NH
OM: Brother Sam
PD: Phil Goss
AP/MD: Big Johnson
MD: Brad Stevens
1 VET REVOLVER
1 SKELT
1 WINTERED
1 VET REVOLVER

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PART TWO OF A TWO-PART SERIES

Rated R For Rock

More results, and conclusions, from the listener survey on indecency

This week we conclude our comprehensive coverage of the Edison Media Research/Jacobs Media survey of Rock listeners about this year's hot-button topic: indecency. Not surprisingly, the Rock audience is generally more tolerant of radio content on the cutting edge, but the survey results are revealing in their depth and complexity on this issue. Make sure you make it to the section titled "Conclusions & Recommendations."

We linked two columns over the course of two weeks in hopes of calming the hysteria and adding perspective to the issue of indecency on the radio. Here, then, are more key findings as presented by Edison Media Research and Jacobs Media.

More Key Findings

Rock listeners are extraordinarily sensitive to government involve-

ment in programming. We asked a series of questions to evaluate respondents' feelings about the government's role in overseeing programming on the radio. (See Graph 9.) In pretty much every case, the group overwhelmingly felt negatively toward government involvement in programming.

Even those who felt that the Janet Jackson incident was an "import-

tant issue" felt that the government should not overly restrict radio talent. Here are some sample responses, which were consistent among subgroups:

- "The FCC should take programs off the air that it considers indecent":
 Agree: 12%
 Disagree: 71%
 Neutral: 17%
- "It angers me that the government is attempting to regulate the radio shows that I can listen to":
 Agree: 72%
 Disagree: 12%
 Neutral: 15%
- "Radio personalities should be able to say whatever they please. If people don't want to listen they can change the station":
 Agree: 58%

Mystery Winery Selected

The winery selected to provide the wine for this year's "Rate-a-Record, Rate-a-Wine" session at R&R Convention 2004 cannot be revealed at this time.

This is at the request of the winery itself, which is concerned that the high levels of consumption at a radio and record industry convention may deplete its supplies for the general public.



Round-the-clock negotiations are continuing as you read this. More details to follow. Also, the agenda for the Jacobs Media Rock & Alternative Summit is being finalized. Check here next week for updates. Register for the convention at www.radioandrecords.com.

Disagree: 26%
 Neutral: 16%

Mom & Dad In Charge

Respondents overwhelmingly believe it is parents' responsibility to keep adult material away from children. We asked respondents which of these statements best describes who is responsible when it comes to radio programming and listening. (See Graph 10, Page 65):

- "It's the parents' responsibility to keep material they find indecent away from their children": 87%
- "It's the broadcasters' responsibility to eliminate indecent material from the airwaves so children can't hear it": 13%

Every subgroup we looked at gave similar answers. Parents favored parents' responsibility by an 86% to 14% margin. Frequent churchgoers agreed, 81% to 19%. Both Democrats and Republicans, whom one might think would have differing opinions about the role of government, agreed in similar numbers.

Rock radio listeners are suspicious of what's behind the current environment. A strong majority said, "The investigation of some radio shows is an overreaction to the Janet Jackson Super Bowl incident," and this sentiment held among all subgroups. (See Graph 11, Page 65.)

Furthermore, a large percentage was suspicious of the role of politicians in this situation. (See Graph 12, Page 65.) "The crackdown on radio personalities is clearly an election-year ploy by politicians":

Agree: 49%
 Disagree: 23%
 Neutral: 28%

Interestingly, this is the one place where we saw a large difference between Democrats and Republicans. A full 56% of Democrats believe it's an election-year ploy; only 38% of Republicans think so.

There is concern about a new "tyranny of the minority." We asked if "small groups of people are having too much influence over whether radio programs should be

fined or punished." Fully 75% agreed with this statement. Here, all subgroups gave responses within a similar range. One of our participants stated, "I feel the vocal minority is the only group ever heard from." (See Graph 13, Page 65.)

What's more, our Rock radio-listening respondents don't approve of the new standard that seems to exist — the one in which, if anyone is offended, the show should be fined. The statement that received the most uniform response in our entire survey was the following: "If even a small group of listeners is offended by a radio show's content, the FCC should take action against it."

Agree: 5%
 Disagree: 81%
 Neutral: 14%

When one reads the comments our respondents sent us, this stands out as one of the clear findings: Rock radio listeners feel that by dint of the size of the audience, it's proven that these shows are meeting "community standards." The Rock radio listeners are saying, essentially, "50 million Elvis fans can't be wrong."

It's shocking what Rock listeners want. One cannot look at these results without coming to one easy conclusion: The people who are consuming shows that the government is investigating as being "indecent" or "offensive" are seldom offended by what they hear. The findings that these listeners are not offended by what they hear implies that those who are offended are *not* listening.

Conclusions & Recommendations

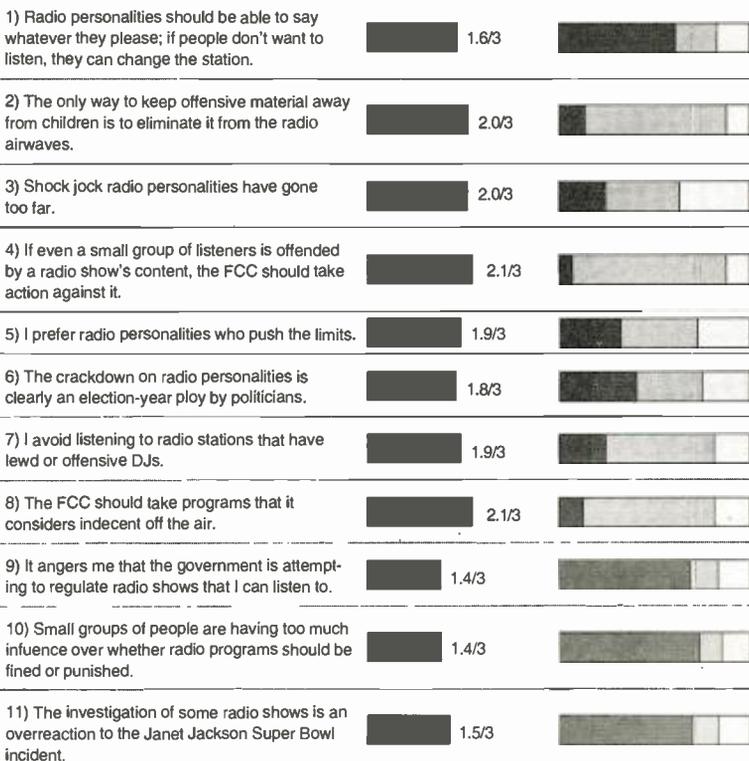
Based on this research, the following areas should be considered for further thought and discussion.

1. "Shock" is often a matter of expectation. This might explain why half the respondents believe the Janet Jackson incident is an important issue. When they sat down to watch the Super Bowl — an American tradition and a family

Continued from Page 65

Graph 9

Please answer the following questions with either "Agree," "Disagree" or "Neutral."



Legend: Agree ■ Disagree □ Neutral □ Overall rating based on the scale from 1-3 ■

Collect All Two!



**JUST ADDED
IN THESE GREAT CITIES!**

OKLAHOMA CITY
KRXO

ATLANTA
WMAX

PITTSBURGH
WRRK

TAMPA
WTBT

JACKSONVILLE
WWRR

135 STATIONS AND COUNTING!

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**PREMIERE
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PREMIERE TALENT

ACTIVE ROCK TOP 50

POWERED BY
MEDIABASE

April 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	A PERFECT CIRCLE The Outsider (Virgin)	1789	+35	79590	19	62/0
3	2	SHINEDOWN 45 (Atlantic)	1657	+21	80905	25	59/1
6	3	LINKIN PARK Lying From You (Warner Bros.)	1643	+127	79771	11	61/0
4	4	JET Cold Hard Bitch (Atlantic)	1638	+70	82562	15	62/0
2	5	INCUBUS Megalomaniac (Epic)	1565	-186	73213	15	61/0
5	6	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1424	-122	68918	22	57/0
8	7	PUDDLE OF MUDD Heel Over Head (Geffen)	1302	+23	54636	10	56/0
9	8	LOSTPROPHETS Last Train Home (Columbia)	1227	-8	42039	17	57/0
7	9	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1152	-142	55577	45	54/0
12	10	HOOBASTANK The Reason (Island/IDJMG)	1119	+34	43405	10	51/1
11	11	DAMAGEPLAN Save Me (Atlantic)	1102	-73	43315	14	61/0
10	12	GODSMACK Re-Align (Republic/Universal)	1052	-144	50922	21	51/0
16	13	GODSMACK Running Blind (Republic/Universal)	1020	+33	44918	6	62/1
13	14	TRAPT Echo (Warner Bros.)	1010	-70	34344	13	52/0
15	15	DROWNING POOL Step Up (Wind-up)	973	-21	35259	10	59/0
14	16	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	948	-52	32308	12	54/0
21	17	AUDIOSLAVE What You Are (Interscope/Epic)	860	+91	35649	6	54/0
19	18	OFFSPRING (Can't Get My) Head Around You (Columbia)	830	+22	28957	7	53/2
18	19	LO-PRO Sunday (Geffen)	763	-51	24715	15	48/0
17	20	LINKIN PARK Numb (Warner Bros.)	739	-113	33675	28	54/0
22	21	SOIL Redefine (J/RMG)	730	+26	25810	9	55/1
24	22	AEROSMITH Baby, Please Don't Go (Columbia)	661	-11	25281	5	43/2
25	23	CROSSFADE Cold (Columbia)	645	+38	20745	11	47/1
26	24	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	599	+74	14653	4	53/3
23	25	SEVENDUST Broken Down (TVT)	577	-120	23183	14	40/0
33	26	THREE DAYS GRACE Just Like You (Jive/Zomba)	514	+202	18039	2	50/3
20	27	TANTRIC Hey Now (Maverick/Reprise)	498	-286	19151	16	44/0
27	28	DROPBOX Wishbone (Re-Align/Universal)	467	-9	11922	12	42/0
28	29	SMILE EMPTY SOUL Silhouettes (Lava)	454	+19	9840	5	45/0
29	30	THOUSAND FOOT KRUTCH Rawkfst (Tooth & Nail/EMC)	409	+43	11380	11	30/1
30	31	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	377	+25	6792	7	24/0
Debut	32	VELVET REVOLVER Slither (RCA/RMG)	323	+323	28712	1	59/59
32	33	TESLA Caught In A Dream (Sanctuary/SRG)	323	-6	18008	10	21/0
34	34	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	310	+8	11180	8	29/4
31	35	STATIC-X So (Warner Bros.)	301	-45	6038	8	32/0
42	36	SEETHER f/AMY LEE Broken (Wind-up)	285	+121	6384	2	25/4
35	37	PREYTHING Faded Love (V2)	271	-30	8178	6	28/0
36	38	KORN Y' All Want A Single (Immortal/Epic)	195	-56	10699	15	17/0
44	39	ATOMSHIP Pencil Fight (Wind-up)	190	+33	3984	3	18/1
40	40	UPO Free (Nitrus)	189	+10	6126	5	18/0
46	41	DEFAULT Throw It All Away (TVT)	183	+34	3508	2	18/1
37	42	EDGEWATER Eyes Wired Shut (Wind-up)	183	-41	4797	8	23/0
50	43	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	181	+58	6804	2	16/1
39	44	EVERLAST White Trash Beautiful (Island/IDJMG)	178	-16	6972	8	18/0
38	45	MUSHROOMHEAD Crazy (Universal)	163	-35	5872	9	17/0
Debut	46	FLAW Recognize (Republic/Universal)	159	+76	3214	1	19/2
49	47	CLUTCH The Mob Goes Wild (DRT)	158	+25	4080	2	15/2
48	48	EVANESCENCE Everybody's Fool (Wind-up)	158	+19	2949	2	14/0
Debut	49	KORN Everything I've Known (Immortal/Epic)	157	+54	4186	1	25/9
Debut	50	STAIN'D Zoe Jane (Flip/Atlantic)	146	+50	2912	1	11/0

62 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/4-4/10. 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*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
VELVET REVOLVER Slither (RCA/RMG)	59
SKILLET Savior (Ardent/Lava)	17
MAGNA-FI Where Did We Go Wrong? (Aezra)	10
KORN Everything I've Known (Immortal/Epic)	9
SEVEN WISER Take Me As I Am (Wind-up)	5
BREAKING BENJAMIN So Cold (Hollywood)	5
FEAR FACTORY Archetype (Liquid 8)	5
BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	4
SEETHER f/AMY LEE Broken (Wind-up)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
VELVET REVOLVER Slither (RCA/RMG)	+323
THREE DAYS GRACE Just Like You (Jive/Zomba)	+202
LINKIN PARK Lying From You (Warner Bros.)	+127
SEETHER f/AMY LEE Broken (Wind-up)	+121
AUDIOSLAVE What You Are (Interscope/Epic)	+91
FLAW Recognize (Republic/Universal)	+76
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	+74
JET Cold Hard Bitch (Atlantic)	+70
INCUBUS Talk Shows On Mute (Epic)	+62
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+58

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE I Am The Highway (Interscope/Epic)	592
TRAPT Still Frame (Warner Bros.)	555
STAIN'D So Far Away (Flip/Atlantic)	525
TRAPT Headstrong (Warner Bros.)	478

New & Active

BLACK LABEL SOCIETY House Of Doom (Spitfire)
Total Plays: 112, Total Stations: 8, Adds: 3

ATREYU Lip Gloss And Black (Victory)
Total Plays: 97, Total Stations: 9, Adds: 1

INCUBUS Talk Shows On Mute (Epic)
Total Plays: 87, Total Stations: 8, Adds: 3

40 BELOW SUMMER Breathless (Razor & Tie)
Total Plays: 66, Total Stations: 6, Adds: 1

HATEBREED This Is Now (Universal)
Total Plays: 65, Total Stations: 7, Adds: 1

JIMMIE'S CHICKEN SHACK f/AARON LEWIS Falling Out (Koch)
Total Plays: 63, Total Stations: 8, Adds: 1

TONY C. & THE TRUTH Little Bit More (Lava)
Total Plays: 62, Total Stations: 7, Adds: 0

BREAKING BENJAMIN So Cold (Hollywood)
Total Plays: 59, Total Stations: 8, Adds: 5

SEVEN WISER Take Me As I Am (Wind-up)
Total Plays: 41, Total Stations: 13, Adds: 5

SKILLET Savior (Ardent/Lava)
Total Plays: 24, Total Stations: 18, Adds: 17

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



New this week:

KLOL WEDG
WBUF WTFX
WWDG WAQX
KZBD KOOJ
WKKB WXQR
WRQK WXRX
KIOC

Zakk Wylde's
black label society
"House of Doom"
from: hangover music vol. vi



Breaking Benjamin In St. Louis



THEY ARE NOT ALONE Hollywood Records brought a few people together for a sold-out *Breaking Benjamin* show earlier this month. The band played songs from their new album, *We Are Not Alone*, to a packed house at Mississippi Nights in St. Louis. The single "So Cold" has been picking up early adds and officially launches at radio on April 27.

Record Of The Week

ARTIST: Soulfly
TITLE: *Prophecy*
LABEL: Roadrunner/IDJMG



Headbangers need no introduction to Max Cavalera, founding guitarist-vocalist for legendary Brazilian thrashers Sepultura and current mastermind of Soulfly. With *Prophecy*, Soulfly's fourth, Cavalera turns in not only his most experimental album to date, but also Soulfly's best. Having traveled to Serbia to incorporate gypsy music into the mix, Cavalera brings medieval sounds and a worldly atmosphere to his trademark Brazilian jungle rumble with native Serbian sounds. There's some deft guitarwork here from new axeman Mark Rizzo, formerly of Ill Nino, and Megadeth's Dave Ellefson and former Primer 55 bassist Bobby Burns share bass duties with favorable results. While the album certainly has more eclectic leanings, purists need only listen to "Execution Style" and its chant of "Ready, aim, fire!" to know that Cavalera still has all his guns blazing.

— Frank Correia, Rock Specialty Editor

active INSIGHT

ARTIST: Atreyu

LABEL: Victory

By FRANK CORREIA / ROCK SPECIALTY EDITOR

OK, I understand why you're scratching your head over the name Atreyu. You're too busy worrying about being audited over your "expenses" for 2003 to remember your childhood. If you weren't so wrapped up in all your grown-up affairs, you might remember the name "Atreyu" from the epic fantasy flick *The Neverending Story*, which, surprisingly, wrapped things up in 94 minutes. Atreyu was the young warrior who helped save Fantasia from the plague known as The Nothing. Ring a bell? Any-one?

The Southern Cali group known as Atreyu are anything but child's play, however, and they seem to be racking up a never-ending list of reasons for radio to fully throw its support behind them. After an independent EP in 2001 on Tribunal Records, the group cut their impressive 2002 debut for Victory, *Suicide Notes and Butterfly Kisses*. Without major-label or radio support, these boys built up the kind of cult following most acts would kill for. And while they've spent the last six months off the road writing their next record for Victory, *Suicide Notes* has managed to jump from 35,000 units scanned to 85,000. Not bad for a band that ain't touring.

Speaking of touring, they'll be rolling

with Ozzfest throughout the summer, so expect those scans to go skyward. The best reason to support the band is their current single, "Lip Gloss & Black," which has won early support from WJJO/Madison; WWDG/Syracuse; WXQR/Greenville, NC; and more. And the syndicated show *Harddrive* is featuring the group prominently. Meanwhile, the video cranks on Fuse's *Uranium* and MTV2's *Extreme Rock* and *Headbanger's Ball*. The group lay the new-school hardcore and emo melody over some old-school, metallic guitars with all the twists and turns of a great movie, as triumphantly evocative guitar solos tangle with despairing piano. Picture AFI's punk aesthetic melded with Iron Maiden's riffage.

Of course, if you don't believe me, take it from KXTE/Las Vegas' Homie Pooser, who witnessed the band's power firsthand at his station's recent *Extreme Thing* concert. "Just let me keep this band to myself — that's fine," he says. "I'll go help them pick through their fan mail and watch them rock the more than 8,000 kids who went nuts for them at *Extreme Thing* all day. The phones go big, the fans sell shows out, and they couldn't be a nicer gaggle of geese. Every now and then a band comes along that does something a little different from the norm, sweeping droves of audiences off their collective feet and changing the perception of what we consider to be popular music. For aggressive audiences, this is where it's at."

R&R TOP 20 SPECIALTY ARTISTS

1. SOULFLY (*Roadrunner/IDJMG*) "Prophecy"
2. FEAR FACTORY (*Liquid 8*) "Archetype"
3. MACHINE HEAD (*Roadrunner/IDJMG*) "Bite The Bullet"
4. IN FLAMES (*Nuclear Blast*) "The Quiet Place"
5. CLUTCH (*DRT*) "The Mob Goes Wild"
6. MARTYR A.D. (*Victory*) "American Hollow"
7. PRO-PAIN (*Candlelight*) "Can You Feel It"
8. EXODUS (*Nuclear Blast*) "War Is My Shepherd"
9. DAMAGEPLAN (*Atlantic*) "Breathing New Life"
10. ALL THAT REMAINS (*Prosthetic*) "The Deepest Gray"
11. PROBOT (*Southern Lord*) "Centuries of Sin"
12. GRIP INC. (*SPV*) "Skin Trade"
13. 36 CRAZYFISTS (*Roadrunner/IDJMG*) "The Heart And The Shape"
14. SKINLAB (*Century Media*) "Beneath The Surface"
15. SOIL (*J/RMG*) "Redefine"
16. SATYRICON (*eatURmusic/Red Ink*) "Fuel For Hatred"
17. GOD FORBID (*Century Media*) "Better Oays"
18. SUFFOCATION (*Relapse*) "Surgery Of Impalement"
19. JUDAS PRIEST (*Legacy/Columbia*) "Heart Of A Lion"
20. BRIDES OF DESTRUCTION (*Sanctuary/SRG*) "Shut The Fuck Up"

Ranked by total number of shows reporting artist.

Rated R For Rock

Continued from Page 60

television experience — they were expecting to see a good football game and the typical music-oriented halftime show. Instead, they saw something altogether different — a violation of their expectations.

This might also explain why the drumbeats weren't all that loud when Madonna and Britney Spears lip-locked on the *MTV Video Music Awards*. That show almost always provides a controversial moment or two.

Had the Janet Jackson/Justin Timberlake "wardrobe malfunction" occurred on *Saturday Night Live*, the reactions would have likely been muted. Why? *SNL* is famous for over-the-top behavior and celebrities giving out-of-character performances.

Similarly, when listeners tune in to a show like Howard Stern's, most know what they're going to hear. The show's content and emphasis are not secret or surprising. There is an implicit R rating.

Many morning radio shows have a reputation for shaking the tree, generating controversy and making noise. This is why most of these shows rarely field listener complaints. Listeners are there not despite the controversial content, but because of it. On the other hand, those who are likely to be offended by shock jock antics typically don't listen. It is important also to point out that few teenagers are regular listeners to shows like Stern's.

A strong majority of respondents says, "The investigation of some radio shows is an overreaction to the Janet Jackson Super Bowl incident."

2. While there are listeners who feel that some morning radio shows have indeed gone "too far," they are overwhelmingly against the idea of government regulation of their content. As the analysis clearly points out, an overwhelming majority feels that government control of radio content is not the way to address content issues. They also feel strongly that it is their responsibility to ensure their children's media safety when it comes to radio content.

Perhaps this is an outgrowth of years of more controversial content on television, be it on cable or broadcast network programs. Whether it's sex, violence or other adult-oriented programming, parents of young children (who comprise nearly 40% of our respondents) told us they don't feel it is the job of broadcasters to censor programming.

This says a great deal about how consumers have been able to handle the many media options that enter their lives. Most have a firm understanding of where there are "danger signs" and act accordingly. Again, this is probably why the Janet Jackson incident was so shocking — it was unexpected during the Super Bowl.

It is interesting to see that while many people think some radio shows have gone too far, few people say they are ever offended by what they themselves hear. This implies that in a radio market with so many options, most people are regulating themselves.

This might explain why so many people who feel that "shock jock radio personalities have gone too far" still say that the FCC should not regulate these shows and that they personally do not get offended.

3. Rockers are people too. One should not discount this survey as representative of a small faction. As noted in the analysis, 50 million listeners tune in Rock stations every week. In our sample, nearly half are over the age of 35, and over half are either married or living with a partner. Also, 38% have children.

These listeners are more likely to be exposed to controversial morning programming — and that's precisely the point. Because so much noise on this issue is coming from people and groups that don't listen to these shows, it is important to listen to the opinions of those who regularly consume them.

These facts also beg the question about community standards and how to identify them. If, indeed, the "community" for morning shows, or for radio programming in general, comprises those who actually listen, this study indicates that most are not surprised by what they hear. And an overwhelming majority tell us emphatically that they know what to do when they hear something that runs afoul of their tastes. This speaks to the issues the FCC is grappling with: defining community standards and acting accordingly.

4. Research among fans of other formats should be conducted. To get the full spectrum of how other radio listeners perceive some of the issues discussed in this study, followup projects should be conducted among partisans to other radio formats. Again, if the FCC and Congress hope to reflect the will of the people in decisions that have been or will be made, understanding the feelings of end users — in this case, radio listeners — is essential.

5. Radio should consider adopting a ratings system. With the superimposed letters that accompany every TV show from *SpongeBob SquarePants* to *NYPD Blue*, television viewers are given information to help them decide whether to watch and whether to let their children watch. If radio broadcasters were willing, airing an audio version of

Prove Your Alternative-ness

People say they never learn anything at conventions, except how to stay up late, sleep late, arrive late at panels and get to the airport late to get home. But if you pay attention at the Alternative sessions at R&R Convention 2004, you'll actually pick up other information that may come in handy down the road. I can't think of anything off the top of my head, but I will.

If you show up to the convention and attend the Jacobs Media Alternative & Rock Summit and the "Anatomy of a Music Meeting" session, you merit an extension of your Alternative Format Operating License. June 24-26, Beverly Hilton Hotel, Los Angeles. Register at www.radioandrecords.com.



Graph 12

The crackdown on radio personalities is clearly an election-year ploy by politicians.

	Percent	Count	Answers
<input checked="" type="checkbox"/>	49.2%	6,683/13,575	Agree
<input type="checkbox"/>	23.1%	3,142/13,575	Disagree
<input type="checkbox"/>	27.6%	3,750/13,575	Neutral
	100.0%	13,575/13,575	Summary

Graph 13

Small groups of people are having too much influence over whether radio programs should be fined or punished.

	Percent	Count	Answers
<input checked="" type="checkbox"/>	75.3%	10,229/13,585	Agree
<input type="checkbox"/>	10.4%	1,409/13,585	Disagree
<input type="checkbox"/>	14.3%	1,947/13,585	Neutral
	100.0%	13,585/13,585	Summary

Which of these statements best describes who is responsible when it comes to radio programming/listening? (Choose one only.)

	Percent	Count	Answers
<input checked="" type="checkbox"/>	86.5%	11,797/13,641	It's the parents' responsibility to keep material they find indecent away from their children.
<input type="checkbox"/>	13.5%	1,844/13,641	It's the broadcasters' responsibility to eliminate indecent material from the airwaves so children can't hear it.
	100.0%	13,641/13,641	Summary

The investigation of some radio shows is an overreaction to the Janet Jackson Super Bowl incident.

	Percent	Count	Answers
<input checked="" type="checkbox"/>	69.7%	9,469/13,594	Agree
<input type="checkbox"/>	13.9%	1,896/13,594	Disagree
<input type="checkbox"/>	16.4%	2,229/13,594	Neutral
	100.0%	13,594/13,594	Summary

As the analysis clearly pointed out, an overwhelming majority feels that government control of radio content is not the way to address content issues.

way to persuade listeners to whom his show is not targeted to go elsewhere.

6. Small groups do not necessarily represent the larger population. Listeners are very skeptical of the power and influence of certain small interest groups in the current radio regulatory controversy. Three-quarters are concerned about these groups and their potential to affect radio programming.

And, as we clearly saw, when given a choice, 97% of our sample would not contact the FCC if they heard something objectionable. Most understand that they have the power to do the one thing that may hurt radio companies and so-called shock jocks the most: change stations.

We are hopeful that this unique view of a large number of radio listeners — including many of those who tune in some of these controversial morning shows — will stimulate discussion in the radio, legislative and regulatory communities.

this type of system at every commercial break might provide the same type of information — or warning.

If, for example, Howard Stern's listeners were clearly notified that the show is "intended for mature audiences," that might go a long

April 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	LOSTPROPHETS Last Train Home (Columbia)	2489	+287	153112	17	74/0
1	2	HOOBASTANK The Reason (Island/IDJMG)	2452	-59	149441	12	72/0
3	3	311 Love Song (Maverick/Volcano/Zomba)	2251	-43	168107	12	70/0
6	4	JET Cold Hard Bitch (Atlantic)	2089	+148	156877	12	76/2
2	5	BLINK-182 I Miss You (Geffen)	1962	-345	114983	16	72/0
7	6	LINKIN PARK Lying From You (Warner Bros.)	1925	+86	140289	10	65/3
5	7	INCUBUS Megalomaniac (Epic)	1924	-228	140456	15	72/0
8	8	A PERFECT CIRCLE The Outsider (Virgin)	1708	-28	87941	19	68/0
9	9	AFI Silver And Cold (DreamWorks/Interscope)	1491	-206	96329	21	65/0
13	10	PUDDLE OF MUDD Heel Over Head (Geffen)	1414	+6	70667	10	70/0
11	11	TRAPT Echo (Warner Bros.)	1403	-96	74237	13	69/0
14	12	OFFSPRING (Can't Get My) Head Around You (Columbia)	1402	+77	82854	9	67/1
10	13	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1394	-217	99163	20	56/0
15	14	VINES Ride (Capitol)	1302	-20	69320	9	66/0
12	15	FINGER ELEVEN One Thing (Wind-up)	1264	-173	74750	24	52/0
16	16	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1239	-78	106332	42	63/0
18	17	YEAH YEAH YEAHS Maps (Interscope)	1223	+50	94040	8	58/0
17	18	LINKIN PARK Numb (Warner Bros.)	1027	-211	86555	31	69/0
22	19	GODSMACK Running Blind (Republic/Universal)	995	+116	49400	6	50/1
19	20	SWITCHFOOT Meant To Live (Red Ink/Columbia)	985	-168	60312	39	46/0
21	21	STROKES Reptilia (RCA/RMG)	893	-46	58390	13	52/1
25	22	MODEST MOUSE Float On (Epic)	892	+106	65052	5	50/3
24	23	CYPRESS HILL What's Your Number? (Columbia)	802	-21	45335	9	47/0
37	24	INCUBUS Talk Shows On Mute (Epic)	715	+251	52897	3	58/8
28	25	AUDIOSLAVE What You Are (Interscope/Epic)	693	+65	49036	6	36/1
31	26	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	689	+67	26153	5	45/1
27	27	LIVING END Who's Gonna Save Us? (Reprise)	659	-82	27793	11	48/0
33	28	SMILE EMPTY SOUL Silhouettes (Lava)	654	+74	19932	4	47/1
34	29	MUSE Time Is Running Out (EastWest/Warner Bros.)	623	+98	31160	4	46/4
26	30	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	615	-165	34714	20	44/0
40	31	THREE DAYS GRACE Just Like You (Jive/Zomba)	588	+204	31463	2	44/7
38	32	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	561	+107	35075	3	38/2
36	33	SHINEDOWN 45 (Atlantic)	558	+78	21510	6	26/1
30	34	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	509	-118	32074	19	22/0
23	35	PHANTOM PLANET Big Brat (Daylight/Epic)	509	-333	19282	12	41/0
29	36	YELLOWCARD Ocean Avenue (Capitol)	485	-143	31502	15	39/0
39	37	EVANESCENCE Everybody's Fool (Wind-up)	421	+13	15348	4	30/2
Debut	38	VELVET REVOLVER Slither (RCA/RMG)	409	+399	48633	1	56/56
Debut	39	NEW FOUND GLORY All Downhill From Here (Geffen)	408	+242	21321	1	49/10
35	40	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	407	-114	23959	11	29/0
Debut	41	COURTNEY LOVE Hold On To Me (Virgin)	374	+192	11913	1	32/2
43	42	VON BONDIES C'mon C'mon (Sire Records/Reprise)	368	+65	16145	2	34/7
32	43	LD-PRO Sunday (Geffen)	360	-249	12419	13	28/0
41	44	3 ODORS DOWN Away From The Sun (Republic/Universal)	321	-60	13087	13	15/0
42	45	STILLS Still In Love Song (Vice/Atlantic)	299	-25	12321	5	22/0
Debut	46	SEETHER f/JAMY LEE Broken (Wind-up)	291	+88	13829	1	19/2
44	47	N.E.R.D. She Wants To Move (Virgin)	289	-7	8363	4	22/0
45	48	DROWNING POOL Step Up (Wind-up)	278	-5	14285	3	19/1
47	49	POSTAL SERVICE Such Great Heights (Sub Pop)	266	+5	20994	4	11/0
Debut	50	MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	246	+29	35461	1	19/10

79 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/4-4/10. 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*

www.rradds.com

ARTIST TITLE LABEL(S)	AOOS
VELVET REVOLVER Slither (RCA/RMG)	56
NEW FOUND GLORY All Downhill From Here (Geffen)	10
MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	10
INCUBUS Talk Shows On Mute (Epic)	8
SNOW PATROL Spitting Games (A&M/Interscope)	8
THREE DAYS GRACE Just Like You (Jive/Zomba)	7
VON BONDIES C'mon C'mon (Sire Records/Reprise)	7
KORN Everything I've Known (Immortal/Epic)	7
GRAHAM COLTON BAND Don't Give Up On Me (Strummer/Universal)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
VELVET REVOLVER Slither (RCA/RMG)	+399
LOSTPROPHETS Last Train Home (Columbia)	+287
INCUBUS Talk Shows On Mute (Epic)	+251
NEW FOUND GLORY All Downhill From Here (Geffen)	+242
THREE DAYS GRACE Just Like You (Jive/Zomba)	+204
COURTNEY LOVE Hold On To Me (Virgin)	+192
JET Cold Hard Bitch (Atlantic)	+148
GODSMACK Running Blind (Republic/Universal)	+116
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	+107
MODEST MOUSE Float On (Epic)	+106

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JET Are You Gonna Be My Girl (Atlantic)	930
AUDIOSLAVE I Am The Highway (Interscope/Epic)	859
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	830
WHITE STRIPES Seven Nation Army (Third Man/V2)	788
LINKIN PARK Faint (Warner Bros.)	712
FOO FIGHTERS Darling Nikki (Roswell/RCA/RMG)	624
AUDIOSLAVE Like A Stone (Interscope/Epic)	585
STAIN'D So Far Away (Flip/Atlantic)	556
CHEVELLE Send The Pain Below (Epic)	554
QUEENS OF THE STONE AGE No One Knows (Interscope)	524

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

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**America's Best Testing Alternative Songs 12 +
For The Week Ending 4/16/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LOSTPROPHETS Last Train Home (Columbia)	4.17	4.15	90%	14%	4.05	4.03	4.06
YELLOWCARD Ocean Avenue (Capitol)	4.11	4.22	87%	14%	3.93	3.89	3.97
BLINK-182 I Miss You (Geffen)	4.10	4.14	97%	25%	4.10	3.85	4.31
AFI Silver And Cold (DreamWorks/Interscope)	4.10	4.15	82%	14%	4.08	4.00	4.16
HOOBASTANK The Reason (Island/IDJMG)	4.08	4.21	94%	17%	4.01	3.72	4.25
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.07	4.04	92%	28%	4.10	4.02	4.18
TRAPT Echo (Warner Bros.)	4.01	3.90	88%	15%	3.92	3.60	4.18
OFFSPRING (Can't Get My) Head Around You (Columbia)	4.01	3.94	84%	14%	3.81	3.76	3.86
INCUBUS Megalomaniac (Epic)	4.00	3.87	97%	32%	3.96	3.74	4.14
LINKIN PARK Numb (Warner Bros.)	3.92	3.98	98%	44%	3.84	3.53	4.10
FINGER ELEVEN One Thing (Wind-up)	3.92	3.91	87%	21%	3.89	3.66	4.08
JET Cold Hard Bitch (Atlantic)	3.91	3.74	82%	16%	3.78	3.48	4.05
THREE DAYS GRACE (I Hate) Everything... (Jive/Zomba)	3.86	3.86	98%	45%	3.74	3.36	4.05
LINKIN PARK Lying From You (Warner Bros.)	3.86	4.03	90%	19%	3.85	3.62	4.05
VINES Ride (Capitol)	3.86	3.60	64%	8%	3.74	3.78	3.70
311 Love Song (Maverick/Volcano/Zomba)	3.82	3.85	89%	22%	3.84	3.76	3.92
A PERFECT CIRCLE The Outsider (Virgin)	3.78	3.81	68%	11%	3.82	3.65	3.98
LIVING END Who's Gonna Save Us? (Reprise)	3.78	-	42%	8%	3.74	3.87	3.61
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	3.62	3.59	92%	33%	3.55	3.23	3.81
STROKES Reptilia (RCA/RMG)	3.59	3.64	55%	10%	3.56	3.63	3.49
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.58	3.58	91%	40%	3.70	3.58	3.81
PUDDLE OF MUDD Heel Over Head (Geffen)	3.48	3.54	74%	17%	3.28	3.14	3.40
GODSMACK Running Blind (Republic/Universal)	3.46	3.30	58%	13%	3.38	3.20	3.55
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	3.45	3.46	95%	40%	3.27	3.24	3.30
LIMP BIZKIT Behind Blue Eyes (Fip/Interscope)	3.45	3.31	94%	38%	3.38	3.02	3.68
PHANTOM PLANET Big Brat (Daylight/Epic)	3.26	3.28	52%	16%	3.35	3.24	3.47
YEAH YEAH YEAHS Maps (Interscope)	3.19	3.20	66%	24%	3.29	3.43	3.16

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. 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.

R TOP 20 SPECIALTY ARTISTS

1. KILLERS (Island/IDJMG) "Somebody Told Me"
2. LOCAL H (Studio E) "California Songs"
3. BREAKING BENJAMIN (Hollywood) "So Cold"
4. AUF DER MAUR (Capitol) "Followed The Waves"
5. FRANZ FERDINAND (Epic) "Take Me Out"
6. ARMSBENDBACK (Trustkill/Red Ink) "The Arms Of Automation"
7. MAGNA-FI (Aezra) "Where Did We Go Wrong?"
8. MORRISSEY (Sanctuary/SRG) "Irish Blood, English Heart"
9. ALL DAY SUCKER (Independent) "Worst Case Scenario"
10. CLUTCH (DRT) "The Mob Goes Wild"
11. VELVET REVOLVER (RCA/RMG) "Slither"
12. KICKS (TVT) "Mir"
13. ONELINEDRAWING (Jade Tree) "We Had A Deal"
14. SNOW PATROL (A&M/Interscope) "How To Be Dead"
15. PARIS, TEXAS (New Line) "Like You Like An Arsonist"
16. DESCENDENTS (Fat Wreck Chords) "Cool To Be You"
17. STORY OF THE YEAR (Maverick/Reprise) "Anthem Of Our Dying Day"
18. TV ON THE RADIO (Touch & Go) "Staring At The Sun"
19. ICARUS LINE (V2) "Up Against The Wall"
20. THE FEATURES (Universal) "The Way It's Meant To Be"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: The Features
TITLE: *The Beginning*
LABEL: Universal



Yes, they've got "The" in their moniker, but Tennessee's The Features are a far cry from the normal circus of "The" bands. With *The Beginning* EP, The Features offer up an intoxicating six-pack of angular pop tunes driven by drunken keyboards and off-kilter, noisy drums. Picture a carousel ride where old-schoolers Elvis Costello, Ray Davies and Peter Gabriel jam with students like The Coral. Check out the sloshed sounds of "The Beginning (Week One)" and "Walk You Home." Meanwhile, "Bumble Bee" finds its inner child with melodies that sometimes border on nursery rhymes (the chorus of kids singing "la la las" manages to be sweet without giving you a cavity). And make sure to rock out to "The Way It's Meant to Be," which sounds like Queens Of The Stone Age on Prozac.

— Frank Correia, Rock Specialty Editor

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Stations and their adds listed alphabetically by market

Reporters

<p>WHRL/Albany, NY* GM: John Cooper PD: Lisa Bello 3 VELVET REVOLVER NEW FOUND GLORY</p>	<p>WAVF/Charleston, SC* GM: Dave Reest PD: Tony Fox MUSE SNOW PATROL</p>	<p>CIMX/Detroit, MI* PD: Murray Brookshaw APD: Vince Casanova MUSE SNOW PATROL</p>	<p>WRZX/Indianapolis, IN* PD: Scott Janssen GM: Michael Young 9 VELVET REVOLVER 2 BREAKING BENJAMIN</p>	<p>WVFS/Memphis, TN* PD: Rob Cozzaman GM: Stephen Hubert 2 VELVET REVOLVER NEW FOUND GLORY SEETHER VAMPI LEE</p>	<p>KORX/Odessa, TX PD: Ashley GM: Michael Todd 17 OFFSPRING 7 NEW FOUND GLORY</p>	<p>WBUR/Providence, RI* PD: Seth Reister GM: Andy Tice 11 AUDIOGLAVE 10 VELVET REVOLVER LINGO BLINK-182 KILLERS</p>	<p>XTRA/San Diego, CA* PD: Jim Richards GM: Marty Whitney No Adds</p>	<p>WXSR/Tallahassee, FL GM: Steve Cannon PD: Dale Flett APD/MC: Meathead 1 KORN 1 SNOW PATROL 1 INCUBUS</p>
<p>KTZO/Albuquerque, NM* PD: Scott Sandrini GM: Dan Kelley 1 VON BONDIAS 1 FLAW 1 VELVET REVOLVER</p>	<p>WEND/Charlotte* GM: Bruce Logan PD: Jack Daniels APD/MC: Kristen Honeycutt No Adds</p>	<p>KIRO/E Paso, TX* GM: Mike Freshin PD/MC: John Garcia 1 MORRISSEY INCUBUS FLAW LENNY KRAVITZ</p>	<p>WFLA/Jacksonville, FL* GM: Gail Austin APD/MC: Chae Chumley 4 VELVET REVOLVER</p>	<p>WZTA/Miami, FL* PD: Troy Hession GM: Mike Kilbauer 5 VELVET REVOLVER 2 JET 1 NEW FOUND GLORY</p>	<p>KHRZ/Oklahoma City, OK* GM: Bill Herby PD: Jimmy Barredo 20 VON BONDIAS 19 AUDIOGLAVE 17 THORLEY 17 SLY'S ALTER EGO 1 EVANESCENCE</p>	<p>KRZZ/Reno, NV* GM: Rob Brooks PD: Jimmy Smith APD/MC: Paul Shultz 1 VELVET REVOLVER THREE DAYS GRACE BLINK-182</p>	<p>KITS/San Francisco, CA* PD: Steve Donomy APD/MC: Anne Jackson 12 VELVET REVOLVER 8 MORRISSEY YELLOWCARD</p>	<p>WSUN/Tampa, FL* GM: Paul Cilliao PD: Mark 4 VELVET REVOLVER 2 STEREOGRAM</p>
<p>WNXX/Atlanta, GA* GM: Leslie Fran PD: Chris Williams MC: Jay Harris 5 VELVET REVOLVER</p>	<p>WXOQ/Chicago, IL* PD: Mike Sten APD/MC: Jason Jackson 16 VELVET REVOLVER SMILE EMPTY SOUL</p>	<p>KFRF/Fresno, CA* PD: Chris Squires MC: Rosewood 3 EVANESCENCE MORRISSEY</p>	<p>WLRN/Jacksonville, FL* PD: Mark Williams 14 NEW FOUND GLORY 4 STAYIN' MARY THREE 2 THREE DAYS GRACE 2 VON BONDIAS VELVET REVOLVER MORRISSEY GYRAN COLTON BAND KILLERS</p>	<p>WLRM/Milwaukee, WI* PD: Tommy White GM: Kenny Monaghan 1 VELVET REVOLVER NEW FOUND GLORY SEVEN MARY THREE</p>	<p>WJRR/Orlando, FL* GM: Adam Cook PD: Pat Lynch APD: Rick Everett MC: Brian Dickman 8 VELVET REVOLVER</p>	<p>WDFY/Richmond, VA* PD: Mike Murphy GM: David Heston 16 INCUBUS 11 VELVET REVOLVER 9 MAGNA-FI SNOW PATROL</p>	<p>KCNL/San Jose, CA* PD/MC: John Aldes 4 MORRISSEY 3 LINDON PARK 2 RAYFONNETTES SHREDOWN</p>	<p>KFMA/Tucson, AZ* PD: Lily Carsten MC: Matt Stry 9 KORN 8 VELVET REVOLVER</p>
<p>WJSE/Atlantic City, NJ* PD: Al Perullo RAVEONNETTES KORN SNOW PATROL VELVET REVOLVER MORRISSEY GRAHAM COLTON BAND</p>	<p>WAOZ/Cincinnati, OH* PD/MC: Jeff Hugel 18 VELVET REVOLVER 15 STEREOGRAM 5 MODEST MOUSE 1 VON BONDIAS</p>	<p>WJBF/Fl. Myers, FL* GM/PP: John Fazz APD: Fitz Mehlid MC: Jeff Zito 2 FRANZ FERDINAND VELVET REVOLVER</p>	<p>KRZZ/Kansas City, MO* PD: Greg Berge APD: Lazo MC: Jason Shant No Adds</p>	<p>WHTG/Monroeth, NJ* APD: Mike Stern MC: Brian Philps 2 JET 1 LINDON PARK DAVE MATTHEWS COURTNEY LOVE</p>	<p>WOL/Orlando, FL* PD: Bobby Smith VELVET REVOLVER</p>	<p>WRXL/Richmond, VA* GM: Bill Canell PD/MC: Casey Krotowski 8 VELVET REVOLVER INCUBUS</p>	<p>KJEE/Santa Barbara, CA GM: Dese Burt MC: Dave Kaszak 8 KILLERS 5 VELVET REVOLVER STORY OF THE YEAR RAPTURE</p>	<p>KMYZ/Tulsa, OK* PD: Lynn Barrow MC: Carlin Phipps 4 VELVET REVOLVER 2 FRANZ FERDINAND 1 NEW FOUND GLORY</p>
<p>KROX/Austin, TX* GM: Neil Carr PD: Melody Lee MC: Taly Ryan 1 VELVET REVOLVER</p>	<p>WXTM/Cleveland, OH* PD: Kim Monroe APD: Dan Harbilla MC: Paul Sabatini 7 VELVET REVOLVER</p>	<p>WXTW/Fl. Wayne, IN* GM: JJ Fobal PD: Dan Walker APD: Matt Jericho MC: Greg Travis 8 VELVET REVOLVER MORRISSEY GRAHAM COLTON BAND MAGNA-FI KORN SNOW PATROL FRANZ FERDINAND</p>	<p>WVFX/Knoxville, TN* PD: Anthony Proffitt INCUBUS VELVET REVOLVER</p>	<p>KIDBY/Monterey, CA* PD/MC: Kenny Alden 1 SNOW PATROL MC: Brian Philps MAGNA-FI</p>	<p>WVCL/Orlando, FL* PD: Bobby Smith VELVET REVOLVER</p>	<p>WVFX/Philadelphia, PA* PD: Jim McQueen GM: Don Felt 8 VELVET REVOLVER 1 MUSE</p>	<p>KNOD/Seattle, WA* PD: Phil Manning APD: Jim Keller No Adds</p>	<p>WHFS/Washington, DC* PD: Lisa Warden MC: Pat Ferrise 12 BLINK-182 11 VELVET REVOLVER 8 JIMMIE'S CHILDREN SHACK DAARON LEWIS</p>
<p>WRAX/Birmingham, AL* PD: Susan Graves MC: Mark Lindsay 1 VELVET REVOLVER</p>	<p>WARD/Columbia, SC* PD: Steve Stewart MC: Dave Ferra 9 VELVET REVOLVER 2 KIDS 1 MUSE</p>	<p>WGRD/Grand Rapids, MI* PD: Dan Fobal APD: Devin Casanova MC: Michael Grey 5 VELVET REVOLVER 1 SEETHER VAMPI LEE</p>	<p>KFTL/Lafayette, LA* PD: Scott Pavia MC: Jason Prida 1 VELVET REVOLVER THREE DAYS GRACE</p>	<p>KIDBY/Monterey, CA* PD/MC: Kenny Alden 1 SNOW PATROL MC: Brian Philps MAGNA-FI</p>	<p>WBUZ/Nashv. Ile, TN* GM: Jim Patrick PD/MC: Russ Scheck 16 THREE DAYS GRACE 1 MAGNA-FI STORY OF THE YEAR MORRISSEY GRAHAM COLTON BAND</p>	<p>KEDJ/Phoenix, AZ* GM: Laura Herra APD: David Air Dave MC: Robbie Walsh 1 LINDON PARK INCUBUS</p>	<p>WZNE/Rochester, NY* GM: Jeff Sobotano MC: Jeff Sobotano 15 VELVET REVOLVER 1 SNOW PATROL CROSSFADE</p>	<p>KPNT/St. Louis, MO* PD: Tommy Blanton MC: Mike Rivers 16 VELVET REVOLVER NEW FOUND GLORY KORN</p>
<p>KQXR/Boise, ID* GM: Dan McCall PD: Eric Krotowski MC: James Smith 1 VELVET REVOLVER</p>	<p>WVCO/Columbus, OH* GM: Randy Hefley PD: Andy Davis MC: Jack DeFries SNOW PATROL KILLERS</p>	<p>WVON/Greenville, NC* APD/MC: Charlie Shaw 1 NEW FOUND GLORY</p>	<p>KXTE/Las Vegas, NV* PD: Dave Westman APD/MC: Chris Riley 18 VELVET REVOLVER 3 BAD RELIGION</p>	<p>KXND/New Orleans, LA* GM: Tony Florio PD: Sig APD: Mark Pennington 13 VELVET REVOLVER 2 KORN 1 SPYGLASS STELLASTARR</p>	<p>KZON/Phoenix, AZ* PD: Kevin Manning MC: Blaine Lewis MODEST MOUSE ALANIS MORISSETTE</p>	<p>KWOC/Sacramento, CA* GM: Curtis Johnson PD: Ron Burns MC: Marco Collins 1 SNOW PATROL 1 NEW FOUND GLORY 1 MORRISSEY</p>	<p>WKRL/Syracuse, NY* GM: Matt Griswold PD: Scott Pothoven APD/MC: Tim Bieba 37 VELVET REVOLVER ROCKS RAYFONNETTES STROKES VON BONDIAS FLAW</p>	<p>WFSM/Wilmington, NC PD: Kathleen MC: Mike Kennedy 4 STORY OF THE YEAR 2 VELVET REVOLVER 1 FRANCO 1 SNOW PATROL</p>
<p>WBCH/Boston, MA* PD: Orlene APD/MC: Steven Sisk 1 VELVET REVOLVER 1 Lenny Kravitz UNDISCOVERED COUNTRY</p>	<p>KDGE/Dallas, TX* PD: Deane Doherty APD/MC: Alan Ayo 1 MORRISSEY</p>	<p>WEED/Hagerstown PD/MC: Steve Roberts 1 MAGNA-FI 1 SUGARCULT 1 GRAHAM COLTON BAND</p>	<p>KLEA/Little Rock, AR* PD/MC: Arnie 6 VELVET REVOLVER MORRISSEY GRAHAM COLTON BAND SOUNDS KORN</p>	<p>WZKX/New York, NY* PD: Robert Cross MC: Mike Papp 20 VELVET REVOLVER 5 LENNY KRAVITZ THREE DAYS GRACE MUSE BLINK-182</p>	<p>WXOX/Pittsburgh, PA* PD: John Macchitta MC: Vito F. 1 VELVET REVOLVER</p>	<p>KCPX/Salt Lake City, UT* GM: Royce Blake PD: Eric Fisher 2 MODEST MOUSE</p>	<p>WVTV/Portland, ME PD: Herb Ivy GM: Brian James SEETHER VAMPI LEE SEVEN MARY THREE RAVEONNETTES VELVET REVOLVER</p>	<p>KXRX/Salt Lake City, UT* GM: Alan Hager PD: Todd Hollar MC: John Feltus 2 VELVET REVOLVER NEW FOUND GLORY COURTNEY LOVE</p>
<p>WVFX/Boston, MA* PD/MC: Paul Driscoll APD: Keith Babin 25 FRANZ FERDINAND 1 VELVET REVOLVER</p>	<p>WXEG/Dayton, OH* GM: Tony Thirt PD: Steve Kramer MC: Benjamin 9 THREE DAYS GRACE 9 INCUBUS 7 OFFSPRING GOOSHWACK</p>	<p>KUCD/Honolulu, HI* PD: James Hyatt 30 BLINK-182 23 STORY OF THE YEAR GRAHAM COLTON BAND</p>	<p>KROQ/Los Angeles, CA* PD: Kevin Wondolowski APD: Gene Santhornson MC: Matt Smith 11 VELVET REVOLVER</p>	<p>WRRV/Newburgh, NY PD: Andrew Burns MC: James McKay VELVET REVOLVER</p>	<p>KMRK/Portland, OR* PD: Mark Hamilton APD: James Conley 5 INCUBUS 1 VON BONDIAS VELVET REVOLVER</p>	<p>KBZT/San Diego, CA* PD: Daniel Miletich APD/MC: Michael Hultman 6 VELVET REVOLVER 6 BAD RELIGION</p>	<p>POWERED BY MEDIABASE</p>	
<p>WBTZ/Durhamington* GM: Matt Berns RAVEONNETTES SUGARCULT VELVET REVOLVER</p>	<p>KTCL/Denver, CO* PD: Mike O'Connor APD: Rich Baker MC: Hill Jordan 11 EVANESCENCE 7 INCUBUS</p>	<p>KTBZ/Houston, TX* PD: Vince Richards APD: Eric Schmidt MC: Don Jackson 2 VELVET REVOLVER</p>	<p>WLRX/Louisville, KY* APD/MC: James Fitzgerald 3 VELVET REVOLVER THREE DAYS GRACE VON BONDIAS</p>	<p>WRDX/ Norfolk, VA* PD: Michele Diamond MC: Mike Powers No Adds</p>	<p>WVTV/Portland, ME PD: Herb Ivy GM: Brian James SEETHER VAMPI LEE SEVEN MARY THREE RAVEONNETTES VELVET REVOLVER</p>	<p>WVTV/Portland, ME PD: Herb Ivy GM: Brian James SEETHER VAMPI LEE SEVEN MARY THREE RAVEONNETTES VELVET REVOLVER</p>	<p>WVTV/Portland, ME PD: Herb Ivy GM: Brian James SEETHER VAMPI LEE SEVEN MARY THREE RAVEONNETTES VELVET REVOLVER</p>	<p>WVTV/Portland, ME PD: Herb Ivy GM: Brian James SEETHER VAMPI LEE SEVEN MARY THREE RAVEONNETTES VELVET REVOLVER</p>



* Monitored Reporters

87 Total Reporters

79 Total Monitored

8 Total Indicator

Did Not Report, Playlist Frozen (1):
KXNA/Fayetteville, AR

New & Active

SUGARCULT Memory (*Fearless/Artemis*)
 Total Plays: 231, Total Stations: 17, Adds: 1

LENNY KRAVITZ Where Are We Runnin'? (*Virgin*)
 Total Plays: 199, Total Stations: 17, Adds: 4

STELLASTARR My Coco (*RCA/RMG*)
 Total Plays: 198, Total Stations: 21, Adds: 1

MARS VOLTA Televators (*Gold Standard/Universal*)
 Total Plays: 189, Total Stations: 14, Adds: 0

KORN Everything I've Known (*Immortal/Epic*)
 Total Plays: 179, Total Stations: 14, Adds: 7

STEREOGRAM Walkie Talkie Man (*Capitol*)
 Total Plays: 151, Total Stations: 10, Adds: 2

CROSSFADE Cold (*Columbia*)
 Total Plays: 138, Total Stations: 13, Adds: 2

FRANZ FERDINAND Take Me Out (*Epic*)
 Total Plays: 137, Total Stations: 9, Adds: 5

TANTRIC Hey Now (*Maverick/Reprise*)
 Total Plays: 125, Total Stations: 8, Adds: 0

TONY C. & THE TRUTH Little Bit More (*Lava*)
 Total Plays: 118, Total Stations: 10, Adds: 0

Songs ranked by total plays

Indicator

Most Added*

VELVET REVOLVER Sither (*RCA/RMG*)

SNOW PATROL Spitting Games (*A&M/Interscope*)

STORY OF THE YEAR Anthem Of Our Dying Day (*Maverick/Reprise*)

Please Send Your Photos

R&R wants your best snapshots(color or black & white).
 Please include the names and titles of all pictured and send them to:

R&R, c/o Mike Trias: 10100 Santa Monica Blvd.,
 3rd Floor, Los Angeles, CA 90067

Email: mtrias@radioandrecords.com



To Boldly Go Forward

R&R makes dramatic moves with Indicator panel

As you'll recall, we instituted the Triple A Indicator panel and its companion chart about two years ago. At that time we bucked the prevailing attitudes by significantly increasing public radio's participation on the panel, and we now have 12 noncommercial reporters. The idea was to give us a broader spectrum of artists getting airplay exposure and to increase the capacity for the Indicator chart to do just what its name implies — indicate.

Since that chart debuted, we have seen an impressive number of artists gain a foothold with this tastemaker panel, build up on the Indicator chart and then cross over to the more mainstream monitored chart.

But I wanted to see this chart be even more reflective of trends and early airplay support. With that in mind, we have decided to dramatically expand the scope of stations included on the Indicator panel.

Beginning this week, I've added three new stations in rated markets: commercial stations WUIN/Wilmington, NC and KSQY/Rapid City, SD, as well as noncomm WTMD/Baltimore.

In addition, we have decided to stretch out further in the terrestrial-radio area by adding a handful of tastemaker commercial stations that fall outside the realm of Arbitron. I chose the four markets I did because they draw significant numbers of visitors who listen to the local Triple A station while they are in the area. The stations are WEHM/Hamptons-Riverhead, NY; KMTN/Jackson Hole, WY;



WHAT A THRILL WFUV/New York MD Rita Houston (that's her smiling in the middle), whose station was one of the first to add *The Thrills*, is pictured here surrounded by the band after a recent show in N.Y.C.

KSPN/Aspen, CO; and KMMS/Bozeman, MT.

Lastly, I decided it was high time to bring in some full-time national channels that have demonstrated their dedication to Triple A programming. They are XM Satellite Radio's Cafe channel, Sirius' The Spectrum, Music Choice's Adult Alternative channel and DMX Music's Folk Rock channel.

Other stations that make a significant contribution to the development of artists — both established and new — will be considered for future panel updates. Also, look for

a couple of the current Indicator reporters to move over to the monitored panel shortly. As you can see from this week's Indicator chart, a change has definitely taken place.

Onward and upward!

TALK BACK TO R&R!

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

Call me at 310-788-1668
or e-mail: jschoenberger@radioandrecords.com

Current R&R Triple A Reporter List

Here's the updated list of R&R Triple A reporters and when they take music calls.

Calls/City	Contact, Title	Phone	Call Times	Calls/City	Contact, Title	Phone	Call Times
KBAC/Albuquerque	Ira Gordon, GM/PD	505-989-3338	ThF 9-11am	WDST/Woodstock, NY	Roger Menell, MD	845-679-7266	WTh 11am-noon
KBCO/Denver*	Keefe, MD	303-444-5600	W 11:30am-1pm	WEHM/Hamptons-Riverhead, NY	Lauren Stone, MD	631-267-7800	T 2-4pm
KBXR/Columbia, MO	Lana Trezise, PD	573-449-1520	Th 10am-noon	WFPK/Louisville	Stacy Owen, Asst. PD/MD	502-814-6500	Th 1-3pm
KCLC/St. Louis	Ervin Williams, MD	636-949-4887	MF 1-3pm	WFUV/New York	Russ Borris, Asst. MD	718-817-4550	W 5-7pm
KENZ/Salt Lake City*	Kari Bushman, MD	801-485-6700	MTW 3-5pm	WGVX/Minneapolis*	Jeff Collins, PD	612-617-4000	Th noon-4pm
KFOG/San Francisco*	Haley Jones, Asst. PD/MD	415-995-6932	W 3-5pm	WMMM/Madison*	Gabby Parsons, MD	608-826-1229	Th 11am-2pm
KGSR/Austin*	Susan Castle, MD	512-908-4986	M 3:15-6:15pm	WMVY/Cape Cod, MA	Barbara Dacey, Station Mgr.	508-693-8211	TWTh 2-3pm
KINK/Portland, OR*	Kevin Welch, MD	503-517-6180	Th 10am-noon	WNCS/Burlington, VT	Mark Abuzzahab, PD	802-223-2396	W noon-2pm
KMMS/Bozeman, MT	Michelle Wolfe, PD/MD	406-586-2343	T 10am-noon	WNCW/Greenville, SC	Martin Anderson, MD	828-287-8000	TW 1-3pm
KMTN/Jackson Hole, WY	Mark Fishman, PD/MD	307-734-4287	F 10:30am-12:30pm	WOCM/Ocean City, MD	Deb Lee, MD	410-723-9626	W 1-5pm
KMTT/Seattle*	Shawn Stewart, Asst. PD/MD	206-233-1037	W 3:15-5pm	WOKI/Knoxville*	Aimee Baumer, MD	865-212-4673	M-F 9am-5pm
KPIG/Monterey	Laura Hopper, PD	831-722-9092	MTW 8:30-10am	WRLT/Nashville*	Keith Coes, Asst. PD/MD	615-242-5600	TTh 2-4pm
KPRI/San Diego*	Dona Shaiieb, PD	858-678-0102	W 1-4pm	WRNR/Baltimore	Alex Cortright, PD	410-626-0103	W 10:30am-12:30pm
KRSH/Santa Rosa, CA*	Dean Kattari, OM/PD	707-588-0707	W 3-5pm	WRNX/Springfield, MA*	Lesia Withanese, MD	413-536-1105	Th 1-3pm
KRVB/Boise, ID*	Dan McColly, OM	208-344-3511	Th 1-3pm	WTMD/Baltimore	Mike Matthews, MD	410-704-8938	TF 11am-2pm
KSPN/Aspen, CO	Sam Scholl, PD/MD	970-925-5776	Th 9am-noon	WTTS/Indianapolis*	Todd Berryman, MD	812-332-3366	Th 10am-noon
KSQY/Rapid City, SD	Chad Carlson, PD/MD	605-343-0888	ThF 10am-noon	WUIN/Wilmington, NC	Jerry Gerrard, MD	910-772-6300	W 10am-noon
KTAO/Santa Fe-Taos, NM	Paddy Mac, MD	505-758-5826	W 11am-1pm	WVOD/Elizabeth City, NC	Matt Cooper, PD	252-475-1888	T 2-4pm
KTBG/Kansas City	Jon Hart, PD	660-543-4155	T 10am-noon	WWWV/Savannah, GA	Gene Murrell, Asst. PD	843-785-9569	MW noon-5pm
KTCZ/Minneapolis*	Mike Wolf, Asst. PD/MD	952-417-3000	Th 3-5pm	WXPN/Philadelphia	Helen Leicht, Asst. PD/MD	215-898-6677	M-F 10am-4pm
KTHX/Reno, NV*	Harry Reynolds, PD	505-767-6747	W 9am-noon	WXRT/Chicago*	John Farneda, Asst. PD/MD	773-777-1700	Th 11am-2pm
KZPL/Kansas City	Jason Justice, MD	913-344-1500	M-F 10am-4pm	WXRV/Portsmouth, NH*	Dana Marshall, MD	978-374-4733	Th 2-5pm
WAPS/Akron	Bill Gruber, PD	330-761-3098	W 10am-4pm	WYEP/Pittsburgh	Mike Sauter, MD	412-381-9131	T 3-6pm
WBJB/Monmouth-Ocean	Jeff Raspe, MD	732-224-2457	W 3-5pm	WZEW/Mobile*	Lee Ann Waters, MD	251-344-1065	W 10am-noon
WBOS/Boston*	David Ginsberg, MD	617-822-9600	TW 11am-4pm	DMX Music	Dave Sloan, MD	310-444-1744	TW 10am-4pm
WCBE/Columbus, OH	Maggie Brennan, MD	614-365-5555	Th 4-6pm	Music Choice	Liz Opoka, PD	646-459-3316	T 2-5pm
WCLZ/Portland, ME	Brian James, MD	207-774-6364	W 3-5pm	Sirius Spectrum	Darrin Smith, OM	212-584-5142	F 10am-noon
WDET/Detroit	Chuck Horn, Asst. MD	313-577-4146	Th 1-4pm	XM Cafe	Brian Chamberlain, MD	202-380-4454	M-F 8am-noon
WDDD/Chattanooga, TN*	Danny Howard, OM	423-321-6215	F 10am-1pm				

* Monitored stations

April 16, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	DAMIEN RICE	Cannonball	(Vector Recordings/Warner Bros.)	376	-15	20833	13	20/0
2	2	NORAH JONES	Sunrise	(Blue Note/EMC)	375	-37	25681	14	20/0
5	3	JET	Are You Gonna Be My Girl	(Atlantic)	357	+31	21390	16	15/0
1	4	MICHAEL ANDREWS	fGARY JULES	Mad World (Universa)	351	-74	21138	8	20/0
4	5	JOHN MAYER	Clarity	(Aware/Columbia)	345	+2	18724	14	16/0
7	6	ALANIS MORISSETTE	Everything	(Maverick/Reprise)	315	+25	17635	3	20/2
6	7	STING	Sacred Love	(A&M/Interscope)	286	-28	15921	13	19/0
9	8	ERIC CLAPTON	If I Had Possession Over Judgment Day	(Duck /Reprise)	285	+5	15981	6	18/0
8	9	GUSTER	Careful	(Palm/Reprise)	273	-10	16502	22	16/0
11	10	MELISSA ETHERIDGE	Breathe	(Island/IDJMG)	246	-20	16183	15	17/0
13	11	BARENAKED LADIES	Testing 1, 2, 3	(Reprise)	245	+4	14843	8	16/0
17	12	DAVE MATTHEWS	Oh	(RCA/RMG)	241	+45	13921	4	17/0
10	13	MAROON 5	This Love	(Octone/J/RMG)	241	-25	11082	10	10/0
12	14	FIVE FOR FIGHTING	100 Years	(Aware/Columbia)	235	-16	10334	18	13/0
15	15	JASON MRAZ	Curbside Prophet	(Atlantic)	228	+3	7660	6	17/0
14	16	INDIGO GIRLS	Perfect World	(Epic)	195	-36	9876	16	18/0
16	17	JOHN EDDIE	If You're Here When I Get Back	(Thrill Show/Lost Highway)	187	-12	5095	18	12/0
18	18	DONAVON FRANKENREITER	fJACK JOHNSON	Free (Brushfire/Universal)	185	+4	9172	4	16/2
22	19	JONNY LANG	Give Me Up Again	(A&M/Interscope)	174	+10	4656	8	14/0
21	20	LOS LONELY BOYS	Real Emotions	(Or/Epic)	173	+3	4564	12	11/0
30	21	LENNY KRAVITZ	Where Are We Runnin'?	(Virgin)	172	+55	8660	2	15/2
19	22	VAN MORRISON	Evening In June	(Blue Note/EMC)	169	-9	8352	7	13/0
23	23	JOSS STONE	Fell In Love With A Boy	(S-Curve/EMC)	149	+3	7041	11	10/0
27	24	WHEAT	I Met A Girl	(Aware/Columbia)	148	+16	8247	3	15/0
24	25	MINDY SMITH	Come To Jesus	(Vanguard)	148	+4	9527	4	10/0
20	26	RYAN ADAMS	Burning Photographs	(Lost Highway/IDJMG)	140	-32	6187	11	11/0
28	27	BEN HARPER	Brown Eyed Blues	(Virgin)	136	+8	3373	7	11/0
26	28	THRILLS	One Horse Town	(Virgin)	135	-1	8734	19	15/0
Debut	29	HOOBASTANK	The Reason	(Island/IDJMG)	121	+32	3449	1	3/0
Debut	30	TOOTS AND THE MAYTALS	W/ B. RAITT True Love Is Hard To Find	(V2)	108	+12	5980	1	12/3

22 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/4-4/10. 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

JARS OF CLAY Show You Love (Essential/PLG/RCA/RMG)
Total Plays: 107, Total Stations: 8, Adds: 1

JEM They (ATD)
Total Plays: 98, Total Stations: 7, Adds: 0

SARAH MCLACHLAN Stupid (Arista/RMG)
Total Plays: 96, Total Stations: 12, Adds: 4

PAT MCGEE BAND Beautiful Ways (Warner Bros.)
Total Plays: 93, Total Stations: 11, Adds: 1

THRILLS Big Sur (Virgin)
Total Plays: 90, Total Stations: 8, Adds: 0

MATTHEW RYAN Return To Me (Hybrid)
Total Plays: 89, Total Stations: 7, Adds: 0

WHO Real Good Looking Boy (Geffen)
Total Plays: 79, Total Stations: 5, Adds: 2

BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)
Total Plays: 76, Total Stations: 7, Adds: 1

PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)
Total Plays: 75, Total Stations: 5, Adds: 0

SUBDUDES Morning Glory (Back Porch/EMC)
Total Plays: 74, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST	TITLE	LABEL(S)	ADDS
MELISSA ETHERIDGE	Lucky	(Island/IDJMG)	12
BUTTERFLY BOUCHER	Another White Dash	(A&M/Interscope)	5
SARAH MCLACHLAN	Stupid	(Arista/RMG)	4
MORRISSEY	Irish Blood, English Heart	(Sanctuary/SRG)	4
TOOTS AND THE MAYTALS	W/ B. RAITT True Love Is Hard...	(V2)	3
STEVE FORBERT	Wild As The Wind	(Koch)	3

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
LENNY KRAVITZ	Where Are We Runnin'?	(Virgin)	+55
DAVE MATTHEWS	Oh	(RCA/RMG)	+45
THRILLS	Big Sur	(Virgin)	+34
HOOBASTANK	The Reason	(Island/IDJMG)	+32
JET	Are You Gonna Be My Girl	(Atlantic)	+31
PAT MCGEE BAND	Beautiful Ways	(Warner Bros.)	+29
ALANIS MORISSETTE	Everything	(Maverick/Reprise)	+25
EDIE BRICKELL	Volcano	(Universal)	+24
JEM	They	(ATO)	+22

Most Played Recurrents

ARTIST	TITLE	LABEL(S)	TOTAL PLAYS
SARAH MCLACHLAN	Fallen	(Arista/RMG)	175
LOS LONELY BOYS	Heaven	(Or/Epic)	175
COUNTING CROWS	She Don't Want Nobody Near	(Geffen)	130
COLDPLAY	Clocks	(Capitol)	126
TRAIN	When I Look To The Sky	(Columbia)	110
SHERYL CROW	The First Cut Is The Deepest	(A&M/Interscope)	104
MATCHBOX TWENTY	Unwell	(Atlantic)	99
TRAIN	Calling All Angels	(Columbia)	97
JOHN MAYER	Bigger Than My Body	(Aware/Columbia)	92
JACK JOHNSON	Wasting Time	(Jack Johnson Music/Universal)	83

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

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AAA ARTIST

OF THE WEEK

ARTIST: **Subdudes**

LABEL: **Black Porch/EMC**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Formed in 1987 by John Magnie (vocals, accordion, piano), Tommy Malone (vocals, guitar) and Steve Amedee (vocals, percussion), The Subdudes took the bluesy and soulful sounds of New Orleans and blended them with the mountain vibe of the Rockies. It was the simple fact that they preferred to play music that was acoustic-based and a bit on the subdued side that led to the name of the group.

The Subdudes released their self-titled debut in 1989 and followed it with three more studio efforts: 1991's *Lucky*, 1994's *Annunciation* and 1996's *Primitive Streak*. But a desire to branch out and play with other folks led to the band splitting up in 1997, shortly after the release of *Live at Last*.

Malone went on to form a band called Tiny Town, and Magnie and Amedee put together an outfit called Three Twins. But, as fate would have it, the two acts crossed paths on the road. They began to sit in with each other onstage, and before they knew it, the spark to rekindle The Subdudes was fanned into a fire.

"We just decided that we had to start playing music together again," says Magnie. "It was one of those cases where the sum is greater than the parts, and, sure enough, it took up from about where we left off."

Joining the original members are long-time compadres Tom Cook (vocals, bass, percussion) and Jimmy Mesa (bass, guitar). The two added some new creative ideas to the band, especially in the area of songwriting. The band entered the studio with producer Freddy Koella (who plays with Bob Dylan's band) and engi-

neer Warren Dewey (who has worked with Little Feat, among others). Due to the natural approach The Subdudes take with their music, most of the sessions were recorded in a live setting.

Once again, their new album, *Miracle Mule*, demonstrates the breadth and depth of their music. As you might expect, the musical touchstones of blues, folk, R&B, gospel, country, Cajun and rock 'n' roll remain at the heart of The Subdudes' heartfelt sound as they deliver such powerful songs as "Morning Glory," "Known to Touch Me," "Standin' Tall," "I'm Angry," "Mississippi Home" and "The Rain."

"As excited as were to get this first album done, I think we're more excited about the future," says Cook. "We're already talking about writing for the next couple of albums. Nothing else matters, because we know how much fun we can have."

As you read this, the 'dudes have been busy on the road and have already booked dates through the fall, including a slot at the New Orleans Jazz & Heritage Festival in April, a performance at the Noncommvention in Louisville and a Mountain Stage taping in May, an appearance at the Telluride Festival in June and much more.

"We're just loving it," says Malone. "It's better than it's ever been." And after you've given *Miracle Mule* a solid listen, I am sure that you'll agree.

ON THE RECORD

Aimee Baumer
MD, WOKI/Knoxville



It's always exciting to find an album that makes you want to go deeper than one track. I found this to be true with Guster's *Keep It Together*. WOKI/Knoxville spun "Amsterdam" more than 700 times and got great reaction. It only made sense to follow up with "Careful," an immediately recognizable song that made all of us hum and sing along. After nearly 400 spins, we have the song in heavy rotation, and it is one

of our most requested songs. • On this album, Guster evolved out of their musical cage of acoustic guitars and bongo drums by adding vintage keyboards, clarinets, drum kits and a bass guitar. Consequently, *Keep It Together* offers a sound that's more developed than we've heard from Guster in the past — not to mention some of their best songwriting. • Guster are winning fans over one show at a time in Knoxville. Their two performances in East Tennessee have much to do with the success of these tracks for us, and their interaction with the fans never ceases to amaze me. Whether it be "Amsterdam Fire Drill" or "Theme From M.A.S.H. (Suicide Is Painless)," Guster's stage antics go above and beyond, proving these shows are not merely a routine. • The same is true for their WOKI station visits, where they performed live in The River Lounge. We invited them on the air both times they came through town, and they seem to appreciate every minute we've given them. To me, this underdog attitude is what attracts their large and loyal following of fans.

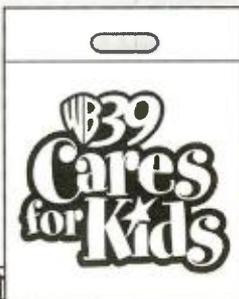
After a long campaign, **Damien Rice** rises to the top slot on the monitored airplay chart this week. **Jet** climb to 3*, **John Mayer** is at 5*, **Alanis Morissette** moves up to 6*, and **Eric Clapton** increases to 8* ... **Barenaked Ladies** and **Dave Matthews** are knocking on the top 10 door at 11* and 12*, respectively ... Other projects with bullets include **Jason Mraz**, **Donavon Frankenreiter** featuring **Jack Johnson**, **Jonny Lang**, **Los Lonely Boys**, **Lenny Kravitz**, **Joss Stone**, **Wheat**, **Mindy Smith** and **Ben Harper** ... Keep an eye on **The Thrills**, **Pat McGee Band**, **Edie Brickell**, **Patti Smith**, **Jem**, **Jars of Clay**, **Bob Schneider**, **Randall Bramblett** and **Sarah McLachlan** ... **Hoobastank** and **Toots & The Maytalls** with **Bonnie Raitt** debut ... On the Indicator chart this week, the additions to the panel made for a totally bulleted chart, with several songs taking big jumps ... **Patty Griffin**, **McLachlan** and **Wheat** debut ... In the Most Added category it gets a little tricky this week because of the Indicator stations — the entire playlist is considered adds the first week of reports. Nevertheless, the new track from **Melissa Etheridge** brings in 26 total adds the first week (No. 1 on both panels), **Butterfly Boucher** enjoys 13 adds, **Steve Forbert** and **Morrissey** grab 11 first-week adds, and **Graham Colton** has five.



— **John Schoenberger**, Triple A Editor

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April 16, 2004



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
	1	SLAID CLEAVES <i>Wishbones (Philo/Rounder)</i>	786	+18	5262
	2	FLATLANDERS <i>Wheels Of Fortune (New West)</i>	703	-39	9118
	3	BR549 <i>Tangled In The Pines (Dualtone)</i>	613	-23	7438
	4	MINDY SMITH <i>One Moment More (Vanguard)</i>	547	+4	6282
	5	GREENCARDS <i>Movin' On (Independent)</i>	472	-10	4613
	6	LEFTOVER SALMON <i>Leftover Salmon (Compendial)</i>	468	+7	2657
	7	OLD CROW MEDICINE SHOW <i>DCMS (Nettwerk)</i>	456	-49	4763
	8	SUBDUDES <i>Miracle Mule (Back Porch/EMC)</i>	449	+102	1403
	9	PATTY GRIFFIN <i>Impossible Dream (ATQ/RCA/RMG)</i>	449	+167	1022
	10	JAMES MCMURTRY <i>Live In Aught Three (Compadre)</i>	430	-17	3651
	11	GRAHAM PARKER <i>Your Country (Bloodshot)</i>	406	+12	2170
	12	MARK ERELLI <i>Hillbilly Pilgrim (Signature Sound)</i>	402	-40	5718
	13	GIBSON BROTHERS <i>Long Way Back Home (Sugar Hill)</i>	330	+8	1561
	14	GRANT-LEE PHILLIPS <i>Virginia Creeper (Zoe/Rounder)</i>	328	-3	2784
	15	TOM RUSSELL <i>Indians, Cowboys, Horses, Dogs (Hightone)</i>	310	+8	2430
Debut	16	ALLISON MOORER <i>The Duel (Sugar Hill)</i>	305	+153	499
	17	VARIOUS ARTISTS <i>Cold Mountain Soundtrack (DMZ/Sony Music)</i>	303	-41	6130
	18	VARIOUS ARTISTS <i>No Depression... (Dualtone)</i>	299	+9	1524
	19	GREY DE LISLE <i>The Graceful Ghost (Sugar Hill)</i>	296	+19	1467
	20	NORAH JONES <i>Feels Like Home (Blue Note/EMC)</i>	290	-6	2679
	21	R. MALO, P. FLYNN, R. ICKES &... <i>The Nashville... (CMH)</i>	287	+29	962
	22	ELIZA GILKYSOON <i>Land Of Milk And Honey (Red House)</i>	279	+27	1085
	23	HOLMES BROTHERS <i>Simple Truths (Alligator)</i>	275	-48	5288
	24	ANNE MCCUE <i>Roll (Messenger)</i>	254	+4	1591
	25	MAVERICKS <i>The Mavericks (Sanctuary/SRGI)</i>	244	-22	14389
	26	LYLE LOVETT <i>My Baby Don't Tolerate (Curb/Lost Highway)</i>	241	-21	14112
	27	MOOT DAVIS <i>Moot Davis (Little Dog)</i>	227	+22	1432
	28	ROBERT EARL KEEN <i>Farm Fresh Onions (Audiom/Koch)</i>	224	-47	15191
	29	ALECIA NUGENT <i>Alecia Nugent (Rounder)</i>	217	+10	970
Debut	30	LAURIE LEWIS & TOM ROZUM <i>Guest House (Hightone)</i>	217	+69	589

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: Malo, Flynn, Ickes & Pomeroy
Label: CMH



There is no denying the dexterity and expressive power of Raul Malo's voice, and when you team him with some of Nashville's best players, what you get is pure beauty. That's what happened when Malo (The Mavericks) entered the Monkey Finger Studio in Nashville with guitarist Pat Flynn (New Grass Revival, Bela Fleck), dobro player Rob Ickes (Blue Highway, Patty Loveless) and bassist Dave Pomeroy (The Chieftains, Emmylou Harris). They were joined by percussionist Lenny Castro, vocalist Siedah Garrett and harmonica player Jim Hoke. The result is *The Nashville Acoustic Sessions*, produced by John Wooler. This superstar team interprets a great collection of classic songs by such legends as Hank Williams ("Weary Blues From Waiting"), Gram Parsons ("Hot Burrito"), Bob Dylan ("You're Gonna Make Me Lonesome When You Go"), Van Morrison ("Bright Side of the Road"), Roy Orbison ("Blue Bayou") and Gordon Lightfoot ("Early Morning Rain"), among others. While this project doesn't offer any new material, it is nevertheless a wonderful tribute to the roots that make old-time country music so enduring, as well as influential.

Americana News

KDNK/Carbondale, CO has returned to the Americana reporting panel ... Sirius has morphed its Border channel into Outlaw Country. It will remain a reporter but will be frozen for a few weeks as they tweak the programming ... Loretta Lynn will release her new studio album, *Van Lear Rose*, on April 27 on Interscope. Lynn wrote every song on the album, and it was produced by Jack White of The White Stripes ... Two rare movies starring Johnny Cash are now available on DVD: *Five Minutes to Live* and *The Night Rider* are being released on the German imprint Bear Family ... Rosanne Cash, The Nitty Gritty Dirt Band, Guy Clark and Los Lobos will perform during City of Hope's Songs at the Lake Music Festival, taking place July 31-Aug. 1 in Lake Placid, NY ... Dolly Parton is currently busy planning a musical about her life for Broadway ... Carlene Carter is in trouble again. She was jailed recently in Gallatin, TN. Nashville TV station WTVF reported her bond had been revoked because she failed a drug test ... MerleFest Records, distributed exclusively by Welk Music Group, has announced a May 11 street date for *MerleFest Live! The Best of 2003* ... A new Willie Nelson & Friends special will be taped May 5 at the Wiltern Theater in Los Angeles. Confirmed to join Nelson onstage are Lucinda Williams, The Holmes Brothers and Toots Hibbert of Toots & The Maytals. Subtitled "One More for the Road," the show is scheduled to premiere on Memorial Day on cable outlet USA Network.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added*

ARTIST TITLE LABEL(S)	AOOS
Sam Bush <i>King Of My World (Sugar Hill)</i>	19
Patty Griffin <i>Impossible Dream (ATQ/RCA/RMG)</i>	15
Steve Forbert <i>Just Like There's Nothing To It (Koch)</i>	12
Allison Moorer <i>The Duel (Sugar Hill)</i>	12
Jerry Garcia & David Grisman <i>Been All Around The World (Acoustic Discs)</i>	8
King Wilkie <i>Broke (Rebel)</i>	8
Mammals <i>Rock That Babe (Signature Sound)</i>	8

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LifeWay Does A Download Good

New music-download site is a shot in the arm for the industry

Christian music is not easy to find on Internet download sites, even the illegal ones. So the time is ripe for someone to step up and offer such music to the Christian community in an online form. Enter LifeWay Bookstores.

Providing an outlet for downloadable music isn't the be-all and end-all answer for what ails the music industry, but it is one of the spokes needed to make the wheel whole again. I spoke with LifeWay Internet Store Manager Ray Sadler to find out what is going on with the new Christian-music download site at www.lifeway.com, which is providing an important consumer-driven service.

"EMI came to us to see what we could do in launching a digital music site," says Sadler. "They had been pursuing the digitization of music for years. They started digitizing old recordings and getting stuff ready. They've really been ahead of the game."

"We started investigating what would be involved in being able to do downloadable music, and we ended up talking with EMI's partner of

choice, Liquid Audio. There are several people out there doing this digital thing, but Liquid already had contracts with EMI and BMG [Provident] and was finalizing talks with WEA [Word]."

Through a series of meetings the big three Christian music distributors and LifeWay put all the pieces of the puzzle together, and the site was launched in November 2003.

Going Up

The site experienced huge numbers out of the gate, as EMI offered a different tune for free download every day for the first 30 days of operation. People checked out the site, saw what was available and took the opportunity to download older music that had not been available for years.

"That free download period did a lot to help spread the word and get

people excited about the site," Sadler says. "It's been a slow, steady growth since then. By industry standards and according to the information we have available to us, we are doing well. We have definitely seen sales and download growth."

"All of this has a lot to do with more and more people getting digital media players. They are just finding out about us. As the record labels make more artists and songs available, it makes it more appealing to those who are looking for tunes to add to their personal catalog."

"In weeks when we are able to tell our customers that we have added new songs for download, we see increases in downloads for music by those artists. A lot of people are looking for backlist titles that haven't been available anywhere."

"It is amazing to me the lengths to which some of our customers have gone to be able to listen to this music."

Christian-music lovers have found out the hard way that current titles aren't available at sites like iTunes and Napster, and forget about those pesky specialty tracks that no one has been selling for years. Download-friendly buyers have discovered LifeWay's site, though, and the list of top sellers there would surprise many Christian-music enthusiasts.

"Most of what we are selling now is current-driven music," Sadler says. "But there is a lot of backlist stuff that is doing really well. Surprisingly, within the first couple months of the launch, somebody who came up as one of our most popular artists was John Michael Talbot. I don't know the last time he had a new album out, but so far he's been a big seller. Out of the gate we had a couple people come in and download just about every tune he's ever put out."

The Top 25 Downloaded Christian Artists

The LifeWay download website has seen almost a 30% increase in the number of songs downloaded per week since the site launched in November. Here are the top downloaded artists over that time period, in order of preference:

Chris Rice	Steve Green
Steven Curtis Chapman	Kutless
Third Day	FFH
Avalon	Amy Grant
Michael W. Smith	Jaci Velasquez
Newsboys	Rebecca St. James
Mark Schultz	Passion Worship Band
Phillips, Craig & Dean	Twila Paris
Jeremy Camp	Nichole Nordeman
Chris Tomlin	David Crowder Band
Point Of Grace	John Michael Talbot
Audio Adrenaline	dc Talk
Jars Of Clay	

A Great Mix

Sadler says that there is a great mix of tunes from all different genres on the site — everything from Steven Curtis Chapman and older tunes by Amy Grant to Elvis' gospel hits and hard rock songs. The one style that is a bit thin right now is Southern gospel, as those labels haven't come to the table with their songs yet.

"We have huge growth potential online for all of the older songs that are not available for sale in project form," Sadler says. "With all of the independent labels out there, we wouldn't have the shelf space to carry all of those CDs anyway."

"Even if we could, big distributors like Spring Arbor and Appalachian wouldn't stock a lot of those titles. People don't buy them often enough to keep them around."

"But if you have EMI's entire music library on a computer sitting in a kiosk or on the Internet and you are able to sell people any album or piece of an album at any time, how phenomenal would that be for everyone involved?"

LifeWay had talked about adding kiosks to their retail stores well before discussions about the download site started. The retail chain offers services to businesses and churches, along with books, music and Christian-related materials. Adding kiosks is a matter of space and technological advances more than anything else.

"I know this sounds cliched, but we truly want to make music available to people in whatever ways they want to get to it," says Sadler. "We want to have everything available that can be made available, because there are so many people who want it all. One of my long-term goals is to get as much music out there as possible."

"One of the biggest issues we hear about all the time is that there are no song tracks out there. That's music that people can sing to in a performance setting. It's something the industry has a major problem providing."

"We would love to be able to offer that kind of thing. That's a big want from our customers. Any given store can only carry so many of them, but

if I can make them available as downloads, wow, wouldn't that be helpful to our customers, and even to our stores, if we ever get to the kiosk point?"

Reality Sets In

One troubling fact is that Christians are just as guilty as everyone else of illegally downloading songs off of the Internet and loading them onto their computers. This is perhaps to be expected, as the younger generation of Christian kids out there goes to the same schools and hangs out at the same malls as the rest of America. And, until about a year ago, no one had been educating them about the realities of stealing a person's art.

"All of this has a lot to do with more and more people getting digital media players."

"People were amazed when we started this," says Sadler. "They thought there wasn't a need for this service. People stealing Christian music wasn't something that most people expected to be happening. But it's just like any other music; it's just as popular among its core. The problem is, most people didn't think of it as stealing, because the industry never gave them any other option."

"Now the option is there, and people are moving toward it. It is amazing to me the lengths to which some of our customers have gone to be able to listen to this music. They'll have older computers, and because they want to download, they'll do a computer upgrade to get the files."

"It is sinking in that the industry has provided a way for people to get the songs that they want and that it is easy to do so. It's moving consumers in the right direction, and people want to do the right thing."

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The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Editor
Lizza Connor

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Matthew West Couldn't Ask For 'More'

Singer-songwriter's debut single makes Christian AC history

Chicago-bred, Nashville-based singer-songwriter Matthew West has a lot to be excited about these days. The new Universal South artist, who released his debut, *Happy*, in December 2003, made radio history last week as the single "More" took the No. 1 slot on R&R's Christian AC chart for the eighth consecutive week.

That's an especially notable feat for a newcomer in this era when playlist his songs recorded by such artists as Jump 5, Salvador and Rachael Lamspa as he continued touring colleges and churches.



Matthew West

West's tune has become the longest-running debut single atop the Christian AC chart since R&R launched the chart in April 2001.

The prolific West, fresh off his second promotional tour, says he sharpened his commercial songwriting chops during his college years in Illinois, where he took classes in music business.

It was a trip to the Gospel Music Association's "Seminar in the Rockies" in the late '90s that afforded West his chance to break into the industry. At the conference West caught the ear of Word Publishing exec Cindy Wilt, who took an interest in the personable young man's work. When he graduated from college, West headed to Nashville and, with Wilt's help, saw

his songs recorded by such artists as Jump 5, Salvador and Rachael Lamspa as he continued touring colleges and churches.

When Universal South offered West an opportunity to put his own artistic vision on record, he jumped at the opportunity. *Happy*, produced by Kenny Greenberg and Jason Hauser, features West's three-minute snapshots of everyday life.

His lyrical portraits are enhanced by catchy, guitar-based pop melodies and West's pleasant vocals.

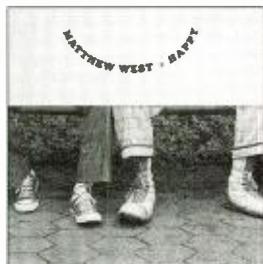
THE CCM UPDATE Editor Lizza Connor caught up with West to discuss his recent radio success, his approach to songwriting and how he decides which songs to save for himself and which to give away.

CCM: You started out as a writer, penning tunes for other Christian artists, before signing your own label deal. What advantage has that afforded you?

MW: My publisher encouraged me

to start my career by learning how to write great songs. I was offered a songwriting deal just before I graduated from college, and I initially thought, "How come I'm not being offered a record deal?" I thought I was writing for a different side of things.

But the publishing deal was a blessing in disguise. I was brought in from this perspective that writing great songs is foremost, and that was real wisdom on the publisher's part. A lot of artists aren't challenged enough to become great writers. Guys



like Michael W. Smith and Steven Curtis Chapman, their songs were sung by other artists first too.

CCM: In your opinion, what makes a great song?

MW: I think, first and foremost, you have to be able to feel the heart in the song. If the song has a heartbeat, that transcends other things. There are songs that, from an analytical standpoint, you could pick out a million reasons why they don't or shouldn't work, but for some reason people connect with them and listeners respond. That's the heartbeat of the song.

The songs that I respond to are songs that I can tell came from a very personal place within the songwriter, but they had the ability to interpret the lyric in such a universal way that not only can I enjoy the song, it hits me in just as much of a personal place too.

A lot of times it's easy for me to go through a difficult time in my life and not write about it until I'm looking back in retrospect. With *Happy*, I felt like I challenged myself not to wait until I was past that difficult time, but to write while I was going through

CCM UPDATE GALLERY



GO, WEST Sparrow Records/Universal South artist Matthew West — whose debut single, "More," has held the top spot on the R&R Christian AC chart for an amazing eight weeks — was recently featured at the 12th annual Vince Gill Celebrity Basketball Game & Concert at Belmont University's Curb Event Center in Nashville. Following a game that included such players as Amy Grant, Cledus T. Judd, Chely Wright and NBA Tennessee Titans Keith Bullock, Neil O'Donnell and Frank Wycheck, West performed songs from his acclaimed national debut album, *Happy*. Here's West (!) onstage with country artist Vince Gill.

that time, and to write whether I was going through extreme pain or extreme joy. The times I've gotten most vulnerable in my writing have produced the songs that I've seen people connect with the most.

CCM: What's the story behind "More"? Why do you think listeners have responded so favorably to that song?

MW: "More" was inspired by a 4-year-old boy who's the adopted son of a friend. It was inspired by something intimate and funny and personal about this game that this little kid plays with his father. He approaches his dad when he doesn't want to go to bed and tells him, "I love you more than chocolate-chip ice cream." And the dad says, "Well, I love you more than peanut butter, but you still have to go to bed!" And the two go back and forth, and the boy says things like, "I love you more than butterflies," and he's thinking of all these things that are huge to him in his 4-year-old mind.

One day I saw a picture the boy drew for his dad. He drew a bright yellow sun, and the words "I love you more than the sun" were written across the page. That's what inspired "More." I thought about the picture and the child and about how much my God in heaven loves me. He created everything, and I can step outside and look around and know that God is pointing at me saying, "Take a look at everything around you. I love you even more than that."

I think people have responded to the song because it's a simple message, but people just needed to be reminded that they are loved.

CCM: You write with and for other artists and do quite a bit of songwriting for projects that aren't your own. Isn't it hard to give up songs to other artists?

MW: A lot of times, when I'm writ-

ing for other artists, it stretches my versatility. The songs I end up writing for others aren't songs that fit me stylistically. Every song has a different personality. If I'm writing with other artists, it's a chance to dive into their world. The challenge for me is to write songs that sound like they could only be cut by Matthew West.

I don't want to record songs that people say, "Oh, yeah, someone pitched it to him and he cut it." It's got to be very specific to me. I feel like I've just started to find that. If the song is too personal or if there's too much of a connection with something in my life, those are the songs I tend to hang on to and record.

CCM: You spent six years touring independently before landing your label deal. How did the time out on your own shape your perspective?

MW: In the beginning I'd play for free coffee and tips, and my dad was the only one there, so he'd put \$20 in the tip jar. Since I've signed my deal, I've begun to realize how valuable that time was. I've gained a whole new appreciation now when I observe people doing things for me, like shipping out posters and promoting the show. Half the time I was out there setting up chairs for the audience myself!

Recently, I took a bus out for the promo tour. I saw this big, burly bus driver and I went up and gave him a big hug and said, "You don't know how much I appreciate this!" It was just because I didn't have to drive myself for the first time. I appreciate the fact that there are people out there now who believe in me enough to help take me to the next level. Prior to that, it had to be enough that I was the only one who believed in what I was doing. It was just up to me to make it happen.

The Wire: April 16, 2004

• CBS Sports personality and former NFL great Deion Sanders and gospel music sensation Yolanda Adams will co-host the Gospel Music Association's 35th annual GMA Music Awards, also known as the Dove Awards. The awards will be held on April 28 in Nashville, and UPN will televise the show nationally on May 28.

The Dove Awards show, produced this year by NorthStar Studio, is gospel music's biggest night of the year. Top artists from every style of gospel music come together for a night of music and celebration as the GMA bestows gospel music's highest honor.

Theatergoers in 50 cities, including all top 10 markets, will have the opportunity to see the show live as some Regal Entertainment Group theaters present a big-screen simulcast from Nashville. The event marks the first time a live awards show has been simulcast in movie theaters nationwide. Tickets for the Regal event are \$10 and are now available at participating theater box offices and at www.regalcm.com.

• Darrell Hodges, formerly music buyer for Lifeway Christian Stores, launches the Behind The Voice booking agency. The new agency represents Christian artists Salvador, Go Fish and Jill Paquette and is now booking summer and fall dates for those artists.

April 16, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MATTHEW WEST More (Universal South/EMI CMG)	1651	-49	19	51/0
2	2	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	1626	+36	8	60/1
6	3	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	1383	+125	6	55/4
3	4	AVALON All (Sparrow/EMI CMG)	1381	-70	14	52/0
9	5	TREE63 Blessed Be Your Name (Inpop)	1335	+123	10	49/4
4	6	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	1329	-118	14	49/0
8	7	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	1248	+18	9	46/1
7	8	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	1241	-4	13	45/2
5	9	NATE SALLIE Whatever It Takes (Curb)	1208	-53	16	42/0
10	10	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	1191	+11	9	45/0
15	11	MERCYME Here With Me (INO/Curb)	1076	+265	3	50/8
13	12	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	996	+58	8	41/1
12	13	SONIC FLOOD Shelter (INO)	928	-49	11	35/0
14	14	TODD AGNEW Grace Like Rain (Ardent)	927	-2	12	34/1
16	15	FFH Good To Be Free (Essential/PLG)	882	+110	7	36/3
11	16	THIRD DAY Sing A Song (Essential/PLG)	822	-184	21	30/0
18	17	REBECCA ST. JAMES The Power Of Your Love (ForeFront/EMI CMG)	763	+64	7	31/2
19	18	BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	724	+87	4	34/2
17	19	JEREMY CAMP Right Here (BEC)	689	-36	21	24/0
20	20	SARA GROVES The One Thing I Know (INO)	675	+48	4	33/3
23	21	GINNY OWENS I Love The Way (Rocketown)	553	+83	4	24/1
21	22	PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow/EMI CMG)	535	+37	12	20/0
Debut	23	SELAH You Raise Me Up (Curb)	465	+168	1	21/4
27	24	4HIM You Reign (Word/Curb/Warner Bros.)	455	+62	4	20/3
22	25	WARREN BARFIELD Mistaken (Creative Trust Workshop)	443	-41	20	17/0
Debut	26	TREVOR MORGAN Upside Down (BHT)	407	+76	1	20/5
24	27	NEWSBOYS You Are My King (Amazing Love) (Sparrow/EMI CMG)	407	-5	33	13/0
25	28	BIG DADDY WEAVE Heart Cries Holy (Fervent)	404	+7	3	18/1
26	29	GEORGE ROWE Think About That (Rocketown)	399	+6	3	18/0
Debut	30	MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	336	+331	1	18/16

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 4/4 - Saturday 4/10.
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New & Active

SCOTT KRIPPAYNE Life (Spring Hill)
Total Plays: 291, Total Stations: 12, Adds: 0
DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)
Total Plays: 276, Total Stations: 14, Adds: 2
ACROSS THE SKY Broken World (Word/Curb/Warner Bros.)
Total Plays: 248, Total Stations: 13, Adds: 1
KUTLESS Sea Of Faces (BEC)
Total Plays: 212, Total Stations: 12, Adds: 6
STACIE DRRICO Instead (ForeFront/EMI CMG)
Total Plays: 175, Total Stations: 10, Adds: 1

STARFIELD Filled With Your Glory (Sparrow/EMI CMG)
Total Plays: 163, Total Stations: 8, Adds: 1
JEFF DEYO f/IRITA SPRINGER Bless The Lord (Gotee)
Total Plays: 156, Total Stations: 6, Adds: 1
BILLY RAY CYRUS I Need You Now (Word/Curb/Warner Bros.)
Total Plays: 148, Total Stations: 7, Adds: 1
JUMP5 Wonderful (Sparrow/EMI CMG)
Total Plays: 124, Total Stations: 9, Adds: 2
WARREN BARFIELD Soak It Up (Creative Trust Workshop)
Total Plays: 120, Total Stations: 7, Adds: 6

Songs ranked by total plays

Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	16
MERCYME Here With Me (INO/Curb)	8
KUTLESS Sea Of Faces (BEC)	6
WARREN BARFIELD Soak It Up (Creative Trust Workshop)	6
TREVOR MORGAN Upside Down (BHT)	5
JARS OF CLAY Sunny Days (Essential/PLG)	5
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	4
TREE63 Blessed Be Your Name (Inpop)	4
SELAH You Raise Me Up (Curb)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	+331
MERCYME Here With Me (INO/Curb)	+265
SELAH You Raise Me Up (Curb)	+168
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	+125
TREE63 Blessed Be Your Name (Inpop)	+123
WARREN BARFIELD Soak It Up (Creative Trust Workshop)	+120
FFH Good To Be Free (Essential/PLG)	+110
KUTLESS Sea Of Faces (BEC)	+98
BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	+87
GINNY OWENS I Love The Way (Rocketown)	+83

Christian Activity

by Rick Welke

Make It Nine

This week Matthew West goes where no other artist has gone before. He makes it nine consecutive weeks at the top spot on the R&R Christian AC chart. Never has a debut radio single stayed at the top of any R&R Christian chart that long.

Two new acts that will be fighting it out for the No. 1 position over the next few weeks are Building 429 (2*, +36) and Casting Crowns (6-3, +125). Crowns have the momentum, but the guys of 429 have a huge 60 stations on their song. They should garner their first-ever chart topper next week.

Other props to hand out include Selah, at No. 23 (+168), gaining highest debut honors; Trevor Morgan (+76), at No. 26, gives BHT its first-ever charting song; and Mark Schultz's (+331) out-of-the-box debut at No. 30. That doesn't happen very often at radio these days.



and R&R present "Recording Artist for a Day"



What: Industry, radio, retail and press attendees are invited to join artists and staff to be a part of a real recording session.

Who: YOU

When: GMA SATURDAY, April 24, 5:30 - 8pm

Where: The famous OCEAN WAY STUDIO NASHVILLE
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RSVP by Thursday, APRIL 22, TO JOHN BUTLER @ CURB 615-321-5080 or JBUTLER@CURB.COM or RICK WELKE @ R&R 615-244-8822 rick.welke@radioandrecords.com

YOU KNOW YOU'VE ALWAYS WANTED TO!

www.oceanwaystudios.com

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TODD AGNEW Grace Like Rain (Ardent)	967	-20	19	21/1
2	2	MATTHEW WEST More (Universal South/EMI CMG)	933	-29	17	23/1
3	3	BUILDING 429 Glory Defined (World/Curb/Warner Bros.)	924	-14	9	26/0
4	4	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	852	-41	13	23/0
5	5	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	836	-17	8	25/0
6	6	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	802	-48	15	23/0
8	7	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	734	+7	8	24/0
10	8	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	694	+18	8	20/0
11	9	TREE63 Blessed Be Your Name (Inpop)	671	+19	9	19/0
14	10	BIG DISMAL Just The Same (Wind-up)	667	+32	7	19/0
12	11	NATE SALLIE Whatever It Takes (Curb)	637	-12	9	21/0
7	12	JEREMY CAMP Right Here (BEC)	633	-100	22	18/0
13	13	OUT OF EDEN Love, Peace & Happiness (Gotee)	632	-11	11	18/0
9	14	SARAH KELLY Take Me Away (Gotee)	628	-67	16	20/0
15	15	CASTING... Who Am I (Beach Street/Reunion/PLG)	614	+22	4	21/0
16	16	KUTLESS Sea Of Faces (BEC)	602	+62	5	24/2
18	17	STACIE ORRICO Instead (ForeFront/EMI CMG)	591	+75	5	21/0
21	18	MERCYME Here With Me (INO/Curb)	438	+63	3	18/1
17	19	SEVEN PLACES Landslide (BEC)	430	-96	11	15/0
19	20	SKILLET Savior (Ardent/Lava)	407	-52	21	13/0
20	21	PILLAR Further From Myself (Flicker)	380	-79	15	12/0
22	22	PAUL WRIGHT Your Love Never Changes (Gotee)	350	-15	25	8/0
24	23	SANCTUS REAL Beautiful Day (Sparrow/EMI CMG)	315	-2	16	10/0
Debut	24	AVALON All (Sparrow/EMI CMG)	291	+68	1	11/2
Debut	25	THIRD DAY Come On Back To Me (Essential/PLG)	286	+218	1	18/17
30	26	FM STATIC Something To Believe In (Tooth & Nail)	268	+32	2	9/1
Debut	27	BARLOWGIRL Never Alone (Fervent)	267	+136	1	11/3
27	28	WARREN BARFIELD Mistaken (Creative Trust Workshop)	250	-32	11	7/0
26	29	PLUS ONE Be Love (Inpop)	246	-53	19	7/0
28	30	TELECAST The Way (BEC)	242	-15	17	8/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 4/4 - Saturday 4/10. © 2004 Radio & Records.

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	FM STATIC Something To Believe In (Tooth & Nail)	460	+20	8	31/0
1	2	BIG DISMAL Just The Same (Wind-up)	437	-14	11	30/0
4	3	P.O.D. Change The World (Atlantic)	401	+10	10	32/1
3	4	THOUSAND FOOT... Rawkist (Tooth & Nail/EMC)	387	-12	12	30/0
5	5	SEVENTH DAY SLUMBER Spiraling (Crown)	372	+7	9	32/0
8	6	NUMBER ONE GUN Starting Line (Floodgate)	345	+1	10	24/1
13	7	BLINDSIDE All Of Us (Atlantic)	321	+31	5	18/2
6	8	TREE63 The Answer To The Question (Inpop)	320	-38	12	29/0
10	9	SPOKEN Falling Further (Tooth & Nail)	311	+13	5	28/2
14	10	SKILLET My Obsession (Ardent/Lava)	309	+34	4	26/0
9	11	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	303	+2	7	24/1
11	12	JONAH33 Watching You Die (Ardent)	301	+4	9	29/1
7	13	FALLING UP Broken Heart (BEC)	295	-55	17	22/0
12	14	INHABITED Rescue Me (Independent)	293	-3	12	24/0
21	15	PILLAR Bring Me Down (Flicker)	265	+65	2	26/8
15	16	KUTLESS Treason (BEC)	239	-29	19	18/1
18	17	STAPLE DVD Dictatorship vs. Democracy (Flicker)	238	+5	5	18/0
16	18	SKY HARBOR Welcome (Inpop)	230	-35	12	22/0
19	19	ANBERLIN Ready Fuels (Tooth & Nail)	224	-1	5	16/0
24	20	SUPERCHECK One Girl Revolution (Inpop)	219	+24	5	25/2
20	21	UNSHAKEN Break (SPI)	219	-3	6	20/0
17	22	BY THE TREE Confessions (Fervent)	214	-24	9	25/0
23	23	BUILDING 429 Free (World/Curb/Warner Bros.)	208	+12	4	23/2
22	24	MODERN DAY JOHN Autumn (Independent)	200	+2	4	15/1
29	25	KIDS IN THE WAY We Are (Flicker)	197	+32	2	15/4
25	26	ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool (INO)	190	+10	3	22/0
27	27	IAN ESKELIN Taboo (Inpop)	168	-8	7	27/3
Debut	28	EMERY The Ponytail Parades (Tooth & Nail)	157	+8	1	12/1
26	29	LESTER FINN EXPERIMENT Holding Out (Independent)	144	-35	6	22/0
Debut	30	KUTLESS Sea Of Faces (BEC)	140	+28	1	18/2

38 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 4/4 - Saturday 4/10. © 2004 Radio & Records.

New & Active

SONIC FLOOD Shelter (INO)
Total Plays: 202, Total Stations: 10, Adds: 0
JARS OF CLAY Sunny Days (Essential/PLG)
Total Plays: 165, Total Stations: 10, Adds: 8
DETOUR 180 Beautiful (Cross Driven)
Total Plays: 164, Total Stations: 6, Adds: 1
TREVOR MORGAN Upside Down (BHT)
Total Plays: 157, Total Stations: 6, Adds: 0
JUMP5 Wonderful (Sparrow/EMI CMG)
Total Plays: 156, Total Stations: 10, Adds: 1

R. ST. JAMES The Power Of Your Love (ForeFront/EMI CMG)
Total Plays: 144, Total Stations: 6, Adds: 0
GINNY OWENS I Love The Way (Rockettown)
Total Plays: 142, Total Stations: 8, Adds: 0
INHABITED Rescue Me (Independent)
Total Plays: 140, Total Stations: 4, Adds: 0
BIG DADDY WEAVE Heart Cries Holy (Fervent)
Total Plays: 137, Total Stations: 6, Adds: 2
FALLING UP Broken Heart (BEC)
Total Plays: 135, Total Stations: 3, Adds: 0

New & Active

APOLOGETIX Lifestyles Of The Rich And Nameless (Paradises)
Total Plays: 135, Total Stations: 19, Adds: 1
AUDIO ADRENALINE Start A Fire (ForeFront/EMI CMG)
Total Plays: 123, Total Stations: 17, Adds: 2
ADDISON ROAD All I Need Is You (Independent)
Total Plays: 116, Total Stations: 10, Adds: 0
TINMAN JONES Party (Cross Driven)
Total Plays: 113, Total Stations: 14, Adds: 7
THIRD DAY Come On Back To Me (Essential/PLG)
Total Plays: 100, Total Stations: 15, Adds: 14

EAST WEST Vacant (Floodgate)
Total Plays: 93, Total Stations: 6, Adds: 0
BARLOWGIRL Never Alone (Fervent)
Total Plays: 88, Total Stations: 4, Adds: 2
PETRA Woulda, Shoulda, Coulda (Inpop)
Total Plays: 88, Total Stations: 14, Adds: 0
INSYDERZ Soundtrack To A Revolution (Floodgate)
Total Plays: 85, Total Stations: 6, Adds: 0
SOMETHING LIKE SILAS When I Search (Sparrow/EMI CMG)
Total Plays: 83, Total Stations: 6, Adds: 4

Rocketown Records and R&R present the "Rocketown Launch Pad." Visit anytime during GMA WEEK (the glass tower in front of the Gaylord Entertainment Center) and see Rocketown artists at the following events during the week...

Monday, April 26th:
9:00pm Rocketown Launch Pad
Live new music from Ginny Owens, George Rowe & Watermark!

Tuesday, April 27th:
9:30pm Rocketown the Club
IGNITE live event featuring Taylor Sorensen, Todd Agnew, The Swift & Everyday Sunday!



www.rocketownrecords.com



INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JAMIE SLOCUM By Your Side (Curb)	375	-27	13	20/0
3	2	DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros./352)	352	+31	10	19/0
2	3	NEWSONG For The Glory Of Christ (Reunion/PLG)	330	+7	9	18/0
6	4	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG/309)	309	+22		21/1
7	5	SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	307	+45	7	18/0
4	6	CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)	271	-47	20	15/0
8	7	PAUL BALOCHE My Reward (Hosanna)	261	+14	6	18/0
11	8	SELAH You Raise Me Up (Curb)	247	+22	3	17/0
10	9	J. VELASQUEZ Where I Belong (Word/Curb/Warner Bros.)	239	-3	6	14/0
5	10	C. BILLINGSLEY Your Love... (Perpetual Entertainment)	235	-59	14	13/0
14	11	4HIM You Reign (Word/Curb/Warner Bros.)	225	+6	5	17/1
	12	AVALON All (Sparrow/EMI CMG)	218	-5	7	12/0
18	13	B. NORMAN f/J. WILLIAMS Yes I Will (Essential/PLG)	214	+59	2	15/3
9	14	NICHOLE NORDEMAN Even Then (Sparrow/EMI CMG)	211	-33	14	11/0
16	15	TODD AGNEW Grace Like Rain (Ardent)	179	+11	2	11/1
<i>Debut</i>	16	MERCYME Here With Me (INO/Curb)	176	+65	1	
15	17	PHILLIPS, CRAIG & DEAN Here I... (Sparrow/EMI CMG)	175	-40	12	10/1
-	18	VARIOUS ARTISTS Sing To The Lord (Discovery House)	157	+14	2	12/0
17	19	CECE WINANS Thirst For You (PureSprings/INO)	157	-3	15	9/0
<i>Debut</i>	20	FERNANDO ORTEGA Sleepless Night... (Curb)	156	+28		14/2

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 4/4 - Saturday 4/10.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	L.A. SYMPHONY Gonna Be Alright (Gotee)
2	KJ-52 Back In The Day (Uprok)
3	JOHN REUBEN Move (Gotee)
4	OUT OF EDEN Love, Peace & Happiness (Gotee)
5	URBAN D The Immigrant (Flavor)
6	APT. CORE Loved (Rocketown)
7	ROYAL TEMPLE Worldwide (You Feel Me) (Flying Leap)
8	STACIE ORRICO Instead (ForeFront/EMI CMG)
9	STU DENT That's It (Illect)
10	VERBS Love Triangle (Gotee)

CHR Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
THIRD DAY Come On Back To Me (Essential/PLG)	17
JARS OF CLAY Sunny Days (Essential/PLG)	8
BARLDWIGL Never Alone (Fervent)	3
RJ HELTON Even If (B-Rite/PLG)	3
KUTLESS Sea Of Faces (BEC)	2
AVALON All (Sparrow/EMI CMG)	2
BIG DADDY WEAVE Heart Cries Holy (Fervent)	2
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	2
TAIT God Can You Hear Me (ForeFront/EMI CMG)	2

Rock Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
THIRD DAY Come On Back To Me (Essential/PLG)	14
PILLAR Bring Me Down (Flicker)	8
TINMAN JONES Party (Cross Driven)	7
TAIT God Can You Hear Me (ForeFront/EMI CMG)	7
STARFLYER 59 Wake Up Early (Tooth & Nail)	5
KIDS IN THE WAY We Are (Flicker)	4
SOMETHING LIKE SILAS When I Search (Sparrow/EMI CMG)	4

Inspo Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
MERCYME Here With Me (INO/Curb)	4
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	4
BEBE NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	3
TWILA PARIS Glory And Honor (Sparrow/EMI CMG)	3
FERNANDO ORTEGA Sleepless Night (Only Hope In The Storm) (Curb)	2
DARLENE ZSCHECH Heaven On Earth (INO)	2
LEONARD AHLSTROM It's A Beautiful Day (Point To Point)	2



"ONE NATION, ONE MOMENT"

Be "A Station that Remembers" all those who have died in service to our country from the Revolutionary War to the present. Join in the National Moment of Remembrance for Memorial Day. Partner with the White House Commission on Remembrance, established by Congress, and *Radio and Records*, in this act of national pride and unity.

Learn about the Moment's anthem, "On This Day," written by noted composer Charles Strouse. For further information on ways to become involved, visit www.remember.gov.



THE WHITE HOUSE COMMISSION ON REMEMBRANCE



JACKIE MADRIGAL
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How Tejano Is Today's Tejano Radio?

KKPS/McAllen PD Mando San Román explains

The continued success of Regional Mexican radio and the lack of a current Tejano icon such as Selena have caused the Tejano music genre to struggle and impacted the Tejano radio format. More and more Tejano stations, unable to be successful with a Tejano roster alone, are adding regional Mexican music to their programming.

Some have seen this phenomenon as a trend or cycle that Tejano radio would eventually get over, but it has been years since Tejano was able to stand on its own two feet. There are a few small stations in small markets that claim to maintain

pure Tejano formats, but the ratings seem to be proving that their strategy is a mistake. In fact, many programmers say it is the older Texas audience that still likes Tejano music, while the younger demographic is opting for a more progressive Tejano style that's closer to regional Mexican music, or for regional Mexican itself. Another problem affecting the format is that Tejano music has rarely been able to succeed outside Texas and no Regional Mexican station will play it.

To explore how Tejano the Tejano format has been able to remain, we spoke to KKPS/McAllen PD Mando San Román. His station is one of Tejano's biggest, and in the fall '03

ratings it came in No. 2 in its market, with a 9.1 (Regional Mexican KGBT was No. 1, with a 10.6).

R&R: How is your station doing with the Tejano format in McAllen?

MSR: We're doing great. Our format is a combination of Tejano and norteño. Because of the area where our station is located, we have to cater not only to the Tejano listener, but to the Mexican listener. So we do a combination format of Tejano and norteño and spice it up with a little bit of gruperó, with bands like Bryndis and Bronco — basically, the cream of the crop of that type of music.

R&R: Obviously, all of Texas is heavily populated by Mexicans, but what kind of Mexicans are there in McAllen?

MSR: There's a combination of people. Lots of *fresas* [a term usually used to describe wealthy Mexicans from large cities], and many



Mando San Román

"The Tejano format, as we tend to define it, has become more of a niche format. To be able to compete for ratings, stations have had to readjust."

other people from border cities like Monterrey.

R&R: And they're used to the Texas type of music — a bit of Tejano mixed with norteño?

MSR: Yes. And, surprisingly, Tejano music by people like Emilio, García Brothers, Bobby Pulido and others does very well in parts of northern Mexico, and in Monterrey in particular. Tejano music is very strong over there, and some artists say it's stronger there than it is here. Therefore, we're very much in touch with those listeners, as well as with the Texas residents.

R&R: McAllen is a border town, so you must have a lot of listeners in Mexico. Do they influence your programming?

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Not surprisingly, we have discovered that people do, in fact, want to get together and network in this time of industry turmoil. Registrations and room bookings for R&R Convention 2004 are running ahead of last year, so don't wait till the last minute.

Also, make sure you check out the information for our special "On the Beach" rate on the convention registration website. Get there by going to www.radioandrecords.com.



MSR: Sure. We take everybody into consideration, but we base our programming on our listeners on this side of the border. We appreciate that we have listeners across the border, but our priority is the listeners here. But we do have lots of listeners from Matamoros, Reynosa and Rio Bravo.

R&R: Getting back to what you said about your programming being a combination of Tejano and norteño, is that a choice stations have had to make to be able to compete? Will the Tejano format ever be able to stand alone again?

MSR: I think the Tejano format, as we tend to define it, has become more of a niche format. To be able to compete for ratings, stations have had to readjust. The Tejano format has evolved to what it is now. If we tried to maintain the stereotypical Tejano format, we would lose numbers. I worked for a competing station, and it's no longer in existence because it tried for many years to maintain a true Tejano format. The numbers began to go downhill until a format change had to be made.

Is there room for the Tejano format? Yes, but it depends on how you define *Tejano*, and it varies from person to person. It's an evolution of music. Many of the artists we play are considered Tejano by the Regional Mexican stations — bands like Sólido, Intocable, Grupo Dúelo, etc. — because they were born in Texas. What's funny is that many artists have made their homes in Texas but were born in Mexico, and they are still defined as Tejano because they do more progressive norteño music. So, the definition of *Tejano* depends on whom you ask.

R&R: People outside Texas may not really know, so: What is Tejano? Has that affected the format — that people don't have a true definition of what it is?

MSR: What has affected Tejano, to begin with, has been the very fact that it was defined as "Tejano," or coming from Texas. I'm from Texas and was raised with the stereotypical Tejano sound, but as soon as we defined it as such, we kind of built a wall as far as what it was going to sound like. And, yes, there is a certain sound and flavor that comes from this region.

As far as the music going downhill, I don't think that's true. It has

just evolved into what it is right now. You still have people like Jimmy González keeping the sound alive by using more keyboards. Other bands, like Little Joe, Rubén Ramos, Jay Pérez and David Lee Garza, are still recording. It's still Tejano music, just with different sounds. It's like rock music, where you have alternative rock, active rock and classic rock. It's an evolution.

"If people listen to us and say we're Regional Mexican, I don't have a problem with it. If they say we're Tejano, I don't have a problem."

R&R: Would you mind if some listeners thought your station was Regional Mexican?

MSR: If people listen to us and say we're Regional Mexican, I don't have a problem with it. If they say we're Tejano, I don't have a problem. I just want to be a station that caters to our listenership, to the masses. Whatever the masses decide they want to label us, so be it.

I choose to define KKPS as Tejano-Regional Mexican, because we're a combination station. That's what we are because of the area our station is located in. But our DJs do speak English and Spanish on the air, although more Spanish.

R&R: And that use of Spanglish on the air is something that definitely identifies a Tejano station. At a Regional Mexican station, a DJ would never speak English on the air. Is that the main difference between one and the other right now?

MSR: Yes. In that sense, that's where the difference between a Regional Mexican station and us would be. Our DJs are used to speaking both Spanish and English on the air.



BACK FOR MORE Son By Four are back with a new album, *Renace*, and they recently went on the road to promote it. Here they are with WILC/Washington DJ Neo Lobo (third from l) during a visit to the station.

RADIO Y MÚSICA R&R

This Week In Spanish-Language Music

Radio Corner

**Napoleón Sánchez
PD, KIWI/Bakersfield**

Our station will be celebrating a festival for Mother's Day on May 9 at Bakersfield's fairgrounds. Performing will be Los Angeles De Charly, Inspector, Patrulla 81, Cándido Y Su Huella Norteña and Héctor Montemayor. This is a free event, and it starts at noon. At the festival we'll be having a contest, and every person who comes will have the opportunity to win a cash prize.



Napoleón Sánchez

See Them Live

April

- 17 Cristian Castro, Universal Amphitheatre, Los Angeles
- 17 Elvis Crespo, Aragon Ballroom, Chicago
- 25 Festival Argentino, Bayfront Park, New York
- 30 Babasónicos, La Oveja Negra, New York



Cristian Castro

May

- 1 Kinky, Coachella Festival, Indio, CA
- 1 Los Lonely Boys, KBCO/Denver's Kinetic Sculpture Challenge
- 1 Eros Ramazzotti, Plaza De Toros Nuevo Progreso, Guadalajara, Mexico
- 2 Los Lonely Boys, Spring River Zoo/Fiesta on the Rio, Roswell, NM
- 2 Maldita Vecindad, Fillmore, San Francisco
- 3 Los Lonely Boys, City Limits, Tucson
- 4 Maldita Vecindad, House of Blues, Los Angeles
- 4 Los Lonely Boys, Troubadour, Los Angeles
- 5 Los Lonely Boys, Belly Up, Solana Beach, CA
- 5 Maldita Vecindad, House of Blues, Anaheim, CA
- 5 José José, James L. Knight Center, Miami
- 6 Los Lonely Boys, Fillmore, San Francisco
- 7 Los Lonely Boys, Aladdin Theater, Portland, OR
- 8 Los Lonely Boys, Neumo's, Seattle
- 13 Los Lonely Boys, Park West, Chicago
- 14 Rosario & Lolita Flores, James L. Knight Center, Miami
- 14 Los Lonely Boys, Jammin' on Main, Cincinnati
- 15 Los Lonely Boys, Jammin' on Jersey, Indianapolis
- 19 Los Lonely Boys, Pines Theater, Florence, MA
- 21 Los Lonely Boys, Whittemore Center Arena, Durham, NH
- 22 Los Lonely Boys, Bangor Auditorium & Civic Center, Bangor, ME
- 30-31 Alex Lora, JC Fandangos, Anaheim, CA



Kinky



BIG SELLERS Montéz De Durango have sold more than a million copies of their three albums — El Sube Y Baja, De Durango A Chicago and En Vivo Desde Chicago — and they recently received special recognition from their label, Disa. The band is seen here accepting the award.



STAR CELEBRATION Singer Gisselle (l) and singer-songwriter José Feliciano celebrated the Telemundo television network's 50th anniversary in Puerto Rico. Looks like they had fun.

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• April 16, 2004

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PAULINA RUBIO Te Quise Tanto (Universal)	266
2	OREJA DE VAN GOGH Rosas (Sony Discos)	182
3	SIN BANDERA Que Lloro (Sony Discos)	172
4	CHAYANNE Cuidarte El Alma (Sony Discos)	158
5	THALIA Cerca De Ti (EMI Latin)	154
6	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	148
7	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	138
8	JULIETA VENEGAS Andar Conmigo (BMG)	113
9	DAVID BISBAL Buleria (Universal)	110
10	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	96
11	MANA Sábanas Frías (Warner M.L.)	95
12	JUANES La Paga (Universal)	79
13	CAFE TACUBA Eres (MCA)	78
14	CRISTIAN Te Llamé (BMG)	70
15	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)	62
16	OBIE BERMUDEZ Antes (EMI Latin)	60
17	PEPE AGUILAR Cruz De Olvido (Univision)	59
18	SIN BANDERA Mientes Tan Bien (Sony Discos)	58
19	MANA Te Llevaré Al Cielo (Warner M.L.)	57
20	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	54
21	ANA BARBARA Deja (Fonovisa)	52
22	ALEJANDRO FERNANDEZ Lucharé Por Tu Amor (Sony Discos)	50
23	ENRIQUE IGLESIAS No Es Amor (Universal)	48
24	MARIANA Me Equivoqué (Univision)	46
25	LUIS FONSI Abrazar La Vida (Universal)	44

Data is compiled from the airplay week of April 4-10, and based on a point system. © 2004 Radio & Records.

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- 4 EN DO Caída Libre (Balboa)
- 4EVER Porque Te Amo (Mambo Maniacs)
- ANA CRISTINA Tan Solo Son Palabras (Sony Discos)
- JOAN SEBASTIAN Amar Como Te Amé (Balboa)
- NADIA & YAHIR Contigo Si (Warner M.L.)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	VICTOR MANUELLE Tengo Ganas (Sony Discos)	291
2	REY RUIZ Creo En El Amor (Sony Discos)	221
3	GRUPO MANIA Teléfono (Universal)	151
4	SON DE CALI La Sospecha (Univision)	142
5	PAULINA RUBIO Te Quise Tanto (Universal)	125
6	AREA 305 Hay Que Cambiar (Univision)	113
7	JERRY RIVERA Puerto Rico (BMG)	90
8	TITO ROJAS El Gallo No Olvida (MP)	86
9	TOROS BAND Loca Conmigo (Universal)	76
10	TOROS BAND Si Tú Estuvieras (Universal)	72
11	AVENTURA Hermanita (Premium)	70
12	MARIANA Me Equivoqué (Univision)	69
13	AVENTURA Llorar (Premium)	67
14	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	67
15	NG2 Quitémonos La Ropa (Sony Discos)	66
16	POCHY Y SU COCOBANDA La Barriguita (Ever)	57
17	CELIA CRUZ fJEL GENERAL Ella Tiene Fuego (Sony Discos)	53
18	DON OMAR Luna (V.I. Music)	51
19	JOE VERAS Cartas Del Verano (J&N)	49
20	LA GRAN BANDA Merengue Loco (DAM Productions)	48
21	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	48
22	MANA Sábanas Frías (Warner M.L.)	46
23	ELVIS CRESPO Hora Enamorada (Ole Music)	44
24	EDNITA NAZARIO A Que No Te Vas (Sony Discos)	42
25	N'KLAVE Navegando (Nu Life)	41

Data is compiled from the airplay week of April 4-10, and based on a point system. © 2004 Radio & Records.

Going For Adds

- ANA CRISTINA Tan Solo Son Palabras (Sony Discos)
- HUEY DUNBAR Las Noches (Sony Discos)
- KUMBIA KINGS Sabes A Chocolate (EMI Latin)
- LIMI-T 21 Amanecer (EMI Latin)



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April 16, 2004

REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	TIGRES DEL NORTE José Pérez León (Fonovisa)	27
2	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	264
3	YOLANDA PEREZ Estoy Enamorada (Fonovisa)	252
4	PALOMO Baraja De Oro (Disa)	230
5	MONTEZ DE DURANGO Te Quise Olvidar (Disa)	222
6	BANDA EL RECODO Para Toda La Vida (Fonovisa)	190
7	PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	168
8	HOROSCOPOS DE DURANGO Dos Locos (Disa)	167
9	ANGELES DE CHARLY Y Qué (Fonovisa)	147
10	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	143
11	MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	137
12	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	132
13	CUISILLOS Vanidosa (Balboa)	129
14	INTOCABLE A Dónde Estabas (EMI Latin)	127
15	PODER DEL NORTE No Tengas Miedo De Enamorarte (Disa)	108
16	PEPE AGUILAR Cruz De Olvido (Univision)	95
17	JUAN TAVARES A Un Paso De Olvidarte (Fonovisa)	92
18	BRYNDIS Pero Tú No Estás (Disa)	91
19	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	74
20	K-PAZ DE LA SIERRA Jumbalaya (Procan)	74
21	K-PAZ DE LA SIERRA Imposible Olvidarte (Procan)	67
22	ALICIA VILLARREAL No Oh Oh La Suegra (Universal)	65
23	VICENTE FERNANDEZ Se Me Hizo Tarde La Vida (Sony Discos)	62
24	ADAN CHALINO SANCHEZ Nadie Es Eterno (Sony Discos)	57
25	PAQUITA LA DEL BARRIO Pobre Pistolita (Balboa)	55

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Going For Adds

ADAN CUEN Me Persigue Tu Sombra (Balboa)
CALIFORNIA SHOW Mía Serás (Balboa)
COCODRILOS No Soy De Palo (EMI Latin)
CUISILLOS Que Tú Te Vas (Balboa)
EL CHICHARDO Chucha Chucha (Balboa)
JOSE JULIAN Alta Y Delgadita (Balboa)
K1 A Que Te Pongo (Old Music)
KUMBIA KINGS Sabes A Chocolate (EMI Latin)
ORIGINALES DE SAN JUAN Qué Tanto Me Miras Cocho (EMI Latin)
PANCHO BARRAZA Te Amo Y Te Amaré (Balboa)
PUEBLO CAFE Toda Mi Vida (Balboa)
RAFAEL PONCE En Las Garras Del Dolor (Balboa)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	DJ KANE La Negra Tomasa (EMI Latin)	195
2	SOLIDO Tal Vez (Freddie)	188
3	JIMMY GONZALEZ & GRUPO MAZZ Perla Del Mar (Freddie)	168
4	MICHAEL SALGADO La Cruz De Vidrio (Freddie)	164
5	INTOCABLE A Dónde Estabas (EMI Latin)	142
6	JOE LOPEZ f/A.B. QUINTANILLA Me Duele (EMI Latin)	124
7	PALOMINOS Chulita (Urbana)	118
8	BIG CIRCO Voy Navegando (EMI Latin)	113
9	IMAN Ya No (Univision)	112
10	DUELO Un Minuto Más (Univision)	105
11	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	94
12	CONTROL Mi Najayita (EMI Latin)	92
13	PALOMO Baraja De Oro (Disa)	79
14	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	73
15	MARCOS OROZCO De Corazón A Corazón (Catalina)	60
16	PALOMINOS Callejón Sin Salida (Urbana)	54
17	RAMON AYALA La Hoja Y Yo (Freddie)	53
18	RAM HERRERA f/JAY PEREZ No Me Volveré A Enamorar (Tejas)	51
19	JAIME Y LOS CHAMACOS Quisiera Verte Y No Verte (Freddie)	50
20	LA TROPA F La Tentación (Freddie)	49
21	LA ONDA Agárame La Cintura (EMI Latin)	36
22	MONTU Sexo, Pudo Y Lágrimas (A.R.C. Discos)	35
23	ESTRUENDO Tengo Miedo De Amar (Univision)	33
24	EMILIO NAVAIRA f/JOSE LUIS AYALA Ambición (BMG)	32
25	RAM HERRERA Muchachita Color Canela (Tejas)	31

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Going For Adds

COCODRILOS No Soy De Palo (EMI Latin)
K1 A Que Te Pongo (Old Music)
ORIGINALES DE SAN JUAN Qué Tanto Me Miras Cocho (EMI Latin)

Rock/Alternative

TW	ARTIST Title Label(s)
1	JULIETA VENEGAS Andar Conmigo (BMG)
2	SUPERLITIO Qué Vo' Hacer (Cielo Music Group/BMG)
3	KINKY Presidente (Nettwerk)
4	INSPECTOR Ska Voovie Boobie Baby (Universal)
5	CONTROL MACHETE El Genio Del Dub (Universal)
6	ZOE Peace And Love (Sony Discos)
7	ALEJANDRA GUZMAN Lipstick (BMG)
8	CAFE TACUBA Eres (MCA)
9	JULIETA VENEGAS Lento (BMG)
10	MOENIA Espirales (BMG)
11	MANA Sábanas Frías (Warner M.L.)
12	ANDRES CALAMARO Estadio Azteca (Warner M.L.)
13	CURANDEROS Perro (Independiente)
14	ROBI DRACO ROSA Más Y Más (Sony Discos)
15	HOJA SECA Vagabundo (Respek)

Songs ranked by total number of points. 11 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	GRUPO MANIA Teléfono (Universal)
2	MARIANA Me Equivoqué (Univision)
3	VICTOR MANUELLE Tengo Ganas (Sony Discos)
4	TITO ROJAS El No Es Mejor Que Yo (MP)
5	SONORA CARRUSELES La Salsa La Traigo Yo (Fuentes)
6	PAULINA RUBIO Te Quise Tanto (Univision)
7	REYNOS Tabaco Y Ron (Latinflava)
8	SON DE CALI La Sospecha (Univision)
9	TITO ROJAS El Gallo No Olvida (MP)
10	EL GRAN COMBO Brujería Remixes (Combo)
11	ELVIS CRESPO Hora Enamorada (Old Music)
12	REY RUIZ Creo En El Amor (Sony Discos)
13	EDDIE SANTIAGO Flor Dormida (Sony Discos)
14	IVY QUEEN Papi Te Quiero (Real Music)
15	DAVID BISBAL Bulería (Universal)

Songs ranked by total number of points. 19 Record Pool reporters.

NATIONAL



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EAST

MAJOR MARKET MORNING OPENING

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EAST

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RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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Harvey Wells

WSBC Broadcasting Inc.

1645 West Fullerton Avenue

Chicago, Illinois 60614

WSBC Broadcasting is an Equal Opportunity Employer

WSBC Broadcasting is looking for on-air talent for a new FM music station in the Chicago area. You will enter on the ground floor of a special opportunity, working in an entrepreneurial environment. You should have a minimum of three years of commercial music radio experience in a variety of formats. In addition, work in imaging and commercial production is a plus. Send work sample (which must include your voice on all work), resume, job and salary history to:

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MIDWEST

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<http://community.webtv.net/dandavdd/ResumeofDanDavidson>. (4/16)

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CHR/POP

Table with 2 columns: LW, TW. Lists top 30 CHR/POP songs including USHER, MAROON 5, BRITNEY SPEARS, etc.

#1 MOST ADDED

LENNY KRAVITZ Where Are We Runnin'? (Virgin)

#1 MOST INCREASED PLAYS

BEYONCE* Naughty Girl (Columbia)

TOP 5 NEW & ACTIVE

- GAVIN DEGRAW I Don't Want To Be (J/RMG)
SUGABABES Hole In The Head (Interscope)
CHRISTINA MILIAN Dip It Low (Island/IDJMG)
LOS LONELY BOYS Heaven (Dr/Epic)
N.E.R.D. She Wants To Move (Virgin)

CHR/POP begins on Page 27.

CHR/RHYTHMIC

Table with 2 columns: LW, TW. Lists top 30 CHR/RHYTHMIC songs including USHER, J-KWON, M. WINANS, etc.

#1 MOST ADDED

NINA SKY Move Ya Body (Universal)

#1 MOST INCREASED PLAYS

USHER Burn (LaFace/Zomba)

TOP 5 NEW & ACTIVE

- ELEPHANT MAN Jook Gal (VP/Atlantic)
YING YANG TWINS Whats Happnini! (TVT)
B-BALL & M.J.G You Don't Want Drama (Bad Boy/Universal)
R. KELLY Happy People (Live/Zomba)
MASTER P Act A Fool (New No Limit/Koch)

CHR/RHYTHMIC begins on Page 34.

URBAN

Table with 2 columns: LW, TW. Lists top 30 URBAN songs including USHER, J-KWON, ALICIA KEYS, etc.

#1 MOST ADDED

CASSIOY FIMASHONDA Get No Better (J/RMG)

#1 MOST INCREASED PLAYS

ALICIA KEYS If I Ain't Got You (J/RMG)

TOP 5 NEW & ACTIVE

- BIG TYMERS No Love (Beautiful Life) (Cash Money/Universal)
YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)
PRINCE Musicology (Columbia)
WYCLEF JEAN FISHARISA Take Me As I Am (J/RMG)
CALVIN RICHARDSON Not Like This (Hollywood)

URBAN begins on Page 37.

AC

Table with 2 columns: LW, TW. Lists top 30 AC songs including FIVE FOR FIGHTING, JOSH GROBAN, SHERYL CROW, etc.

#1 MOST ADDED

CLAY AIKEN Solitaire (RCA/RMG)

#1 MOST INCREASED PLAYS

ENRIQUE IGLESIAS Hero (Interscope)

TOP 5 NEW & ACTIVE

- JESSICA SIMPSON Take My Breath Away (Columbia)
EVANESCENCE My Immortal (Wind-up)
PHIL COLLINS No Way Out (Hollywood)
NORAH JONES Sunrise (Blue Note/EMC)
MERCYME Here With Me (INQ/Curb)

AC begins on Page 50.

HOT AC

Table with 2 columns: LW, TW. Lists top 30 HOT AC songs including MAROON 5, EVANESCENCE, NICKELBACK, etc.

#1 MOST ADDED

BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)

#1 MOST INCREASED PLAYS

ALANIS MORISSETTE Everything (Maverick/Reprise)

TOP 5 NEW & ACTIVE

- 311 Love Song (Maverick/Volcano/Zomba)
MICHAEL ANDREWS FIGARY JULES Mad World (Universal)
CHERIE I'm Ready (Lava)
FINGER ELEVEN One Thing (Wind-up)
MARTINA MCBRIDE This One's For The Girls (RCA)

AC begins on Page 50.

ROCK

Table with 2 columns: LW, TW. Lists top 30 ROCK songs including NICKELBACK, INCUBUS, AEROSMITH, etc.

#1 MOST ADDED

VELVET REVOLVER Slither (RCA/RMG)

#1 MOST INCREASED PLAYS

VELVET REVOLVER Slither (RCA/RMG)

TOP 5 NEW & ACTIVE

- SOIL Redefine (J/RMG)
VELVET REVOLVER Slither (RCA/RMG)
DROPBOX Wishbone (Re-Align/Universal)
STATIC-X So (Warner Bros.)
PRETHING Faded Love (V2)

ROCK begins on Page 59.

URBAN AC

LW	TW	
1	1	LUTHER VANDROSS Think About You (J/RMG)
2	2	ALICIA KEYS If I Ain't Got You (J/RMG)
2	3	RUBEN STUDDARD Sorry 2004 (J/RMG)
5	4	TEENA MARIE Still In Love (Cash Money/Universal)
4	5	BEYONCÉ Me, Myself And I (Columbia)
6	6	JANET JACKSON I Want You (Virgin)
7	7	BABYFACE The Loneliness (Arista/RMG)
9	8	KEM Love Calls (Motown/Universal)
10	9	JOE More & More (Live/Zomba)
12	10	AVANT Read Your Mind (Geffen)
8	11	OUTKAST The Way You Move (LaFace/Zomba)
13	12	WILL DOWNING A Million Ways (GRP/VMG)
17	13	PATTI LABELLE New Day (Del Soul/DJMG)
11	14	ALICIA KEYS You Don't Know My Name (J/RMG)
21	15	PRINCE Musicology (Columbia)
16	16	MUSIQ Whoknows (Del Soul/DJMG)
14	17	SILK Side Show (Liquid B)
23	18	R. KELLY Happy People (Live/Zomba)
18	19	DWELE Hold On (Virgin)
15	20	GERALD LEVERT Wear It Out (Atlantic)
19	21	VAN HUNT Seconds Of Pleasure (Capitol)
22	22	EN Vogue Ooh Boy (3rd Street/Funky Girl)
20	23	ANTHONY HAMILTON Charlene (So So Def/Zomba)
25	24	HIL ST. SOUL Pieces (Shanachie)
27	25	TAMIA Questions (Atlantic)
26	26	KINDRED THE FAMILY SOUL Stars (Hidden Beach)
28	27	AVANT Don't Take Your Love Away (Geffen)
24	28	JAGGED EDGE Walked Dutta Heaven (Columbia)
—	29	RUBEN STUDDARD What If (J/RMG)
—	30	GOAPELE Closer (Columbia)

#1 MOST ADDED

MUSIQ Whoknows (Del Soul/DJMG)

#1 MOST INCREASED PLAYS

R. KELLY Happy People (Live/Zomba)

TOP 5 NEW & ACTIVE

CARL THOMAS Make It Alright (Bad Boy/Universal)

MONICA U Should've Known Better (J/RMG)

CREA U Lied (A&M)

JESSE POWELL Did You Cry (Liquid B)

LAMONT DOZIER I Hear A Symphony (Jan Right/WEA Distribution)

URBAN begins on Page 37.

ACTIVE ROCK

LW	TW	
1	1	A PERFECT CIRCLE The Outsider (Virgin)
3	2	SHINEDOWN 45 (Atlantic)
6	3	LINKIN PARK Lying From You (Warner Bros.)
4	4	JET Cold Hard Bitch (Atlantic)
2	5	INCUBUS Megalomania (Epic)
5	6	NICKELBACK Figured You Out (Roadrunner Records/DJMG)
8	7	PUDDLE OF MUDD Heel Over Head (Geffen)
9	8	LOSTPROPHETS Last Train Home (Columbia)
7	9	THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba)
12	10	HOOBASTANK The Reason (Island/DJMG)
11	11	DAMAGEPLAN Save Me (Atlantic)
10	12	GOOSMACK Re-Align (Republic/Universal)
16	13	GOOSMACK Running Blind (Republic/Universal)
13	14	TRAPT Echo (Warner Bros.)
15	15	OROWNING POOL Step Up (Wind-up)
14	16	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)
21	17	AUDISLAVE What You Are (Interscope/Epic)
19	18	OFFSPRING (Can't Get My) Head Around You (Columbia)
18	19	LD-PRO Sunday (Geffen)
17	20	LINKIN PARK Numb (Warner Bros.)
22	21	SOIL Redefine (J/RMG)
24	22	AEROSMITH Baby, Please Don't Go (Columbia)
25	23	CROSSFADE Cold (Columbia)
26	24	THORNLEY So Far So Good (Roadrunner Records/DJMG)
23	25	SEVENDUST Broken Down (TVT)
33	26	THREE DAYS GRACE Just Like You (Live/Zomba)
20	27	TANTRIC Hey Now (Maverick/Reprise)
27	28	DROPPBOX Wishbone (Re-Align/Universal)
28	29	SMILE EMPTY SOUL Silhouettes (Lava)
29	30	THOUSAND FOOT KRUTCH Rawkfish (Tooth & Nail/EMC)

#1 MOST ADDED

VELVET REVOLVER Slither (RCA/RMG)

#1 MOST INCREASED PLAYS

VE. VET REVOLVER Slither (RCA/RMG)

TOP 5 NEW & ACTIVE

BLACK LABEL SOCIETY House Of Doom (Spitfire)

ATREYU Lip Gloss And Black (Victory)

INCUBUS Talk Shows On Mute (Epic)

40 BELOW SUMMER Breathless (Razor & Tie)

HATEBREED This Is Now (Universal)

ROCK begins on Page 59.

COUNTRY

LW	TW	
1	1	KENNY CHESNEY HUNCLE KRACKER When The Sun Goes Down (BNA)
2	2	KEITH URBAN You'll Think Of Me (Capitol)
3	3	RASCAL FLATTS Mayberry (Lyric Street)
5	4	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)
4	5	BUOY JEWELL Sweet Southern Comfort (Columbia)
9	6	GRETCHEN WILSON Redneck Woman (Epic)
7	7	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)
6	8	SARA EVANS Perfect (RCA)
8	9	GEORGE STRAIT Oooh Baby (MCA)
11	10	LONESTAR Let's Be Us Again (BNA)
10	11	BLUE COUNTY Good Little Girls (Asylum/Curb)
12	12	BROOKS & DUNN That's What She Gets For Loving Me (Arista)
14	13	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)
13	14	GARY ALLAN Songs About Rain (MCA)
15	15	CAROLYN DAWN JOHNSON Simple Life (Arista)
16	16	DIERKS BENTLEY My Last Name (Capitol)
18	17	SHEDAISSY Passenger Seat (Lyric Street)
19	18	DAVID LEE MURPHY Loco (Koch)
21	19	BRIAN MCCOMAS You're In My Head (Lyric Street)
22	20	CLAY WALKER I Can't Sleep (RCA)
25	21	TOBY KEITH Whiskey Girl (DreamWorks)
20	22	BIG & RICH Wild West Show (Warner Bros.)
23	23	REBA MCKENTRE Somebody (MCA)
24	24	SHAMIA TWAIN It Only Hurts When I'm Breathing (Mercury/DJMG)
17	25	CLINT BLACK Spend My Time (Equity Music Group)
27	26	BILLY CURRINGTON I Got A Feelin' (Mercury)
26	27	EMERSON DRIVE Last One Standing (DreamWorks)
29	28	JOE DIFFIE Tougher Than Nails (BBR/C4)
32	29	ANDY GRIGGS She Thinks She Needs Me (RCA)
30	30	LEE ANN WDMACK The Womg Girl (MCA)

#1 MOST ADDED

CRAIG MORGAN Look At Us (BBR)

#1 MOST INCREASED PLAYS

GRETCHEN WILSON Redneck Woman (Epic)

TOP 5 NEW & ACTIVE

RODNEY ATKINS Someone To Share It With (Curb)

TRACY BYRD How'd I Wind Up In Jamaica (RCA)

JOSH TURNER What It Ain't (MCA)

SHANNON LAWSON Smokin' Grass (Equity Music Group)

JIMMY WAYNE You Are (DreamWorks)

COUNTRY begins on Page 42.

ALTERNATIVE

LW	TW	
4	1	LOSTPROPHETS Last Train Home (Columbia)
1	2	HOBBASTANK The Reason (Island/DJMG)
3	3	311 Love Song (Maverick/Volcano/Zomba)
6	4	JET Cold Hard Bitch (Atlantic)
2	5	BLINK-182 I Miss You (Geffen)
7	6	LINKIN PARK Lying From You (Warner Bros.)
5	7	INCUBUS Megalomania (Epic)
8	8	A PERFECT CIRCLE The Outsider (Virgin)
9	9	AFI Silver And Cold (DreamWorks/Interscope)
13	10	PUDDLE OF MUDD Heel Over Head (Geffen)
11	11	TRAPT Echo (Warner Bros.)
14	12	OFFSPRING (Can't Get My) Head Around You (Columbia)
10	13	NICKELBACK Figured You Out (Roadrunner Records/DJMG)
15	14	VINES Ride (Capitol)
12	15	FINGER ELEVEN One Thing (Wind-up)
16	16	THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba)
18	17	YEAH YEAH YEAHS Maps (Interscope)
17	18	LINKIN PARK Numb (Warner Bros.)
22	19	GOOSMACK Running Blind (Republic/Universal)
19	20	SWITCHFOOT Meant To Live (Red Ink/Columbia)
21	21	STROKES Replika (RCA/RMG)
25	22	MODEST MOUSE Float On (Epic)
24	23	CYPRESS HILL What's Your Number? (Columbia)
37	24	INCUBUS Talk Shows On Mute (Epic)
28	25	AUDISLAVE What You Are (Interscope/Epic)
31	26	SWITCHFOOT Dare You To Move (Red Ink/Columbia)
27	27	LIVING END Who's Gonna Save Us? (Reprise)
33	28	SMILE EMPTY SOUL Silhouettes (Lava)
34	29	MUSE Time Is Running Out (EastWest/Warner Bros.)
26	30	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)

#1 MOST ADDED

VELVET REVOLVER Slither (RCA/RMG)

#1 MOST INCREASED PLAYS

VELVET REVOLVER Slither (RCA/RMG)

TOP 5 NEW & ACTIVE

SUGARCULT Memory (Fearless/Artemis)

LENNY KRAVITZ Where Are We Runnin'? (Virgin)

STELLASTARR My Coco (RCA/RMG)

MARS VOLT Teleators (Gold Standard/Universal)

KORN Everything I've Known (Immortal/Epic)

ALTERNATIVE begins on Page 65.

SMOOTH JAZZ

LW	TW	
2	1	PETER WHITE Talkin' Bout Love (Columbia)
1	2	KIM WATERS The Ride (Shanachie)
4	3	PAUL BROWN 24/7 (GRP/VMG)
3	4	RICHARD ELLIOT Sly (GRP/VMG)
5	5	EUGE GROOVE Livin' Large (Narada)
7	6	PAUL TAYLOR Steppin' Out (Peak)
6	7	HIL ST. SOUL For The Love Of You (Shanachie)
8	8	DAVE KOZ All I See Is You (Capitol)
9	9	NORAH JONES Sunrise (Blue Note/EMC)
15	10	NICK COLIONNE High Fylin' (3 Keys Music)
10	11	STEVE COLE Everyday (Warner Bros.)
12	12	RICHARD SMITH Sing A Song (A&M)
11	13	BASS X Vanni (Liquid B)
14	14	CHRIS BOTTI Indian Summer (Columbia)
17	15	MARC ANTOINE Mediterraneo (Rendezvous)
13	16	MINDI ABAIR Save The Last Dance (GRP/VMG)
19	17	DIANA KRALL Temptation (GRP/VMG)
16	18	JOEY COOLING Expression (Narada)
18	19	BRIAN CULBERTSON (NORMAN BROWN Come On Up (Warner Bros.)
21	20	NAJEE Eye 2 Eye (IN-Coded)
22	21	RICK BRAUN Daddy-O (Warner Bros.)
20	22	PRAFUL Let The Chips Fall (Rendezvous)
23	23	JEFF GOLUB Pass It On (GRP/VMG)
—	24	MICHAEL LINGTON Show Me (Rendezvous)
24	24	DAVID SANBORN Isn't She Lovely (GRP/VMG)
27	25	BRAXTON BROTHERS When You Touch Me (Peak)
26	26	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)
28	27	PETE BELASCIO Ooper (Compagnia)
29	28	DAN SIEGEL In Your Eyes (Native Language)
—	29	BEYDNCE 'Til VanOrson's The Closer I Get To You (J/Columbia/RMG)

#1 MOST ADDED

MICHAEL LINGTON Show Me (Rendezvous)

#1 MOST INCREASED PLAYS

PRAFUL Sigh (Rendezvous)

TOP 5 NEW & ACTIVE

GRADY NICHOLS Alright (Grady Nichols Ltd.)

NESTOR TORRES Maybe Tonight (Heads Up International)

ALKEMX Time To Lounge (Rendezvous)

MICHAEL McDONALD Ain't Nothing Like The Real Thing (Motown)

PAUL JACKSON, JR. Walkin' (Blue Note/EMC)

Smooth Jazz begins on Page 56.

TRIPLE A

LW	TW	
3	1	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)
2	2	NORAH JONES Sunrise (Blue Note/EMC)
5	3	JET Are You Gonna Be My Girl (Atlantic)
1	4	MICHAEL ANDREWS FIGARY JULES Mad World (Universal)
4	5	JOHN MAYER Clarity (Aware/Columbia)
7	6	ALANIS MORISSETTE Everything (Maverick/Reprise)
6	7	STING Sacred Love (A&M/Interscope)
9	8	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)
8	9	GUSTER Careful (Palm/Reprise)
11	10	MELISSA ETHERIDGE Breathe (Island/DJMG)
13	11	BARENAKED LADIES Testing 1, 2, 3 (Reprise)
17	12	DAVE MATTHEWS Oh (RCA/RMG)
10	13	MAROON 5 This Love (Octone/J/RMG)
12	14	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
15	15	JASON MRAZ Curbside Prophet (Atlantic)
16	16	INIGO GIRLS Perfect World (Epic)
14	17	JOHN EDDIE If You're Here When I Get Back (Thrill Show/Last Highway)
18	18	DONAVON FRANKENREITER JACK JOHNSON Free (Brushfire/Universal)
21	19	JOHNNY LANG Give Me Up Again (A&M/Interscope)
20	20	LOS LONELY BOYS Real Emotions (Dr/Epic)
30	21	LENNY KRAVITZ Where Are We Runnin'? (Virgin)
19	22	VAN MORRISON Evening In June (Blue Note/EMC)
23	23	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)
27	24	WHEAT I Met A Girl (Aware/Columbia)
24	25	MINDY SMITH Come To Jesus (Vanguard)
20	26	RYAN ADAMS Burning Photographs (Last Highway/DJMG)
28	27	BEN HARPER Brown Eyed Blues (Virgin)
26	28	THRILLS One Horse Town (Virgin)
—	29	HOBBASTANK The Reason (Island/DJMG)
—	30	TOOTS AND THE MAYTALS W.B. RAITT True Love Is Hard To Find (V2)

#1 MOST ADDED

MELISSA ETHERIDGE Lucky (Island/DJMG)

#1 MOST INCREASED PLAYS

LENNY KRAVITZ Where Are We Runnin'? (Virgin)

TOP 5 NEW & ACTIVE

JARS OF CLAY Show You Love (Essential/PLG/RCA/RMG)

JEM They JATO

SARAH McLACHLAN Stupid (Arista/RMG)

PAT MCGEE BANO Beautiful Ways (Warner Bros.)

THRILLS Big Sur (Virgin)

TRIPLE A begins on Page 69.

Publisher's Profile

By Erica Farber



JON SINTON

President, Air America

around the country said, 'If you could get Marcus Welby to host it, I'd take it.' The lesson for me was that it's hard to get anything done in terms of affiliation at radio without famous people.

"Fast-forward to late 1999. The consulting business had become increasingly difficult because of consolidation. I was working with SpectraSite. My three-year deal was just about over, and I was looking for something else to do. Provisionally, I got a phone call from the Drobny's in Chicago. They wanted to syndicate Mike Malloy and had the money. I said, 'I am not Don Quixote. I've tilted at my last windmill. Lose my telephone number.'

"A few weeks passed, and they called back. I explained the idea of formatic purity. I said, 'The only way I would ever do it again is if we protected ourselves by creating an environment where we had like-minded people on a station 24/7. But you have three immense problems. One, it's hugely expensive. Two, you'll have to find super-high-profile people from other walks of life who are already famous and who will make the process of clearance easier. Three, in a post-consolidated world, I don't know that you will ever get sufficient distribution, short of being able to buy or LMA stations. Syndication and network success are gauged by how well you do in the top markets — specifically, the top 10.'

"They called back a few weeks later, to my undying gratitude. This would be October 2002. They said, 'We've asked a lot of people, and we'd love for you to take it on.' I looked at my wife and said, 'I really am this crazy. Prepare yourself for a couple years of ridicule and torture, but we're going to take a run at this.' It was me and Javier Saade, their business guy. He wrote a business plan, and we got on our horses and went out and found what money we could. A few months later the *New York Times* wrote an article about us. That opened the floodgates. The Drobny's were able to broker, through friends, an introduction to Al Franken, and that led to his coming here.

"Over time I met Lizz Winstead, who became one of our hosts and is in charge of entertainment programming. Around April 2003 Dave Logan, someone I'd known from Burkhart-Abrams, joined us. He's made life a lot easier, because he's organized, systematized and could help make this go. We were very fortunate in late summer to run across David Goodfriend, who was at EchoStar and had been Susan Ness' counsel at the FCC and an aide in the Clinton White House. He had a friend named Evan Cohen, whom David thought might have some interest. We had pretty much run out of financial resources. Evan did some very quick and intense due diligence and by September said, 'We're going to do this.'

"He brought his partner, Rex Sorensen, in from the Pacific Rim, where they had all kinds of interesting media businesses. Between the two of them, they put up enough money to keep us going and had the wherewithal to attract other equity."

Mission of the company: "One, this is a huge economic opportunity. It's a business. Rex Sorensen is a conservative Republican, and he's not very interested in our message. He gets it, though, that half the American populace is interested in what we have to say. There's a certain business rationale that makes sense to investors of all stripes. Then there is very clearly an ideological rationale. There's a true-believers pitch that simply says that American Democracy prospers when there's an open and balanced discussion. When that discussion is facilitated on the public airwaves, on this collective asset we have that is the radio band, that's the *raison d'être*."

Biggest challenge: "Being entertaining. Not being pedantic bores. Not being so completely zealous in our political mission that we miss the fundamental aspect of successful radio broadcasting, which is to entertain, engage and compel."

State of the industry: "I'm not thrilled with its evolution. It's ironic for me, somebody who was so much at the center of the homogenization of America's music radio through the '70s and '80s, to say that we researched it to death. We figured out what the lengths of *cume* and *TSL* were in any given marketplace at any given time for any given demographic group and then figured out what the right 30 records were and pounded them. Then we figured out how to gauge fatigue and when we needed to move on."

"From a programmer's perspective, we made it awfully safe. We pushed youth to other devices that came along —

computers, music sharing and a very exciting and independent music scene that commercial radio couldn't respond to. And I've only spoken programmatically. When you look at the business of consolidation, why did we want to consolidate the industry? We wanted access to the public markets, a new kind of currency. We convinced Congress and the FCC to lift the ownership caps and convinced everyone that it would be a good idea to consolidate into the hands of a couple of players. Here I am saying 'we,' but I was never a partisan on that side of the fight."

Something about the company that might surprise our readers: "Maybe the internal camaraderie — the 'show up at 7am and leave at midnight' mentality. We're working around an open construction site, basically. We've flown and thrown this thing together; we don't have a permanent space. We are spread out across four floors. It's very entrepreneurial, though I don't know if that would surprise anyone."

Most influential individual: "Bob Martz, who ran WCWA and WIOT in Toledo. He was one of the most creative people I've ever met. Bob Marvin, whom I worked for at Channel 10 in Columbus. He was Flippo The Clown. He taught me about show business as a high school senior. After that, there was a series of mentors, including Lee Michaels, Lee Abrams and certainly Norman Wayne from Metropex Communications, who enabled me to get into ownership through his faith and recommendation to a bank that I was a safe guy to lend money to. Frank Wood in Cincinnati taught me how you can maintain a sense of humor, class and a high intellectual thrust and still make money in a cutthroat business. Both of my brothers, Steve and Bruce, who have been in the industry their whole lives. They were and continue to be great observers of society and really good mentors. There are probably 100 other people, from Tom Barnes to Dwight Douglas."

Career highlight: "Wednesday, March 31, 2004, at noon. I was proud when ABS bought KLAQ/El Paso. At 32 or 33, to make the transition to owner — that was a big moment. In life you don't remember days, you remember moments. There are a number of those moments, but they have all been eclipsed by March 31, 2004. And I don't think I would have pursued this as long and hard as I did, as difficult as it was, without my wife, Laura's, support. It was good to have somebody who believed as much as she did and always had an interesting perspective that was worth taking in."

Career disappointment: "About 99% of it. I would have liked to have had Air America on the air a year ago. I would have liked the first four people we talked to have contributed enough money. I would have liked to have had the opportunity to buy stations with huge signals in the top 20 markets. But are those real complaints? No. It can always go easier, but if it did, you wouldn't appreciate how difficult it is."

Favorite radio format: "Rock."

Favorite television show: "My greatest disappointment in television history is the cancellation of *Sports Night* on ABC. I rarely miss *Scrubs*."

Favorite song: "As of 11:50am, it's 'Bell Bottom Blues'."

Favorite movie: "Mountains of the Moon."

Favorite book: "The Roone Arledge autobiography. Also, Michael Wolff's *Autumn of the Moguls*."

Favorite restaurant: "It's not the Wendy's at 32nd & 5th in New York, although I tend to spend a little too much time there. An Italian restaurant in Atlanta called La Strada."

Beverage of choice: "Beer."

Hobbies: "Golf. I don't think golf is a hobby, it's more like an obsession. Aviation and aerospace. I read a lot about it, and I'm a pilot, although I'm inactive. And whatever my kids are interested in."

E-mail address: "jsinton@airamericaradio.com."

Advice for broadcasters: "It depends on whether you're talking about owners or aspiring talent. Regardless of who you are, do something you love and can't live without. A job is just that. A vocation, something you're passionate about, gets you out of bed every day and will keep you young and vital. Read as much about it as you can. Pay as much attention to the people who have done it well as you can. Get up every day with the idea that you're going to be better at it than you were yesterday."

On March 31 a new voice debuted on radio with unprecedented media coverage. Air America is a new network designed to offer the radio listening audience a full-time counterbalance to the many conservative voices currently being heard.

Leading the charge is Jon Sinton, President of Air America. Sinton, who has a rich background that covers all aspects of radio, from air personality to consultant to investment banker, has been living and breathing Air America for the last 18 months. His passion and enthusiasm are infectious, and one can only hope that he will shortly get the full night of sleep that he so richly deserves.

Getting into the business: "As a high school senior, I worked at the local CBS television affiliate in Columbus, OH. When I went to Bowling Green State University, I was convinced that I was going to work my way through college at a TV station. The only station in town was the public station, and it was so much different from my commercial television experience. There was a campus radio station, and we talked management into allowing us to take it Rock at night. The next thing I knew, I was doing weekends at WIOT/Toledo, and within a few weeks I was doing afternoon drive."

"When I graduated I heard about this guy, Lee Abrams. Management at WIOT thought it was a good idea to impose a format on the free-form station. A guy named Lee Michaels came to town with Lee Abrams, and we all became fast friends. The 'Superstars' format exploded on the station. Within 12 months I was in Phoenix at KDKB, doing afternoons and serving as PD. A couple years later Kent Burkhart asked me to move to Atlanta and consult for Burkhart-Abrams. It was like getting a master's in radio."

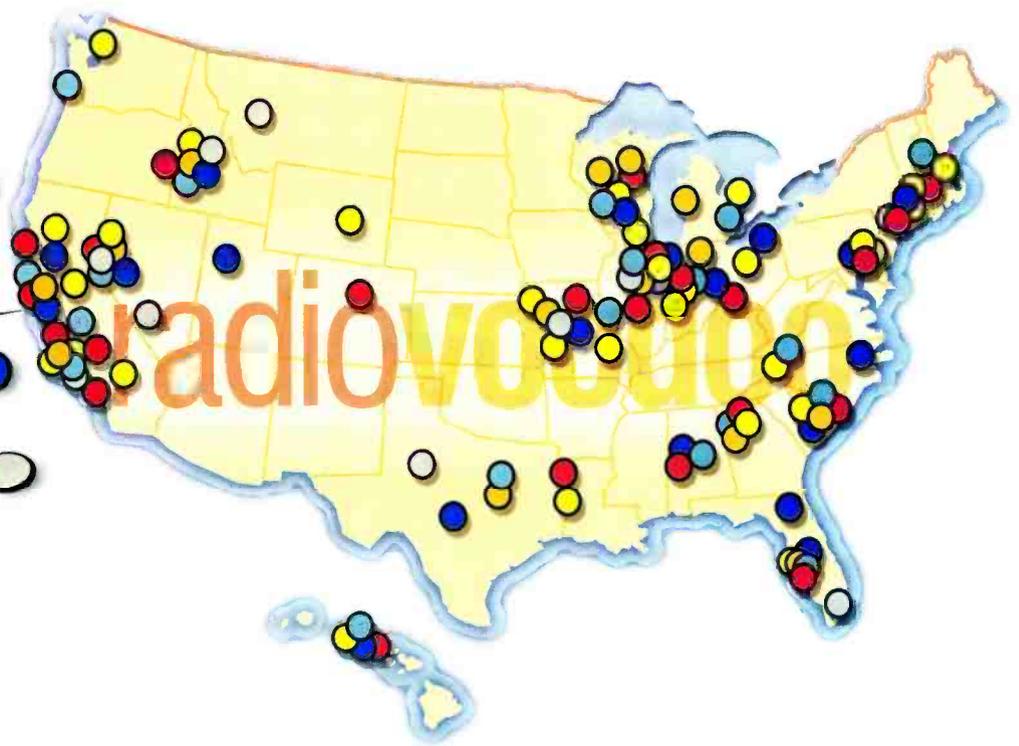
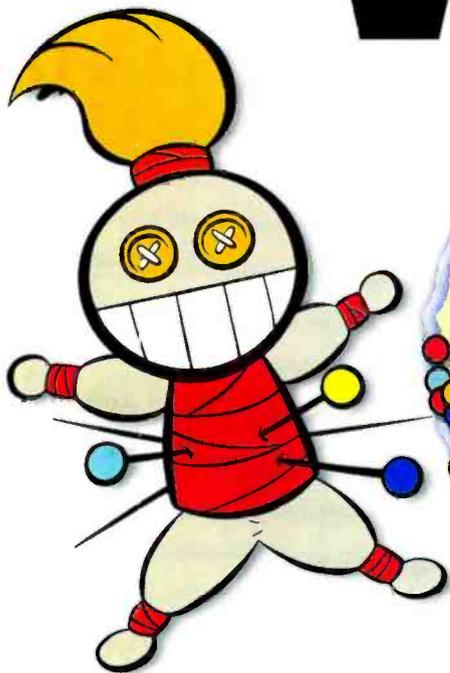
"I was fortunate to run into some folks with money who wanted to buy stations and needed someone with expertise to run them. I was able to take an equity position, and we started ABS Communications. I hadn't anticipated keeping my consulting hat, but I started a consulting business in 1985. Through various permutations, we kept that going till 2000."

Joining Air America: "My personal seeds for Air America were probably sown through my mother's Democratic politics. Social and political consciousness were always within me. About 1995 I got a call from Danny Goldberg, who at the time was Chairman of Warner Bros. I think. He said, 'There's this guy, Jim Hightower, and a lot of our friends think getting him on the radio would be great.' I never really thought about creating network programming or syndication, but I met Hightower and liked him. We developed a short-form show that is still on the air 11 years later and a very famously failed long-form show."

"We were able to sell the shows to ABC, and, thanks to Frank Raphael and David Kantor, we had ourselves a stripped two-minute series Monday through Friday and a network radio presence, at least for a few hours, on the weekends. The long-form show struggled in markets where it was surrounded by right-wing talk. That was the first inkling I had of formatic purity extending to Talk radio. We had other political problems and, ultimately, wound up getting the axe."

"I got asked by CBS Radio to create a medical show with the Mayo Clinic. I spent months in Rochester, MN. We created a terrific call-in show, then couldn't get any affiliates. PDs

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