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'Still In Love' With Teena Marie

Her recording career has stretched over a quarter of a century, and now **Teena Marie** has one of her biggest hits ever, with "Still in Love" (Cash Money/Universal). The song moves into the top spot on **R&R's** Urban AC chart, and it's also getting airplay at Urban and CHR/Rhythmic.



R&R

RADIO & RECORDS

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JUNE 11, 2004



First Tropical Special

This week **R&R** turns the spotlight on one of America's key Spanish-language radio formats and music genres: Tropical. From its key launching pad in Puerto Rico to Miami and beyond, **R&R** Latin Formats Editor **Jackie Madrigal** uncovers what's hot in tropical. It all begins on the next page.



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'NOISE FROM THE BASEMENT'

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SOME TRUTH AND CONSEQUENCES

Between encouraging radio to accept accountability and promoting radio to corporate marketers, RAB President/CEO Gary Fries and his team are busier than ever. In this week's Management/Marketing/Sales section, Fries comments on industry issues and business trends he's observing. Also: a terrific list of 18 promotional ideas from Donna Britt, Irwin Pollack's 12 keys to sales tracking and accountability, Range Online Media's top 10 online marketing mistakes, Tim Moore's Weekly Motivator and Jeffrey Hedquist's 60-Second Copywriter.

Pages 8-11

WHAT'S ROCKIN' IN CANADA?

R&R Rock Editor Cyndee Maxwell speaks with label executives in Canada to get their approach to music promotion and marketing. How does it differ from the United States? Canadian content laws and up-and-coming artists are also examined.

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R&R NUMBER ONES

- CHR/POP**
 - **HOOBASTANK** The Reason (Island/IDJMG)
- CHR/RHYTHMIC**
 - **USHER** Burn (LaFace/Zomba)
- URBAN**
 - **TWISTA** Overnight Celebrity (Atlantic)
- URBAN AC**
 - **TEENA MARIE** Still In Love (Cash Money/Universal)
- COUNTRY**
 - **GRETCHEN WILSON** Redneck Woman (Epic)
- AC**
 - **FIVE FOR FIGHTING** 100 Years (Aware/Columbia)
- HOT AC**
 - **MAROON 5** This Love (Octone/JRMG)
- SMOOTH JAZZ**
 - **DAVE KOZ** All I See Is You (Capitol)
- ROCK**
 - **JET** Cold Hard Bitch (Atlantic)
- ACTIVE ROCK**
 - **VELVET REVOLVER** Slither (RCA/RMG)
- ALTERNATIVE**
 - **BEASTIE BOYS** Ch-Check It Out (Capitol)
- TRIPLE A**
 - **LENNY KRAMITZ** Where Are We Runnin'? (Virgin)
- CHRISTIAN AC**
 - **CASTING CROWNS** Who Am I (Beach Street/Reunion/PLG)
- CHRISTIAN CHR**
 - **CASTING CROWNS** Who Am I (Beach Street/Reunion/PLG)
- CHRISTIAN ROCK**
 - **SPOKEN** Falling Further (Tooth & Nail)
- CHRISTIAN INSPO**
 - **CASTING CROWNS** Who Am I (Beach Street/Reunion/PLG)
- SPANISH CONTEMPORARY**
 - **CHRYSTIANE** Cuidarte El Alma (Sony Discos)
- TEJANO**
 - **KUMBIA KINGS** Sabes A Chocolate (EMI Latin)
- REGIONAL MEXICAN**
 - **HORÓSCOPOS DE DURANGO** Dos Locos (Disa)
- TROPICAL**
 - **NEY RUIZ** Creo En El Amor (Sony Discos)



C.W. Metcalf Set For Convention '04
Attendees to get 'life skills for the 21st century'

Renowned writer, actor and performer C.W. Metcalf has been tapped to speak at R&R Convention 2004, being held June 24-26 at the Beverly Hilton Hotel in Los Angeles.

Metcalf is known throughout the world for teaching people the value of humor to help cope with challenge and change, both personal and professional. He will address R&R Convention 2004 attendees on Thursday, June 24, at 4pm.



Metcalf



Benson

R&R Publisher/CEO Erica Farber said, "C.W. helps bring a much desired element to this year's convention, and that is learning to cope with change. With all the change that has occurred since we met last year, we are certain that C.W. will motivate attendees to embrace the ongoing changes reshaping our industry."

"Life Skills for the 21st Century" will explore skills that nourish health and optimism, rather than corrode them. This interactive, entertaining and educational event will provide a new understanding

CONVENTION ▶ See Page 14

Redstone: Viacom Will 'Prune Out' Underperforming Infinity Stations

By Joe Howard
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Former Viacom President/COO Mel Karmazin was barely out the door when Chairman/CEO Sumner Redstone said that the company may sell some radio stations from the Infinity Radio group that Karmazin helped build.

Speaking at the Sanford C. Bernstein & Co. Strategic Decisions Conference in New York on June 3 — just two days after Karmazin resigned from Viacom — Redstone said that he and Infinity President/COO Joel Hollander have discussed the idea of divesting some of the company's weaker-performing radio stations.

"If we have some poor stations, we'll prune them out," Redstone said. "I've met with Hollander, and he tells me we have some stations that are not up to it. So we'll probably sell some of those stations to others who are more avaricious about radio than we are."

However, Redstone insisted that Infinity as a whole will stay under the Viacom corporate umbrella. "To answer some of the questions I've gotten, we're not going to sell Infinity," he said, noting



Redstone

VIACOM ▶ See Page 14

Ronald Reagan's Radio Days
Industry mourns its most famous alumnus

By Al Peterson
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As Americans and others around the world mourned the passing of former President Ronald Reagan this week, broadcasters across the country took pride in saluting the man who began his long and successful public career seated behind a radio microphone.

Born in Tampico, IL, on Feb. 6, 1911, Ronald Wilson Reagan began his career in the entertainment industry as a sports announcer at WOC/Davenport, IA. He moved on to an on-air job at WHO/Des Moines, but his radio career came to a quick end when, while on a trip to California to cover baseball's spring training, Reagan was discovered by a Warner Bros. talent agent and was cast, fittingly, as a radio announcer in his first film, *Love Is on the Air*.

That kicked off an acting career that would span almost 30 years and more



Ronald Reagan began his entertainment career as a sports announcer at WOC/Davenport, IA.

than 50 films, including *Knute Rockne: All American*, *King's Row* and *Hellcats of the Navy*.

Appropriately, the news that Reagan was near death was first announced on radio, as CBS newsman Mike Wallace — a longtime friend of former First Lady Nancy Reagan — reported to CBS Radio News listeners just before 2pm ET on June 5 that the 93-year-old Reagan's death was imminent. Nearly three hours later, at

REAGAN ▶ See Page 15

Talk Of Radio's Future Leads DB Conference

At this week's Deutsche Bank 12th annual media conference in New York, radio executives discussed how they're navigating a tepid advertising environment and shared their vision for attracting new business to radio.

On Monday morning Clear Channel CFO Randall Mays said that he believes radio's top executives will soon band together to draw advertisers away from other media. "You're going to see a radio industry that is different from what you've seen at any point in the past," he said. "You're going to see significantly more coordination among the group heads in targeting advertisers

DB ▶ See Page 27

How the format has evolved

By Jackie Madridal
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In the '90s tropical was so hot that it was hard to tune to a station of any Spanish-language format and not hear Elvis Crespo's "Suavemente." The song was a crossover hit not only for Crespo, but also for the tropical genre. As every radio format does, though, Tropical is going through an evolution, and watching it metamorphose is exciting.

Although there has been an obvious slowdown at the format, in 2004 we are beginning

to see a revival, with artists like Gisselle, Grupo Mania and Crespo releasing new material. But it is a new breed of tropical music that is really burning up the airwaves, getting kids dancing at the clubs and selling records: reggaeton.

To truly examine tropical music, we must begin in Puerto Rico. "Puerto Rico is very important for tropical music," says WYQE/Puerto Rico Exec. VP & PD Raúl Rivera. "It's said that Puerto

See Page 83

Mestel Named COO/GM For Virgin Records

By Frank Correia
R&R Music Editor
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Larry Mestel has been appointed COO/GM of Virgin Records. Based in New York, Mestel reports directly to Virgin Chairman/CEO Matt Serletic and will oversee the label's business operations, including A&R administration, business affairs, finance, human resources and international.

Mestel was most recently Exec. VP/GM of Arista Records, which he joined in 2000. While there he was responsible for

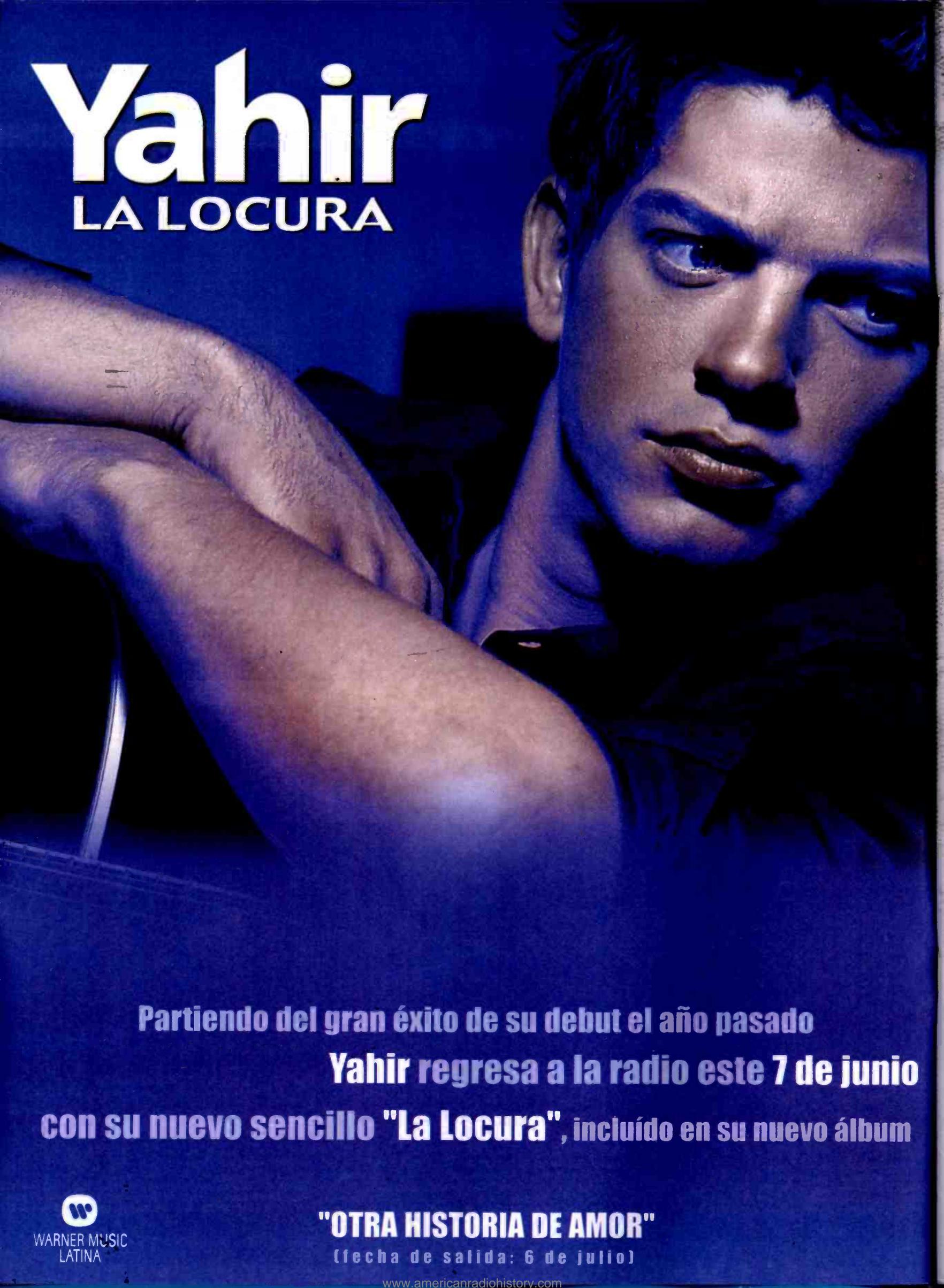


Mestel

MESTEL ▶ See Page 27

Yahir

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Sen. Kerry Sees Current Media Concentration As 'Dangerous'

By Adam Jacobson

R&R Radio Editor
ajacobson@radioandrecords.com

Sen. John Kerry, the presumptive Democratic presidential candidate, has made it clear that should he be elected president in November, he'll work to ensure that ownership of the nation's media doesn't narrow any further.

In a wide-ranging, 35-minute interview with C-SPAN that aired June 6 and was posted on the public-affairs network's website on June 4, Kerry said the amount of media concentration in America today is "dangerous."

"I think that too much media in the hands of one powerful entity or one individual is a mistake. I think it runs counter to the foundations of our country."

— John Kerry

Elaborating on the comment, he said, "I think that too much media in the hands of one powerful entity or one individual is a mistake. I think it runs counter to the foundations of our country and to the need for Americans to know that they are getting news and information from multiple sources that are not singularly controlled."

Kerry also commented on Janet Jackson's now-infamous Super Bowl

XXXVIII halftime-show stunt, in which the recording artist exposed her right breast: "[The stunt] was in poor taste and wrong; wrong venue, wrong timing, wrong place, wrong audience. There are some standards, and people generally know what they are. You've got to be very careful about the government interfering and deciding in specific instances."

Kerry added that, in his opinion, "there's always a balance, and you have to balance freedom of expression and freedom of speech with the impact on young people and the values that you're trying to promote."

The senator also discussed his regular habit of phoning the WFAN/New York-based syndicated *Imus in the Morning* program, hosted by Don Imus. When asked if he'd still phone Imus if he were to become president, Kerry said, "Absolutely. I think he's a great interviewer."

Kerry had high praise for Imus,

KERRY ▶ See Page 14



IT'S NOT JUST FOR TV ANYMORE Lifetime and Jones Radio Networks recently announced the host of their new co-branded AC-oriented morning show, Lifetime Radio for Women: Donna Britt. Seen here at a recent reception in New York are (l-r) independent promoter Kerry Wood, Capitol Records' Mark Rizzo, Britt, Warner Bros. Records' Debbie Cerchione and Verve Records' Suzanne Berg.

Brooks To Become PD At WNOE

WCOS/Columbia, SC PD Ron Brooks on June 28 will transfer to a similar post at Clear Channel Country sister WNOE/New Orleans. Clear Channel/New Orleans OM Jim Owen has been programming WNOE since Les Acree left the station in May 2003. Brooks will also handle middays at WNOE, succeeding Casey Carter, who left last month for the PD gig at WROO/Jacksonville.



Brooks

Owen joked to R&R, "Since the station finished the last book and the last trend No. 4 25-54 [with the top three spots taken by sister stations], I don't really need Ron anymore, but, hey, he's already packing, so we'll find something for him to do."

"Actually, he's going to have his hands full keeping WNOE in place as a top adult performer and growing it against the formidable competition of Clear Channel's two big-dog Urbans and our heritage Classic Rock, WRNO. Every time I asked someone about Ron they told me to hire

him immediately, so I think he's up to the task."

Brooks told R&R, "I owe a debt of gratitude to the great team at WCOS for keeping us on top with their efforts for the three years I was here. I'm greatly looking forward to working with [Clear Channel/New Orleans VP/GM] Muriel Funches, Jim Owen and their team

in New Orleans. My biggest challenge will be to resist the temptation to eat at every restaurant in town and gain 40 pounds in the first month."

During the three years Brooks programmed WCOS it posted 12 consecutive No. 1 12+ finishes in Arbitron and was No. 1 25-54 in 10 of those 12 sweeps. His background includes programming and OM stints at WIRK/West Palm Beach and WESC & WFNQ/Greenville, SC.

Back at WCOS, MD Glen Garrett has been elevated to Asst. PD/MD under Clear Channel/Columbia Director/Programming L.J. Smith.

Siebert Moves To Citadel As Market Mgr. In New Orleans

Twenty-year radio-industry veteran Dave Siebert has joined Citadel's four New Orleans FMs as Market Manager. In his new role, Siebert will take operational oversight of Alternative KKND, Urban Oldies KMEZ, AC WCKW and Gospel simulcast WOPR & WPRF. Citadel acquired the quartet in September 2003 as part of an 11-station acquisition from Wilks Broadcasting.

Siebert most recently served as Sr. VP/Market Manager for Infinity's six Dallas stations, as well as the Texas State Network, Texas Rangers Radio Network and the Dallas Cowboys Radio Network. He gained those duties in January 2003, when he was promoted from the VP/GM role at KLUV, KOAI & KVIL/Dallas. Siebert previously

held VP/GM posts at KCBQ-AM & FM/San Diego, KOOL/Phoenix and KHIH/Denver.

Citadel COO Judy Ellis said, "We are thrilled to have someone of Dave's caliber running our New Orleans market. Dave is an outstanding manager and another example of Citadel's commitment to building a first-class management team."

Siebert said, "I am proud to join Citadel, a broadcasting organization that is respected throughout the industry. KKND, KMEZ, WOPR, WPRF and WCKW are fantastic radio stations. I look forward to working very closely with the Citadel team to take them to the next level and achieve great ratings and revenue success."

Nelson To Manage Cox/Birmingham

Ray Nelson has accepted the VP/GM position at Cox Radio's WBPT, WODL & WZZK-AM & FM/Birmingham. He starts his new duties later this month.

A 34-year radio- and TV-industry veteran, Nelson previously served as VP/GM of WHNE, WQKL, WTKA & WWWW/Ann Arbor, MI. He exited those stations in October 2003. Prior to that post he held Station Manager responsibilities for WIOG, WGER & WSGW/Saginaw, MI.

Nelson reports to San Antonio-based Cox Radio Regional VP Ben Reed, who said, "Ray has an outstanding track record, and we're delighted to bring someone with his experience and talent on board to help these stations move forward in providing outstanding service to our listeners, advertisers and the community."

New PDs At KTST & KXXY/OKC

Clear Channel/Oklahoma City Director/Programming Tom Travis has restructured the programming department at the cluster's Country combo, KTST & KXXY. Travis has assumed day-to-day programming responsibilities at KTST and has promoted KTST & KXXY MD Bill Reed to the KXXY PD/MD post.



Travis

Travis, who arrived in Oklahoma City just a few weeks ago from Clear Channel's Fayetteville, AR cluster, said of Reed's new job, "It's an overdue promotion for someone who has been doing the job without the title."

Reed told R&R, "I have a lot of

heart and soul in this radio station, and it's an honor to finally wear the stripes as PD. There are great things in store for this great radio station."

Reed joined KXXY as MD/middayer in November 1993 from then-cross-town Country competitor KEBC. Prior to that he spent six years at KSCS/Dallas and was MD/evening talent when he left.

Meanwhile, KTST morning personality Anthony Allen has added Asst. PD/MD duties at that station. Allen is in his second stint at KTST, having rejoined the station last January for mornings.

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Briner Now DreamWorks/Nashville VP

DreamWorks/Nashville Midwest Regional George Briner has been promoted to VP/Field Promotion. Briner, who will remain based in Milwaukee, will share national duties with current DreamWorks VP/Promotion Bruce Shindler. The move comes in the wake of the recent merger between Universal Music Group/Nashville and DreamWorks/Nashville.



Briner

Former DreamWorks/Nashville Sr. Exec./Promotion & Artist Development Scott Borchetta, now Sr. VP/Promotion & Artist Development over UMG/Nashville's three promotion teams, told R&R, "George is one of the original DreamWorks promotion people. He's a great self-starter and someone I know I can trust to step up as my responsibilities increase." Briner celebrates his seventh anniversary with DreamWorks in August.

"From my days back in retail to working in radio at KZLA/Los Angeles to the opportunities that I have had at other labels to being

BRINER ▶ See Page 27

Senators Introduce Low-Power FM Bill

NAB chief opposes legislation

By Joe Howard
R&R Washington Bureau
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On June 4 Sen. John McCain and co-sponsor Sen. Patrick Leahy unveiled the Low Power Radio Act of 2004, which aims to clear the way for more low-power FM stations to begin broadcasting.

McCain supports the Mitre Corp. study commissioned by the FCC last year that found that LPFM stations operating on second-adjacent channels to existing FM facilities pose no significant interference threat. That report concluded that the congressionally mandated third-adjacent channel protection currently afforded to full-power FM stations isn't necessary.

McCain said, "After spending almost two years and over \$2 million, an independent study revealed what the FCC and community groups have said all along: Low-power FM radio

will do no harm to other broadcasters. This bill directly responds to recommendations by the FCC by removing any further delay in low-power FM radio implementation and eliminating the need for any further testing."

NAB Chairman/CEO Eddie Fritts quickly expressed his disappointment with the bill. "It is unfortunate that Sen. McCain is relying on the deeply flawed Mitre study in supporting the authorization of more low-power FM stations," he said. "Local radio listeners should not be subjected to the

inevitable interference that would result from shoehorning more stations onto an already overcrowded radio dial."

Former FCC Commissioner Gloria Tristini, a proponent of low-power FM during her tenure at the commission, said she favors the legislation. "The Low Power Radio Act will allow neighborhood stations to offer a positive, noncommercial vehicle for churches, schools and community groups to serve local citizens," said Tristini, who now serves as Managing Director of the United Church of Christ's office of communication. "The bill is a start to bolstering local community voices in the midst of today's trend toward media consolidation."

Broadcasters Say Governments' EAS Tools Outdated

The FCC and the Department of Homeland Security on June 2 hosted a forum to address how local governments and broadcasters can improve their readiness for times of crisis. During the meeting, held at the FCC's Washington, DC headquarters, the heads of two state broadcasters' associations said many state and local governments don't have up-to-date Emergency Alert System equipment and aren't ready to handle the kinds of emergencies that would require that the system be used.

Texas Broadcasters Association Exec. Director Ann Arnold said that broadcasters are, by and large, well equipped to use the EAS network

to disseminate important information, but local governments aren't equally prepared.

"I think broadcasters — because

they're required by [FCC] rules, but also because they're good citizens — have set up their emergency operating procedures and in most cases are well equipped to communicate to the public whenever a terrorist attack or disaster occurs," Arnold said. "There has not been a corresponding preparedness on the part of government in these situations to utilize the media."

Arnold said media and government must let go of old rivalries and work toward the common goal of

FCC ▶ See Page 6

BUSINESS BRIEFS

Concert-Promo Suit Against Clear Channel Settled

Denver concert promoter Nobody in Particular Presents has settled its antitrust lawsuit against Clear Channel Entertainment. Two months ago U.S. District Judge Edward Nottingham rejected NIPP's contention that Clear Channel monopolizes Denver's concert business, but he let stand NIPP's charges that Clear Channel denied NIPP access to advertising on CC's eight Denver radio stations and its claim that the multimedia giant denied artists access to ad time and airplay unless they agreed to perform at Clear Channel Entertainment venues.

NIPP President Doug Kauffman said, "This was a long and difficult battle, and we are very happy with this agreement." Clear Channel Exec. VP/Chief Legal Officer Andy Levin said, "Clear Channel admitted no wrongdoing in connection with the lawsuit, but we are pleased to have the matter behind us." The terms of the settlement were not disclosed.

Analyst Lowers Q2 Forecast On Weak May Results

Although he thinks increasing demand for radio advertising could mean that May's weak revenue results were an anomaly, Credit Suisse First Boston analyst Paul Sweeney last week reduced his Q2 radio-industry growth forecast from 5.8% to 4.4%, citing unexpected weakness in national advertising. "Our sources indicate May witnessed a rash of cancellations, mostly national business, which has been erratic this year," Sweeney said. He also questioned whether many companies will be able to hit their Q2 growth numbers, saying slower paces in May have raised "yet another flag for radio investors already grappling with the veracity of the industry's 'growth' story."

Sweeney said he believes June will improve in the 5%-7% range and let stand his 5% revenue-growth forecast for the second half of 2004. "In spite of the negative sentiment, we continue to think radio offers a compelling business model," he said.

Salem Raises Q2 Guidance

Salem Communications on Monday raised its revenue guidance from an earlier forecast of \$47 million-\$47.5 million to \$47.5 million-\$48 million, thanks in part to same-station net broadcasting-revenue growth of 10% during April. Salem also said it expects 10% same-station net broadcasting-revenue growth for Q2. The updated guidance was consistent with the bullish expectations Salem President/CEO Ed Atsinger expressed for his company in April, when Salem reported revenue growth of 12%. "We believe we have reason to be optimistic about the remainder of 2004," Atsinger said at that time.

In other news, Salem announced Monday that it is planning an early redemption of \$52.5 million worth of its outstanding 9% senior subordinated notes due July 2011. The redemption will take place in two installments later this month and will result in a one-time loss of approximately \$6.2 million.

Journal's Radio Revenue Grows In May

Operating revenue for Journal Communications' radio stations improved 4%, to \$6.4 million, in May, while revenue for the

Continued on Page 6

Who do Voodoo



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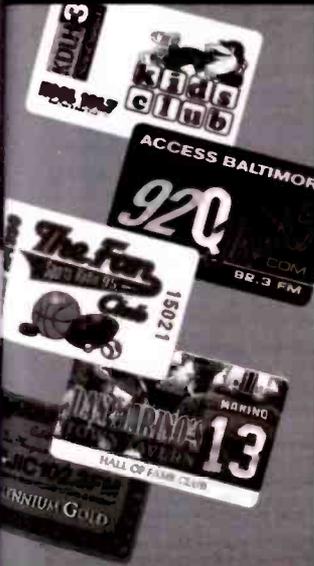
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1 color imprint	29¢	15¢	12¢	11¢	8¢	7¢
2 color imprint	39¢	20¢	15¢	13¢	10¢	9¢
3 color imprint	49¢	25¢	20¢	18¢	14¢	13¢
4 color imprint	89¢	30¢	25¢	23¢	18¢	17¢
Optional embossing	\$110	\$320	\$375	\$630	\$1200	\$3175
	base	base	base	base	base	base

\$150 Set up per color.

T-shirts



100% Cotton T-Shirts • 1-4 Colors - Same Low Price!

T-Shirts	288	576	1200	1512	2520	5040
	\$2.95	2.75	2.55	2.35	2.30	2.25

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contest boxes



Stand & Box	Box Only	Stand & Bin	Bin
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25-49 Pcs. \$12.50 Set \$8.50 Ea.	25-49 Pcs. \$7.75 Ea.	50-99 Pcs. \$11.95 Set \$8.25 Ea.	50-99 Pcs. \$12.50 Set \$7.95 Ea.
100+ Pcs. \$10.75 Set \$7.75 Ea.	100+ Pcs. \$7.75 Ea.	100+ Pcs. \$11.95 Set \$8.25 Ea.	100+ Pcs. \$7.75 Ea.

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100-249 Pcs. 4.25 Ea.	100-249 Pcs. 4.25 Ea.	250 - 499 Pcs. 3.95 Ea.	250 - 499 Pcs. 3.95 Ea.
250 - 499 Pcs. 3.95 Ea.	250 - 499 Pcs. 3.95 Ea.	500 - 1000 Pcs. 3.75 Ea.	500 - 1000 Pcs. 3.75 Ea.

lanyards



3/8" Printed Lanyard	300	500	1,000	2,500
1 color imprint	\$1.39	1.39	1.19	1.09
2 color imprint	1.49	1.39	1.25	1.15

White color lanyard only. Set up 1-2 colors: \$1.75.

1/4" Printed Lanyard	1,000	2,500	5,000	10,000	25,000
1 color imprint	\$1.49	1.35	1.25	1.19	.99
2 color imprint	1.79	1.39	1.39	1.25	1.06
3 color imprint	1.89	1.48	1.35	1.39	1.09
4 color imprint	1.99	1.49	1.39	1.35	1.15

\$150 Set up per color.

Rope Lanyard	100	300	500	1,000	2,500
Unimprinted	\$1.19	1.00	1.00	.99	.95

Standard Colors: Red, Black, White, Royal Blue

photo magnets



Business Card 2" x 3-1/2"	21¢	20¢	18¢	15¢	12¢	10¢
Jumbo Card 2-3/4" x 4-1/2"	49¢	35¢	29¢	19¢	15¢	13¢
Square 2" x 2"	29¢	21¢	19¢	15¢	10¢	9¢
Square 3" x 3"	39¢	25¢	20¢	15¢	12¢	11¢
Oval 2" x 3"	45¢	29¢	25¢	21¢	13¢	10¢
Rectangle 2" x 3"	29¢	25¢	21¢	15¢	12¢	9¢
Rectangle 4" x 6"	69¢	79¢	59¢	39¢	23¢	21¢
Rectangle 6" x 7"	95¢	89¢	79¢	49¢	29¢	25¢
Circle 2" diameter	29¢	21¢	16¢	13¢	11¢	9¢
Circle 3-1/2" diameter	31¢	25¢	21¢	15¢	11¢	11¢
Circle 5" diameter	39¢	35¢	29¢	25¢	15¢	13¢

\$175 set up includes design, graphics, proofs, changes, separations, unusual bleeds and UNLIMITED COLORS!

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Hello? It's free.

Your DeeJay's voice prompt message added FREE!

	100	250	500	1000	2,500	5,000
5 MINUTES	N/A	1.89	1.25	1.09	.85	.69
10 MINUTES	N/A	2.39	1.85	1.59	1.25	1.09
15 MINUTES	N/A	3.49	2.55	2.19	1.85	1.59
30 MINUTES	5.75	5.29	4.80	4.39	3.85	3.19
60 MINUTES	10.50	9.79	8.95	8.59	7.50	6.29

\$35 Set up per color.
NO CHARGE for graphics/proofs/changes, overruns or professionally recorded voice prompt!

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CUSTOM FROM Only \$200

We also carry an extensive line of pre-printed celebrities for only \$50 + shipping!

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mic flags



- \$175 INITIAL SET UP INCLUDES:
- CLEAN UP OF ALL ART
 - SEPARATIONS, IF NECESSARY
 - GRAPHICS AND CHANGES
 - AN OVERNIGHTED COLOR PROOF

	12	24	48	96	100+
STANDARD CUBE 3-1/4" X 3-1/4" X 2-1/4"	649	39	36	30	25
MEDIUM CUBE 2-1/2" X 2-1/2" X 2-1/2"	85	49	39	35	29
LARGE CUBE 3" X 3" X 3"	99	49	45	39	29
TALL RECTANGULAR CUBE 3-1/4" X 3-1/4" X 3-1/4"	75	49	45	39	29
STANDARD TRIANGLE 3-1/2" X 1-1/2"	49	39	36	29	25
LARGE TRIANGLE 4" X 2"	55	49	39	35	29

permanent banners



POLYETHYLENE BANNERS

3' x 5'	25	50	100	250	500
1 color	\$39.75	17.95	14.35	10.95	10.05
2 color	43.25	23.75	16.95	12.05	10.90
3 color	53.25	29.10	20.95	14.50	11.85
4 color	64.00	34.95	23.90	15.75	12.90

3' x 4'	25	50	100	250	500
1 color	\$33.75	21.50	18.00	13.25	13.95
2 color	47.50	29.75	23.95	22.50	17.95
3 color	61.25	33.75	31.25	24.90	19.50
4 color	75.95	43.50	37.75	29.50	25.35

1' x 10'	25	50	100	250	500
1 color	\$38.50	34.95	28.00	16.75	14.95
2 color	50.75	33.50	27.95	24.75	19.75
3 color	64.00	36.95	34.75	26.95	21.75
4 color	82.95	45.50	40.95	31.75	27.95

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BUSINESS BRIEFS

Continued from Page 4

company's television stations improved 20%, to \$5.9 million. Combining the segments, Journal's May broadcast revenue rose 12%, to \$13.5 million.

Arbitron Touts PPM in Switzerland

As part of Arbitron's ongoing efforts to market the Portable People Meter worldwide, representatives from the ratings service were set to be on hand at the ESQMAR/ARF Week of Worldwide Audience Measurement Conference, being held in Geneva from June 13-18. Arbitron planned to present the results of its commercial deployment of the PPM at panels focusing on radio and TV audience measurement.

Radio One Declares Dividends

Radio One on June 3 declared a cash dividend on its 6.5% convertible preferred securities and also on its 6.5% 144A convertible preferred securities. The record date for these securities is June 15, 2004, and the dividends will be payable on July 15, 2004.

Radio Leaders Set For Upcoming Interep Symposium

Interep has unveiled the lineup for its first radio symposium. The broadcast leaders and radio sales execs on hand for "Radio Signals: Dealing With Interference, Tuning in Opportunity" include Emmis Radio President Rick Cummings, Cumulus Chairman/CEO Lew Dickey Jr., Susquehanna Radio President/COO David Kennedy, Radio One COO Mary Catherine Sneed and ICBC President/COO Charles Warfield. The symposium will take place June 22 at the Grand Hyatt in New York, and the execs are set to participate in a session covering programming and indecency, competition, consolidation, long-term growth opportunities and pressures from Wall Street.

Additionally, a session titled "Radio's Growth Drivers: Pricing, Programming & Inventory" will feature panelists including Infinity Sr. VP/Regional Manager Les Hollander and Interep Director/National Sales Lee Ann Longinotti. A third session will discuss the current state of national and local business pacing and expected trends.

In other news from Interep, the company has partnered with consultancy Maddox Smye on a plan to help advertisers create marketing programs directed to female consumers. Key categories include automotive, financial, home improvement and electronics — retail sectors that have not traditionally catered to female decisionmakers. Local programs will use radio to drive women to stores and businesses, and the businesses will receive training from Maddox Smye consultants on meeting the needs of female customers.

Continued on Page 15

TRANSACTIONS AT A GLANCE

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

- WKMX-FM/Enterprise (Dothan), AL Undisclosed
- WSHI-FM/Columbia City (FL Wayne), IN \$2.61 million
- KCKN-AM/Kansas City, KS \$1.6 million
- KQLK-FM/De Ridder and KAOK-AM/Lake Charles, LA \$3 million
- WBIX-AM/Natick (Boston), MA Undisclosed
- KYTZ-FM/Walhalla, ND \$1
- KVRW-FM/Lawton, OK \$1.6 million
- KBKR-AM & KKBC-FM/Baker and KLBK-AM & KUBQ-FM/La Grande, OR \$1.9 million
- WEGA-AM/Vega Baja, PR \$850,000
- FM CP/Forest Acres (Columbia), SC \$4.73 million
- WEZG-FM/Jefferson City, TN \$1.65 million
- KXPL-AM/EI Paso, TX Undisclosed
- WYAC-FM/Christiansted, VI \$300,000
- WKKX-AM/Wheeling, WV \$400,000

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

DEAL OF THE WEEK

• WHCU-AM, WTKO-AM, WQNY-FM & WYXL-FM/Ithaca, NY

PRICE: \$13.25 million

TERMS: Asset sale for cash

BUYER: Saga Communications, headed by President/CEO Ed Christian. Phone: 313-896-7070. It owns 79 other stations. This represents its entry into the market.

SELLER: Eagle Broadcasting Company Inc., headed by President Kenneth Cowan. Phone: 607-257-6400

2004 DEALS TO DATE

Dollars to Date: **\$901,187,044**
(Last Year: \$2,344,977,266)

Dollars This Quarter: **\$406,771,511**
(Last Year: \$570,981,395)

Stations Traded This Year: **391**
(Last Year: 896)

Stations Traded This Quarter: **157**
(Last Year: 190)

FCC

Continued from Page 6

serving the public. She said, "In some cases, there has been a reluctance on the part of the law-enforcement officials to give info to the media because they've traditionally had a standoffish kind of relationship." Arnold pointed out, however, that the success of the Amber Alert plan has shown that the two sides are capable of working together to achieve worthwhile goals.

Florida Association of Broadcasters President Pat Roberts said his state is one of only "three or four" that have working emergency-alert plans but added that many local governments have outdated EAS equipment that wouldn't work with broadcasters'

equipment in the event of an emergency. "Broadcasters have [current equipment], but the governments don't have access to it," he said.

Panelists at the forum stressed that media and local governments must learn to work together so lines of communication are open in times of crisis. According to panelist Tony Bullock, Press Secretary for Washington, DC Mayor Anthony Williams, a key factor in advancing communication is developing trust. Bullock said Williams' frequent press briefings with local media give reporters regular access to local officials and added, "He created an impression — and a reality — that local governments are available."

— Joe Howard

FCC ACTIONS

FCC Readopts Filing Of EEO Forms

Although the FCC adopted new equal employment opportunity rules and forms in November 2002, it deferred requiring both broadcast and cable outlets to resume submission of the annual reports until now. The reports seek information on the race, sex and ethnicity of people who applied for jobs with respondents in the previous year. Along with readopting the filing requirement, the

Continued on Page 15



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Radio's #1 traffic building promotional vehicle is now one of it's best sales tools! Our new PowerPoint Sponsor Proposal is developing a tremendous amount of revenue in all size markets. Why not yours?

Call us for a custom PowerPoint Sponsor Proposal and full info kit. No Obligation.

The Super Prize Machine



This is the real deal! There's nothing like it in radio. Not only are we happy with the SPM, we also have the upgraded trailer that really helps us dominate the streets!"

Ed Hill (PD)

KUBL

Salt Lake City

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JEFF GREEN, CRMC
jgreen@radioandrecords.com

Finding Radio's Growth Areas

A conversation with RAB President/CEO Gary Fries

Accountability and radio's effectiveness remain front-burner issues for the Radio Advertising Bureau. R&R recently caught up with RAB President/CEO Gary Fries for his observations on these issues, as well as beer advertising, revenue, growth categories and the new business initiatives that have been sprouting this year.

R&R: How confident are you that the ongoing Radio Advertising Effectiveness Lab initiatives will provide the answers radio needs?

GF: We have consultants and researchers within the radio industry who have helped us frame the questions in such a way that they're going to give us answers on how to move the needle further and be more effective in using radio. I

don't think it's fair to think that we're going to find out that radio's effectiveness is already at its maximum.

This program is also going to lead us to other questions, one of which we know will be about the area of radio creative.

R&R: How imminent is the danger of poor radio accountability? How long before stations start to take a hit?

GF: It's unpredictable, but I know the chance of that happening is far greater today than it was even six months or a year ago. There are two reasons for it. First is the involvement at the highest levels of the corporate ladder in how everything is working. Before the Enron era there weren't too many CFOs or CEOs who were really worried about how accurate their radio, TV or newspaper schedules were. This is different from advertising in a magazine, where you're either in it or you're not.

Second, I have become aware of major-category advertisers that have entertained presentations for or that are in very strong testing of various product lines or software to monitor this for themselves. In other words, they're building a model that will basically tell them what [reach] they are delivering. And at our board meeting in Atlanta 18 months ago, every corporate marketer there mentioned accountability — all of them unprompted.

So when will the trigger be pulled? It's probably one of the riskiest things we have out there. It is a ticking bomb, and I've been preaching that for quite a few years, to almost no avail. I've told people we want to get in front of this, and I think the industry is starting to understand and realize it's real. The

door is open, but we're going to have to walk through it ourselves. No one's going to pull us through.

When you start to try to move 12,000 radio stations, it's difficult. It's not a gimme.

R&R: Is accountability a concern for broadcasters in all market sizes?

GF: Some people say, "Well, that's all big-market or network stuff." But that's not true at all. I can

tell you today that Wal-Mart is sniffing around radio, and it's actually placed annual contracts. I know two of them are in small markets. That is a huge breakthrough. But Wal-Mart is as susceptible to accountability as any other company. So it's not a large-market, national or network deals; this is an industry issue.

R&R: What are the growth categories for the rest of the year?

GF: I think there are some obvious ones. Automobile is going to be a growth category. They want to cut off incentives but can't afford to. Pharmaceuticals are going to heat up, and telecom and retail are going to improve. There aren't any that you'd call emerging categories right now — they're pretty stable.

There is definitely emerging a fast-food war over the low-carb stuff. There's a lot of housing business right now, and it's very logical that the Internet's recovery will benefit radio again. The other thing radio benefits from in an election year, which a lot of people don't give us credit for, is the revenue from issue ads. There are a lot of them, and those are not sold at the lowest unit rate.

R&R: How do you see revenue shaping up for 2004?

GF: I would have to say that the whole advertising environment has not developed as well as everybody wanted. It's been a lot slower. We had such a volatile geopolitical situation last year that really never ended. Everybody was looking for the four-day war, and, of course, that's not what happened. It's really got people hesitant to go and do long-range planning now.

I still feel we're going to have a successful year and have been hold-

ing on the mid-single-digit range. But I can find optimistic points that will tell me it's going to be a lot better than that, and I can also find points that say it's sure taking a long time to get started. The people in radio who have decided to get on with their lives and do something about it are doing very well.

R&R: How big a hit do you think radio might take from the beer industry's new policy of buying only radio that reaches a 70% adult audience?

GF: I don't think anybody knows, and I will say that I don't think [the beer marketers] know. They're having trouble getting it all defined. I

"This industry needs everybody on the same page, trying to grow it. People are really focused on moving forward, and I think the industry's going on offense now."

hold to the basic feeling that they're not going to be able to market to [the under-21 audience]. There's probably a difference between what corporately they say they won't do and, in their hearts, what they want to do. I don't know whether the policies that have been put forward voluntarily are the right ones or not, but they're going to have to advertise. The youth market is going to definitely feel it; there's no question about it.

I think the beer companies will reallocate some of their money, but at the end of the day, they've got to move product. This type of policy actually took place once before, about six or seven years ago, and nobody really gave it any publicity. There was kind of an unofficial crackdown, so to speak, by the beer companies to really get their house in order, but it didn't have nearly the impact that we thought it would.

But in reality, I can't really answer the question yet, because I don't think the real strategic plans by the beer companies are on the table yet.

Weekly Motivator

Bitter Or Better?

By Tim Moore

I got a call recently from a general manager who felt he'd really been wonky by his ownership. He'd gotten his job last December, but he was already out by April. By his criteria, this GM felt he had been making the grade in a difficult market. He was in stunned disbelief about losing his job and came away from the experience thinking he was simply part of a choreographed game of musical managers.

George Karl, one of the NBA's toughest guys and most durable coaches, said it best: "Oh, you will have pain. It's not a question of whether it will happen, but when." That may not be of much consolation to someone who's just lost a job, but over the long years of a career, when we come to accept that thunderstorms will happen, we're in a much stronger position to ride them out.

The Major Forces Of Stress

Many of us, in and out of radio, have fallen into the trap of defining ourselves by our title or our scope of command. It's part of the basic script of "Ameritocracy." But while an ignoble dismissal is traumatic, it's not the only major stressor in life. A death, a divorce (whether it's your choice or not) and a long-distance move are also life-changing events that may initially make us reel with shock. Then we pass through a time where we reflect on and react to events. And it's what we do about these life tremors that makes or breaks us as human beings.

Radio is not a place for those who fear sudden change or unexpected bad news. You have two choices when things inevitably go wrong: You can be bitter, or you can be better.

Pulling Out Of A Dive

Organizational psychologists have been writing books for years about this subject. From *Passages to Who Moved My Cheese?*, there's enough to fill the Bodleian Library at Oxford. To me, it's always seemed a fairly simple proposition. Being bitter is a lot like rocking in a rocking chair: It takes up the time, but you don't go anywhere. You can play the game of "What if?" long after the event has passed, or you can face the facts and accept your misfortune, however unfair, as an unalterable life change.

But, above all, don't convert your setback into a catastrophe. These situations should be seen as turning points, where for every closed door there are a hundred more doors to open. These are defining moments in your destiny — experiences to get through, then file away under "required to graduate."

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.

If one beer company continues to advertise strongly as close as it can get to the legal age while staying within the guidelines, the other beer companies will be right there with them.

R&R: In recent months we've seen some innovations brought to radio, such as Dave Kendrick's new ad hoc sales group in San Francisco with ABC, Bonneville and ICBC; Katz's expansion of its Dimensions marketing; Interep's beefing up with its new Freedom division and its relationship with Maddox Smye; Jacobs Media's Alcohol Summit; Ronning Lipset Radio launching online-radio representation; and so on. Are you encouraged by this kind of organic creative growth?

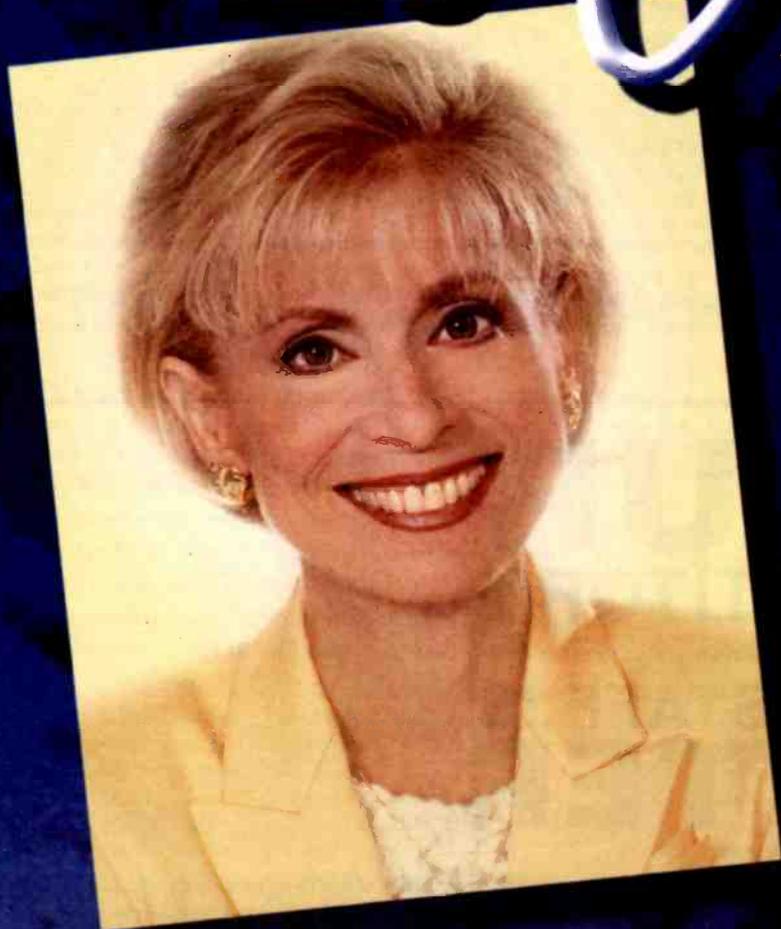
GF: Very — I'm very encouraged, because there was a period of time that

was very hard to explain, when the business side of the industry started stagnating. We were basically playing defense, and everybody thought it would just get better by itself.

It's a changing world out there, and if you don't keep looking for new ideas, opening new doors and sending your missionaries to new places, the business is not going to come back automatically. It never comes back exactly the same way as it left anyway, but that creates opportunity for all media. So, yes, I'm encouraged, and that's regardless of who the author is. This industry needs everybody on the same page, trying to grow it. People are really focused on moving forward, and I think the industry's going on offense now.

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KFI in Los Angeles :48 minutes daily.

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WPIT in Pittsburgh :61 minutes daily.

KOGO in San Diego :42 minutes daily.

KCMO in Kansas City :45 minutes daily.

KNRS in Salt Lake City :48 minutes daily.

KXNT in Las Vegas :44 minutes daily.

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Promotional Idea Think Tank, Part Two

Put these ideas to work for fun and profit

In the May 28 issue of R&R we began rolling out a series of great promotional ideas suggested at this year's Country Radio Seminar in Nashville by Donna Britt, host of Jones Radio Networks' and Lifetime's *Lifetime Mornings*. Here's another batch of Donna's fun campaigns, both original and familiar, that can work for most formats and market sizes.

The majority of these ideas cost nothing to develop or are very affordable. Many can become lucrative sales promotions, while others extend TSL, attract cume or build meaningful relationships with the listeners, the community or even your own staff.



Donna Britt

1. Pajama party. Schedule a pajama party to view a music awards show at a venue with big-screen TVs and lots of room. Station staff and listeners come in their pjs (though you may not want to go the lingerie route). During commercials, award prizes for the fuzziest slippers, the best dressed couple and so forth. Make popcorn, get a bunch of pillows and spread out blankets to re-create the comforts of home.

2. The Ultimate Choice. This is a great visual contest, so TV or billboards would be ideal to help promote it. Tie in with a high-end local car dealer. Show a three-car garage, and let listeners know that inside are three luxury cars and/or SUVs. Contestants sign up at local sponsors for the chance to win a key, and winners

try their keys in the ignitions of all three cars. Whoever starts a car wins their choice of the three vehicles.

This one looks huge, but only one car is given away. The car dealer gets a ton of publicity on this one, which should help secure the giveaway vehicle. You can add second-

ary sponsors for goodies in the back seat, trunk or glove box.

3. Music Student Spotlight. Once a month during the school year, highlight a local middle school or high school music student or member of a school band. Produce a 60- to 90-second promo featuring that month's student talking about their musical involvement and what they hope to do with their musical studies.

This promotion requires a staffer to make contact with local schools' music teachers to get suggestions for students to spotlight. Present the featured student with a certificate signed by your airstaff, and perhaps tie in a music-store sponsor to give the student a gift certificate. Then

watch the word-of-mouth take off with both students and parents.

4. Test Track. An updated version of the Make It or Break It feature. Play a new song that you may be on the fence about adding or a song by a new and unknown artist, and let the audience rate it. Play the song first, then replay a hook throughout the hour, along with listener comments to stimulate more calls. Post each week's results on the station website. If the song is a big hit, the morning show can feature it the next day. Great for afternoon drive or evenings — and for making friends with your label reps.

5. Record local celebrities and kids. If the mayor stops by, roll tape and get a liner. When the Girl Scouts stop by for a station tour, roll tape on them too. Rotate these local drops in with other liners to give your station a truly local sound. Make sure you have everyone say their name, what town they live in and, if it applies, where they go to school.

6. The Top Five. While David Letterman has his "Top 10 List" trademarked, you can still get away with a weekly Top Five or Top Three countdown. For a twist, have someone in-house who isn't typically on the air voice the list. For example, ask the receptionist, the traffic director or even the GM, and help them write the list. It can sound great to have a nonprofessional on the air with something dry and funny. Give that person a nickname, and they can become a regular on the show.

Bond with your fellow department heads at a monthly get-together over lunch, coffee, at a pool hall, etc. You'll not only build rapport, you'll get new ideas on how to approach old problems.

7. Backtracks. With today's awesome editing tools, this is easy to produce. Record a bit of a big hit song and play the bit backward. Take callers trying to identify the song and artist until you get a winner. This is a good bit to toss in occasionally.

8. Drive-Thru at 5. Take requests for five songs to be played at 5pm. Produce an intro, an outro and sweeps with "drive-thru window" sound effects. Tie in a sponsor and offer a prize for the selected caller who can identify all five songs and artists in order after the feature airs.

9. Free Music Friday. Give away copies of CDs throughout the day. If you have enough product to do this every week, great. If not, once a month will work. Try to give away copies of whatever the newest, hottest releases are. Don't have people simply race to the phone to be the 93rd caller, but use easy trivia questions about the music to qualify winners and to establish the artists for nonplayers. Sometimes you can make a funny bit out of things people think they know about an artist.

10. Workforce. To encourage at-work listening, create a "Workforce" or "40-Hour-a-Week Club." Make it easy for folks to join via phone, online or fax. Keep a list in the studio of businesses where you know people are listening to you and talk about them on the air. Each week have one of your personalities deliver a free lunch to an office or other workplace. Post pics of the meeting on the station website, and talk

about the workers on the air. There are great stories and characters hidden in almost any business.

11. PD get-togethers. If you work in a multistation group, bond with your fellow department heads via a once-a-month get-together over lunch, coffee, at a pool hall, etc. Get out of the building and bring your job issues to the discussion table. You'll not only build a rapport, you'll get new ideas on how to approach old problems and maybe even make a new friend or two. This gives you strength as a team when you're approaching higher management, and, if you're the one who gets the ball rolling, it shows leadership initiative.

12. Meet with your sellers. If you're the GM, ask all your PDs to join the salespeople for the last 15 minutes of the weekly sales meeting. Ask each PD to talk about what his or her station is doing that week and to preview upcoming big events. This helps the sellers (particularly the new AEs) know what's going on with each station, especially if they're cluster selling. It also helps sellers to better understand the individual stations' programming and marketing strategies.

13. Camping festival. Work with a local RV dealer to give you a vehicle for the weekend, and tie in a remote from an acoustic music festival with sports and camping outfitters to create a fun weekend in the woods. It's a great bonding experience with your listeners.

Continued on Page 11

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they need so they know what they're doing right and what they can do better. From introductory sales training to advanced in-house sales management issues, Irwin Pollack takes the guesswork out of understanding exactly what you need to catch up to, then (eventually) surpass the competition. Call today for a free, no-obligation phone consultation.

What Are Your Sales Performance Standards?

Twelve keys to sales tracking and accountability

By Irwin Pollack

I often ponder whether it's possible for a director of sales or a sales manager to go too far when it comes to tracking activity and bottom-line results. An experience at a restaurant last week taught me that my thoughts about it were on track.

On my way to the restaurant, I detoured to the kitchen. I was in a suit and tie, so the people who were working there probably figured I was a regional or district manager. I was amused to see what must have been 30 framed color pictures above the chef's work space. Each demonstrated what was to go where on the plate.



Irwin Pollack

peas away from the potatoes, the "company way of doing things" might seem rather controlling.

Establish 'Key Results' Standards

In our business of sales, quantitative standards provide clarity, which is the basis of good motivation and control in sales management. To set the standards,

a relatively small number of "key results" areas should be established. Individual and team targets should be agreed on for each area.

Each station group can then establish its own key results areas that relate input, or effort, to output, or results. The following areas would form the basis of an excellent motivation and control system for most sales forces:

1. Orders per account
2. Average order size
3. Ratio of prospects or proposals to sales
4. Ratio of approaches to appointments
5. Ratio of appointments to sales

6. Ratio of major accounts to total sales
7. Call rate per account
8. New-business ratio
9. Sales per hour
10. Retention of accounts (renewal rate)
11. Closing ratio
12. Collection rate

These quantitative standards help sellers evaluate their performance to see why sales occur (or do not). They can form a basis for self-targeting and a motivation to achieve while they help the manager to understand why some members of the sales team perform better than others. Measuring only the volume of sales doesn't help analyze why sales occur.

Now you see why I am a big fan of tracking and accountability systems. After all, you can't manage what you don't measure, you can't expect what you don't inspect, and micromanagement (while it may be employees' No. 1 complaint) is no more than caring about the details.

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

60-Second Copywriter

To Get Creative, Get Out Of There

By Jeffrey Hedquist

In a former life, I had a big, luxurious office. But often, when I had a writing deadline, I'd leave the office and go to a tiny laundromat in a nearby strip mall. For some reason, away from all the activity going on at my office, I could write quickly and creatively. Then I'd return with my masterpiece, and maybe a little static cling.

In your place of business, all the ringing phones, continual e-mail, papers stacking up, meetings and other interruptions can fill your day and your mind with left-brain activity, leaving you no energy or time to write. So change venues.

Go to a movie, take a walk, run under a sprinkler, get an ice cream cone, play music, surprise someone with an unexpected gift, visit the library, rent an instructional video, take a shower, ask someone to teach you some words in a new language, dance to your own song, hug a stranger. Do whatever it takes to shift your perspective. Some small act may be all it takes to get you into right-brain mode and get that creativity flowing.

When you step out, intently observe what and who you see around you. There are stories, conversations and unusual points of view everywhere. These can be the threads from which you weave that next radio commercial.

Let me know how you do. I'll be over by the dryers.

Where do you go to write? Send your reports to Jeffrey Hedquist at Hedquist Productions Inc., P.O. Box 1475, Fairfield, IA 52556; 641-472-6708, fax 641-472-7400, jeffrey@hedquist.com or via www.hedquist.com.

Top 10 Online-Marketing Mistakes

Nearly all radio stations and the companies that provide services to them have websites. But if you surf around and study them, you'll find that many sites are missing key elements in their infrastructure that could make them more successful at promoting their brand, selling products or simply providing information. Range Online Media, a company that specializes in website optimization and search-engine management, offers the following list of 10 online-marketing mistakes.

1. **Flashy designs.** Graphics and Flash make your site look cool, but without text to encourage search results, customers may never even make it to the homepage.
2. **Ignoring meta tags.** Meta tags—invisible, embedded codes that describe the content of a web page—are an integral part of getting placement on search engines, and most people don't even know what they are. That's a big mistake.
3. **Crafty content.** Don't use fancy words. Keep it simple or no one will find you.

4. **Graphic links.** Purpose: appeal. Functionality: none. Text links should be used to interrelate every page on the site, creating a practical link architecture and encouraging better search returns.
5. **No site map.** Beyond customer usability, site maps are essential for creating a jump path to all other pages on the site so the crawler programs used by search engines can more accurately index the site, increasing search returns.
6. **Short-term thinking.** Failing

to think long-term and plan for changes is one of the most resource-consuming mistakes you can make. In the dynamic online environment, you must leave room for alterations.

7. **Content management.** Don't block out crawlers with homegrown content-management systems. It's essential to have a search-engine-friendly package.
8. **Tracking.** Tracking users on your site is important, but many tracking methods can keep you from showing up in the search engines. Know how to track without sacrificing search-engine traffic.
9. **Overlooking optimization.** If it were easy, everyone would be No. 1. Be sure to speak with an expert.
10. **Attempting a quick fix.** There's no such thing as a quick, easy fix for getting listed in the search engines. Be careful of your tactics, or you may end up costing your company in the long run.

Promotional Ideas

Continued from Page 10

14. **Community partnerships.** Look around your town and find out where the needs are. Maybe kids need coats, the senior center needs teddy bears for child patients. Whatever the need, try to partner up and fill it. It costs you nothing to publicize what's needed, and your station gains important community goodwill.

15. **Opening day.** Even if you don't live in a market with a Major League Baseball team, you can have fun with your minor-league team. At the home opener, have your morning show broadcast live from home plate before the game. Encourage parents to stop by with their kids on the way to school and pick up family packs of tickets and food vouchers. Talk with some players and perhaps even local Little League stars.

16. **Habitat for Humanity.** Recruit listeners to be on the building crew for a local Habitat house. Partner with hardware stores and other sponsors to raise the cash to cover the hard costs—Home Depot is a big supporter of HFH. Broadcast from the building site on a working day.

17. **Welcome to the Chat Room.** Invite listeners to enter the Chat Room, which means asking them to call or e-mail at a particular time each week. Pick a topic and ask listeners to share their opinions. For example, ask about joint bank accounts if they're married — for or

against? Or you can ask if they "fear the tube" at the bank's drive-up window. (You wouldn't believe the calls generated by this one. People actually have drive-up-banking philosophies!)

If you're the GM, ask all your PDs to join the salespeople for the last 15 minutes of the weekly sales meeting to talk about what his or her station is doing that week.

18. **Flash Your Pass.** This works if you live in or near a ski town. Tie in with local businesses that agree to give a discount if someone comes in and shows their ski pass. Sell inexpensive packages to smaller businesses that may not typically buy your radio station and run their Flash Your Pass discount in rotating ads with other sponsors. The station provides signage for participating stores and puts a list on its website of participating stores and the discounts offered. And, of course, negotiate some free day and season passes with a ski area or areas in return for all the great promotion.

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

R&R convention:

June 24-26 ★ The Beverly Hilton Hotel ★ Beverly Hills, California

★ agenda

DON'T MISS
**RADIO AND RECORDS:
STATE OF THE INDUSTRY**

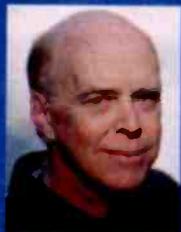


JOEL HOLLANDER
Infinity Radio



MARY CATHERINE
SNEED
Radio One

C. W. METCALF ON
**LIFE SKILLS
FOR THE 21st CENTURY**



C. W. METCALF

AND
PERFORMANCES BY:



RHIAN BENSON



KATRINA CARLSON



DRESDEN DOLLS



QADEER



RICK SPRINGFIELD



TEMMORA

WEDNESDAY, JUNE 23, 2004

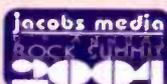
12-6pm
REGISTRATION OPEN

6-8pm
AWRT 2004 RADIO GENII AWARDS

THURSDAY, JUNE 24, 2004

11am-1pm
DIGITAL MEDIA
Know Your Competition:
The Webcasting Panel

11am-5pm
JACOBS MEDIA ROCK SUMMIT



1:30-2:45pm
MARKETING
Half My Marketing Works... Now I Know
Which Half! How Marketing Influences
Listeners, The Nationwide Study. All New
For 2004.
Presented by Point-To-Point

2-3pm
PROMOTIONS
Supercharging Live Events For Program-
ming And Sales.
Presented by Whiz Bang Productions, Pro
Events and The Event Group

2-4pm
AC/HOT AC
Survivor Rate-A-Record*
Sponsored by Gomer Records
Performance by Rick Springfield

3-5pm
CAREER COUNSELING
• Managing Change In The Radio
Workplace
• Personality Branding
• Career Mentoring By Radio's "Most
Influential Women"
• The Hollywood Headhunter

4-5pm
GENERAL SESSION:
C.W. Metcalf

THURSDAY, JUNE 25, 2004 (continued)

6-8pm
OPENING COCKTAIL PARTY
Silent Auction: TJ Martell Foundation
T.J. Martell Foundation
Leukemia, Cancer and AIDS Research

FRIDAY, JUNE 25, 2004

9-10am
ARBITRON
Just How Sticky Is Your Music?

10-11am
GENERAL SESSION
Radio And Records: State Of The Industry

11am-12:15pm
MARKETING
Half My Marketing Works... Now I Know
Which Half! How Marketing Influences
Listeners, The Nationwide Study. All New
For 2004.
Presented by Point-To-Point

11am-1pm
CONCURRENT SESSIONS

AC/HOT AC
How To Pick Up Women

ALTERNATIVE
Anatomy Of A Music Meeting
Sponsored by 8 Ft. Records
Performance by Dresden Dolls

PROGRAMMING AND MARKETING
Maximize Your Return On Investment
In Programming And Marketing
Presented by ROI Media Solutions/Rose O'Neil
Inc.

RHYTHMIC
Dontay's Radio Idol

TEXT MESSAGING
Text Messaging In America
Presented by RCS

1pm
AC
Kataphonic Records Boat Bash
Performance By Katrina Carlson

2004



registration:

FRIDAY, JUNE 25, 2004 (continued)

3-5pm

CONCURRENT SESSIONS

CHR

Dude, Where's My Format?

ROCK/ACTIVE ROCK

Rate-A-Record*, Rate-A-Wine

SMOOTH JAZZ

Showdown At The Smooth Jazz Corral

Sponsored by United Stations Radio Networks

URBAN AC/URBAN

Part 1 : Urban Radio On The Verge
Part 2 : Urban AC: Is It Time For Hip-Hop?

Sponsored by Triple P Records
Performance by Qadeer

5-6pm

DKG MUSIC PRESENTS RHIAN BENSON

6-8pm

R&R INDUSTRY ACHIEVEMENT AWARDS CEREMONY

Sponsored by L.E.G. Records
Performance by Temmora

8-10pm

R&R AND LAWMAN PROMOTIONS RHYTHMIC JAM



10pm

SMOOTH JAZZ CHILL WITH CHRIS BOTTI

Sponsored by Rendezvous Entertainment
and Crystal Media Networks

SATURDAY, JUNE 26, 2004

1-3pm

SMOOTH JAZZ

It's Still The Revenue!

Sponsored by Broadcast Architecture

Agenda Subject To Change
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* "Rate-A-Record" is a service mark
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information:

- ONLINE registration at:
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- FAX this form to: (310) 203-8450
- HOTLINE: (310) 788-1696
- MAIL to:
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 Title _____
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registration fees

REGISTRATION FEE includes admission to all sessions, cocktail party and hospitality events.

- 3 OR MORE* ON OR BEFORE MAY 28, 2004 \$275 EACH
- SINGLE ON OR BEFORE MAY 28, 2004 \$400 EACH
- 3 OR MORE* MAY 29 - JUNE 18, 2004 \$425 EACH
- SINGLE MAY 29 - JUNE 18, 2004 \$450 EACH
- EXTRA THURSDAY COCKTAIL TICKETS \$85 EACH
- ON-SITE REGISTRATION AFTER JUNE 18, 2004 \$550 EACH

* All 3 Attendee Names Must Be Submitted Together

method of payment:

Amount Enclosed: \$ _____
 Visa MasterCard AMEX Discover Check
 Account Number _____ Exp. Date _____
 Print Cardholder's Name _____
 Cardholder's Signature _____

CANCELLATION POLICY: All cancellations must be submitted in writing. A full refund less a \$100.00 administrative fee will be issued after the convention if notification is received on or before May 14, 2004. Cancellations received between May 15-28, 2004 will be subject to a \$150.00 administrative fee. No refund will be issued for cancellations after May 28, 2004 or for no shows.

hotel:



Beverly Hills

TYPE OF ROOM	CONVENTION RATES
SINGLE/DOUBLE	\$150.00
CABANA ROOMS	\$250.00
JR. SUITES	\$350.00 and up

Tell them it's the
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Please do not call R&R for hotel reservations.
Thank you.

- To confirm your reservation, your arrival must be guaranteed by charging two nights deposit to a major credit card, or you may send payment by mail.
- Deposits will be refunded only if reservation is cancelled by June 4, 2004.
- Reservations requested after June 4, 2004 or after the room block has been filled are subject to availability and may not be available at the convention rate.
- Check in time is 3:00 pm; check out time is 11:00 am.

Mailing Address: The Beverly Hills Hotel
9876 Wilshire Boulevard, Beverly Hills, CA 90210

For Reservations, please call:
1-800-285-1507 or 1-800-HILTONS

www.beverlyhills.hilton.com
(Group Code: RRC)

SOLD OUT

Viacom

Continued from Page 1

that Infinity's high margins and "enormous free cash flow" contribute to Viacom's ability to grow through the possible purchase of some cable channels it's looking at or the repurchase of its stock.

But he also noted that while he's seeing some modest gains out of the segment, which has lagged behind Viacom's other companies, there is room for improvement. "Radio is growing — not as fast as I would like — but it is moving up month by month," he said. Invoking the memory of Karmazin's time with Infinity, Redstone added, "It certainly is not the business that it was when Mel was king of that business."

Redstone Supports Stern

Despite doubts from industry observers and Howard Stern himself about whether Infinity will keep the WXRK/New York-based syndicated morning host in the wake of the departure of Karmazin — one of Stern's staunchest supporters — Redstone said Stern still has a home with the Viacom subsidiary.



MASSACRE IN HARTFORD Atlantic artists Shinedown recently took on the staff of WCCC/Hartford in an all-out paintball death match. Seen here, bruised but unbroken, are (l-r) WCCC's Intern Beav and Craig The Pornstar; Shinedown's Jasin Todd; WCCC's Sabrina Toffey, Intern Lurker and Rick The Fluffer; and bandmembers Brad Kersh, Barry Stewart and Brent Smith.

"I think that Howard Stern was mainly concerned that, with the absence of Mel, he wouldn't get the support he got before," Redstone said. "But I made it clear that I'm willing to go to Washington, DC [to defend Stern]. I've been there a lot

of times — more often than Mel. We'll give Stern the support, and I believe he will stay with us."

Redstone rejected the notion that Stern would jump to satellite radio, saying, "He'd be pretty foolish to go to satellite radio, because it's

EXECUTIVE ACTION

Picou Named Citadel/Baton Rouge Market Mgr.

Donnie Picou has been named Market Manager for Citadel's Baton Rouge cluster, effective June 21. The cluster comprises Rock KOOJ, Urban AC KQXL, AC WBBE, Urban WEMX, News/Talk WIBR and Gospel WXOK. Picou was most recently GM of Cox Radio's crosstown stations.

"We are fortunate to have someone with Donnie's credentials managing our Baton Rouge stations," said Citadel COO Judy Ellis, to whom Picou reports. "Donnie's work experience and knowledge of Baton Rouge and Southern Louisiana are invaluable assets in the market."

Picou's experience also includes roles as GSM of WSMB and WWL in New Orleans, as well as the New Orleans Saints Radio Network. In joining Citadel/Baton Rouge, Picou will work closely with his brother Darrell Picou, who serves as GSM of KOOJ, WBBE & WIBR.

minuscule by comparison to Infinity." Redstone also dismissed Stern's detractors and defended his company's retention of Stern despite recent heat over the host's sometimes racy content. "Those who consider Howard a sleazeball don't have to turn him on," Redstone said. "But he has millions of people who want to hear what he has to say, and those people should have a right to hear and see what they want to."

In his characteristically hard-nosed way, Redstone added, "The chances are, Howard will be with us as long as people listen to him. But if they stop listening to him, it's goodbye, Howard."

Eisner Quells Karmazin Rumors

Disney CEO Michael Eisner said Friday at the same conference that it's "possible" Karmazin could wind up working for Disney in some ca-

capacity, but he dismissed the notion that Disney will simply turn over the reins of the company to Karmazin.

Eisner explained that Disney has a "talent-planning operation" in place through which it follows the progress of its managers and selects certain candidates to groom for progress up the corporate ladder. "We meet with every single division and go through their high-potential candidates," Eisner said. "We let them know who they are and track those candidates. The line management is very strong and very organized, and we analyze it twice a year."

In response to a question about how much influence Redstone's daughter Shari Redstone could someday wield over Viacom, Eisner said, "There is a big difference between being a CEO and an owner, but if you have to pick between the two, it's probably better to be an owner."

Convention

Continued from Page 1

of altruism, community, imagination, humor and divine luck. Attendees will be provided with psychological, physical and social skills that will help them develop natural stress-management tools that enhance productivity, team building and overall life satisfaction.

Meanwhile, several musical performances have been added to the convention agenda, including DKG recording artist Rhian Benson, who will perform on Friday, June 25, from 5-6pm. Immediately following that performance, R&R will present

the 2004 Industry Achievement Awards honoring excellence in the radio and record industries. This year's awards will honor 100 recipients in myriad categories, both national and format-specific. The awards ceremony will feature a performance by L.E.G. recording artist Temmora.

Finally, there will be a special event for the Smooth Jazz community on Friday, June 25, at 10pm. To help celebrate the launch of *Chill With Chris Botti*, Rendezvous Entertainment and Crystal Media Networks will co-sponsor a gathering that is scheduled to last into the wee hours.

Kerry

Continued from Page 3

saying, "He is one of the most interesting sources of real interviews with people, and he lets people talk and listens. He takes people from all sides. I think it's interesting radio and interesting communication."

Kerry said he's unsure that he could talk to Imus as frequently as he does now if he became president, but, he said, "I think it's important not to shy away from that kind of thing if you were president. I think people want to see you, hear you and know what you're thinking, and know that you're not suddenly on some pedestal."

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National Radio

• **MTV RADIO NETWORK** presents *Missy Elliott* on June 22-24, a one-hour program featuring songs performed by Elliott on MTV2's *Two Dollar Bill* special in November 2003. For more information, contact Roy Dvorkin at 212-641-2040.

• **WESTWOOD ONE** presents *Van Halen — 2004 Tour Special and World Premiere*, a one-hour interview discussing the band's upcoming tour and album, June 11-13. For more information, contact Roy Dvorkin at 212-641-2040.

Reagan

Continued from Page 1

4:45pm ET, ABC News Radio broke the official news of Reagan's death.

The news caused stations across the country to move to wall-to-wall coverage of the breaking story, while many Talk stations opened up the phone lines to let listeners pay tribute to the man history has dubbed "The Great Communicator."



WHO/Des Moines was Ronald Reagan's last radio gig. He took a trip to California to cover baseball's spring training for the station and was discovered by a Warner Bros. talent agent.

"We were all deeply saddened to hear the news of the president's passing," said Clear Channel/Des Moines Market Manager Joel McCrea. "He was proud of his work at WHO, and we are so proud to have him as our most famous alumnus."

While McCrea said no known recordings exist of Reagan's days on the air at WHO, many stories and legends of the onetime evening air personality at the station live on. "Des Moines lore is that he used to close his nightly program on WHO with some type of code," McCrea told R&R. "As the story goes, that would be a signal to his friends listening whether or not he would be showing up at his favorite hangout, the Moonlight Inn, later that night."

Most News/Talk stations across the nation pre-empted their normal weekend programming in favor of network and local coverage of Reagan's death, as well as special features and retrospectives on his life that many stations had prepared in ad-

CHRONICLE

CONDOLENCES

Longtime KFRO-AM/Longview, TX PD Charley Thomason, 62, June 6.

Industry

• The Museum of Television & Radio names **Monique Fortune** Radio Curator. She comes from Fortune & Associates, where she has been President since 1997.

Changes

Classic Rock: The Acoustic Storm adds affiliates KRVO/Portland, OR and KKDC/Cortez, CO.

Records: Midas Records appoints **Andrew Nast** VP/A&R.

vance in anticipation of the long-expected event.

At KFI/Los Angeles, PD Robin Bertolucci told R&R that, along with wall-to-wall news coverage, the station also broadcast a number of Reagan's speeches in their entirety. "It was great to hear him, in his own words," she told R&R. "It really took you back to the moment."

In Houston, KPRC & KTRH PD Ken Charles said listeners responded to the news of Reagan's death "with great sadness" and that the station opened up its phone lines to allow callers to "reflect on an era now passed, when political disagreement was spirited but not dirty or divisive." Across the state in Dallas, WBAP PD Bob Shomper

said listeners "feel like they have lost a friend," and he recalled the personal thrill of meeting Reagan when the president returned to WOC in August 1968 while Shomper was PD there.

Even as stations across the country prepared to cover events surrounding Reagan's death this week, including the first presidential state funeral in over three decades, WTOP/Washington VP/News & Programming Jim Farley reminded all of us that, even with a story that has as much international impact as this one, radio is still primarily a local medium. "Our reporters are digging into specific concerns for people who live here in DC," he said. "Like which roads will be closed for the motorcades, if they can still get a ticket to the funeral at the National Cathedral, and which federal workers get the day off on Friday and which ones have to work."

But perhaps WLS/Chicago PD Michael Packer best summed up the prevailing sentiment expressed by Talk radio listeners across the country upon

FCC ACTIONS

Continued from Page 6

commission is launching a new proceeding seeking comment about what degree of public access to the information should be allowed. The commission took the time between adoption of the new rules and re-adoption of the forms to coordinate new standards for classifying the data collected.

FCC Diversity Council Schedules Next Meeting

The FCC's Advisory Committee on Diversity for Communications in the Digital Age is scheduled to meet June 14 at 2pm ET at the commission's Washington, DC headquarters. The meeting will feature interim reports from all the committee's subcommittees on career advancement, new technologies, financial issues and transactional transparency. Presentation of the reports will be followed by group discussion and public comment. Members of the public are invited to attend the meeting, which will also be webcast on the FCC's website, www.fcc.gov.

FCC Rejects Station's Financial-Hardship Claim

In imposing an \$8,000 fine against WMDJ-FM/Allen, KY for failing to install EAS equipment in its studio, the FCC ruled that station owner **Floyd County Broadcasting's** contention that it was unable to pay the fine was not supported by the company's financial information.

Church-Owned Station Fined \$13,600

Citing the station's poor financial health and history of compliance, KASO-AM/Linden, MS owner **Greenwood Acres Baptist Church** asked the FCC to cancel or reduce a proposed \$17,000 fine for failing to fully enclose the station's antenna structure and properly maintain its public inspection file. While the FCC showed some leniency based on the station's compliance record, it ruled Greenwood's submission of nine months' worth of the station's financial statements wasn't enough to support the company's request for cancellation based on financial hardship. The FCC usually requires any station seeking cancellation of a fine to provide the previous three years' tax returns to back up the claim.

hearing of Reagan's death. "Most callers, while saddened to hear of his death, were eager to celebrate his accomplishments," said Packer. "Most focused on how, as president, Reagan inspired Americans to once again take pride in their country following the long night of Vietnam. They talked about the part Reagan played in ending the Cold War, bringing down the Berlin Wall and the Iron Curtain and hastening the fall of communism."

Next week on the News/Talk/Sports pages of R&R, look for more insights and personal reflections on Ronald Reagan's White House years in an exclusive conversation with ABC News White House Correspondent Ann Compton.



Shmuley

If you're looking for passion, bring on Shmuley.

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 John Clark
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BUSINESS BRIEFS

Continued from Page 6

Sirius To Debut Maxim Radio

Satellite broadcaster Sirius will soon be bringing men's lifestyle magazine *Maxim* to radio under a newly signed agreement. *Maxim Radio* is set to debut this fall and will offer a mix of music, conversation and information reflecting the magazine's attitude and humor.

Sony's Song Store Connects

The first label-branded digital-music outlet debuts

Sony, which launched an entire industry of personalized portable music when it debuted the Walkman in 1979, has just become the first major label to launch a branded digital-music store. The Connect song store is built on top of Sony's SonicStage music-management package, and it's an arrangement that is likely to be of greatest interest to people who are already familiar with — and fond of — the Sony universe.

Not that there's necessarily anything wrong with that. Apple's iTunes and the iTunes Music Store are just as firmly glued together, and that store is really only of use to people who own iPods. But Apple's following has proven to be such that it can get away with building a system that talks only to itself, and it's still open for debate whether Sony, for all its influence in the recording industry and in consumer electronics, can build the kind of devoted fan base that can support a self-contained service.

The Package

The Connect software is available for free at www.connect.com. It's a fast download on a broadband connection, but the installation wizard is bumpy, stopping and starting up again several times before everything's installed and ready to go. The installation leaves two desktop icons, one for SonicStage and the other for the Connect Music Store.

I started by opening up SonicStage. Like all music-management packages, SonicStage wants to be the default player, so on first startup it asks whether it can be the first choice to play Windows Media Audio files, MP3s, WAV files and Sony's own "Open MG" ATRAC files.

The software then makes an offer: "The music files on your computer can be imported and managed by SonicStage. Would you like to import

the music files on your computer?" A click on "Yes" let SonicStage search my C drive, where it tracked down all my music files except the few AACs I have here and there. The search took quite a while, but if you're a more orderly type, you can speed up the process by sending SonicStage right to your music folders.

The interface for SonicStage is quite attractive, in soft grays and blues, and pleasantly simple. It's a sort of box-within-a-box, with buttons to move among the various functions and the Connect song store at the top and the library window and player controls below. The player can be undocked from the larger interface with a click on the "Simple Mode" button.

The SongStore quickly created a library from the tracks I had it import, including songs purchased on Napster, Musicmatch, MusicNow and BuyMusic. All these songs are rights-managed according to the various companies' DRM plans, and — though SonicStage's online help says it can handle rights-managed songs bought from other services — the DRM seems to be too much for it. Trying to play any of these files brought up a pop-up reading, "There is invalid rights-management information in the Open MG content." That doesn't make a lot of sense, but it does convey that the songs won't play on SonicStage, at least not at the moment.

By Brida Connolly
Associate Managing Editor

About that "Open MG" business: Open Magic Gate is Sony's digital rights management scheme, but the company is treating it more like a file format. ATRACs encoded with it are called "Open MG files" with an OMA extension, and files purchased from Connect show up in the library as an "Open MG" format and "ATRAC" codec. It's an eccentric approach, and, because file format and codec are generally treated as interchangeable terms, some users may find it confusing.

As a music player, SonicStage works at least as well as most other packages and includes a handy "Quick Search" grid that will be a great help for users with large music libraries. The CD ripper opens with a peculiar set of instructions that warn the user to configure the drive with a CD that has a "second-to-last track more than 90 seconds long" and "no low-volume" tracks. But once past that speed bump, the recorder has a nice look and nabs track data smoothly from Gracenote's CDDB.

The only ripping options are two ATRAC variations or uncompressed WAV files — no plain-vanilla MP3 here — but ripping is speedy and the tracks sound just fine.

Creating custom playlists, which are called here, for some reason, "albums," is as fast and easy as on any player out there. The software also has label-printing capability, but only if you have some proprietary Sony software already installed (this really is very much a self-contained system).

The Song Store

The Connect Music Store is a handsome arrangement, resisting the gotta-be-everything-to-everybody approach taken by some other services. A small featured-artist box, a larger artist banner and a dozen featured albums in three neat stacks take up most of the display space. There's also a row of staff-created mixes — the sole "community" feature on this streamlined service — and small ads plugging Sony's promo deals with United Airlines and McDonald's.

These sorts of promo deals are going to become increasingly important in the push to make digital music a profitable industry. The arrangement with United is called Mileage Plus Music, and it lets United customers redeem 10,000 frequent-flyer miles for 10 albums or 100 songs. The Big Mac Meal Tracks promotion with McDonald's is a simple program of the type iTunes ran with Pepsi earlier this year, where customers use a code on product packaging — in this case, a Big Mac box — to get a free song.

Sony has launched the service

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading 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, June 8, 2004.

Top 10 Songs

1. **HOOBASTANK** The Reason
2. **COUNTING CROWS** Accidentally In Love
3. **BLACK EYED PEAS** Let's Get It Started (Spike Mix)
4. **ASHLEE SIMPSON** Pieces Of Me
5. **JOJO** Leave (Get Out)
6. **BLACK EYED PEAS** Hey Mama
7. **OUTKAST** Roses
8. **YELLOWCARD** Ocean Avenue
9. **BRITNEY SPEARS** Everytime
10. **MAROON 5** This Love

Top 10 Albums

1. **VELVET REVOLVER** *Contraband*
2. **PJ HARVEY** *Uh Huh Her*
3. **AVRIL LAVIGNE** *Under My Skin*
4. **JOHN WILLIAMS** *Harry Potter & The Prisoner Of Azkaban* *ST*
5. **MODEST MOUSE** *Good News For People Who Love Bad News*
6. **BLACK EYED PEAS** *Elephunk*
7. **AVENUE Q** *Avenue Q*
8. **FRANZ FERDINAND** *Franz Ferdinand*
9. **TIESTO** *Just Be*
10. **VARIOUS ARTISTS** *Wicked* (Broadway cast album)

with about half a million songs, about even with iTunes and less than Napster's industry-leading 700,000 or so. How well these services work obviously depends a great deal on how well the search function operates, and the Connect store's is still a bit buggy in the early going — to the point that the "search all" mode is close to useless. For example, a search on "The Who" in "search all" mode brings back dozens of results before the first Who track. (In iTunes, the other major player with a "search all" mode, the results are topped by hundreds of tracks from The Who.)

The other search modes — artist, album and song title — work reasonably well, but "search all" is too important a feature, especially for new users, for it to be unreliable. In another peculiarity that may confuse newbies, the online help for the store is on a separate menu from the help for the SonicStage player and is only accessible from the main Connect page.

That's a bit of a shame, because the online help, for both the store and the SonicStage player, is excellent. The documentation on even the best of these services is often thrown together and full of holes, but Sony has provided clear and comprehensive assistance on nearly every aspect of SonicStage and Connect. And while it's become customary — and not just for music software — to hide the form to request tech support umpteen menu levels deep, Sony calls the button "Help/Feedback" and has put the request screen just two clicks in.

I found that many songs were missing their 30-second preview samples and I couldn't get the existing samples to play consistently, so I reported the problem to see what would happen. In less than 12 hours

I got a polite response saying the labels haven't supplied samples for everything yet because they have to re-encode everything in ATRAC3, along with a note saying that the missing audio is a known bug and they're working on it. (That's a pretty big bug, actually.)

Buying a song is quick and easy, and there's a one-click option for regular customers. Rights are the same on every song: Copies on up to three computers and unlimited burns and transfers to portable players, but only from the computer to which the song was originally downloaded. Every single is 99 cents, while album prices range from \$9.99 to \$11.99.

The Critics

The Connect store was greeted by a lot of negative press, and some of it was fair. But much of the criticism didn't have as much to do with the store itself as it did with Sony's choice to sell songs in its own ATRAC file format. In an area where consumers are choosing between the Fairplay-protected AAC files sold by iTunes and the rights-managed WMAs sold by most other services, Sony's decision to toss yet another format into the mix has led to a certain amount of annoyance (and Betamax jokes).

Detractors say Sony's choice is divisive and confusing to consumers, but Sony is only doing what Apple did last year when it started selling AACs nearly two years after MusicNet and pressplay began selling rights-managed WMA files. It can't be any more divisive or confusing when Sony does it than it was when Apple did it. If Sony wants to bet that it can drive hardware sales with a song store, it's just following Apple's example — which is rarely a bad idea.

R&R Convention Update

It's not just about terrestrial radio anymore. Webcasters and satcasters are suddenly looming large in radio's rear-view mirror. Webcasting these days is serious business, and you need to know what's happening — and what's on the way.

Be sure to check out "Know Your Competition: The Webcasting Panel" on Thursday, June 24, at R&R Convention 2004. Scheduled panelists include

Live365 Director/Business Development David Porter, Napster VP/ Artist & Label Relations Michelle Santosuosso, U.S. Coding Technologies VP/U.S. GM David Frerichs, Cherry Lane Digital CEO Jim Griffin, XM Satellite Radio Sr. PD Mike Abrams and Yahoo! head of artist and label relations Jay Frank.

Register for the convention now at radioandrecords.com.



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HIT LIST

Seth Neiman
FEFE OOBSON Don't Go (Girls And Boys)
HILARY & HAYLIE DUFF Our Lips Are Sealed
FINGER ELEVEN One Thing
BROOKE HOGAN Everything To Me
JAY-Z 99 Problems
KEVIN LYTTLE Turn Me On
AVRIL LAVIGNE My Happy Ending
MAROON 5 She Will Be Loved
JESSICA SIMPSON Angels

SOFT ROCK

Seth Neiman
CELINE DION You And I

R&B & HIP-HOP

Damon Williams
LLOYD BANKS On Fire
BOYZ II MEN I/MC LYTE What You Won't Do...
JA RULE I/R. KELLY I Wonder
JADAKISS I/MATE DOGG Time's Up!
JUVENILE I/SOULJA SLIM Slow Motion
LUDACRIS Blow It Out

RAP

DJ Mecca
CORMEGA I/M.O.P. Let It Go
TECH N9ME I'm A Playa
TERROR SQUAD I/FAT JDE Lean Back

ROCK

Adam Neiman
BREAKING BENJAMIN So Cold
MONSTER MAGNET Unbroken (Hotel Baby)
TESLA Words Can't Explain

ALTERNATIVE

Adam Neiman
NEW FOUND GLORY All Downhill From Here

PROGRESSIVE

Liz Opoka
BUDDHEAD When I Fall

AMERICANA

Liz Opoka
JAY FARRAR Doesn't Have To Be This Way (Live)
MOUNTAIN HEART With A Memory Like Mine
VOLEBEATS I Had To Tell You

TODAY'S COUNTRY

Liz Opoka
JIMMY BUFFETT CLINT BLACK Hey Good Lookin'

SMOOTH JAZZ

Gary Susalis
BENOIT & FREEMAN Palmetto Park
THEO BISHOP Too Cool For School
ERIC DARIUS Night On The Town
JAZZMASTERS Visions Of Illusions
MARCUS JOHNSON 18th & M

WEST

1. KIMBERLEY LOCKE 8th World Wonder
2. JANET JACKSON All Nite (Don't Stop)
3. HILARY & HAYLIE DUFF Our Lips Are Sealed
4. YELLOWCARD Ocean Avenue
5. MORRIS DAY Jungle Love

MIDWEST

1. HILARY & HAYLIE DUFF Our Lips Are Sealed
2. KIMBERLEY LOCKE 8th World Wonder
3. MANNHEIM STEAMROLLER Yellowstone Morning
4. JANET JACKSON All Nite (Don't Stop)
5. YELLOWCARD Ocean Avenue

SOUTHWEST

1. HILARY & HAYLIE DUFF Our Lips Are Sealed
2. JANET JACKSON All Nite (Don't Stop)
3. KIMBERLEY LOCKE 8th World Wonder
4. MANNHEIM STEAMROLLER Yellowstone Morning
5. YELLOWCARD Ocean Avenue

NORTHEAST

1. KIMBERLEY LOCKE 8th World Wonder
2. HILARY & HAYLIE DUFF Our Lips Are Sealed
3. MANNHEIM STEAMROLLER Yellowstone Morning
4. JANET JACKSON All Nite (Don't Stop)
5. YELLOWCARD Ocean Avenue

SOUTHEAST

1. KIMBERLEY LOCKE 8th World Wonder
2. JANET JACKSON All Nite (Don't Stop)
3. HILARY & HAYLIE DUFF Our Lips Are Sealed
4. RAVEN Supernatural
5. MANNHEIM STEAMROLLER Yellowstone Morning

SIRIUS

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

Alt Nation

Rich McLaughlin
DASHBOARD CONFESSIONAL Vindicated
TAKING BACK SUNDAY A Decade Under The Influence
LINKIN PARK Breaking The Habit

The Pulse

Haneen Arafat
TRAVIS TRITT

Starlite

Haneen Arafat
CELINE DION You And I

Sirius Hits 1

Kid Kelly
EAMON I Love Them Ho's
TRAPT Echo
KEVIN LYTTLE Turn Me On
NICKELBACK Feelin' Way Too Damn Good

Hot Jamz

Geronimo
ELEPHANT MAN Jook Girl
LUDACRIS Diamond In The Back
T.I. Let's Get Away

Octane

Jose Mangin
LINKIN PARK Breaking The Habit
HOBBASTANK Same Direction

The Spectrum

Gary Schoenwetter
MINDY SMITH Come To Jesus
BLUES TRAVELER Sweet & Broken
MODEST MOUSE Float On

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Steve Lama

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JAMIE CULLUM These Are The Days
KENNY CHESNEY I Go Back
USHER Burn
GOMEZ Silence
PATTI SMITH Cartwheels
SHIMS Young Pilgrims
MORRISSEY I'm Not Sorry
JOHN SCOFIELD TRIO Name That Tune

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

CHR/POP

Jack Patterson
JESSICA SIMPSON Angels
RYAN CABRERA On The Way Down

CHR/RHYTHMIC

Mark Shands
NELLY Flap Your Wings
PITBULL Culo
LLOYD BANKS On Fire
YING YANG TWINS What's Happin'
NB RIDAZ So Fly

URBAN

Jack Patterson
J-KWON Hood Hop
LIL FLIP Sunshine
ALTERNATIVE
Dave Sloan
PJ HARVEY The Letter
BURNING BRIDES Heart Full Of Black

ROCK

Stephanie Mondello
VAN HALEN It's About Time

DANCE

Randy Schlager
4 STRINGS Fly Away
NIGHTCRAWLERS Push The Feeling
BRYAN TOBO It's The Way
DEEPEST BLUE Is It A Sin
JANET JACKSON All Nite
JUNIOR JACK Stupidisco
BELLANOVA And I Love Him
PLUMMET Cherish The Day
SEE ALICE I/SIMON LUKA Vision Of Love
RES-Q Closer
PRAY FOR MORE Breakin' Away
MOONY Echo's Calling
OFFER NISSIM I/MAYA Searching
MILK AND SUGAR Get Down! Stay Down!

ADULT ALTERNATIVE

Stephanie Mondello
CAROIGANS For What It's Worth
FOUNTAINS OF WAYNE Hey Julie

ADULT CONTEMPORARY

Jason Shift
SCISSOR SISTERS Take Your Mama
RYAN CABRERA On The Way Down
STING Stolen Car

INTERNATIONAL HITS

Mark Shands
ANNA VISSI Eho Pethanei Ya Sena
CHRISTINA MILIAM Dip It Low
O-ZONE Dragostea Din Tei

RHYTHMIC DANCE

Danielle Ruyschaert
MIS-TEEO Scandalous
MASE Welcome Back
BEYONCÉ Naughty Girl

RAP/HIP-HOP

Mark Shands
YING YANG TWINS What's Happin'
CALLIKO Roll Wit Me



Artist/Title	Total Plays
HILARY DUFF Come Clean	79
JOJO Leave (Get Out)	79
CHEETAH GIRLS Cinderella	79
RON STOPPABLE & RUFUS Naked Mole Rap	77
HILARY DUFF The Math	76
HILARY DUFF Why Not	75
D-TENT BOYS Dig It	74
LINDSAY LOHAN Drama Queen (That Girl)	67
BAHA MEN Who Let The Dogs Out	66
VITAMIN C Graduation	47
RAVEN Supernatural	44
SIMPLE PLAN Perfect	33
LINDSAY LOHAN Ultimate	32
HILARY & HAYLIE DUFF Our Lips Are Sealed	32
KELLY CLARKSON Respect	30
AVRIL LAVIGNE Sk8er Boi	29
PLAYA/AARON CARTER Every Little Step	29
SIMPLE PLAN Don't Wanna Think About You	29



Playlist for the week of May 31-June 6.

AOL Radio@Network

Ron Nenni 415-934-2790

Fresh 100

Mark Hamilton
CALLING Our Lives
MARIA MENA You're The Only One

Top Country

Lawrence Kay
CLINT BLACK The Boogie Man
CRAIG MORGAN Look At Us

Top Jams

Davey D
TWISTA I/R. KELLY So Sexy
BLACK EYED PEAS Let's Get It Started
012 How Come
CIARA I/PETEY PABLO Goodies

Smooth Jazz

Stan Dunn
GEORGE BENSON Softly As In A Morning Sunrise
RAMSEY LEWIS The In Crowd
FAITH HENSCHEL Ventrillo



Phil Hall • 972-991-9200

Touch

Stan Boston
LASHELL GRIFFIN Free
ANGIE STONE I Wanna Thank You

Tom Joyner Morning Show

Vern Catron
JOE Priceless
MONICA Should've Known Better

Country Coast to Coast

Dave Nicholson
TIM MCGRAW Live Like You Were Dying
JULIE ROBERTS Break Down Here
SHANNON LAWSON Just Like A Redneck
TRAVIS TRITT The Girl's Gone Wild



Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
JET Rollover D.J.
HIVES Walk Idiot Walk
311 First Straw

Active Rock

Steve Young/Kristopher Jones
VAN HALEN It's About Time

CHR

Steve Young/Josh Hosler/John Fowlkes
JANET JACKSON All Nite (Don't Stop)
ALICIA KEYS If I Ain't Got You
AVRIL LAVIGNE My Happy Ending

Rhythmic CHR

Steve Young/Josh Hosler/John Fowlkes
CIARA I/PETEY PABLO Goodies
012 How Come

Mainstream AC

Mike Bettelli/Teresa Cook
MAROON 5 This Love

Dellish

Mike Bettelli
CELINE DION You & I

The Dave Wingert Show

Mike Bettelli/Teresa Cook
CELINE DION You & I

Marie On Friends

Mike Bettelli/Teresa Cook
MAROON 5 This Love

The Alan Kabel Show

Steve Young/John Fowlkes
3 DOORS DOWN Away From The Sun

Mainstream Country

Ray Randall/Hank Aaron
SARA EVANS Suds In The Bucket

New Country

Hank Aaron
PHIL VASSAR In A Real Love

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

Jon Holiday
UNCLE KRACKER Rescue
SWITCHFOOT Meant To Live
FINGER ELEVEN One Thing

U.S. Country

Penny Mitchell
CHERKS BENTLEY How Am I Doin'

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
JEFF BATES I Wanna Make You Cry
BLUE COUNTY That's Cool!
TRAVIS TRITT The Girl's Gone Wild
TERRI CLARK Girls Lie Too
BILLY DEAN Thank God I'm A Country Boy



Charlie Cook • 661-294-9000

Adult Rock & Roll

Jeff Gonzer
RUSH Summertime Blues

Soft AC

Andy Fuller
3 DOORS DOWN Here Without You
JIM BRICKMAN I/MARK SCHULTZ If I See You Again

Mainstream Country

David Felker
TRACE ADKINS Rough & Ready

Hot Country

Jim Hays
RESTLESS HEART My Way To You

Young & Verna

David Felker
JOE NICHOLS If Nobody Believed In You
PHIL VASSAR In A Real Love



After Midnight

Sam Thompson
JOE NICHOLS If Nobody Believed In You



Country Today

John Glenn
TRAVIS TRITT The Girl's Gone Wild

AC Active

Dave Hunter
FINGER ELEVEN One Thing
TRAIN Ordinary

Alternative Now!

Chris Reeves • 402-952-7600
LINKIN PARK Breaking The Habit
311 First Straw
MIOTOWN Give It Up
BUMBLEBEEZ 01 Pony Ride



Scott Meyers • 888-548-8637

Nightly Tesh Show

KIMBERLEY LOCKE 8th World Wonder
SHANIA TWAIN It Only Hurts When I'm Breathing

Weekend Tesh Show

LIONEL RICHIE Just For You



Jay Frank • 310-526-4247

Audio

BIG & RICH Save A Horse (Ride A Cowboy)
LOS LONELY BOYS Heaven
TRACE ADKINS Rough & Ready
JENKINS Blame It On Mama
HANSON Penny & Me
VINES Winning Days
UNCLE KRACKER Rescue
KEVIN LYTTLE Turn Me On
HILARY & HAYLIE DUFF Our Lips Are Sealed
LINKIN PARK Breaking The Habit

Video

ANGIE STONE (I/SNOOP DOGG) I Wanna Thank Ya
ANTHONY HAMILTON Charlene
HILARY & HAYLIE DUFF Our Lips Are Sealed
JEDD HUGHES High Lonesome
J-KWON Hood Hop
JOSH TURNER What It Ain't
KORN Everything I've Known
LOSTPROPHETS Wake Up (Make A Move)
MURPHY LEE O'NEILY Hold Up
N.E.R.D. Maybe
TRACE ADKINS Rough & Ready
YOUNG BUCK Let Me In



Tony Lamptey • 866-552-9118

Hip-Hop

JOE BUDDEN I/FAT JOE... Not Your Average Joe
TERROR SQUAD Lean Back
MASE Welcome Back

72 million households

Artist	Plays
USHER Burn	29
HOOBASTANK The Reason	28
BEASTIE BOYS Ch-Check It Out	28
TWISTA Overnight Celebrity	27
NEW FOUND GLORY All Downhill From Here	28
PETEY PABLO Freak-A-Leek	26
BRITNEY SPEARS Everyday	25
KANYE WEST All Falls Down	23
LENNY KRAVITZ Where Are We Runnin'?	23
LLOYD BANKS On Fire	18
ALICIA KEYS If I Ain't Got You	17
FRANZ FERDINAND Take Me Out	14
MURPHY LEE IANELLY Hold Up	14
MODEST MOUSE Float On	13
JOJO Leave (Get Out)	13
CHRISTINA MILIAN (F)ABOLOUS Dip It Low	13
SUGARCULT Illamory	12
ASHLEE SIMPSON Pieces Of Me	12
BUMBLEBEEZ 81 Pony Ride	11
R. KELLY Happy People	11

Video playlist for the week of May 31-June 6

David Cohn
General Manager

2

BEASTIE BOYS Ch-Check It Out	35
LINIKIN PARK Breaking The Habit	24
JAY-Z 99 Problems	23
PETEY PABLO Freak-A-Leek	22
INCUBUS Talk Shows On Mute	21
HOOBASTANK The Reason	20
TWISTA Overnight Celebrity	20
OUTKAST Roses	18
LENNY KRAVITZ Where Are We Runnin'?	17
JUVENILE Slow Motion	17
KANYE WEST All Falls Down	17
LLOYD BANKS On Fire	16
STORY OF THE YEAR Anthem Of Our Dying Day	16
BEEHIVE MAN I.M.S. THING Dude	16
YING YANG TWINS What's Happenin'	16
JET Cold Hard Bitch	15
NEW FOUND GLORY All Downhill From Here	15
VELVET REVOLVER Sinner	14
ROOTS Don't Say Nothing	14
SWITCHFOOT Dare You To Move	14

Video playlist for the week of May 31-June 6

75 million households

Paul Marszalek
VP/Music Programming

1

ADDS

COUNTING CROWS Accidentally In Love
TRAIN Stolen Car
TRAIN Ordinary
BEASTIE BOYS Ch-Check It Out
BEYONCÉ Naughty Girl
HOOBASTANK The Reason
USHER Burn
ALANIS MORISSETTE Everything
OUTKAST Roses
BRITNEY SPEARS Everyday
SWITCHFOOT Meant To Live
USHER (L)K JON & LUDACRIS Yeah
BLACK EYED PEAS Hey Mama
COUNTING CROWS Accidentally In Love
JAMIE CULLUM All At Sea
JET Cold Hard Bitch
ALICIA KEYS If I Ain't Got You
LOS LONELY BOYS Heaven
MODEST MOUSE Float On
JOSS STONE Super Duper Love
VELVET REVOLVER Sinner
FINGER ELEVEN One Thing
FLEETWOOD MAC Landslide

Video playlist is frozen.

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 May 24, 2004 are listed below.

This week's Live 365.com charts are frozen.

Top Rock
YEAH YEAH YEAHS Maps
JET Cold Hard Bitch
HOOBASTANK The Reason
DARKNESS I Believe In A Thing Called Love
FRANZ FERDINAND Take Me Out

Top Country
GRETCHEN WILSON Redneck Woman
SHEDAISY Passenger Seat
SARA EVANS Suds In The Bucket
TERRI CLARK Girls Lie Too
REBA MCENTIRE Somebody

Lori Parkerson
202-380-4425

BPM (XM 81)
Blake Lawrence
GOLDFRAPP Strict Machine
STATIC REVENGER Everyone

U-Pop (XM29)
Zach Overking
KILLERS Mr. Brightside
DEEPEST BLUE Is It A Sin
SCISSOR SISTERS Laura
INCUBUS Talk Shows On Mute

THE LOFT (XM50)
Mike Marrone
WILCO Handshake Drugs

WATERCOLORS (XM71)
Trinity
BONEY JAMES Here She Comes
DIANA KRALL I'm Coming Through
MICHAEL LINGTON Don't Go
PIECES OF A DREAM On Her Wings
TORCUATO MARIANO Paula

XM CAFÉ (XM45)
Bill Evans
WILCO A Ghost Is Born
JESSE MALIN The Heat
MELISSA FERRICK The Other Side

Please Send Your Photos

R&R wants your best snapshots (color or black & white).

Please include the names and titles of all pictured and send pics to R&R, c/o Keith Berman:

kberman@radioandrecords.com

LIVE 365.COM

Travis Storch • 866-365-HITS

Top Blues
JOSS STONE Fell In Love With A Boy
LOS LONELY BOYS Heaven
ROBERT RANDOLPH Going In The...
WAIFS Lighthouse
BEN HARPER Brown Eyed Blues

CMT
COUNTRY MUSIC TELEVISION

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

ADDS

K. ROGERS I/W DUNCAN My World Is Over
TRAVIS TRITT The Girl's Gone Wild
TERRI CLARK Girls Lie Too

TOP 20

Artist	Plays	TW	LW
MONTGOMERY GENTRY If You Ever Stop...	29	31	
REBA MCENTIRE Somebody	28	28	
KENNY CHESNEY Live Those Songs	28	26	
GRETCHEN WILSON Redneck Woman	27	31	
TOBY KEITH Whiskey Girl	27	30	
JULIE ROBERTS Break Down Here	27	29	
JOHN MICHAEL MONTGOMERY Letters...	27	28	
SHAMIA TWAIN When You Kiss Me	26	29	
SHEDAISY Passenger Seat	26	28	
JOSH GRACIN I Want To Live	26	25	
BIG & RICH Save A Horse, Ride A Cowboy	25	25	
LORETTA LYNN Miss Being Mrs.	24	25	
RACHEL PROCTOR Me And Emily	22	14	
TRACE ADKINS Rough & Ready	21	24	
CLAY WALKER I Can't Sleep	17	32	
BILLY CURRINGTON I Got A Feelin'	14	13	
SARA EVANS Suds In The Bucket	13	19	
CHELY WRIGHT Back Of The Bottom Drawer	13	14	
EMERSON DRIVE Last One Standing	13	13	
SHAMIA TWAIN If Only Hurts When I'm...	13	11	

Airplay as monitored by Mediabase 24/7 between May 31-June 6



Jim Murphy, VP/Programming
26.5 million households

ADDS

JEFF BATES I Wanna Make You Cry
BLUE COUNTY That's Cool!
TRAVIS TRITT The Girl's Gone Wild
TERRI CLARK Girls Lie Too
BILLY DEAN Thank God I'm A Country Boy

TOP 20

GRETCHEN WILSON Redneck Woman
SHEDAISY Passenger Seat
JOHN MICHAEL MONTGOMERY Letters From Home
TOBY KEITH Whiskey Girl
CLAY WALKER I Can't Sleep
K. CHESNEY & UNCLE... When The Sun Goes Down
JOSH GRACIN I Want To Live
TRACE ADKINS Rough & Ready
MONTGOMERY GENTRY If You Ever Stop Loving Me
BILLY CURRINGTON I Got A Feelin'
SHAMIA TWAIN When You Kiss Me
JOSH TURNER What It Ain't
JULIE ROBERTS Break Down Here
SARA EVANS Suds In The Bucket
BIG & RICH Save A Horse (Ride A Cowboy)
CHELY WRIGHT Back Of The Bottom Drawer
HANK WILLIAMS JR. Why Can't We All Just...
LORETTA LYNN Miss Being Mrs.
JOHN BERRY Will You Marry Me
SHERRIE AUGUSTIN Into The Sun

Information current as of June 4

POLSTAR
CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	SHAMIA TWAIN	\$880.2
2	FRANCE	\$859.7
3	METALLICA	\$820.8
4	BEYONCÉ	\$785.1
5	BRITNEY SPEARS	\$761.5
6	ROD STEWART	\$748.6
7	ALAN JACKSON/MARTINA MCBRIDE	\$609.5
8	KENNY CHESNEY	\$597.9
9	AEROSMITH	\$591.2
10	KELLY CLARKSON/CLAY AIKEN	\$371.1
11	SARAH BRIGHTMAN	\$359.8
12	DAVID BOWIE	\$356.8
13	KID ROCK	\$310.5
14	YANNU	\$276.3
15	YES	\$273.7

Among this week's new tours:

FRANCE
GARY DEBRAW
MOTOGRAHER
SARA EVANS
ZILLA

The CONCERT PULSE is courtesy of Polstar, a publication of Promoters' On-Line Listings, 800-344-7383, California 209-271-7800

TELEVISION

TOP TEN SHOWS

Total Audience (105.5 million households)

- NBA Finals Game 1 (Pistons vs. Lakers)
- CSI
- CSI: Miami Special
- Everybody Loves Raymond (9pm)
- Two And A Half Men (9:30pm)
- Without A Trace
- Law & Order
- Crossing Jordan
- Miss Universe Pageant
- Law & Order (Wednesday, 9pm)

May 31-June 6

Adults 18-49

- NBA Finals Game 1 (Pistons vs. Lakers)
- CSI: Miami Special
- CSI
- Two And A Half Men (9:30pm)
- Everybody Loves Raymond (9pm)
- Fear Factor (Monday, 8pm)
- Law & Order
- Without A Trace
- Miss Universe Pageant
- Crossing Jordan
- (tie) That '70s Show (Wednesday, 9pm)

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 6/11

- Kid Rock, On-Air With Ryan Seacrest (check local listings for time and channel).
- Mary J. Blige, The Ellen DeGeneres Show (check local listings for time and channel).
- Faith Hill, The View (ABC, check local listings for time).
- 311, The Tonight Show With Jay Leno (NBC, check local listings for time).
- P. Diddy, Late Show With David Letterman (CBS, check local listings for time).
- Modest Mouse, Jimmy Kimmel Live (ABC, check local listings for time).
- Art Alexakis, Dennis Miller (CNBC, 9pm ET/PT).

Saturday, 6/12

- Usher, Saturday Night Live (NBC, 11:30pm ET/PT).

Monday, 6/14

- Nelly and Floetry, The Sharon Osbourne Show (check local listings for time and channel).
- Hoobastank, Jay Leno.
- Method Man and Redman, Jimmy Kimmel.
- Usher, Late Night With Conan O'Brien (NBC, check local listings for time).
- The Streets, Late Late Show With Craig Kilborn (CBS, check local listings for time).
- Rooney, Last Call With Carson Daly (NBC, check local listings for time).

Tuesday, 6/15

- N.E.R.D., Jay Leno.
- The Killers, Jimmy Kimmel.
- Franz Ferdinand, Conan O'Brien.
- Indigo Girls, Carson Daly.

Wednesday, 6/16



Method Man and Redman

- Method Man and Redman star in the new Fox comedy Method & Red (9:30pm ET/PT).
- Anthony Hamilton, Ellen DeGeneres.
- Diana Krall, Jay Leno.
- Patti Scialfa, Conan O'Brien.
- Stellastarr and Mark McGrath, Craig Kilborn.
- Kid Rock and Miss-Issiq, Carson Daly.

Thursday, 6/17

- Sugarcult and Kanye West are scheduled to perform on Pepsi Smash (WB, 8pm ET/PT).
- Vanessa Williams and Josh Kelley, Sharon Osbourne.
- Lil' Jay Leno.
- Sam Moore, Conan O'Brien.
- Vivian Green, Carson Daly.

—Julie Gidlow

FILMS

BOX OFFICE TOTALS

June 4-6

Title	Distributor	Weekend	\$ To Date
1	Harry Potter And The ... (WB)*	\$93.68	\$93.68
2	Shrek 2 (DreamWorks)	\$37.93	\$314.52
3	The Day After Tomorrow (Fox)	\$27.86	\$128.47
4	Raising Helen (Buena Vista)	\$6.55	\$24.06
5	Troy (WB)	\$5.97	\$119.29
6	Mean Girls (Paramount)	\$2.92	\$78.15
7	Soul Plane (MGM/UA)	\$2.75	\$10.98
8	Van Helsing (Universal)	\$2.43	\$114.60
9	Man On Fire (Fox)	\$1.04	\$75.37
10	Super Size Me (IDP)	\$0.84	\$6.20

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

COMING ATTRACTIONS: This week's openers include The Stepford Wives, starring Nicole Kidman. Look for recording artist Faith Hill in a supporting role.

—Julie Gidlow



It's Boortzapalooza!

Neal Boortz celebrates 35 years on Atlanta radio

In an ever-changing media world where five years on the job can actually earn you the title of veteran, Neal Boortz's 35 years of hosting talk shows up and down the Atlanta radio dial is both an anomaly and an incredible success story.

Boortz — also known affectionately by fans as "The Talkmaster," "Mighty Whitey" and the "High Priest of the Church of the Painful Truth" — first appeared on Peach Tree City radio in 1969, at WRNG. The bizarre story and circumstances behind his debut on "Ring Radio" has become one of Talk radio's greatest legends.

"Soon after I moved to Atlanta in 1967, a new radio station named WRNG-AM signed on," Boortz says. "WRNG, which called itself Ring Radio, was Atlanta's first Talk radio station. I immediately became hooked and was a constant listener."

"Soon I started calling their morning host, a man by the name of Herb Elfman. As I became a regular caller, a friendship of sorts developed between us. One fateful evening I heard on the late TV news that Elfman had committed suicide. The next morning I presented myself at the front door of WRNG and announced that I was ready to take his place."

"The management informed me that they were going to search for a 'qualified' host to take his place and in the interim they were going to take their evening host and move him to mornings. I was offered a two-week stint to replace the evening host, and I took it."

"Two weeks later they moved me to the morning show, and I have been doing Talk radio in Atlanta ever since — 35 years this year. I don't know if my longevity is due to talent or to the incredible collection of Polaroids I have amassed."

Addressing the issue of whether he has any guilt over the situation that brought about his 3 1/2-decade radio career, Boortz says, "Are you kidding? What was the station going to do? Were they going to run an announcement saying, 'In memory of our dead talk show host, we now bring you three hours of dead air'?"

Hey, someone was going to get the gig, and I was just the opportunist to go for it. You snooze, you lose."

In 1992 Boortz joined Cox Radio News/Talk powerhouse WSB-AM/Atlanta, where his continual dominant ratings laid the foundation for the show's national launch via Cox Radio Syndication/Jones Radio Networks. As he gets ready to celebrate "Boortzapalooza," a station-sponsored event at Atlanta's historic Fox Theater on June 12, I caught up with Boortz to get the lowdown on his past, present and future radio days.

R&R: Does it feel like it has been 35 years since all this started?
NB: No, it really doesn't. When I hear people making a big deal out of this whole 35-years thing, I think to myself, "My God, have I even been

"We are the ones who compose the pictures of our lives; nobody else does that for us."



HOT AIR AND FREE GAS Upstart Denver Talker KNRC reinforced its dial position with listeners by offering \$11.50 in gasoline to all drivers visiting a Mile High City service station during a recent station promotion.

gainfully employed for that long?" Little did I know when I started this thing that it would last for 35 years. Who knows, I might reach 45 or 50 years.

R&R: Did you ever consider leaving Atlanta?

NB: Oh, yeah. Back in the early 1970s WRNG got a new Program Director whose name was Harry Davey. He knew nothing about Talk radio, so he called up some friends who told him that most talk hosts were "over" after about three or four years on the air, which was about how long I'd been there. He came in one day and fired me, even though the ratings were fine. He said he just felt that I'd been on the air there long enough. They gave me six weeks' notice, so I was still on the air while I was sending out tapes and resumes.

I had some vacation time coming, so my wife and I took a drive up for an interview at WGY/Albany, NY. We arrived in Schenectady on a cold, rainy and just plain miserable day. I dropped my wife off at the hotel and went over to the station for the interview. Lo and behold, they offered me a job as an evening talk host.

I drove back to the hotel, and I was just as excited as could be over my good fortune. Without missing a beat, I was going to be working at General Electric's flagship station — a big 50,000-watt, not some dinky little 1,000-watt station in Atlanta — and I figured I was really on my way to success.

As I walked into the hotel room, my wife was staring out the window looking over Schenectady with tears in her eyes, and she said to me, "I hate this place." I told her I did, too, and went down to the pay phone in the lobby and called the guy over at WGY to say I was sorry, but I just could not take the job. We packed up the car and headed back home to Atlanta that same night.

Immediately upon arriving back in Atlanta, I said, "OK, this broadcasting thing was fun, but I have to get a real job." I promptly enrolled myself in law school, but I stayed on the air, doing fill-in talk at another station in town while I went to school.

Meanwhile, the guy they'd hired to replace me at WRNG got hired

Continued on Page 20

FIRST WITH BREAKING NEWS!



IT MATTERS WHERE YOU GET YOUR NEWS

June 5

Death of Ronald Reagan

May 13

Rumsfeld Visits Abu Ghraib Prison

April 23

Pat Tillman Tragedy

Winner of the 2003 Edward R. Murrow Award for Overall Excellence



212-735-1700

It's Boortzapalooza

Continued from Page 19

away to a little station called KGO in San Francisco. His name was Ronn Owens. Bottom line is that he left, they called me back and offered to double my old salary, and I went back on the air full-time and have remained on the air constantly in Atlanta ever since.

I did, however, finish law school, and for 18 years of my radio career I also had a full-time, ongoing law practice. In my entire life — including all of my years in broadcasting — I'd never had just one job until 1992, when I left WGST/Atlanta and moved over to WSB. Oh, and by the way, I never told my wife I was offered that job in Schenectady until many, many years later.

R&R: Who have you admired, professionally speaking?

NB: In the wonderful world of Talk radio, nobody came along that I had any interest in listening to until Rush Limbaugh. I was really impressed with the way he handled a talk show. It's not exactly my style or the way I do it, but he is a great Talk radio host. I don't care if you are conservative or liberal, if you are making any kind of a living doing Talk radio, you owe an immense debt of gratitude to Rush Limbaugh. He is the Arnold Palmer of Talk radio.

R&R: What's better about the Talk radio business of today vs. the one you entered 35 years ago?

NB: First of all, today we finally have management that "gets" Talk

radio. Back in the early days, that was not true at all. I don't know how many program directors I have sent to the asylum in my days, but can you imagine a PD telling a talk host to plan out every single hour of every show for the next two weeks and write it on a board in his office? That's how one particular program director I worked for thought you should do Talk radio. To me, one of the biggest and best changes I have seen is that today we have PDs, GMs and sales managers who understand what Talk radio is all about.

Another big difference is that the audience for Talk radio today is so much more informed and so much younger than it was when I started out. When I first started doing Talk radio, my advertisers were Geritol and nursing homes. Talk was considered a format for tired old people with nothing else going on in their lives, but that has changed drastically.

R&R: What's a typical day like in the life of Neal Boortz?

NB: I'm up at 4:30am every day. Before I go in to do the radio show I'm doing promos for stations and sending them out over the Internet and also preparing my daily program notes, which I then post on "Neal's Nuze" on our website (www.boortz.com). So, from about 5-8am, I spend three solid hours working on that day's show. Fortunately, I only live a couple of miles from the station, so I can leave to go there at the last minute. I do the final prep at

the station and then go on the air at 8:30am.

At 1pm, after doing 4 1/2 hours on the air, I have lunch somewhere with my wife, spend an hour or two pursuing some sort of relaxation, and by 5pm I am back in the chair in my home office going through show prep and browsing the Internet until about 8:30pm. That's another 3 1/2 hours I spend on the show. I am so in love with the job, though, that I never really consider it to be work. I wish everybody could be as happy at their work as I am. I often think that if I didn't have a Talk radio show, I'd probably still be sitting there every day going over stories, reading and informing myself and writing nasty little notes to myself.

R&R: What have you learned about people from being a Talk radio host for 35 years?

"I don't know if my longevity is due to talent or to the incredible collection of Polaroids I have amassed."

NB: Back in the late 1970s I was doing a show asking people what they had learned from listening to Talk radio. Near the end of the show a guy called and asked me what it was that I had learned by doing Talk radio. Now, I have this little problem of blurring out the first thing that comes into my mind, and I said to him, "Probably the most shocking thing I have learned is how incredibly stupid most people are." Remember, this was back in the late 1970s, and I was right, but I don't think that is something you can gen-

"What have I learned about people from doing Talk radio all these years? I have learned that most people don't know what the hell is going on out there, they don't care, and they are truly afraid to be free."

erally say about the Talk radio audience now.

However, I do still believe that about half of Americans are too damn stupid to live in a free country. They are too uninformed, too ignorant and too stupid. They don't deserve to live in a free country and are, in fact, incapable of caring for themselves in a free society. So what have I learned about people from doing Talk radio all these years? I have learned that most people don't know what the hell is going on out there, they don't care, and they are truly afraid to be free.

R&R: Are you excited about all the hoopla over your anniversary?

NB: I have no clue what they're going to do; all I have to do is show up. Frankly, I am flattered, but I'm also a little bit embarrassed by it all. I mean, really, if listeners come to the Fox Theater, they want to see David Copperfield or something like that; they don't want to see my ugly butt up there on the stage.

They all tell me it's going to be a great evening, so I guess I will wait to see what happens. Honestly, if listeners want to show their appreciation for my 35 years in Talk radio, I say, "Fill out that diary and buy something from my advertisers."

R&R: Finally, after all these years, if for some reason you were limited to only three topics to continue to talk to your listeners about, what would they be?

NB: Well, it would be a short career,

because the audience would get pretty bored. But, knowing that, I would first focus on talking about the power that each and every individual human being has to shape, form and mold their life into what they want it to be. We are the ones who compose the pictures of our lives; nobody else does that for us. Each and every one of us is right where we are today because of the decisions that we have made in our lives, not because of anything that someone else has done to us or because of any of the decisions people have made for us.

Second, I'd talk about the loss of love and appreciation in this country for freedom, the value of the individual and the people who sacrificed so much to bring freedom to us. And third, I'd focus on personal relationships and the value of going out there and committing yourself to those relationships until you find your true soul mate, whom I believe everybody has. Oh, and in between all that, I'd have to get in a dig at Hillary Clinton every once in awhile.

TALK BACK TO R&R!

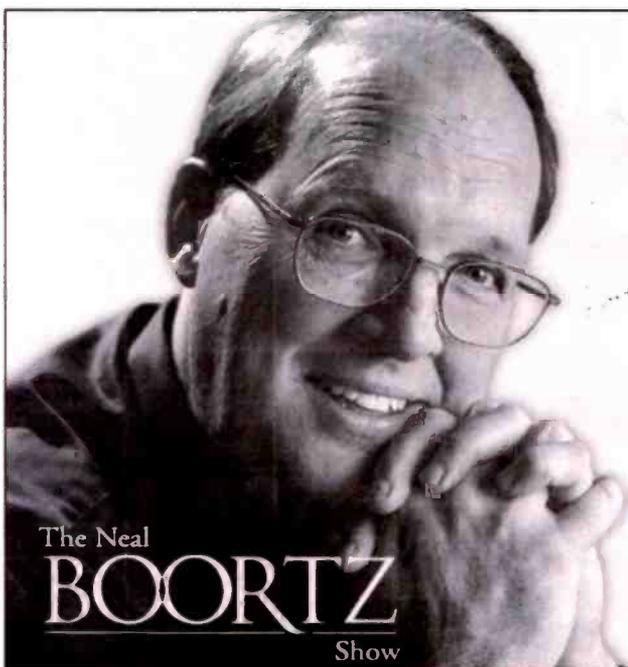
Do you have questions, comments or feedback regarding this column or other issues?

Call me at 858-486-7559
or e-mail: apelerson@radioandrecords.com

"When I hear people making a big deal out of this whole 35-years thing, I think to myself, 'My God, have I even been gainfully employed for that long?'"

It All Started 35 Years Ago in Atlanta.

Since then, Neal Boortz has come to dominate the city and take his talk across America. Congratulations Neal, on 35 years of great radio! From your friends at Jones Radio Networks and Cox Radio Syndication.

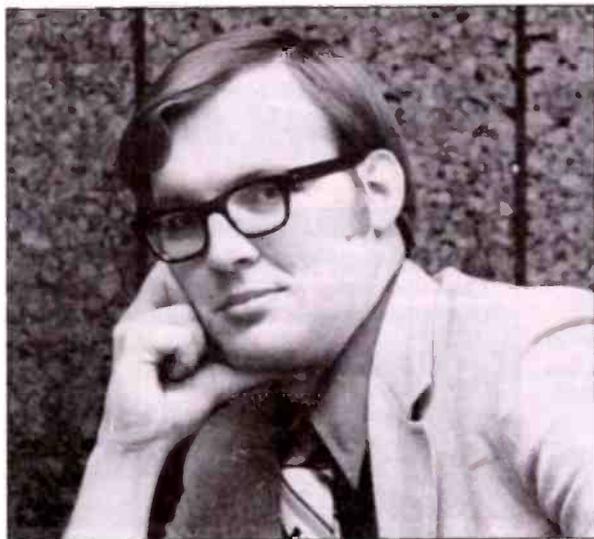


The Neal
BOORTZ
Show

COX
RADIO
SYNDICATION



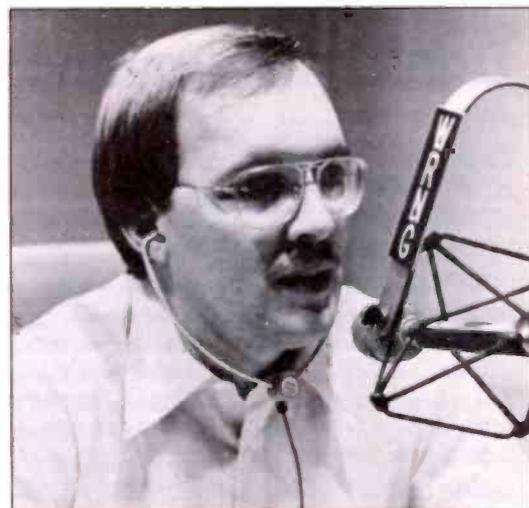
jonesradio.com



SHARP-DRESSED MAN Neal Boortz tries desperately to make a leisure suit look good by striking a pensive pose for this circa-1969 publicity photo.



BLESSED ARE THOSE WHO TELL IT LIKE IT IS Neal Boortz assumes his alter ego, the one and only "High Priest of the Church of the Painful Truth."



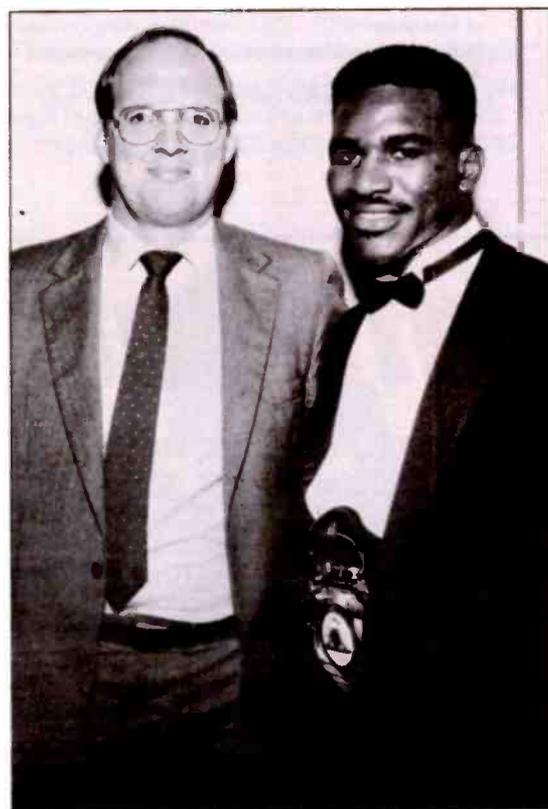
I HAVE A MIKE, AND I'M NOT AFRAID TO USE IT A young Neal Boortz in his early Talk radio days at WRNG (Ring Radio) Atlanta.



FRIENDS IN HIGH PLACES A young Neal Boortz served as a speechwriter for then-Gov. Lester Maddox.



FLOAT LIKE A BUTTERFLY, STING LIKE A BEE A taut and trim Neal Boortz gets into the ring with then-heavyweight champion of the world Muhammad Ali.



A COUPLE OF HEAVYWEIGHTS Neal Boortz poses with former heavyweight champion Evander Holyfield, whom attorney-turned-talk-host Boortz once represented.



HOLY COW! Legendary Chicago Cubs broadcaster Harry Caray posed for this memorable photo during an in-studio visit to Neal Boortz's radio show.



TWELVE-STEP ENDORSEMENT DEAL There have been a few changes in radio since Neal Boortz recommended Blackberry Julep to listeners of his long-running Atlanta radio talk show.

Don't Trust Anyone Over 30

After a 29-year tenure at WBCN/Boston, the last 23 as PD, the unmonikered Oedipus is stepping down from his day-to-day duties. He will, however, remain with Infinity using his other fancy title, VP/Alternative Programming.

"What began as a passion for punk rock turned into a career — a long, intense and exciting career based in a glorious city at a pioneering Rock station," said Oedipus. "But the time has come for me to retire and hand the reins over to a new generation of programmers. Relinquishing the 24/7 life of a radio programmer will allow me the time to enjoy the moment and to explore more fully my numerous diverse interests." Oedipus will work with WBCN Asst. PD Steven Strick until a permanent replacement is named for this extremely major gig.

Seconds before ST went to press, word came rocketing in that Clear Channel had agreed to pay an estimated \$1.75 million fine handed down by the FCC for airing material the commission deemed indecent. Check out www.radioandrecords.com and pick up next week's R&R for more scintillating details!

Last week, just before Game One of the NBA Finals between the Los Angeles Lakers and Detroit Pistons, Michigan Gov. Jennifer Granholm (pictured) received a call from "Gollyfohnia" Gov. Arnold Schwarzenegger, who was interested in making a friendly gubernatorial wager on the series. About nine minutes into the conversation, it was revealed to Granholm that she was, in fact, not speaking to Arnold, but to Terminator impersonator Eric Harthen, a



Waiting for "Arnold" to call back.

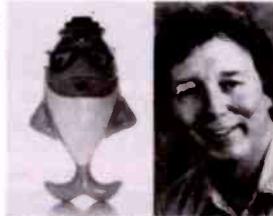
member of *Mojo in the Morning* on WKQI (Channel 95-5)/Detroit. "She bought it completely," PD Dom Theodore tells ST.

Granholm's allegedly elaborate call-screening process proved to be no obstacle for Channel 95-5 phone-scarn specialist Spike, who facilitated the gubernatorial love connection. Theodore says Granholm was "very charming," allowing the bit to be

broadcast the next morning, garnering huge local and national press coverage, including CNN. "She was a great sport and a very cool lady," adds Theodore. "Remind me to vote for her next time."

Tuna: Part Of This Complete Breakfast

Clear Channel Hot AC KBIG/Los Angeles has tweaked its morning show: **Charlie Tuna** is signed to a new deal, and longtime co-host **Leigh Ann Adam** exits. KBIG will now focus



Charlie Tuna: Before and after TrimSpa.

the show on Tuna's 35-year heritage in Los Angeles under the new name *Charlie Tuna in the Morning*. Later this summer, a new co-host will be named. KBIG PD Dave "Chachi" Denes shared some possible slogans to promote the new show: "Low-Carb Mornings With Tuna," "LA's Only Dolphin-Safe Morning Show" and our personal favorite: "That's not your breakfast you're smelling — it's Tuna."

Label Love

Tom Cunningham, most recently Sr. Dir./Promotion at Jive, has joined Universal as National Director/Adult Formats. An elated Cunningham asks, "Is it too late for me to submit 67 more R&R Industry Achievement Award ballots to vote for Howard Leon?" Call and give him a bad time at 212-373-0713.

The Programming Dept.

- In addition to its gaping PD opening, Infinity's KRBV (Wild 100.3)/Dallas now has mornings vacant as **The Fitz** exits. For now, interim PD **Alex Valentine** and **Kristin Holt** are covering the shift.

- Danny Ocean**, last seen as PD of WKCI (KC101)/New Haven, CT, has relocated his family back home to suburban Philadelphia as he plots his next programming move. Interested suitors can contact him at his new number, 610-645-0180, or his old e-mail address, docean97@aol.com.

R&R Timeline

1 YEAR AGO

- R&R debuts RateTheMusic Urban chart.
- Marv Nyren named Regional VP/Phoenix for Emmis.
- Kevin Callahan named PD of WZMR/Albany, NY.

5 YEARS AGO

- Ronnie Johnson named Sr. VP/Urban Promotion for Atlantic Records.
- Phil Hall named VP/Programming for ABC Radio Networks.
- Westwood One acquires Metro Networks for \$900 million in stock.



Ronnie Johnson

10 YEARS AGO

- Carol Archer joins R&R as NAC Editor.
- Beverly Tilden joins WEEI/Boston as Station Manager.
- Matt Mills becomes VP/GM of WJMN & WXKS-FM/Boston; Cadillac Jack named PD of WJMN.



Carol Archer

15 YEARS AGO

- Neil Lasher named head of promotion at SBK Records.
- Frank Cody appointed head of programming for Pyramid Broadcasting.
- Dwight Douglas' Burkhart/Douglas & Associates merges with Jays Albright's Let's Talk consultancy.



Neil Lasher

20 YEARS AGO

- Lee Arnold appointed PD of WLLZ/Detroit.
- John Hare named VP/GM of KIXK/Dallas.
- Lee Simonson named VP/GM at WOR/New York; Barry Mayo named VP/GM at WRKS/New York.

25 YEARS AGO

- WXLO-FM (99X)/New York's Jay Thomas joins the cast of *Mork & Mindy*.
- Richard Palmese appointed VP/National Promotion at Arista Records.
- Jack Thayer appointed GM of WNEW-AM/New York.

Don't Be Left Out!

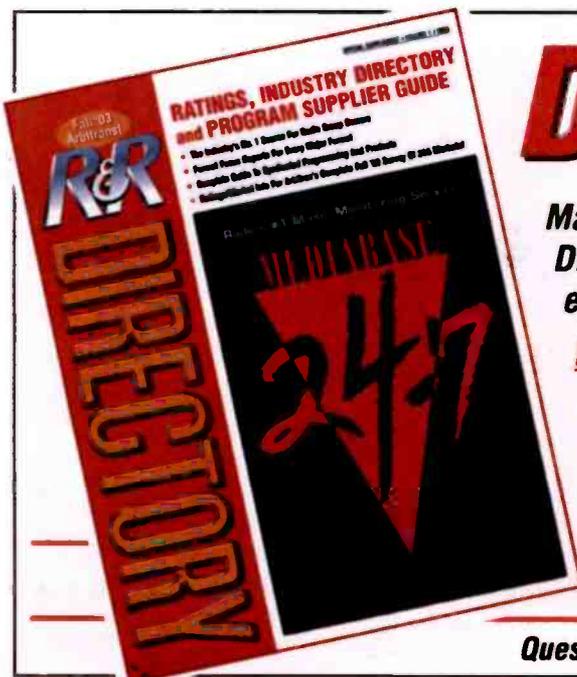
Make sure your company is listed in the industry's phonebook: the R&R Directory. The next printed edition is published October 2004. The online edition is updated every week!

New Listings: Go to radioandrecords.com, click on "The Directory" and then click on "Submit Your Company."

Current Listings: Verification forms have already been sent to companies with listings in the R&R Directory.

Editorial Closing: JUNE 30

Questions: Contact Ted Kozlowski: (310)788-1627 or tkozlowski@radioandrecords.com



• PD/ex-trade weasel **Mark Feather** exits CHR/Rhythmic KYLZ/Albuquerque. Night jock **Mickey Fuentes** gets the interim PD nod and moves to middays.

Quick Hits

• Morning radio legend **Ross Brittain** is returning to Philadelphia radio full-time — as the new anchor of *The Breakfast Club* on Oldies WOGL. He replaces market fixture Don Cannon, who just retired.



Ross Brittain

• Across the street, market vet **Mike Missanelli** goes buh-bye as the anchor of *The Philly Guys* on WMMR/Philadelphia. Joe Conklin, Vinnie The Crumb, entertainment reporter Gina and producer Blaine Ensley (ex-Rocky Allen) remain aboard, and PD Bill Weston is now in hot pursuit of a new morning show quarterback.

• Before we leave the City of Brotherly Love, WUSL (Power 99)/Philadelphia night co-host **Pooch Main** exits. *Hot Boys* **Mikey Dred** and **Uncle O** remain in the house, as OM Thea Mitchem seeks a replacement and tells *ST* that she would also consider adding a "Hot Girl" to the mix. Seconds later, comedian/producer **Sean "S. Dot" Francis** joins Power 99's morning *Dream Team*.

• McVay Media hires veteran programmer/GM **Luis Villarreal** in the newly created position of VP/Hispanic Formats. The company plans to focus on Hispanic-targeted radio stations in the U.S., as well as Spanish-language stations in Mexico, Venezuela, Ecuador, Colombia, etc. Villarreal will be based in Laredo, TX.

• The "Monds Squad" is reunited at Crawford Urban AC WSRB (Soul 106.3)/Chicago: **John Monds** and **Bonnie DeShong**, both vets of crosstown WVAZ, have reunited for mornings.

• Longtime KKFR (Power 92.3)/Phoenix midday personality **Mini Salas** exits. Stepping up to replace her is **Kartie Hustle**, who most recently co-hosted mornings at the same station from which PD Bruce St. James and Asst. PD Charlie Huero originally stole Salas: XHTZ (Z90)/San Diego.

• Veteran programmer/personality **Clarke Ingram**, former PD of WJFF/Pittsburgh, is the new host of the Friday *Boogie Nights* show on crosstown Oldies WWSW (3-W-5).

• Morning host **Jonesy** exits WPHI/Philadelphia. PD **Colby**

Colb shifts from afternoons to mornings as the search for a new afternoon personality begins.

• KWYL/Reno, NV night jock **Mofo** (may not appear on his birth certificate) adds MD stripes. New to middays is **Monie The One And Only** (see Mofo), replacing Mary Jane, who exits. But wait — there's more: Wild part-timer **Jigga Jay** (see Monie) is upped to Imaging Director. Over at clusterbuddy KNEV, which is transitioning from CHR/Pop to Hot AC, afternoon jock **Jeff Cooper** adds MD stripes.

• Results Radio co-owner Dave Shakes hires **Jessica Rogers** to anchor a new morning show at KLRS (Colors 92)/Chico, CA. The station has been without a show since Rick Dees stopped syndicating earlier this year.

Give Us Your Tired, Your Poor, Unsigned....

Here's a unique idea from **Jimi Jamm**, Director/Cluster Programming for Clear Channel/Hudson Valley, NY: "We're starting a new weekly show on Hot AC WBWZ (Star 93.3)/Poughkeepsie called *Decent Exposure*," he says. The one-hour show will feature music from promising unsigned artists and indie acts and will also sneak-preview new releases from major label acts. "The whole purpose of the show is to uncover great music for our listeners, who are passionate about new sounds," Jamm tells *ST*. "All songs will be front- and back-sold; plus, we'll give out website and purchase info. We're hoping to uncover the next big thing — or at the very least keep our audience informed." Indie labels, majors and non-sucking unsigned artists should send their music to Mr. Jamm, c/o Star 93.3, 20 Tucker Dr., Poughkeepsie, NY 12603.

Condolences

• Legendary Philadelphia air personality **Joe Niagara**, who became known as the "Rockin' Bird" while doing nights at then-Top 40 WIBG-AM, died June 4 of heart failure. He was 76. Niagara's Philly radio career stretched from 1947-2002, during which he worked at WDAS, WIBG, WCAU, WFIL, WIFJ and WPEN.

• **Fred Deiter**, a.k.a. "Scotty Young," died Tuesday, June 1, at age 52. Deiter was a personality for such Wilkes Barre and Scranton-area stations as WBAX, the former WSCR and WWDL. He also owned WKXP/Bloomsburg, PA from 1994-97. Dr. Rick Ostopowicz, who used to work with Deiter, recalls Scotty as "a great guy with a fantastic sense of humor. He was a good boss who cared about his employees. And

ST Shot Q' The Week



Over 7,500 folks showed up for WPXY (98PXY)/Rochester, NY's recent Summer Jam, which starred JC Chasez, Katy Rose, Fefe Dobson, Switchfoot, Kimberley Locke, The Calling and the harmonically challenged William Hung. Pictured hanging with Hung backstage are (l-r) 98PXY PD Mike Danger, Rose, 98PXY morning dude Scott Spezzano, the Hung-meister himself and Dobson.

he had one of those voices that could fill the speakers when he was on the air."

Baby Poop

After a record-setting 23-month pregnancy, the blessed moment has arrived: Former R&R AC & Hot AC Editor-turned KYSR (Star 98.7)/Los Angeles PD **Angela Perelli** and husband **Chris Ebbott** finally became the proud parents of their first child. Son **Jackson Roger** was born at 3:19pm on June 2 and weighed in at a strapping 8 lbs., 10 oz — which explains why Mom was moving a little slow there during the final laps. The entire R&R crew sends the new and improved Ebbott family our love and congrats.

And Finally....

As the world continues to mourn the death of former President Ronald Reagan, folks in our industry recall "Dutch" Reagan's broadcasting past. **Joel McCrea**, Market Manager of Clear Channel/Des Moines and GM of News/Talker WHO/Des Moines, where Reagan was an air personality back in the '30s, shares this thought: "Here's what I find ironic: Reagan came to WHO in 1933 from WOC/Davenport, IA when [owners] the Palmer family decided to consolidate all their operations into Des Moines. Both stations were simulcasting at 1000 on the AM dial. So you see, consolidation actually began in the 1930s!"



Uncle Herb is a nice guy, but

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From Making Hits To Making Music

Ex-promo exec Johnny Coppola fulfills a dream with *Hollywood Indigo*

Having worked in the industry at labels like Columbia and Capitol, ex-promo exec Johnny Coppola knew a thing or two about music. But after leaving his most recent promo gig at MCA Records roughly two years ago, he traded in the phones for headphones and hit the recording studio to fulfill a dream: making a record of his own.

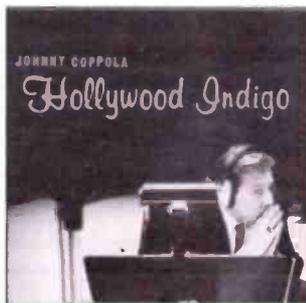
The result is *Hollywood Indigo*, a collection of Rat Pack-influenced originals with a couple of classic covers added for good measure. "I guess you go through phases in your life," Coppola says. "When I was a kid I really wanted to be a DJ, then I wanted to be a record executive. It took me a while, but I got there.

"Now I want to write and produce. I've always wanted to produce records, but I didn't know I wanted to perform them until I starting writing. I wanted to see if I could come up with my own songs, so these songs are of that ilk. Trying to make a living at it is really the tough thing."

Hollywood Indigo is more than just an indulgent Sinatra fantasy camp. With his debut, Coppola proves that he can really sing and write. Now living in Los Angeles, the native Bostonian croons his way through '50s-era jet-set New York and Hollywood to the Vegas wild times of the Rat Pack. You can practically hear the martinis being shaken. Self-financed and released in February on Coppola's own label, Coku Music, *Hollywood Indigo* can be purchased via CDbaby.com.

Music To His Ears

While music is clearly in Coppola's blood, being a musician wasn't always in his plans. He started his music career as a club DJ in Boston in the early '80s, which afforded him the opportunity to become a record executive when Columbia hired him in



1989 as Manager/Dance Music Promotion.

Coppola came up through the ranks at Sony before moving to California to join a new Columbia offshoot, the Work Group, where he signed the group Len and helped break records by Fiona Apple, Jamiroquai, Diana King and Eagle-Eye Cherry.

Following Work's dissolution, Coppola went to Capitol in 1999 as VP/Promotion, which was one of the best experiences of his life. "I got a lot of inspiration from Capitol, going down to that studio where Frank Sinatra, Dean Martin, Nat Cole, Bobby Darin and some of the greatest artists of all time recorded," he says.

"I was like a kid in a candy store. Just walking down those halls was a trip. That whole Capitol experience was probably the best of my life. I was working with really great people, and it was a lot of fun just to be in the tower."

It was in the tower that Coppola discovered his voice, so to speak, when he cut a song for the annual

Capitol employees holiday CD. "The departments could go down to the studio and record a tune," he says. "I did a version of 'Have Yourself a Merry Little Christmas,' and it was so much fun that I was like, 'Dude, this is what I gotta do!' Five minutes singing that song was heaven. You're in there with a beautiful C-49 microphone, singing in the same place that Frank Sinatra sang — that's like playing defense with Bobby Orr."

The Rat Pack Poet

Feedback about Coppola's performance was positive, and he began writing a series of poems based on Sinatra, the Rat Pack and his own experiences. "I never liked to think of myself as a poet, but I wrote poetry," he says. "With hip-hop being almost satirical in my eyes — there's so much to make fun of, with bling-bling and all the rest of the bullshit — I figured I'd write hip-hop from Sinatra's perspective.

"That's how this whole thing started. I started writing these poems about being in Vegas and about broads and all this other stuff, and before you know it, I had the idea to put it to music. I figured, 'If I can make these things sound good, why don't I start writing songs?'"

Drawing on his love for and extensive knowledge of the standards, Coppola began writing his own tunes. While at Capitol, he had worked closely with Bruce Lundvall, who suggested some people he should work with on the project.

Fortune intervened when Coppola got a call from Jerry Ough, who was working for Los Angeles Jazz station KLON and was in search of some records. Ough turned Coppola on to Bill Cunliffe, who became Coppola's writing partner. Coppola then enlisted the help of his friend Nayan Lassiter, and the project was rolling.

Listening to *Hollywood Indigo*, you might assume that Coppola had formal training as a musician. Training, yes — but not in the traditional sense. "My dad was a big influence on me," he says. "Anytime Count Basie or Duke Ellington was on *The Ed Sullivan Show*, he'd say, 'C'mon, John, we're going to see Duke, we gotta see the Count.' I would be so into it.

"I loved the Stones, all the pop stuff, and especially the R&B. I was crazy for The Four Tops, The Temptations, The

What's So Funny About R&R Convention 2004?

After a few years away from the R&R convention, C.W. Metcalf returns. The last time he spoke at the yearly gathering, it was standing-room only. This year you'll find out why.

Metcalf has been touring the world for 20 years, helping clients as diverse as IBM, the U.S. Special Forces and the Mayo Affiliate Hospitals cope with the modern storms of change, risk and stress that mark our lives.

Metcalf offers common-sense, accessible tools for surviving stress without become broken and embittered by it. He co-authored the best-selling *Lighten Up! Survival Skills for People Under Pressure*, now in its 23rd printing, and his video training programs, *Humor, Risk and Change* and *When the Going Gets Tough*, have been translated into 11 languages, most recently Russian.

However, it was his recovery from two critical brain surgeries, the most recent in 2002, and yearlong hospitalization with leukemia in 2003 that brought a more powerful edge to his work. See him at R&R Convention 2004, Thursday, June 24, at 4pm. Register now at www.radioandrecords.com.



Dells. I had a good musical background, but my cousin Richie knew just about everything about jazz and all the singers. He had all the greats. I'd listen to those records all the time. That diversity developed my ear."

A Whole New Ballgame

Coppola worked on *Hollywood Indigo* during his stint at MCA and devoted all his energies to the project after leaving the label. Making records, he says, is a whole different ballgame than promoting them.

"I didn't want to reinvent myself by becoming an independent or selling insurance or whatever. If I'm going to do anything, I'm going to be creative."

"It was great being a promotion guy," he says. "You're doing everybody's job. From the work standpoint, they'd give me the record, and I'd go promote it. When you write and produce a record, when you're practically involved in mixing it, and then you manufacture it, do the artwork, the whole thing, it's a big task. And now I have to go out and promote it.

"I knew how they dug the tunnel; I just never did the digging. It was just a question of getting my hands dirty and going in and doing it. It's probably one of the most rewarding experiences of my life. The day I heard that album mixed and mastered and I

brought it home and listened to it was really special. There are not a lot of people who can say they did something like that.

"I'm lucky and fortunate that I had so many great years in the business. When things took a left-hand turn, I decided it was time to morph. I didn't want to reinvent myself by becoming an independent or selling insurance or whatever. If I'm going to do anything, I'm going to be creative.

"A lot of people in the music business are very creative and very talented people, and a lot of times they don't get a chance. A lot of times it's the failed act that becomes the record executive. This is kind of unique, going from an executive position at a major label to trying to make it as an artist."

Quality Records

As an artist, Coppola is content to make music, with or without a recording contract. "I'm not looking to become a famous singer or anything like that," he says. "What I really want to do is continue to make quality records that people can enjoy, whether I perform them, produce them or write them. I just want to be involved with talented people on a daily basis.

"Don't get me wrong: If I got a chance to work with great people I love and respect, I'd do it in a heartbeat. But I'd rather do it myself. I own this record — I own the master, the publishing, and these are my songs that I wrote. Labels offer so much stuff — publicity, marketing, promotion — and you pay a very dear price for all those services. I think the smart thing for me is to stay as independent as I can. Six of one, half-dozen of the other."

In the near future, Coppola is looking to get distribution in the U.S. and plans to continue to write and record songs while developing his style and delivery and booking as many local shows as he can. He's recently been asked to produce an album and is currently setting up distribution for *Hollywood Indigo* in Japan and England. Visit www.cokumusic.com for more info.

"I got a lot of inspiration from Capitol, going down to that studio where Frank Sinatra, Dean Martin, Nat King Cole, Bobby Darin and some of the greatest artists of all time recorded."

THE INDUSTRY'S NO. 1 RETAIL CHART June 11, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
3	1	USHER	Confessions	LaFace/Zomba	201,909	0%
1	2	AVRIL LAVIGNE	Under My Skin	Arista/RMG	168,307	-53%
4	3	GRETCHEN WILSON	Here For The Party	Epic	108,980	-14%
2	4	SLIPKNOT	Vol 3: (The Subliminal Verses)	Roadrunner/IDJMG	82,365	-70%
6	5	HOOBASTANK	The Reason	Island/IDJMG	81,376	+2%
7	6	SOUNDTRACK	Shrek 2	DreamWorks	70,813	-7%
8	7	D12	D12 World	Shady/Interscope	66,967	-5%
5	8	METHOD MAN	Tical 0: The Prequel	Def Jam/IDJMG	56,484	-37%
17	9	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	53,101	+16%
15	10	EVANESCENCE	Fallen	Wind-up	50,914	+1%
13	11	VARIOUS	Now 15	Capitol	49,133	-6%
9	12	NEW FOUND GLORY	Catalyst	Drive-Thru/Geffen	46,984	-26%
14	13	OUTKAST	Speakerboxxx/The Love Below	LaFace/Zomba	45,614	-11%
24	14	GUNS N'ROSES	Greatest Hits	Geffen	44,904	+16%
16	15	KENNY CHESNEY	When The Sun Goes Down	BNA	42,550	-8%
18	16	8BALL & MJG	Living Legends	Bad Boy/Universal	40,540	-11%
21	17	PRINCE	Musicology	Columbia	39,040	-3%
25	18	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	39,017	+1%
31	19	BLACK EYED PEAS	Elephunk	A&M/Interscope	38,832	+15%
26	20	MARIO WINANS	Hurt No More	Bad Boy/Universal	38,632	+3%
20	21	PETEY PABLO	Still Writing In My Diary: 2nd..	Jive/Zomba	38,328	-6%
22	22	NORAH JONES	Feels Like Home	Blue Note/EMC	37,936	-4%
23	23	MODEST MOUSE	Good News For People Who Love...	Epic	37,620	-5%
29	24	JESSICA SIMPSON	In This Skin	Columbia	34,725	+1%
-	25	DEAN MARTIN	Dino: The Essential Dean Martin	Capitol	34,588	-
28	26	LOS LONELY BOYS	Los Lonely Boys	Epic	34,120	-1%
12	27	GEORGE MICHAEL	Patience	Epic	33,827	-36%
10	28	ALANIS MORISSETTE	So-Called Chaos	Maverick/Reprise	33,350	-44%
38	29	TEENA MARIE	La Dona	Cash Money/Universal	32,548	+2%
33	30	MAROON 5	Songs About Jane	Octone/J/RMG	31,686	-4%
32	31	YELLOWCARD	Ocean Avenue	Capitol	31,633	-5%
27	32	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	31,420	-15%
42	33	TWISTA	Kamikaze	Atlantic	31,375	+4%
39	34	BIG & RICH	Horse Of A Different Color	Warner Bros.	30,240	-1%
34	35	TOBY KEITH	Shock'n Y'all	DreamWorks	30,008	-9%
30	36	JET	Get Born	Atlantic	29,572	-13%
44	37	JOSH GROBAN	Closer	143/Reprise	28,993	+2%
35	38	DIANA KRALL	Girl In The Other Room	Verve/VMG	28,343	-13%
47	39	BRITNEY SPEARS	In The Zone	Jive/Zomba	27,973	+7%
50	40	LIL' FLIP	U Gotta Feel Me	Columbia	27,803	+9%
46	41	ALAN JACKSON	Greatest Hits Vol.2	Arista	27,342	+2%
11	42	LONESTAR	Let's Be Us Again	BNA	27,029	-52%
-	43	JUVENILE	Juve The Great	Cash Money/Universal	26,796	-
45	44	SHERYL CROW	Very Best Of	A&M/Interscope	26,680	-4%
43	45	KEITH URBAN	Golden Road	Capitol	26,580	-10%
-	46	NICKELBACK	Long Road	Roadrunner/IDJMG	26,055	-
-	47	SOUNDTRACK	That's So Raven	Walt Disney	25,526	-
37	48	MONTGOMERY GENTRY	You Do Your Thing	Columbia	24,915	-23%
-	49	BEYONCE	Dangerously In Love	Columbia	24,406	-
-	50	FRANZ FERDINAND	Franz Ferdinand	Epic	22,222	-

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ON ALBUMS

Usher Gets Over Under

Usher's *Confessions* regains the No. 1 spot after a week's absence, making it nine chart-toppers in 11 weeks for the LaFace/Zomba soul star.



Usher

Arista/RMG's Avril Lavigne dips to No. 2, while Epic/Sony Nashville's red-neck woman Gretchen Wilson lands at No. 3. The three are the only artists to top

100,000 this week.

The rest of the top 10 includes Roadrunner/IDJMG's Slipknot (No. 4), Island/IDJMG's Hoobastank (No. 5), DreamWorks' *Shrek 2* soundtrack (No. 6), Shady/Interscope's D12 (No. 7), Def Jam/IDJMG's Method Man (No. 8), Roc-A-Fella/IDJMG's Kanye West (No. 9, +16%) and Wind-up's Evanescence (No. 10). In all, Antonio "L.A." Reid's Island Def Jam boasts four of the top 10.



Gretchen Wilson

The overall market is down 5%-7% from last week, up 4%-5% from the same week last year and up a total of 8% for the year to date.

Along with Kanye West, currently climbing with the hit "All Falls Down," double-digit gainers include Geffen's Guns N' Roses (No. 24-14, +16%) and A&M/Interscope's Black Eyed Peas (No. 31-19, +15%), finding traction with a series of high-visibility NBA TV promos.

The highest chart debut is registered by none other than Dean Martin, whose Capitol retrospective, *Dino: The Essential Dean Martin*, bows at No. 25. We'll drink to that.

Other newcomers include Walt Disney Records' *That's So Raven* soundtrack (No. 47).

Among those returning to the chart are Cash Money/Universal's Juvenile (No. 43), Roadrunner/IDJMG's Nickelback (No. 46), Columbia's Beyoncé (No. 49) and Epic's Franz Ferdinand (No. 50).



Avril Lavigne

Next week: It's time for RCA's rockin' *Velvet Revolver*, which sets up an interesting battle between the ex-Guns N' Roses and their own greatest-hits album.



Welcome Back

Rapper Mase is returning to the music industry with "Welcome Back," which is Going for Adds at Rhythmic and Urban outlets next week. The song samples the theme song to the '70s sitcom *Welcome Back, Kotter* and serves as our first look at Mase's comeback effort. Born Mason Durrell Betha in Jacksonville, Mase moved back and forth between his home state and New York in his early years, trying to make a name for himself in the business. He made his debut on the remix of 112's "Only You" and quickly became known for his nonchalant flow, paving the way for other rappers, such as Fabolous, who employ the same laid-back style. Mase continued to drop his rhymes on hit songs for other artists, and by the time his own solo debut, *Harlem World*, came out in 1997, he was already near the top of the rap world. In a move that shocked many, Mase announced that he was leaving the game to go into the ministry right before his sophomore album was released in 1999. However, just as in the NBA, retirement in the music business never seems to be final, and Mase's upcoming album is slated for a late-August release. His experiences as a preacher are rumored to have had an effect on his new music, so a parental advisory sticker may not be a necessity for the CD.



Mase



Fourplay

Speaking of the NBA, Fourplay, Smooth Jazz's version of the Lakers (at least in terms of their Hall of Fame lineup), are returning to radio with "Play Around With It," taken from their upcoming CD *Journey*. The album, produced by Don Murray and hitting stores on June 22, is the second for the group on RCA/Victor. Comprising keyboardist Bob James, guitarist Lee Ritenour, bassist Nathan East and drummer Harvey Mason, the team that is Fourplay usually took only one day to work through, arrange and record a complete song for this project. "You have to remember that there are probably a hundred years of experience divided between the four of us," East says. "The guys are fast, but even so we kept high standards for ourselves in every way, including the pacing." The picture of the band on the album cover was painted by James, and the group decided it would be more than appropriate for this project. As for touring, Fourplay will be hitting the road beginning Aug. 21 in Temecula, CA.

The Graham Colton Band will be looking for "First Week" adds as they hit Hot AC, Alternative and Triple A stations. Vocalist-guitarist-harmonica player Graham Colton originally hails from Oklahoma City but helped form the band when he attended Southern Methodist University in Texas. Jordan Elder came in to handle drums; Turtle wielded his axe; Drew Nichols brought his electric guitar while also delving into slide, elbow and Leslie guitars; and Ryan Tallent filled everything out with bass, B3 organ, piano and keyboards. They came up in the local scene and before long were offered a chance to fill an opening slot on a Counting Crows tour. "Counting Crows took us under their wing," Nichols says. "Every night was an experience. We got to see how they react with the audience, come up with segues between tunes and use dynamics. Our live show is developing because of those experiences." After also joining The Wallflowers, John Mayer and Guster on various tours, the boys are now looking forward to shows with Howie Day, O.A.R. and Dave Matthews Band and more dates with the Crows.

Looks like there's a happy ending to Avril Lavigne's sophomore album release story: *Under My Skin* recently debuted at No. 1 in the U.S. while also going No. 1 in several European and Asian countries. Lavigne, who's Going for Adds at Pop with "Happy Ending," is currently finishing up dates in Europe. She will then return to the States for appearances on NBC's *The Tonight Show* on June 21, CBS's *The Late Late Show* on June 22 and Fox's *On-Air With Ryan Seacrest* on June 30.



Avril Lavigne

R&R Going For Adds

Week Of 6/14/04

CHR/POP

ANGEL Just The Way I Am (Midas/ADA/WMG)
 AVRIL LAVIGNE Happy Ending (Arista/RMG)
 BLACK EYED PEAS Let's Get It Started (A&M/Interscope)
 BRANDY (KANYE WEST) Talk About Our Love (Atlantic)
 FEFE DOBSON Don't Go (Girls & Boys) (Island/IDJMG)
 MODEST MOUSE Float On (Epic)

CHR/RHYTHMIC

MASE Welcome Back (Bad Boy/Universal)
 TEENA MARIE I'm Still In Love (Cash Money/Universal)
 TWISTA (R. KELLY) So Sexy (Atlantic)

URBAN

LUTHER VANDROSS w/BEYONCÉ The Closer I Get To You (J/RMG)
 MASE Welcome Back (Bad Boy/Universal)
 SHELLS Why I Love You (J/RMG)
 TWISTA (R. KELLY) So Sexy (Atlantic)

URBAN AC

BONEY JAMES (BILAL) Better With Time (Warner Bros.)
 KIM WATERS Love's Theme (Shanachie)
 LUTHER VANDROSS w/BEYONCÉ The Closer I Get To You (J/RMG)
 VAN HUNT Down Here In Hell (With You) (Capitol)

COUNTRY

GARY ALLAN Nothing On But The Radio (MCA)
 KELSEY DIMARCO Don't Try To Find Me (Wreckless)
 NORAH JONES w/DOLLY PARTON Creepin' In (Blue Note/EMC)
 RASCAL FLATTS Feels Like Today (Lyric Street)
 SISTERS WADE Troublemaker (Seraph)

AC

No adds

HOT AC

GRAHAM COLTON BAND First Week (Universal)
 THIRD DAY I Believe (Essential/PLG)

SMOOTH JAZZ

DAVID LANZ The Good Life (Decca/Universal)
 FOURPLAY Play Around It (RCA Victor)
 JONATHAN CAIN Who's Crying Now (Realty/AAD)
 KATIE MELUA Crawling Up A Hill (Dramatic/Verve/Universal)
 KIM WATERS In Deep (Shanachie)
 LYNN CANNON P'zazz (Cannon)

ROCK

PUDDLE OF MUDD Spin You Around (Geffen)
 SALIVA Survival Of The Sickest (Island/IDJMG)
 SHINEDOWN Simple Man (Atlantic)

ACTIVE ROCK

HIVES Walk Idiot Walk (Interscope)
 NONPOINT The Truth (Lava)
 PUDDLE OF MUDD Spin You Around (Geffen)
 SALIVA Survival Of The Sickest (Island/IDJMG)
 SHINEDOWN Simple Man (Atlantic)

ALTERNATIVE

GRAHAM COLTON BAND First Week (Universal)
 HIVES Walk Idiot Walk (Interscope)
 PUDDLE OF MUDD Spin You Around (Geffen)
 SALIVA Survival Of The Sickest (Island/IDJMG)

TRIPLE A

BEN ARNOLD Zig Zag (SCI-Fidelity)
 DARDEN SMITH What Are We Gonna Do (Dualtone)
 GRAHAM COLTON BAND First Week (Universal)
 HOLMES BROTHERS Run Myself Out Of Town (Alligator)
 JESSE MALIN Mona Lisa (Artemis)
 JESSE SYKES & THE SWEETHEAFTER Oh, My Girl (Barsuk)
 MATTHEW RYAN Sweetie (Hybrid)
 NINA NATASIA Dogs (Touch And Go)
 PACO My Love (Unfiltered)
 POLYPHONIC SPREE Hold Me Now (Hollywood)
 SAM PHILLIPS All Night (Reprise)
 TRAGICALLY HIP Summer's Killing Us (Zoe/Rounder)
 ANNIE KEATING The High Dive (Independent)
 FORTY-FIVES High Life, High Volume (Yep Roc)
 REVEREND HORTON HEAT Revival (Yep Roc)
 TONY FURNADO The Good Stuff (Funzako)
 TRES CHICAS Sweet Water (Yep Roc)

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



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A Perry Capital Corporation

DB

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and bringing them to radio. I would like to see the industry as a whole get together in a unified fashion to point out all of the reasons why radio is such a cost-effective medium for advertisers and to work in conjunction to move that forward."

However, Mays said that pressure to constantly update Wall Street and investors on business trends — including sharing weekly pacing data — could hurt the radio business. "At some point in time you'd like to know how the company performed and how the industry performed," he said. "But I actually think it has gotten to a level where the free flow of information is starting to be detrimental to our ability to do business."

Mays noted that the shareholders who demand frequent updates may wind up suffering in the long-term. "From a competitive standpoint, that is information that we would like to hold very close to the vest for negotiations with buyers of advertising time," he said. "For the shareholders of our company, it's not particularly helpful to have that data out there."

But Mays insisted that Clear Channel is still focused on delivering results for those investors by driving revenue upward while decreasing spotloads. "We are looking at ways that we can reduce the inventory levels in a way that doesn't necessarily affect our revenue," Mays said. "We're going to look at some very creative ways to try to create more demand."

As for current business trends, Mays said that while Q2 got off to a good start, the pace of business has slowed of late. However, he said, Clear Channel is on pace for 3% growth in Q2 and is comfortable with its forecasts of low-double-digit operating-income growth and high-teen to low-20-cents earnings-per-share growth for 2004.

Diversify To Survive

Radio One CFO Scott Royster told investors on Tuesday that radio must adapt to the changing media landscape in order to survive. "I do believe that, fundamentally, being a standalone radio company — maybe not today, but maybe in five years, and particularly if you're public —

doesn't make sense," he said, stressing that expanding into other businesses is a way for radio companies to grow.

"I think that you need to offer advertisers alternatives, and we're going to be looking to do that. How do we continue to sustain significant rates of growth and continue to build value for our shareholders?"

"I can't stand up here and tell you that all we're going to do is radio for the next 10 years. I don't want to be in that business, and you probably don't want to invest in that business, long-term, at least. I certainly wouldn't."

Indeed, while the company's TV One channel is just getting started, Royster said Radio One may launch another cable channel and is investigating a jump into cyberspace. "There is an opportunity to create an environment that speaks to the African-American marketplace in a focused way," Royster said about a possible online venture, but he insisted Radio One would prefer working with an experienced partner in any online business. "We are not the kind of company that tries to do things that we don't know anything about," he said.

As for launching another cable channel, Royster said, "There is room in the market for more than just our channel and BET. We'd love to be able to pay the bills with more than one channel, but that's a long way off."

'Fundamental Business Is Outstanding'

Emmis Chairman/CEO Jeff Smulyan said Tuesday that the financial struggles confronting local businesses nationwide are the reason national advertising has recently outpaced local. "We have problems with local retailers who maybe have 10 stores around a manufacturing plant that is shipping 30% of its workforce away," Smulyan said. "That's why it's uneven."

Smulyan also revealed that while there was widespread support last year for splitting Emmis' radio and TV assets into separate companies, the pendulum has since swung the other way. "We tore this apart so many ways, and we listened to a lot of you," he said. "And while at first we heard 'separate them,' when people looked at our capital structure and our assets, we thought that it made more sense to keep them together."

Meanwhile, Entercom President/CEO David Field said Tuesday morning that his company has launched an initiative to lure advertisers away from newspapers and other media and into radio and that the results so far are promising.

"Over the course of the last few months, we have had extraordinary results in driving literally about 150 advertisers who have heretofore not used radio," Field said. "And their level of receptivity to our message has been extraordinary. One hundred fifty advertisers are leaving TV and newspaper, at least in part, to come to radio and give us a shot. That speaks to the opportunity that radio still has to convince advertisers to drive more and more of their money."

"When you talk to advertisers around the country, as we do, there is no fundamental sickness or concern or issue. The fundamental business is outstanding. Right now we're in a minor speed bump, but in the long run we will continue to thrive and prosper."

May 'Took A Breather'

Cumulus Chairman/CEO Lew Dickey said Tuesday morning that while May results were below industry expectations, he believes the weakness can be explained. "There was an awful lot of uncertainty in the month of May," he said. "There were a lot of geopolitical events and other things that caused national advertisers to take pause, and a lot of money was moved out of May. May took a breather. That hurt us."

While other companies reported weakness in local advertising last month, Dickey said Cumulus managed to maintain its local business. "We didn't see that kind of uncertainty in the local markets," he said. "They performed on more of a steady, even-keel basis."

Meanwhile, Dickey is hopeful that the industry will be in much better shape by the end of the summer. "It's too early to tell, but if we can look three or four months from now, [we hope] May will be an aberration," he said. "June looks pretty good right now, but let's see how it finishes up. I also think that as the economy expands, you're seeing demand firm across the board."

— Joe Howard

Mestel

Continued from Page 1

business affairs, international, finance, production, special markets, administration and sales, as well as Arista's West Coast operation.

Prior to working for Arista Mestel was COO for Palm Entertainment from 1998-2000 and served on that company's board of directors. From 1990-1997 he served as COO of Island Entertainment Group, which consisted of the international labels of Island Records, Island Music Publishing and Island Pictures. Additionally, he was a member of Island Records', Island Pictures' and Launch Media Inc.'s boards.

"Larry is an excellent record executive whose exceptional talents will complete this leadership team at Virgin," Serletic said. "He is an important addition to the new Virgin organization and the efforts we are making to re-establish the label."

Mestel said, "Virgin has a lot of momentum on its side and has laid some important groundwork on a host of terrific releases in the market, now and coming later this year. It's an exciting time to come on board, and I look forward to working closely with Matt and everyone at Virgin to support some great records from superstars like Janet Jackson and Lenny

Kravitz to up-and-coming talents like Ricky Fanté."

Briner

Continued from Page 3

able to grow and be a contributing factor since Day One at DreamWorks/Nashville, it has been an honor and a blessing to be able to turn people on to great music," Briner said of his promotion.

"Scott Borchetta and [UMG/Nashville co-Chairman] James Stroud have allowed me the opportunity to rise to this occasion. The support that I have been given by each and every person who has worked at DreamWorks is like no other. It's all about passion and



Radio Star Finally Crowned

The concept worked, and that's no *Idol* boast

After a total of 14 weeks, 2,600 entries from 85 radio stations across the nation and 35,000 listener votes, it all came down to one winner of Radio Star 2004, a talent contest co-sponsored by Clear Channel, Epic Records and Winterfresh gum. Please say hello to 21-year-old aspiring recording artist Natalie Loftin, who scores a singles deal with Epic, \$50,000 cash, performance slots at both WHTZ (Z100)/New York's and KIIS/Los Angeles' holiday Jingle Balls and a management contract with the William Morris Agency.

"I was not expecting to get so many votes and have so much support," Loftin says. "This is very exciting." The interesting aspect of Loftin's victory was that, although she hails originally from Dallas, she entered through the decidedly lower-profile portal of KJYO (KJ103)/Oklahoma City, as she attends Oklahoma City University.

Loftin was one of three semifinalists. The others were Long Island-based band Last Week, who entered via Z100, and Lauren Barrett, representing KIIS-FM/Los Angeles. "To win against two artists representing major cities is an honor, to say the least," Loftin says.

First, The Earth Cooled

So how did the concept for Radio

Star come about, anyhow? Premiere Radio Networks Sr. VP/Network Programs & Services Jennifer Leimgruber served as point person for the mammoth undertaking, along with Sr. Director/Programming Operations John Weber. "It was Tom Poleman's idea, actually," Leimgruber says, pointing a finger at Z100's PD.



Natalie Loftin

"While he was brainstorming with Tom Owens and Sean Compton, it was suggested that we should do a radio version of *American Idol*." Not a bad idea: Jump on the red-hot new talent bandwagon fostered by *Idol* while being powered by the corporate muscle of Clear Channel.

And unlike *Idol*, where aspiring talent had to come to select cities to audition, Radio Star would be done dif-

ferently, using Clear Channel's vast network of local stations as points of entry. "Since we had access to so many listeners, we figured that instead of Mohammed going to the mountain, we would bring the mountain to Mohammed," Leimgruber says.

Four weeks prior to the start of the actual competition, the participating stations began promoting the contest and soliciting entries. "We set up a web portal so that, on the back end, there was one common location so we could see all the entries," Leimgruber says.

"We were standing on the stage in front of the audience, and they announced my name. I stood there in shock. Words completely failed me."

Natalie Loftin

"But each station had an individual entry point integrated into its website so that people could enter online, or they could mail a tape or a CD to the station. Also, in many cases the stations held live Radio Star auditions at a club or mall."

Then Came The Deluge

Every week for seven weeks each station selected a local winner out of its pool of entries and forwarded that winner's entry to Sony. "There was a very interesting mixture of styles," says Epic Records' Dave Novik. "What made this competition particularly different from others is that, in most cases, people submitted original material as opposed to performing covers. We anticipated there would be a lot of covers."

The seven strongest entries were chosen from the 85 weekly winners, and then the real fun began. "We craft-

Get To Know ... Mike McCoy

PD/Afternoons, KJYO (KJ103)/Oklahoma City

Most recent ratings highlights: Placing No. 1 among women 18-34 in the winter '04 Arbitrons.

Brief career recap: On-air at KIFG/Iowa Falls, IA; KRIB/Mason City, IA; WCKS (CK101)/Cocoa Beach, FL; KLUC/Las Vegas; KFMY/Seattle; WNCI/Columbus, OH; and WBZZ (B94)/Pittsburgh. Programmer at KMGZ/Lawton, OK; KNMQ/Albuquerque; KEBC/Oklahoma City; KNRX/Oklahoma City; and KJYO.



Mike McCoy

What possessed you to get into this business? I'm a second-generation radio broadcaster, and I got the bug very early.

Early influences: My father, who has been doing play-by-play for the Phoenix Suns for over 30 years.

Most influential radio station growing up: KRUX/Las Cruces, NM; KUPD/Phoenix; KDKB/Phoenix; WLS/Chicago; KAAY/Little Rock; KHJ/Los Angeles; KROQ/Los Angeles; KIIS/Los Angeles; WHTZ/New York.

First exciting radio gig: WCKS/Cocoa Beach — on my first day, we sponsored the East Coast Surfing Championship.

Family: Two brothers: Jay's a shrink in Phoenix, and Jerry does marketing for the city of Glendale, CA. Two daughters, Jennifer and Kelly; two sons, Michael and Stephen; and the newest addition, my granddaughter, Mikhayla.

What CDs are in your car player right now? Al Green, Michael Bublé, The White Stripes, Kanye West.

Hobbies: Collecting radio memorabilia: mikes, early bakelite radios and transistors, etc. Midcentury modern furniture. Basketball.

Guilty pleasure music: Jazz, blues, R&B.

Secret passion: Working out.

The one gadget you can't live without: ATM.

Wheels: Land Rover Discovery II.

Favorite sports teams: Phoenix Suns and OSU Sooners, baby!

Favorite food: Sonoran-style Mexican food and Armenian.

Favorite local restaurant: The Grill. (Best bread pudding ever! It's like a cinnamon roll on crack.)

Favorite cereal: I'm on Strawberry Banana Cheerios right now.

Favorite junk food: Snickers.

Favorite city in the world: Sedona, AZ.

Favorite vacation destination: Hawaii.

Favorite TV show: *Frasier*.

What's the last movie you saw? *Shrek 2*.

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

Read any good books lately? *175 Ways to Get More Done in Less Time*.

Favorite nontrade publication: *Modernism*.

What current radio stations, other than your own, do you admire, and why? WFLZ/Tampa's imaging (done by Eric Chase) and WNCI/Columbus, OH's consistency.

Pets: Our dog, Willow (who actually waves).

Any interesting body piercings or tattoos? Nope.

Eye color: Brown.

Birthplace: Phoenix.

Favorite food: Chorag (Armenian bread) and my Mom's shish kebab.

Ever been in a car accident? I accidentally drove the station van into the front window of B94.

Favorite day of the week: Today.

Favorite word or phrase: "We're up!"

Favorite drink: Coffee from Peet's.

Favorite ice cream flavor: I don't do dairy.

Favorite fast food restaurant: Chipotle.

Which store would you choose to max out your credit card? Century Modern in Dallas.

Most annoying thing people ask you: "Are you the *real* McCoy?"

Last person you went out to dinner with: My girlfriend, Michelle, who, as we speak, is personally restoring our '66 Mustang (it's the least I could do).



BIG CHECK FOR A BIG WINNER She might've been speechless, but Radio Star winner Natalie Loftin managed to crack a pretty big smile after being presented with her \$50,000 prize. Seen here are (l-r) WHTZ/New York morning personality Elvis Duran, Epic Sr. Director/Marketing Justin Shukat and VP/Promotion & Operations Jeff Bardin, Clear Channel/New York Sr. VP/Programming Tom Poleman, Loftin, Epic A&R Consultant Dave Novik, Premiere Radio Networks Exec. VP/Music Operations Gary Krantz and Epic Sr. VP/Promotion Joel Klaiman and VP/Finance & Operations Adam Granite.

ed a weekend radio show to run for 10 weeks, hosted by Z100's Elvis Duran, that featured each of the seven contestants," says Leimgruber.

Recording artists like Avril Lavigne, Hilary Duff, Liz Phair, Christina Milian, Simple Plan and others served as celebrity co-hosts. Snippets of the contestants' songs were played along with interview segments to give listeners across America a chance to make an informed selection.

The three finalists recently convened in New York, where they performed for Z100 and at S.I.R. Studios in front of a live studio audience, a

show that was recorded for broadcast on the radio. It was at the end of that show that the live "reveal" of the winner — to borrow a term from *Extreme Makeover* — took place.

"We were standing on the stage in front of the audience, and they announced my name," Loftin says. "I stood there in shock. Words completely failed me. It was the weirdest thing. They actually had to record some pickup lines at the end of the show because I stood there and didn't say anything."

Continued on Page 34

AMERICA'S NEWEST POP SENSATION!

TOP 40 IMPACT DATE JUNE 14!

angel



"JUST THE WAY I AM"

the debut single from her album
"Believe In Angels...Believe In Me"

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The Matrix, The Wizardz of Oz, Keith Follese,
Johnny Jam, DJ Ted Smooth.

*HitPredictor/Promo Squad scores "Just The Way I Am"
at a 71.1 for Top 40 Mainstream!

*100 City Performance and Promotion Tour... before
release! Performing in front of thousands, already
visited more than 50 great Top 40 radio stations!

*PROMOTIONAL PARTNERSHIPS with VH1, NBA,
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June 11, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS ADDS
	1	1 HOOBASTANK The Reason (Island/IDJMG)	8773	+151	721288	15	124/0
3	2	2 USHER Burn (LaFace/Zomba)	8070	+508	613261	11	121/0
2	3	3 BEYONCE' Naughty Girl (Columbia)	7580	-105	618717	12	120/0
5	4	4 M. WINANS f/ENYA & P. DIDOY I Don't Wanna Know (Bad Boy/Universal)	7378	-45	524934	11	119/0
4	5	5 MAROON 5 This Love (Octone/J/RMG)	7044	-419	564224	20	123/0
6	6	6 USHER f/LUOACRIS & LIL' JON Yeah (LaFace/Zomba)	6526	-305	522014	20	115/0
7	7	7 OUTKAST Roses (LaFace/Zomba)	5754	+590	400979	13	119/1
8	8	8 BRITNEY SPEARS Everytime (Jive/Zomba)	5251	+697	421434	6	121/2
13	9	9 SWITCHFOOT Meant To Live (Red Ink/Columbia)	4508	+502	348477	22	116/2
17	10	10 JOJO Leave (Get Out) (BlackGround/Universal)	4396	+1018	331651	9	117/4
11	11	11 AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	4352	-148	329194	14	121/0
10	12	12 BLACK EYED PEAS Hey Mama (A&M/Interscope)	4159	-359	370876	20	116/0
14	13	13 MIS-TEEQ Scandalous (Reprise)	3927	+344	246375	8	116/0
12	14	14 J-KWON Topsy (So So Def/Zomba)	3857	-159	259529	16	109/0
18	15	15 YELLOWCARD Ocean Avenue (Capitol)	3467	+264	281562	11	113/0
9	16	16 D12 f/EMINEM My Band (Shady/Interscope)	3460	-1083	211935	13	116/0
19	17	17 CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3253	+467	181265	8	109/5
15	18	18 EVANESCENCE My Immortal (Wind-up)	3249	-315	263795	25	122/0
26	19	19 PETEY PABLO Freak-A-Leek (Jive/Zomba)	2572	+524	137841	6	91/9
24	20	20 LOS LONELY BOYS Heaven (Or/Epic)	2511	+364	126855	7	97/10
21	21	21 KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	2465	+275	132738	7	87/1
20	22	22 JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2456	-330	182105	10	92/0
25	23	23 SUGABABES Hole In The Head (Interscope)	2245	+185	91477	8	102/0
16	24	24 JESSICA SIMPSON Take My Breath Away (Columbia)	2192	-1223	154052	14	113/0
31	25	25 ASHLEE SIMPSON Pieces Of Me (Geffen)	2120	+648	137996	3	113/4
30	26	26 TWISTA Overnight Celebrity (Atlantic)	2048	+355	122014	6	67/4
27	27	27 MARIA MENA You're The Only One (Columbia)	2048	+202	124542	5	101/3
32	28	28 USHER Confessions Part 2 (LaFace/Zomba)	1852	+390	121064	4	61/22
28	29	29 LIZ PHAIR Extraordinary (Capitol)	1687	-120	66946	10	91/0
23	30	30 SEAN PAUL I'm Still In Love With You (VP/Atlantic)	1687	-485	129050	10	92/0
22	31	31 BLINK-182 I Miss You (Geffen)	1671	-510	105973	14	106/1
35	32	32 ALICIA KEYS If I Ain't Got You (J/RMG)	1654	+277	116418	5	90/7
38	33	33 TRAPT Echo (Warner Bros.)	1542	+243	68756	6	82/3
34	34	34 LENNY KRAVITZ Where Are We Runnin'? (Virgin)	1533	+116	64785	7	76/0
41	35	35 KEVIN LYTTLE Turn Me On (Atlantic)	1447	+385	159839	3	69/15
33	36	36 CASSIDY f/R. KELLY Hotel (J/RMG)	1395	-26	79244	19	95/0
29	37	37 KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	1391	-387	91610	19	99/0
39	38	38 CALLING Our Lives (RCA/RMG)	1346	+162	62198	5	81/2
37	39	39 CHINGY One Call Away (DTP/Capitol)	1223	-84	60577	18	102/0
44	40	40 JANET JACKSON All Nite (Don't Stop) (Virgin)	1199	+298	91261	2	77/4
48	41	41 NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1094	+354	42948	2	77/10
42	42	42 3 DOORS DOWN Away From The Sun (Republic/Universal)	1058	+88	57765	16	30/0
40	43	43 JET Are You Gonna Be My Girl (Atlantic)	1041	-105	88532	18	94/0
Debut	44	44 JESSICA SIMPSON Angels (Columbia)	1016	+626	83214	1	104/33
49	45	45 NINA SKY Move Ya Body (Next Plateau/Universal)	985	+258	163728	2	39/9
45	46	46 AMANDA PEREZ I Pray (Powerhouse/Virgin)	920	+86	54285	4	58/4
46	47	47 FINGER ELEVEN One Thing (Wind-up)	913	+113	41009	3	47/3
36	48	48 CHERIE I'm Ready (Lava)	825	-499	31511	10	82/0
47	49	49 THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	604	-145	40862	16	76/0
Debut	50	50 JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	588	+185	24742	1	51/19

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
D12 How Come (Shady/Interscope)	48
JESSICA SIMPSON Angels (Columbia)	33
USHER Confessions Part 2 (LaFace/Zomba)	22
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	19
N. & H. DUFF Our Lips Are Sealed (Buena Vista/Hollywood)	18
BEASTIE BOYS Ch-Check It Out (Capitol)	17
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	17
KEVIN LYTTLE Turn Me On (Atlantic)	15
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	14
SMIFTY Slide Along Side (Maverick/Warner Bros.)	12

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOJO Leave (Get Out) (BlackGround/Universal)	+1018
BRITNEY SPEARS Everytime (Jive/Zomba)	+697
ASHLEE SIMPSON Pieces Of Me (Geffen)	+648
JESSICA SIMPSON Angels (Columbia)	+626
OUTKAST Roses (LaFace/Zomba)	+590
PETEY PABLO Freak-A-Leek (Jive/Zomba)	+524
USHER Burn (LaFace/Zomba)	+508
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+502
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+469
USHER Confessions Part 2 (LaFace/Zomba)	+390

New & Active

- BEENIE MAN f/MS. THING** Dude (Virgin)
Total Plays: 576, Total Stations: 29, Adds: 3
- CASSIDY f/MASHONDA** Get No Better (J/RMG)
Total Plays: 542, Total Stations: 36, Adds: 3
- ALANIS MORISSETTE** Everything (Maverick/Reprise)
Total Plays: 531, Total Stations: 27, Adds: 3
- RYAN CABRERA** On The Way Down (E.V.L.A./Atlantic)
Total Plays: 507, Total Stations: 55, Adds: 14
- STEREOGRAM** Walkie Talkie Man (Capitol)
Total Plays: 456, Total Stations: 36, Adds: 2
- RIC-A-CHE** Coo Coo Chee (SRC/Universal)
Total Plays: 454, Total Stations: 20, Adds: 2
- HILARY & HAYLIE DUFF** Our Lips Are Sealed (Buena Vista/Hollywood)
Total Plays: 442, Total Stations: 49, Adds: 18
- MERCYME** Here With Me (INO/Curb)
Total Plays: 315, Total Stations: 24, Adds: 2
- D12** How Come (Shady/Interscope)
Total Plays: 261, Total Stations: 66, Adds: 48
- SUGARCULT** Memory (Fearless/Artemis)
Total Plays: 242, Total Stations: 25, Adds: 5

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 5/30-6/5. 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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June 11, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	HOOBASTANK The Reason (Island/IDJMG)	3089	-29	65133	15	48/0
2	2	BEYONCE' Naughty Girl (Columbia)	2699	-134	57701	11	46/0
3	3	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	2692	+50	53871	11	46/0
5	4	USHER Burn (LaFace/Zomba)	2680	+152	54673	11	45/0
4	5	MAROON 5 This Love (Octone/JRMG)	2511	-40	53195	21	45/0
12	6	BRITNEY SPEARS Everytime (Jive/Zomba)	2019	+496	40870	6	45/0
13	7	OUTKAST Roses (LaFace/Zomba)	1859	+336	35189	12	44/0
6	8	BLACK EYED PEAS Hey Mama (A&M/Interscope)	1859	-83	38329	21	45/1
8	9	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1858	+73	38437	14	45/1
11	10	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1790	+178	36688	20	45/1
7	11	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	1633	-283	33222	20	38/0
14	12	MIS-TEEQ Scandalous (Reprise)	1629	+180	37274	8	45/0
18	13	JOJO Leave (Get Out) (BlackGround/Universal)	1527	+474	31219	8	45/3
10	14	O12 f/EMINEM My Band (Shady/Interscope)	1385	-290	28357	13	40/0
15	15	YELLOWCARD Ocean Avenue (Capitol)	1294	+82	25610	10	37/2
9	16	JESSICA SIMPSON Take My Breath Away (Columbia)	1072	-649	18535	13	31/0
16	17	J-KWON Topsy (So So Def/Zomba)	1063	-96	21629	15	32/0
22	18	LOS LONELY BOYS Heaven (Dr/Epic)	1056	+202	22765	7	36/3
20	19	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	1039	+102	21810	9	39/3
23	20	SUGABABES Hole In The Head (Interscope)	1010	+165	21665	10	38/1
17	21	EVANESCENCE My Immortal (Wind-up)	919	-161	18294	27	27/1
19	22	BLINK-182 I Miss You (Geffen)	737	-274	14123	14	24/1
29	23	MARIA MENA You're The Only One (Columbia)	711	+154	14960	4	31/3
28	24	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	708	+127	14248	6	32/2
36	25	ASHLEE SIMPSON Pieces Of Me (Geffen)	664	+273	13827	2	38/6
26	26	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	649	-21	13226	9	30/0
31	27	PETEY PABLO Freek-A-Leek (Jive/Zomba)	627	+124	14595	4	33/3
24	28	LIZ PHAIR Extraordinary (Capitol)	583	-166	11823	12	22/0
21	29	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	550	-377	9459	11	21/0
32	30	TRAPT Echo (Warner Bros.)	545	+86	11065	8	30/1
27	31	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	480	-190	10365	9	22/0
25	32	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	441	-258	11218	21	18/0
33	33	BURKE RONEY Sounds Of The Ocean (R World/Ryko)	433	+8	6480	10	13/0
45	34	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	405	+131	8517	2	29/4
34	35	CALLING Our Lives (RCA/RMG)	403	+2	8753	5	23/2
42	36	KEVIN LYTTLE Turn Me On (Atlantic)	386	+70	10705	3	18/1
43	37	ALICIA KEYS If I Ain't Got You (J/RMG)	379	+69	8592	4	20/1
35	38	3 DOORS DOWN Away From The Sun (Republic/Universal)	354	-44	5708	18	12/0
30	39	JET Are You Gonna Be My Girl (Atlantic)	354	-163	5026	19	12/0
44	40	TWISTA Overnight Celebrity (Atlantic)	349	+44	6227	4	22/3
40	41	KK Lose My Cool (Kiss The Bitch Music)	348	+6	4936	7	11/0
50	42	FINGER ELEVEN One Thing (Wind-up)	336	+103	8426	2	17/3
49	43	ALANIS MORISSETTE Everything (Maverick/Reprise)	323	+88	7810	2	15/2
37	44	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	321	-63	5600	16	9/0
47	45	SUZY K. Circle (Vellum)	317	+68	5066	2	14/0
Debut	46	USHER Confessions Part 2 (LaFace/Zomba)	314	+175	6195	1	22/7
Debut	47	JANET JACKSON All Nite (Don't Stop) (Virgin)	277	+54	6586	1	18/0
46	48	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	274	+16	6679	16	10/0
41	49	CHINGY One Call Away (DTP/Capitol)	263	-75	4668	18	14/0
-	50	MERCYME Here With Me (INO/Curb)	233	+5	3667	4	16/0

49 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 5/30 - Saturday 6/5.

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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
O12 How Come (Shady/Interscope)	17
JESSICA SIMPSON Angels (Columbia)	14
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	12
USHER Confessions Part 2 (LaFace/Zomba)	7
SHIFTY Slide Along Side (Maverick/Warner Bros.)	7
BROOKE HOGAN Everything To Me (Transcontinental/LA)	7
ASHLEE SIMPSON Pieces Of Me (Geffen)	6
FEEL She Makes Makeup Look Good (Curb)	6
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	5
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	4
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	4
BEASTIE BOYS Ch-Check It Out (Capitol)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRITNEY SPEARS Everytime (Jive/Zomba)	+496
JOJO Leave (Get Out) (BlackGround/Universal)	+474
OUTKAST Roses (LaFace/Zomba)	+336
ASHLEE SIMPSON Pieces Of Me (Geffen)	+273
JESSICA SIMPSON Angels (Columbia)	+203
LOS LONELY BOYS Heaven (Dr/Epic)	+202
MIS-TEEQ Scandalous (Reprise)	+180
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+178
USHER Confessions Part 2 (LaFace/Zomba)	+175
SUGABABES Hole In The Head (Interscope)	+165
MARIA MENA You're The Only One (Columbia)	+154
USHER Burn (LaFace/Zomba)	+152
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	+131
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+127
PETEY PABLO Freek-A-Leek (Jive/Zomba)	+124
D12 How Come (Shady/Interscope)	+123
FINGER ELEVEN One Thing (Wind-up)	+103
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+102
SHIFTY Slide Along Side (Maverick/Warner Bros.)	+97
ALANIS MORISSETTE Everything (Maverick/Reprise)	+88
TRAPT Echo (Warner Bros.)	+86
YELLOWCARD Ocean Avenue (Capitol)	+82
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	+81
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	+73
KEVIN LYTTLE Turn Me On (Atlantic)	+70
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+70
ALICIA KEYS If I Ain't Got You (J/RMG)	+69
SUZY K. Circle (Vellum)	+66
MINA SKY Move Ya Body (Next Plateau/Universal)	+66
AMANDA PEREZ I Pray (Powerhouse/Virgin)	+64

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ON THE RECORD

With
Rick Stevens
PD, WWKZ/Tupelo, MS



WWKZ is celebrating its 20th year of bringing CHR hits to north Mississippi and continues to be market No. 185's No. 1-rated Contemporary station. Credit for that has to go with the old, standard programming theory: Play the hits! • KZ105's power songs range from Britney Spears' "Toxic" to Maroon 5's "This Love." It's starting to look like Usher is going to bump Usher out of that category, as "Burn" is on fire

right now (yeah ... I could have resisted, but I cheated out) and looks to take out "Yeah" — or at least join it for a week. Evanescence's "My Immortal" and Hoobastank's "The Reason" are both doing great for us, and thanks to NBC for

increasing familiarity by using both in the lightly promoted *Friends* finale. • KZ Music Watch: Mis-Teeq's "Scandalous," Three Days Grace's "(I Hate) Everything About You" and Christina Milian's "Dip It Low." And, finally, since I now can't afford the gas to drive to Tunica, MS, I'll make my bet right here: Maria Mena, fresh off a visit to the Clear Channel programmers' Leadership Conference in Dallas, has hit the road with a Most Added tag on "You're the Only One," and I'm betting it will be around for many weeks on R&R's charts. It's a little quirky, but taking a look at the CHR chart as a whole right now, that's an adjective that fits the picture pretty well. • The summer of 2004 is looking to shape up as another — you guessed it, *Bride of Cheese* — hot one for Top 40!

Hoobastank still rule the R&R CHR/Pop chart, as "The Reason" (Island/IDJMG) holds onto No. 1. Usher's "Burn" (LaFace/Zomba) is hot on its heels, climbing 3-2 ... **Switchfoot** break into the top 10 with "Meant to Live" (Red Ink/Columbia), which moves 13-9. It's followed by **JoJo's** "Leave (Get Out)" (BlackGround/Universal) with a 17-10* jump — good enough for Most Increased Plays honors, with a 1,018-play increase ... **Yellowcard's** "Ocean Avenue" (Capitol) rises 18-15* ... **Petey Pablo's** "Freek-a-Leek" (Jive/Zomba) rockets 26-19*, and **Los Lonely Boys' "Heaven" (Or/Epic)** vaults 24-20* ... **Ashlee Simpson's** "Pieces of Me" (Geffen) rolls up 31-25*, and **Twista's** "Overnight Celebrity" (Atlantic) climbs 30-26* ... **Usher's** second showing on the chart, "Confessions Part 2" (LaFace/Zomba), increases 32-28* ... **Alicia Keys' "If I Ain't Got You" (J/RMG)** jumps 35-32*, with **Trapt's** "Echo" (Warner Bros.) right behind it, moving 38-33* ... **Kevin Lyttle's** "Turn Me On" (Atlantic) turns up a 41-35* gain ... **Janet Jackson's** "All Nite (Don't Stop)" (Virgin) scores a 44-40* move, while **Nickelback's** "Feelin' Way Too Damn Good" (Roadrunner/IDJMG) runs up 48-41* ... **D12** pick up the Most Added crown this week for "How Come" (Shady/Interscope), which grabs 48 adds ... Chart debuts this week come from **Jessica Simpson** and **Jay-Z**.



— Keith Berman, Associate Radio Editor

ON THE RISE

ARTIST: **Kevin Lyttle**

LABEL: **Atlantic**

By **MIKE TRIAS**/ASSOCIATE EDITOR



Kevin Lyttle's "Turn Me On" rises to No. 35* on this week's CHR/Pop chart, and I know what a lot of you are asking: "Who's Kevin Lyttle?" and "How did this song come out of nowhere?" The success of "Turn Me On" was years in the making. The song first blew up in the Caribbean in 2001. It took over the charts in Europe, Australia and Canada in 2002 and 2003, and it's just now coming out of the U.S. underground. I recently had the opportunity to speak to the humble yet confident Lyttle about his music.

Lyttle's music is a mix of traditional soca (which is a combination of dance-oriented East Indian music and traditional calypso) with R&B and Jamaican dancehall. Until now the biggest international soca hit was 1983's "Hot, Hot, Hot" by Arrow, which was covered by Buster Poindexter for U.S. audiences. Lyttle, whose speaking voice is deep compared to his tenor singing voice, drew inspiration from Stevie Wonder and Michael Jackson when developing his vocal abilities. "Those were artists I looked up to, because they were *live* singers — they would do that for you live like nuttin'."

"I just thank God every day. It's a blessing. I prayed like crazy when I was trying to get myself to sound the way that I sound now. It wasn't easy to develop my voice to do the things that it does. If you listen to how I talk compared to the way I sing, it's a whole different thing."

Until recently Lyttle did not have a vocal trainer, but signing to Atlantic Records afforded him the means to get one. Since 2001 Lyttle and his manager have been the workhorses and financial backers promoting and distributing his music, and it wasn't until a show in Rhode Is-

land with big artists like 50 Cent, Lil Kim and Fabolous that major labels became interested. "It's just a feeling of joy to know I've become this successful," says Lyttle. "But now I've got this major label backing me and getting me to the next level, where I need to be."

"Turn Me On" was recorded in a local studio on the island of St. Vincent. Surprisingly, Lyttle and producer Adrian Bailey recorded only two takes of the song and finished the process in less than an hour. "The song itself came from my personal experiences," explains Lyttle, who wrote "Turn Me On" in 2000. "I'm a club person and go to all the different parties — I've seen it all inside the clubs. When I wrote the song, the lyrics — 'For the longest time we're jammin' in the party/ And you winin' on me/Pushing everything right back on top of me' — I was just describing what I see go on and what has happened to me." (*Winin'* is Caribbean slang for what some call "dirty dancing.")

Lyttle's self-titled debut is slated for release on July 27 and features such guests as Spragga Benz and Assassin and producers including Salaam Remi (Nas, Ini Kamoze, Fugees) and Scott Storch (who produced Lyttle's take on the Terence Trent D'Arby classic "Sign Your Name"). The music on the album is about 80% soca, according to Lyttle, with a mix of dancehall and R&B to round out the sound. As for the lyrical content, the artist confesses, "There's a song for almost everybody on the album, but you know I'm geared to the ladies — it's all about the girls for me. I'm singin' very intimate, very sexual, but it's not explicit or vulgar."

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America's Best Testing CHR/Pop Songs
12+ For The Week Ending 6/11/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
HOBBASTANK The Reason (Island/IDJMG)	4.31	4.25	97%	22%	4.31	4.44	4.17
MAROON 5 This Love (Octone/JRMG)	4.18	4.00	99%	41%	4.08	4.24	4.27
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.18	4.01	81%	18%	4.43	4.22	3.75
USHER Burn (LaFace/Zomba)	4.04	3.96	95%	23%	4.07	4.30	4.03
USHER ft/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	4.03	3.92	97%	44%	3.96	4.16	3.94
KIMBERLEY LOCKIE 8th Wonder (Curb/Reprise)	3.99	3.90	94%	20%	3.98	3.76	4.21
JOJO Leave (Get Out) (Black Ground/Universal)	3.96	3.92	75%	14%	4.27	3.93	3.40
BRITNEY SPEARS Everytime (Jive/Zomba)	3.91	3.87	94%	18%	4.00	4.24	3.58
YELLOWCARD Ocean Avenue (Capitol)	3.91	3.79	82%	20%	4.22	3.94	3.35
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.88	3.82	97%	26%	4.00	3.96	3.59
EVANESCENCE My Immortal (Wind-up)	3.79	3.91	100%	53%	3.56	3.87	3.79
BLINK-182 I Miss You (Geffen)	3.78	3.74	92%	26%	4.18	3.72	3.35
M. WINANS... I Don't Wanna Know (Bad Boy/Universal)	3.75	3.85	93%	35%	3.72	3.80	3.73
JESSICA SIMPSON With You (Columbia)	3.74	3.75	99%	49%	3.82	3.94	3.45
BLACK EYED PEAS Hey Mama (A&M/Interscope)	3.74	3.72	96%	35%	3.86	3.81	3.88
D12 ft/EMINEM My Band (Shady/Interscope)	3.72	3.68	99%	47%	3.86	3.71	3.81
BRITNEY SPEARS Toxic (Jive/Zomba)	3.66	3.57	100%	54%	3.54	3.87	3.56
OUTKAST Roses (LaFace/Zomba)	3.66	3.63	96%	34%	3.86	3.64	3.33
LOS LONELY BOYS Heaven (Orion/Epic)	3.63	-	47%	10%	3.84	3.67	3.53
MIS-TEEO Scandalous (Reprise)	3.57	3.52	69%	18%	3.85	3.51	3.10
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3.56	3.49	66%	18%	3.91	3.68	3.00
JESSICA SIMPSON Take My Breath Away (Columbia)	3.54	3.57	100%	41%	3.95	3.77	2.88
BEYONCE' Naughty Girl (Columbia)	3.53	3.52	99%	48%	3.45	3.54	3.52
LIZ PHAIR Extraordinary (Capitol)	3.48	3.53	70%	21%	3.71	3.19	3.54
J-KWON Tippy (So So Def/Zomba)	3.43	3.45	94%	45%	3.63	3.45	3.19
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3.41	3.37	86%	31%	3.57	3.71	2.98
K. WEST ft. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	3.36	3.41	81%	32%	3.57	3.51	3.00
CASSIDY ft. KELLY Hotel (J/RMG)	3.20	3.07	94%	49%	3.41	3.34	2.98

Total sample size is 376 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 local radio stations 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.

RR CANADA CHR/POP TOP 30

POWERED BY MEDIATEBASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BEYONCE' Naughty Girl (Columbia)	501	-37	9	9/0
2	2	HOBBASTANK The Reason (Island/IDJMG)	422	-11	9	8/0
5	3	USHER Burn (LaFace/Zomba)	419	+24	9	6/0
3	4	M. WINANS... I Don't Wanna Know (Bad Boy/Universal)	416	-30	9	8/0
4	5	MAROON 5 This Love (Octone/JRMG)	387	-8	9	11/0
9	6	KESHIA CHANTE Bad Boy (Vik/BMG Music Canada)	322	+1	9	6/0
8	7	BLACK EYED PEAS Hey Mama (A&M/Interscope)	318	-17	9	14/0
6	8	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	316	-22	9	11/0
14	9	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	309	+59	4	5/0
10	10	OUTKAST Roses (LaFace/Zomba)	303	+18	9	9/0
7	11	USHER ft/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	282	-85	9	12/0
15	12	X-QUISITE Sassy Thang (Warner Music Canada)	236	-11	7	2/0
11	13	D12 ft/EMINEM My Band (Shady/Interscope)	236	-42	9	8/0
17	14	PETEY PABLO Freak-A-Leek (Jive/Zomba)	232	+24	4	6/0
20	15	MIS-TEEO Scandalous (Reprise)	230	+30	4	1/0
12	16	K. WEST ft. JOHNSON All Falls... (Roc-A-Fella/IDJMG)	223	-51	7	5/0
23	17	BRITNEY SPEARS Everytime (Jive/Zomba)	213	+44	2	5/0
24	18	NINA SKY Move Ya Body (Next Plateau/Universal)	209	+42	2	3/0
13	19	BLINK-182 I Miss You (Geffen)	206	-40	9	9/0
18	20	NELLY FURTAO Try (DreamWorks/Interscope)	194	+15	7	5/0
21	21	RASMUS In The Shadows (Interscope)	182	-9	6	6/0
22	22	J-KWON Tippy (So So Def/Zomba)	179	-11	9	9/0
16	23	ALANIS MORISSETTE Everything (Maverick/Reprise)	178	-12	9	6/0
19	24	BRITNEY SPEARS Toxic (Jive/Zomba)	178	-23	9	12/0
Debut	25	USHER Confessions Part 2 (LaFace/Zomba)	173	+22	1	2/0
28	26	SEETHER ft/AMY LEE Broken (Wind-up)	166	+9	2	3/0
Debut	27	FEFE OOBSON Don't Go (Girls & Boys) (Island/IDJMG)	158	+71	1	4/2
27	28	GLENN LEWIS Back For More (Epic)	153	-7	9	10/0
-	29	TWISTA Overnight Celebrity (Atlantic)	147	+11	4	4/0
26	30	SIMPLE PLAN Don't Wanna Think About You (Warner Bros./145)	145	-5	3	5/0

15 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 5:30-6:5. 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 recurring 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 Cancun. © 2004, R&R, Inc.

Radio Star Finally Crowned
Continued from Page 28

What was going on inside her head was a different story: "I was thinking, 'Wow — now my life is going to change, but *how* is it going to change?' So many thoughts were running through my head, but I just couldn't express them at the time."

It's In The Genes

Speaking with Loftin, it quickly becomes evident that she has the same performance DNA as almost every successful artist or actor. "I love being onstage; it is such a thrill being in front of a live audience," she says.

As with many of her contemporaries, Loftin's predilection for public performance manifested itself at a young age. "It started in our home movies when I was a kid," she says. "My dad used to film us, and I was always jumping in front of my brother to take the spotlight." This love for film has translated into another possible career path: Loftin played the lead in the independent film *Mimesis*, which has been entered in various film-festival competitions this summer.

Her first serious foray into talent competition was when she was a sophomore at a Dallas-area high school. "I was a semifinalist in the

"What made this competition particularly different from others is that, in most cases, people submitted original material as opposed to performing covers."

Dave Novik

KHKS Star Search contest and got to sing live on the radio and compete against contestants from across the U.S.," she says. "It was very fun, and I loved it."

In her spare time Loftin has also been a featured soloist with the Richardson, TX symphony — yes, they really have one.

Big Finish

Will there be a Radio Star sequel?

Leimgruber says that discussions are occurring as we speak. The sponsor, Wrigley's Winterfresh gum, was thrilled with the outcome of the first edition, and that may have a direct bearing on the promotion's future. "Their ad agency, OMD, is over the moon about it," says Leimgruber. Indeed, OMD has submitted the concept for a creative award from *Media Week*.

Less than two weeks into her Radio Star reign, the newly crowned Loftin is already caught up in the star-making machinery: She met with Sony Music reps in New York last week, then made a quick trip home to Dallas to pack. She's now headed back to New York, where she will spend the next month or so huddling with Epic Records.

"We are going through many songs to choose the perfect single, and I'm very excited," says Loftin, who sang three original songs in her competition: two ballads — "You Need Love" and "Through Your Eyes" — and the more uptempo "Say You'll Stay."

For now, Loftin has put her studies on hold as she pursues her music career in earnest. "My mom is coming to New York with me," she says. "She was a performer at one time as well, and she's really enjoying this along with me. I'm really excited to see what's going to happen."



HOTNESS IN HOUSTON Midas/ADA/WMG artist Angel recently stopped by KRBE/Houston to chat with the locals about her upcoming single, "Just the Way I Am." Seen here are (l-r) KRBE MD Leslie Whittle, Angel, KRBE PD Tracy Austin (who will appear in the CHR/Pop session at R&R Convention 2004) and Midas Records President/CEO Ron Clapper.

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 Keith Berman:
kberman@radioandrecords.com



Truth: The Aftermath

The singer focuses on a new venture

Truth has been involved in the music industry for nearly 13 years now, and it's safe to say that she's gone through a thing or two. When she had a No. 1 smash in 2002 with the infectious "Addictive" on Dr. Dre's Aftermath imprint, all of the singer-songwriter's hard work and dedication seemed to finally be paying off. However, just as Interscope was set to release her second single, "The Truth," produced by and featuring R. Kelly, the fame train came to a screeching halt.

"At that point R. Kelly was beginning to endure all that stuff that happened with him," says Truth. "Interscope didn't know where that was going to lead. When they tried to make 'The Truth' a single, we were getting vetoed by retail stores and radio DJs. We caught a lot of flak."

Truth, with the help of Dr. Dre, set her sights on recording her sophomore effort for Aftermath/Interscope. Dre tried to sign Raphael Saadiq to some type of production deal so that they could work together on the record, but that never happened. Then Truth faced more obstacles in producing her second album.

"We were negotiating what was going to happen," says Truth. "I had new management at the time, Troy Carter, and I got a new attorney through him. The attorney was very aggressive with Interscope; like, 'For the second record, we need this, we need that, etc.' They basically were like, 'No, we're not doing that. As a matter of fact, we're not spending as much money on the second record. We don't even know what we're going to do with it.' It was looking a little shady."

Parting Ways

At that point Truth's attorney worked to sever her ties with Aftermath/Interscope and get her a new deal. The move eventually happened, and Truth ended up splitting with Dr. Dre. "We ended up parting ways due to the legal crap," says Truth. "We had to, because Aftermath is under Interscope — it's run more like a production company. There was nothing that could be done."

"Dre's hands were tied. I think he was kind of sad about that. He wanted to get on the second record and make it better than the first. He wanted to learn from our mistakes and keep moving. He wasn't allowed to do that because the legal process

didn't get straight. That's kind of how Dre operates: He lets Interscope do what they do, and he comes in on the creative."

After leaving Aftermath/Interscope, Truth met with other labels, looking for the right deal. This led, ironically, to a meeting with Raphael Saadiq. "I met with TVT and a couple of other labels that were interested at the time," Truth says. "Once I met with Raphael, I felt



Truth

that since I had an executive producer the first time — Dre — I needed an executive producer this time.

"Who executive-produces a record really means something nowadays, and I wanted another great producer who was behind the project. I sat with Raphael, and he sold me on the whole independent thing. I was real fed up with the business at the time, so it made sense."

Now on Saadiq's Pookie Entertainment, Truth has completed her second album, *Ready Now*, which was released last week. I recently spoke to Truth about life after Dr. Dre, her new venture with Saadiq and her new album.

R&R: How did your experience at Interscope make you feel after you had been singing for so long, finally got your big break and saw things start to move forward?

Truth: It made me feel like I've been feeling about the business for a long time, to be honest with you. The business is what it is. I always expect the worst. That's how it goes. It's very political, it's very business-oriented, and it's very little to do with your talent. It's more or less a situation where you have to let the people you hire do what they do. I had to trust my lawyer in that instance. In that particular instance, my lawyer got me out of a deal.

R&R: Did you have to endure many headaches during that time?

Truth: Yeah. I felt like it was going to affect Dre and me. It ended up not affecting us though. I felt like it was going to affect our business relationship, because those are the people he does business with.

R&R: What was it that appealed to you about Pookie Entertainment and working with Raphael Saadiq?

Truth: He made the independent thing sound appealing. At that time I was frustrated. He enlightened me about why he's finished with the label side of the business. He was like, "They're after me, they want me bad, but I don't want to deal with that."

"The business is what it is. I always expect the worst. That's how it goes. It's very political, it's very business-oriented, and it has very little to do with your talent."

R&R: What were some of the differences between putting together *Ready Now* with Raphael and doing your last album with Dr. Dre?

Truth: It was a little simpler. The run was a lot shorter. It took me two years to make my first record. Dre is a perfectionist — not more of a perfectionist than Raphael, just a different type of perfectionist. Raphael kind of believes that when you do what you do, it's excellent and it is what it is. Dre will try to outdo what he already did, and that can be damaging sometimes. It can be good or bad.

It took us two years to make my first record, and this record took all of six months. I'd say it was probably an easier process because I had already laid the groundwork with Dre and decided who I wanted to be and what I wanted to contribute to the business, and we really just had to make that work for a sophomore LP.

Raphael was instrumental in helping me figure that out and what to do

R&R Convention Update

Friday, June 25. Carve that date into your membrane. The "Radio Idol" session will change the way you shop for talent. Host Eric Powers of KUBE/Seattle and our panel of judges will introduce and give their opinions on various jocks in the categories of morning, afternoon and evening talent.

Judges so far include WBHJ/Birmingham's Mickey Johnson, KPWR/Los Angeles' Jimmy Steal, WQHT/New York's Ebro, KOHT/Tucson's R-Dub and KISV/Bakersfield's Bob Lewis. Don't miss one thrilling minute of R&R Convention 2004. Register now at www.radioandrecords.com.



on the musical side of things. He felt like he knew what was missing from the first record, which was some music that would bring out the type of soul singer that I am but still keep a street edge to it, because that's a part of me too.

He wanted to be able to round and shape all those things. He felt that Dre did the best job that could be done on the first record, and he felt that he could follow it up. He felt that he took the baton and run with it as executive producer of this record, and he did. I'd say that what he did differently from Dre was to push me more into the forefront to force me to be me and to help me shine through on this record.

R&R: Who was responsible for choosing the first single?

Truth: I let Raphael choose the first single. He polled different people, and they really liked the beat on "Ready Now." It was real gangster, but it was very sexy. Raphael felt that it really displayed who I am as an artist and a woman. He wanted me to step out as the woman I am and wanted my personality to show a little bit more. I told him that, coming out of a club single like "Addictive," it would be difficult, because people were going to be expecting another song like that. Raphael felt that you can make anything work if you're strong enough to make it work. You just have to push yourself forward and do what you do. That's why he wanted to come with something different from "Addictive."

R&R: What is your favorite song on the album?

Truth: One of my favorites is the last song, "You" — not because I co-produced it, but because it's definitely from the heart and a step in this direction that I'm going on this record. I felt free on this record. I felt like I could really spread my wings and go into that mode of trying to be co-producer.

Battlecat was another producer I worked with on the album. Also this new kid, Kelvin Wooten, who is coming under Raphael and who is absolutely sick. You're going to be hearing about him and this other producer, Alonzo Jackson, who is also up-and-coming. There's also this team of producers who are The Gap Band's sons. They're crazy. I wanted a fresh sound, so I got a few

"All you can hope is that the fans are loyal. If they're not, you've just got to keep it moving. I have to keep doing records until they figure it out."

new folks to bring something. As co-executive producer and co-producer, I'm proud of myself for that.

R&R: Are you worried about the sophomore jinx?

Truth: Every artist worries about that. I worry about not having Dre on the record and not having Timbaland on the record and not having Rakim on the record. I'm worried about that to a degree, but at the end of the day, people either like what they hear or they don't. All you can hope is that the fans are loyal. If they're not, you've just got to keep it moving. I have to keep doing records until they figure it out.

R&R: What is Truth going to do to keep it moving?

Truth: I'm going to keep doing records and be an actress. I've been studying with a coach who is phenomenal. Her name is Diana Castle. I have been doing really well. I'm just doing me, doing what I do best. I started out in opera and theater when I was young, so I'm just getting back to who I am, because, in this business, you can lose that. And then I'm a mommy too. It's a juggle.

TALK BACK TO R&R!

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

Call me at 201-459-0750

or e-mail:

dthompson@radioandrecords.com

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	USHER Burn (LaFace/Zomba)	5149	-164	582057	15	82/1
2	2	TWISTA Overnight Celebrity (Atlantic)	4793	-46	583195	16	80/0
5	3	USHER Confessions Part 2 (LaFace/Zomba)	4657	+293	449278	9	43/4
3	4	PETEY PABLO Freek-A-Leek (Jive/Zomba)	4647	+118	466236	23	81/0
6	5	USHER ft LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3803	-219	458469	23	84/0
4	6	BEYONCE' Naughty Girl (Columbia)	3791	-619	336019	13	80/0
9	7	ALICIA KEYS If I Ain't Got You (J/RMG)	3602	+284	346165	14	79/2
12	8	JUVENILE Slow Motion (Cash Money/Universal)	3540	+567	320787	8	68/4
7	9	M. WINANS ft ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	3500	-444	397527	20	75/0
10	10	OUTKAST Roses (LaFace/Zomba)	3428	+280	394964	16	72/2
8	11	KANYE WEST ft SYLEENA JOHNSON All Falls Down (Roc-A-Fella/DJMG)	3253	-486	377728	15	75/0
11	12	PITBULL ft LIL' JON Culo (TVT)	3123	+93	313042	12	58/0
15	13	LLOYD BANKS On Fire (Interscope)	2866	+613	287966	6	76/1
14	14	J-KWON Topsy (So So Def/Zomba)	2722	-72	242984	23	82/0
19	15	JAY-Z 99 Problems (Roc-A-Fella/DJMG)	2484	+530	215102	6	78/3
13	16	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	2369	-484	229187	18	73/0
22	17	KANYE WEST Jesus Walks (Roc-A-Fella/DJMG)	2141	+382	267645	7	73/0
21	18	YING YANG TWINS Whats Happnin' (TVT)	2133	+301	167664	8	61/3
20	19	NINA SKY Move Ya Body (Next Plateau/Universal)	2089	+154	325084	9	59/5
18	20	NB RIDAZ ft GEMINI So Fly (Upstairs)	1989	-14	125394	17	36/0
27	21	HOUSTON ft CHINGY & NATE DOGG I Like That (Capitol)	1905	+524	149571	4	70/2
17	22	AMANDA PEREZ I Pray (Powerhouse/Virgin)	1899	-275	111908	10	57/0
23	23	CASSIDY ft MASHONDA Get No Better (J/RMG)	1826	+129	129229	6	68/0
28	24	MASE Welcome Back (Universal)	1783	+621	195554	3	33/13
24	25	PLAY-N-SKILLZ Freaks (Independent)	1781	+181	150888	9	39/0
16	26	D12 ft EMINEM My Band (Shady/Interscope)	1616	-594	206301	14	69/0
26	27	KEVIN LYTTLE Turn Me On (Atlantic)	1592	+126	133994	7	59/3
34	28	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	1451	+615	121645	3	65/7
25	29	RIC-A-CHE Coo Coo Chee (SRC/Universal)	1428	-98	84436	7	49/0
30	30	LLOYD ft ASHANTI Southside (Murder Inc./Def Jam/DJMG)	1090	+56	100531	5	54/4
31	31	BEENIE MAN ft MS. THING Dude (Virgin)	1030	+66	202059	19	42/3
33	32	BRANDY ft KANYE WEST Talk About Our Love (Atlantic)	992	+110	113967	4	62/3
29	33	DILATED PEOPLES ft KANYE WEST This Way (Capitol)	832	-322	127400	13	55/0
35	34	JADAKISS ft NATE DOGG Time's Up! (Ruff Ryders/Interscope)	746	-52	32832	5	47/1
39	35	AKON ft STYLES P. Locked Up (SRC/Universal)	742	+90	120754	7	25/3
32	36	YUNG WUN ft DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	735	-159	74495	11	52/0
40	37	MOBB DEEP Got It Twisted (Violator/Zomba)	698	+78	123077	6	42/6
38	38	CHRISTINA MILIAN Dip It Low (Island/DJMG)	690	+13	154684	12	34/1
36	39	SLY BOOGY That's My Name (Keep Thuggin') (J/RMG)	678	-18	60072	7	42/1
37	40	MURPHY LEE ft NELLY Hold Up (Universal)	668	-13	53714	4	42/1
Debut	41	CIARA ft PETEY PABLO Goodies (LaFace/Zomba)	541	+322	90829	1	4/2
41	42	JOJD Leave (Get Out) (BlackGround/Universal)	494	-18	25015	13	10/0
45	43	R. KELLY Happy People (Jive/Zomba)	408	+34	96647	8	24/1
42	44	DO OR DIE ft TWISTA & JOHNNY P. Do U? (Rap-A-Lot)	404	-101	18812	12	26/1
44	45	ELEPHANT MAN Jook Gal (VP/Atlantic)	395	-13	137921	5	18/1
48	46	MIS-TEEQ Scandalous (Reprise)	384	+59	24622	2	15/0
50	47	LIL ROB Neighborhood Music (Upstairs)	374	+72	45230	2	8/1
46	48	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	365	+26	40086	2	12/1
43	49	BABY BASH Sexy Eyes (Da Da Da Da) (Universal)	349	-147	17579	9	18/0
Debut	50	ROOTS Don't Say Nuthin' (Sanctuary/SRG)	337	+107	31576	1	32/6

Most Added

www.rroads.com

ARTIST TITLE (LABEL/S)	ADDS
TERROR SQUAD Lean Back (Universal)	40
D12 How Come (Shady/Interscope)	25
MONICA U Should've Known Better (J/RMG)	24
J. BUDDEN/JOE F. JOE... Not Your Average Joe (Def Jam/DJMG)	22
MASE Welcome Back (Universal)	13
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	7
MOBB DEEP Got It Twisted (Violator/Zomba)	6
ROOTS Don't Say Nuthin' (Sanctuary/SRG)	6

Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
MASE Welcome Back (Universal)	+621
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+615
LLOYD BANKS On Fire (Interscope)	+613
JUVENILE Slow Motion (Cash Money/Universal)	+567
JAY-Z 99 Problems (Roc-A-Fella/DJMG)	+530
HOUSTON ft CHINGY & NATE DOGG I Like That (Capitol)	+524
KANYE WEST Jesus Walks (Roc-A-Fella/DJMG)	+382
CIARA ft PETEY PABLO Goodies (LaFace/Zomba)	+325
YING YANG TWINS Whats Happnin' (TVT)	+301
USHER Confessions Part 2 (LaFace/Zomba)	+293

New & Active

YOUNG ROMÉ ft OMARION After Party (Universal)
Total Plays: 309, Total Stations: 27, Adds: 5

Z-RO I Hate You (Rap-A-Lot)
Total Plays: 307, Total Stations: 16, Adds: 2

BEASTIE BOYS Ch-Check It Out (Capitol)
Total Plays: 283, Total Stations: 23, Adds: 1

D12 How Come (Shady/Interscope)
Total Plays: 274, Total Stations: 49, Adds: 25

LUDACRIS Diamond In The Back (Def Jam South/DJMG)
Total Plays: 274, Total Stations: 37, Adds: 5

TERROR SQUAD Lean Back (Universal)
Total Plays: 264, Total Stations: 46, Adds: 40

MONICA U Should've Known Better (J/RMG)
Total Plays: 254, Total Stations: 31, Adds: 24

LIL' WAYNE Bring It Back (Cash Money/Universal)
Total Plays: 250, Total Stations: 13, Adds: 0

T.I. Let's Get Away (Grand Hustle/Atlantic)
Total Plays: 249, Total Stations: 25, Adds: 3

PAYBAK My Angels (Innovative Music Network)
Total Plays: 242, Total Stations: 11, Adds: 2

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 6/11/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs including USHER, Lil Jon, Beyonce, and Kanye West.

Total sample size is 400 respondents. Total average favorability estimates are based on a scale of 1-5. Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Trillville LABEL: BME/Warner Bros.



A few weeks ago we introduced you to Lil Scrappy, the Prince of Crunk (he's the prince since he's the protégé of Lil Jon, who is the King of Crunk).

"Trillville started because everybody else was being real, so we decided to be three times as real," says Don P. "Trillville is any city, any hood and any state that's trill about representin'."

Reporters

Grid of reporter information including station call letters, names, and phone numbers for various markets across the country.



98 Total Reporters 87 Total Monitored 11 Total Indicator

Did Not Report, Playlist Frozen (2): KMRK/Odessa, TX KRRG/Laredo, TX



A Party With A Purpose

Behind the scenes on Tom Joyner's Fantastic Voyage

What really happens on the Tom Joyner Fantastic Voyage Cruise? I just found out, having spent the past week aboard Royal Caribbean's *Navigator of the Seas*, one of the largest cruise ships in the world. I thought I knew all there was to know about Joyner, but I learned a great deal more about him, his staff, his foundation and, most important, his listeners.

First, let me get the amazing stats out of the way. This cruise drew approximately 3,400 guests (your listeners), ranging in age from their mid-20s to mid-80s. Over \$1 million was raised to benefit students attending historically black colleges and universities. Many of the passengers I met were on their fourth

or fifth Joyner cruise and were already signing up for next year's (set for May 29-June 5, sailing from San Juan, Puerto Rico to Barbados, St. Lucia and Haiti).

What I learned about these voyagers is that they love your radio stations and love Tom Joyner even more. It's that power of personality

that we rarely find on the radio today. Neither wheelchairs nor broken toes stopped Joyner's faithful listeners from attending.

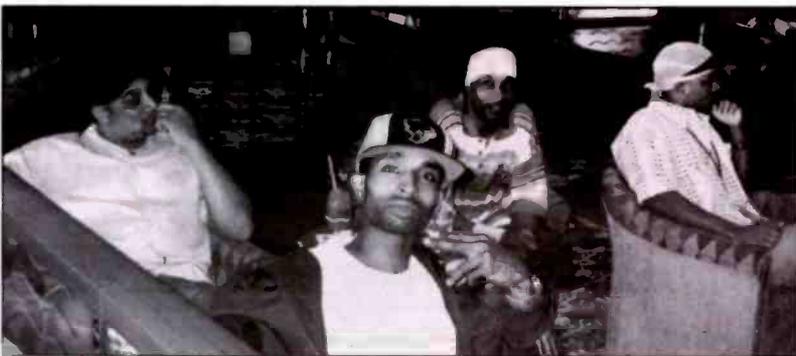
So what happens on the cruise? Everything from old school to Omarosa, food fests to fashion shows. I was "funktified" by George Clinton & The P-Funk All-Stars and "gaptized" by Charlie Wilson & The Gap Band. Guests stomped with Kirk Franklin and stepped with George Daniels. There was hip-hop as well as the Holy Ghost. After checking out the pictures here, you'll probably be thinking about joining the Fantastic Voyage next year.



FRESH FEST Rapper Doug E. Fresh came out for the Budwaiser Beachside BBQ at Coco Cay, where grown folks battled like kids in water-gun fights.



TOO HOT TO HANDLE Gerald Levert (r) performs with the help of the captain, Tom Joyner, on the Fantastic Voyage.



HIP-HOP HEAVIES Hip-hop was in the house with (l-r) DJ Red Alert, DJ Dee Wiz, DJ Kool and DJ Diamond.



ALL DRESSED UP It's a shot from formal night at "Captain" Joyner's dinner. Seen here are (l-r) Reach Media's Hector Hannibal, R&R Urban Editor Dana Hall, consultant Tony Gray and Reach Media's Vern Catron.



GRAY MATTER Here's consultant Tony Gray and Mrs. Tom Joyner, fitness guru Donna Richardson.

Convention Essentials

What's better than three days in Los Angeles? Three days in L.A. when you can actually learn something about your business, as well as network with your peers and the top decisionmakers in the biz. Here are all the important details you need to know about R&R Convention 2004:

- **Date:** June 24-26.
- **Place:** Beverly Hilton Hotel, Beverly Hills, CA.
- **Hotel rates & information:** Call 310-285-1307 or 800-HILTONS, and ask for the R&R Convention rate of \$184 per night (available on a first-come, first-served-basis), or go to www.beverlyhills.hilton.com and use the group code RRC.
- **Registration:** Online at www.radioandrecords.com, click on "Conventions/Summits."
- **Urban sessions:** Friday, June 25, 3-5pm: "Urban Radio on the Edge," "Urban AC: Is It Time for Hip-Hop?"
- **Industry Achievement Awards:** Friday, June 25, 6-8pm.



SMILEY FACES Seen here at the Sponsor/Artist Meet & Greet are (l-r) the wife of WALR & WFOX/Atlanta GM Tony Kidd, Kidd himself, comedian Rickey Smiley and R&R Urban Editor Dana Hall.



ALWAYS IN STYLE Here's (l-r) En Vogue's Cindy Herron, Terry Ellis and new member Rhona Bennett at the Sponsor/Artist Meet & Greet.



REACHING FOR THE STARS Seen here are (l-r) Reach President Oscar Joyner; Reach's Julla Atherton, Marla Baine and Madeline Lawrie-Goodrich; and Reach CEO Dave Kanter.



OUT IN FULL FORCE Seen here (l-r) are Warner Bros. VP Cynthia Johnson, Full Force's Bow Legged Lou and a friend.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
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2	3	USHER Burn (LaFace/Zomba)	3130	-207	439697	14	66/0
4	4	ALICIA KEYS If I Ain't Got You (J/RMG)	2572	-337	372433	17	67/0
11	5	LLOYD BANKS On Fire (Interscope)	2532	+522	359703	6	65/0
7	6	PETEY PABLO Freek-A-Leek (Jive/Zomba)	2451	-14	342440	24	63/0
10	7	JUVENILE Slow Motion (Cash Money/Universal)	2317	+305	267259	17	20/2
9	8	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	2313	+294	262263	10	69/0
5	9	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	2301	-297	229777	18	58/0
6	10	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	2082	-447	225430	16	57/0
13	11	MONICA U Should've Known Better (J/RMG)	2041	+150	220967	11	67/5
8	12	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	1949	-474	249295	15	68/0
14	13	OUTKAST Roses (LaFace/Zomba)	1878	+53	174642	14	67/3
12	14	R. KELLY Happy People (Jive/Zomba)	1832	-88	250765	13	67/0
15	15	BEYONCE' Naughty Girl (Columbia)	1712	-90	213730	13	65/0
16	16	BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	1619	+124	174533	6	68/2
18	17	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	1418	+39	152316	5	63/2
21	18	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	1383	+77	124167	11	44/0
20	19	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	1368	+10	192955	23	68/0
17	20	J-KWON Topsy (So So Def/Zomba)	1268	-134	128330	21	65/0
29	21	ALICIA KEYS Diary (J/RMG)	1249	+454	169373	3	66/2
25	22	SLUM VILLAGE Selfish (Barak/Capitol)	1109	+210	133140	11	45/4
23	23	JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)	1058	-69	76856	8	55/0
24	24	BEENIE MAN f/MS. THING Dude (Virgin)	1046	+129	174942	19	34/0
32	25	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	1016	+261	102371	3	62/1
26	26	MOBB DEEP Got It Twisted (Violator/Zomba)	1009	+152	128532	6	53/0
28	27	MASE Welcome Back (Universal)	999	+192	161034	3	1/0
22	28	AVANT Don't Take Your Love Away (Geffen)	941	-271	118070	17	55/0
27	29	NINA SKY Move Ya Body (Next Plateau/Universal)	940	+128	174210	7	40/1
31	30	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	865	+93	92179	8	44/2
34	31	YING YANG TWINS Whats Happnin! (TVT)	781	+70	73641	4	41/0
38	32	LIL SCRAPPY No Problem (BME/Reprise)	747	+166	60347	2	57/2
30	33	CASSIDY f/MASHONDA Get No Better (J/RMG)	746	-39	52639	7	40/0
36	34	LIL' WAYNE Bring It Back (Cash Money/Universal)	657	+19	52832	7	36/0
41	35	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	655	+133	55319	2	43/6
50	36	TWISTA f/R. KELLY So Sexy (Atlantic)	631	+212	97837	2	1/0
37	37	PRINCE Call My Name (Columbia)	601	+17	44479	3	53/1
33	38	JOE f/G UNIT Ride Wit U (Jive/Zomba)	596	-151	95457	12	45/0
42	39	ELEPHANT MAN Jook Gal (VP/Atlantic)	593	+83	150867	9	36/1
45	40	T.I. Let's Get Away (Grand Hustle/Atlantic)	590	+99	42734	2	46/2
49	41	BONE CRUSHER f/YING YANG... Take Ya Clothes Off (So So Def/Zomba)	558	+125	32383	2	43/5
43	42	YOUNG ROME f/OMARION After Party (Universal)	533	+30	52649	2	37/0
40	43	RUBEN STUDDARD What If (J/RMG)	510	-62	43555	9	39/0
39	44	MUSIQ Whoknows (Def Soul/IDJMG)	492	-85	66376	18	29/0
Debut	45	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	489	+210	57066	1	53/8
46	46	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	446	-34	38324	10	25/1
47	47	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	434	-28	59716	19	31/0
Debut	48	CEE-LO The One (LaFace/Zomba)	417	+72	23393	1	27/1
Debut	49	ANGIE STONE I Wanna Thank Ya (J/RMG)	411	+15	43739	1	32/0
Debut	50	J-KWON Hood Hop (So So Def/Zomba)	407	+174	28404	1	47/7

Most Added

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
J. BUDDEN/JOE F. JOE... Not Your Average Joe (Def Jam/IDJMG)	45
TERROR SQUAD Lean Back (Universal)	45
SLY BOOGY That's My Name (Keep Thuggin') (J/RMG)	18
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	8
J-KWON Hood Hop (So So Def/Zomba)	7
B.G. I Want It (Choppa City/Koch)	7
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	6
ROOTS Don't Say Nuthin' (Sanctuary/SRG)	6
GOODIE MOB f/SLEEPY BROWN Play Your Flute (Koch)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LLOYD BANKS On Fire (Interscope)	+522
ALICIA KEYS Diary (J/RMG)	+454
JUVENILE Slow Motion (Cash Money/Universal)	+305
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	+294
LUDACRIS Diamond In The Back (Def Jam South/IDJMG)	+263
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	+261
TWISTA f/R. KELLY So Sexy (Atlantic)	+212
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+210
SLUM VILLAGE Selfish (Barak/Capitol)	+210
MASE Welcome Back (Universal)	+192

New & Active

- LUDACRIS** Diamond In The Back (Def Jam South/IDJMG)
Total Plays: 406, Total Stations: 49, Adds: 4
- J. BUDDEN/JOE F. JOE...** Not Your Average Joe (Def Jam/IDJMG)
Total Plays: 405, Total Stations: 45, Adds: 45
- ANTHONY HAMILTON** Charlene (So So Def/Zomba)
Total Plays: 372, Total Stations: 27, Adds: 0
- ROOTS** Don't Say Nuthin' (Sanctuary/SRG)
Total Plays: 350, Total Stations: 37, Adds: 6
- KEVIN LYTTLE** Turn Me On (Atlantic)
Total Plays: 345, Total Stations: 26, Adds: 3
- RIC-A-CHE** Coo Coo Chee (SRC/Universal)
Total Plays: 310, Total Stations: 17, Adds: 1
- TERROR SQUAD** Lean Back (Universal)
Total Plays: 299, Total Stations: 46, Adds: 45
- ALLEN ANTHONY** You (Roc-A-Fella/IDJMG)
Total Plays: 287, Total Stations: 28, Adds: 2
- PITBULL** f/LIL' JON Culo (TVT)
Total Plays: 268, Total Stations: 16, Adds: 1
- D. YUTE** f/YING YANG... Row Da Boat (Slip-N-Slide/Priority/Capitol)
Total Plays: 232, Total Stations: 25, Adds: 2

Songs ranked by total plays

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

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/30-6/5. 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 AOH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.



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America's Best Testing Urban Songs 12+ For The Week Ending 6/11/04

Indicator Most Added

Table with 3 columns: Artist Title (Label), Persons 12-17, Persons 18-24, Persons 25-34. Lists songs like LIL' FLIP Sunshine, USHER Burn, etc.

Recurrents

Table with 2 columns: Artist Title (Label), Total plays. Lists songs like JAY-Z Dirt Off Your Shoulder, LUDACRIS Splash Waterfalls, etc.

Main table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top songs like USHER Burn, USHER ft. LUDACRIS & LIL' JON Yeah, etc.

Total sample size is 357 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.

Reporters

Grid of reporter information for various markets including Albany, NY; Boston, MA; Buffalo, NY; Charlotte, SC; Dallas, TX; Detroit, MI; Houston, TX; Jacksonville, FL; Kansas City, MO; Las Vegas, NV; Little Rock, AR; Louisville, KY; Memphis, TN; Miami, FL; Milwaukee, WI; Minneapolis, MN; Nashville, TN; New Orleans, LA; New York, NY; Oklahoma City, OK; Omaha, NE; Philadelphia, PA; Pittsburgh, PA; Raleigh, NC; Richmond, VA; Savannah, GA; St. Louis, MO; Tampa, FL; Toledo, OH; Tulsa, OK; Washington, DC; Wilmington, DE.



*Monitored Reporters

81 Total Reporters

70 Total Monitored

11 Total Indicator

Did Not Report, Playlist Frozen (3): KBCE/Alexandria, LA; WESE/Tuapei, MS; WIBB/Macon, GA

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

the JUMP off



DJ Bee
Mixer, WOWI/Norfolk

JadaKiss featuring Anthony Hamilton's "Why?" (Interscope): Why not? Jada's droppin' some 2004 hip-hop knowledge. We can always use that. ● **Amerie's** "All I Need" (Columbia/Sony): Wow! This is a great summer radio record created by the team of Amerie and producer Rich Harrison. You can't go wrong. ● **8Ball & MJG's** "You Don't Want Drama" (Bad Boy/Universal): This is part two of the Dirty South coming out. I guess Luda isn't the only one who has dope rhymes. And the beat is sick! ● **Juvenile's** "Slow Motion" (Cash Money/Universal): This is crazy in the clubs, and now the phones are going crazy. How could you not play it? ● **Various Artists** *Soul Survivor 2* (BBM): Pete Rock's track is hot. The Chocolate Boy Wonder is back! Actually, I am feeling the entire *Soul Survivor 2* album, except for the Dead Prez cut, "Warzone." But it's that Dead Prez steez, so I kind of get it.

TJ Jenkins
MD, WCCG (Hot 104.5)/
Fayetteville, AR



The weekend of May 21, WCCG (Hot 104.5)/ Fayetteville, AR held its second annual party in anticipation of the Bike Week Rally. It was off the chain. More than 300 bikers attended, and more than 1,500 people watched as Hot 104.5 and the K-9 motorcycle club gave out trophies during the competition. ● We also had regional recording artists Dark Shadows, Qui Wess and The Crime Family perform live. This event draws vendors, motorcycle clubs, the military and area businesses, as well as listeners. ● Memorial Day weekend is Black Bike Weekend in Myrtle Beach, SC. Hot 104.5 will host the Bad Boy 10th anniversary party at Club Liquid City on Saturday and Sunday. We'll also host the Ruff Ryder Car and Bike show at the Myrtle Beach Motor Speedway, with performances by Trina, Twista and Jada Kiss. ● Also Memorial Day weekend, we kick off Friday night with the 24-hour Music Marathon. All our mix DJs and on-air personalities are locking themselves in the studio from 6am Friday to 6am Saturday. No one can leave and all the personalities are on the air, so you know it's going to be funny. Also, with all the mixers locked in, you know the music will be on-point. In fact, there's no music log to follow. Everything played will be by request from the listeners.

STUDIO STATS

ARTIST: Lashell Griffin
LABEL: Epic
CURRENT PROJECT: *Free*
IN STORES: Now
CURRENT SINGLE: "Free"
HOMETOWN: Detroit
By DANA HALL/URBAN EDITOR



Personal Stats: Lashell is not your typical recording star, nor did she get her start in the typical way. The 36-year-old mother of five was introduced to the world after she won Oprah Winfrey's Pop Star Challenge. Not only did she get to perform live on Oprah's show for millions of viewers, she also won a recording contract with Epic Records. That was in February of this year. Now, just three short months later, her album has hit the streets — a feat in itself.

When she was growing up, performing did not come easily to Lashell. By the age of 9, she knew she wanted to sing in the church choir. By age 13, she had won the spotlight as a soloist, but her shyness and stage fright often kept her from pursuing her dream. Several years ago, when Lashell's husband began to encourage her to follow her dreams of singing, she again got involved in her church choir and began singing for weddings and social events. Her schedule became so busy that

she was juggling three or four events every weekend.

In November 2003, while laid up at home with a broken foot, Lashell was watching *The Oprah Winfrey Show* and saw that Winfrey was soliciting tapes for a talent contest. Lashell sent in her rendition of "Amazing Grace" and soon got a call from a show producer telling her she was a finalist. Two short months later she was belting out Whitney Houston's "The Greatest Love of All" and "One Moment in Time" (both of which can be heard on the CD *Oprah's Pop Star Challenge*) for the win.

The Album: *Free* is a combination of good old-fashioned R&B and soul with an inspirational twist. The 11-track CD features both gospel songs — like "The Man From Galilee" and "Free," which even has a gospel choir in the background — and secular songs, such as "You are Mine," a midtempo track highlighting Lashell's powerful vocals. "Faith" features Lashell's husband, Lee Griffin, while "Learn to Breathe" is the closest a singer has come to Whitney Houston's mega-voice since Mariah Carey debuted.

See her: New Orleans, July 2-4, at the Essence Music Festival

TALK BACK TO R&R!

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

Call me at 201-656-3431

or e-mail:

dhall@radioandrecords.com

Urban AC Reporters

Stations and their ads listed alphabetically by market

WJWV/Baltimore, MD* PD: Tim White APD/MD: Keith Fisher No Ads	WLXC/Columbia, SC* PD: Doug Williams ADP/MD: JEFF HART JENNIFER BOSTON	WQZZ/Flint, MI* PD: David Johnson 17 JZ	KMKL/Kansas City, MO* PD: Jim Kennedy MD: Trey Michaels WILL THOMPSON TEMPERATURE	WMBR/Milwaukee, WI* PD: Lori Jones No Ads	WVBE/Roanoke, VA* PD/MD: Eric Reynolds 14 JZ	WVNO/Toledo, OH* PD: Randy Love MD: Donald Brown No Ads
KOXL/Baton Rouge, LA* OS: Jeff Johnson PD/MD: Ray Thomas 7 TEMPTATIONS	WVDM/Columbia, SC* PD: Mike Lee OS: Lori Hunt RICKY FANTE TEDEA MODES JENNIFER BOSTON	WFLM/Ft. Pierce, FL* OS: Mike Jones PD/MD: Randy Franklin 3 JZ GLADYS KNIGHT VEDESIO ALJAMORO	KDRE/Las Vegas, NV* PD/MD: John Smith RHAN BENDER RICKY FANTE	WOLT/Mobile, AL* PD: Steve Crumley OS: Eddie Butler JULIE PATRICK 13 JZ 14 MEGAN 15 ALECA KEYS	WVWQ/Portland, VA* OS: Bob Lamb PD/MD: Ben Lamb 13 JZ 1 CARL THOMAS	WVFN/Savannah, GA OS: Fred Bailey PD/MD: Gary Young APD: Jamal Butler 13 JAMIE JACKSON
WVHC/Birmingham, AL* OS: Jay Blum APD/MD: Darryl Johnson No Ads	WAGH/Columbia, GA OS: Steve Wilson PD/MD: Susan Pennington MD: Edward Lewis No Ads	WOMG/Greensboro, NC* PD/MD: AC Stone No Ads	KDRE/Las Vegas, NV* OS: Jim Decker PD/MD: Rick Dylan RICKY FANTE TEDEA MODES	WQOR/Nashville, TN* PD/MD: Dawn Curtis 5 ALECA KEYS	WCFB/Orlando, FL* OS: Steve Hallmark 13 JZ 10 BILLY 2 AVANT	WVWA/Washington, DC* PD: Kelly Brown OS: Mike Chase 2 AVANT
WVNC/Charlotte, SC* OS/MD: Terry Rose MD: TJ Jones 2 GLADYS KNIGHT VEDESIO ALJAMORO	WRNS/Dayton, OH* OS/MD: J.S. Carter No Ads	KDML/Houston, TX* OS: Tom Calabrese PD/MD: Sam Chaste 5 PRICE	KALM/Los Angeles, CA* PD/MD: Amanda Rossini 20 RICHIE STEEDMAN 1 ALECA KEYS TEMPERATURE	WYBC/New Haven, CT* OS: Wayne Schmitt PD: Jim Cantello APD/MD: Angela Heston No Ads	WDAS/Philadelphia, PA* OS: Theo Sizemore PD: Joe Tomlinson APD/MD: Jo Sambito No Ads	WVWA/Washington, DC* PD: Kelly Brown OS: Mike Chase 2 AVANT
WBAN/Charlotte* PD/MD: Tom Avery AL GREEN GLADYS KNIGHT VEDESIO ALJAMORO	WVNO/Detroit, MI* OS: AJ Holiday PD: Joseph Shivers APD: Scott Stevens MD: Shelia Little No Ads	WVLC/Indianapolis, IN* PD: Brian Wallace APD/MD: Gurb Adams No Ads	KJBB/Memphis, TN* PD: Kate Bell APD/MD: Elton Collier 1 ALECA KEYS TEDEA MODES	WVLD/New Orleans, LA* OS: Carlo Butler PD: AJ Applebury No Ads	WFXC/Raleigh, NC* PD: Cy Young APD/MD: Josh Berry 1 JZ WILL DOWNING	WRKS/New York, NY* OS: John Butler PD: Yogi Bessley MD: John Eastman 20 JZ 12 MARIO WIRIANS MUYA A P. DIDDY 15 RICHIE STEEDMAN 5 ALECA KEYS 2 JZ MARTY J. BLUGE
WVAC/Chicago, IL* OS/MD: Evey Smith APD/MD: Armando Rivera No Ads	WVNS/Fayetteville, NC* PD: Caron Davis MD: Colton Poe No Ads	WVJL/Jackson, MS* OS/MD/MD: Stan Brown WILL DOWNING	WVOT/Miami, FL* PD/MD: AJ Brooks No Ads	WVRS/Richmond, VA* OS/MD/MD: Kevin Gardner No Ads		

***Monitored Reporters** **POWERED BY MEDIABASE**

45 Total Reporters

42 Total Monitored

3 Total Indicator

Did Not Report, Playlist Frozen (1):
WRBV/Macon, GA

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	TEENA MARIE Still In Love (Cash Money/Universal)	1197	-15	162293	16	41/0
1	2	ALICIA KEYS If I Ain't Got You (J/RMG)	1188	-109	151176	15	37/0
3	3	LUTHER VANDROSS Think About You (J/RMG)	997	+22	147968	29	42/0
4	4	PATTI LABELLE New Day (Def Soul/IDJMG)	977	+19	120633	12	41/1
5	5	R. KELLY Happy People (Jive/Zomba)	880	+128	122872	12	12/1
6	6	USHER Burn (LaFace/Zomba)	845	+119	123227	8	7/2
7	7	JANET JACKSON I Want You (Virgin)	690	+41	92822	14	41/0
16	8	PRINCE Call My Name (Columbia)	534	+150	58195	4	39/1
12	9	KEM Love Calls (Motown/Universal)	532	+49	76385	70	33/0
13	10	BEYONCE' Me, Myself And I (Columbia)	497	+18	56950	20	34/0
10	11	TAMIA Questions (Atlantic)	497	-30	40705	11	34/0
8	12	RUBEN STUDDARD Sorry 2004 (J/RMG)	497	-50	63288	24	39/0
15	13	AVANT Don't Take Your Love Away (Geffen)	470	+30	80092	13	11/2
14	14	M. WINANS / ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	469	+22	59827	6	10/1
9	15	MUSIQ Whoknows (Def Soul/IDJMG)	449	-96	53517	16	26/0
18	16	CARL THOMAS Make It Alright (Bad Boy/Universal)	430	+115	69563	8	23/1
17	17	RUBEN STUDDARD What If (J/RMG)	425	+47	41436	9	28/2
19	18	MARY J. BLIGE It's A Wrap (Geffen)	363	+80	34863	5	18/1
11	19	PRINCE Musicology (Columbia)	350	-162	51327	10	30/0
23	20	JOE Priceless (Jive/Zomba)	333	+108	35383	2	28/6
21	21	LASHELL GRIFFIN Free (Epic)	328	+58	19950	5	25/0
22	22	MONICA U Should've Known Better (J/RMG)	270	+13	14430	7	16/2
24	23	ANGIE STONE I Wanna Thank Ya (J/RMG)	237	+19	18799	4	26/1
Debut	24	ALICIA KEYS Diary (J/RMG)	236	+115	30360	1	26/5
25	25	ANTHONY HAMILTON Charlene (So So Def/Zomba)	233	+18	18194	17	14/0
20	26	DWELE Hold On (Virgin)	213	-65	11172	16	17/0
27	27	JESSE POWELL Did You Cry (Liquid 8)	171	+5	5761	5	16/0
28	28	TEMPTATIONS Something Special (Motown/Universal)	151	+3	7507	2	21/3
30	29	HIL ST. SOUL Pieces (Shanachie)	125	-2	13526	18	10/0
Debut	30	RHIAN BENSON Words Hurt Too (DKG)	122	+49	6664	1	16/1

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 5/30-6/5. 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

AL GREEN Rainin' In My Heart (Blue Note/EMC)
Total Plays: 121, Total Stations: 11, Adds: 1

WILL DOWNING Rhythm Of U & Me (GRP/VMG)
Total Plays: 111, Total Stations: 18, Adds: 3

AMEL LARNEUX For Real (Bliss Life)
Total Plays: 105, Total Stations: 9, Adds: 0

THEO Chemistry (TWP)
Total Plays: 105, Total Stations: 8, Adds: 0

GLADYS KNIGHT / HEDESIO ALEJANDRO Feelin' Good (Vacilon / Pyramid)
Total Plays: 85, Total Stations: 12, Adds: 3

RICKY FANTE' It Ain't Easy (Virgin)
Total Plays: 0, Total Stations: 4, Adds: 4

TEEDRA MOSES Be Your Girl (TVT)
Total Plays: 0, Total Stations: 4, Adds: 4

Songs ranked by total plays

Most Added*

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
JOE Priceless (Jive/Zomba)	6
ALICIA KEYS Diary (J/RMG)	5
RICKY FANTE' It Ain't Easy (Virgin)	4
TEEDRA MOSES Be Your Girl (TVT)	4
TEMPTATIONS Something Special (Motown/Universal)	3
WILL DOWNING Rhythm Of U & Me (GRP/VMG)	3
G. KNIGHT / E. ALEJANDRO Feelin' Good (Vacilon / Pyramid)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PRINCE Call My Name (Columbia)	+150
R. KELLY Happy People (Jive/Zomba)	+128
USHER Burn (LaFace/Zomba)	+119
ALICIA KEYS Diary (J/RMG)	+115
CARL THOMAS Make It Alright (Bad Boy/Universal)	+115
JOE Priceless (Jive/Zomba)	+108
MARY J. BLIGE It's A Wrap (Geffen)	+80
LASHELL GRIFFIN Free (Epic)	+58
R. KELLY Heaven I Need A Hug (Jive)	+51

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SMOKIE NORFUL I Need You Now (EMI Gospel)	402
ALICIA KEYS You Don't Know My Name (J/RMG)	305
OUTKAST The Way You Move (LaFace/Zomba)	282
R. KELLY Step In The Name Of Love (Jive/Zomba)	270
JOE More & More (Jive/Zomba)	227
LUTHER VANDROSS Dance With My Father (J/RMG)	226
AVANT Read Your Mind (Geffen)	225
WILL DOWNING A Million Ways (GRP/VMG)	220
BABYFACE The Loneliness (Arista/RMG)	186
GERALD LEVERT U Got That Love (Call It A Night) (Atlantic)	182

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Table listing radio stations across various states (Alabama, Arizona, Arkansas, California, Colorado, Connecticut, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Maryland, Massachusetts, Michigan, Minnesota, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, North Dakota, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, Wyoming) with station call letters, frequency, and reporter names.

POWERED BY MEDIABASE
Monitored Reporters
223 Total Reporters
111 Total Monitored
112 Total Indicator
Did Not Report, Playlist Frozen (2):
WJCL/Savannah, GA
WJLS/Beckley, WV

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Country's 12+ Share, TSL Show Fall '03 Gains

Katz studies Country audience-composition, TSL and share trends

The Country format has shown a nice little uptrend over the past couple of years, indicating that the format has made a turnaround after several years of declining shares." That's how the Katz Media Group introduces its analysis of Country's fall 2003 Arbitrons. These words are, no doubt, music to lots of ears. We can only share KMG's hope that a trio of solid ratings trends spanning 2002-2003 portends even better things for this year.

Realistically, however, the current wars, the specter of terrorism and the upcoming elections may well derail the upward ratings track for many music-oriented adult formats. We'll deal with that when it comes, but for now, let's take a deeper look into what happened last fall.

Overview

Time spent listening levels were off a bit in almost every demo in fall 2003. While the decreases ranged from two to 27 minutes, the fact is that eight of 10 age and sex cells showed TSL declines. The only cells that had increases were 25-34 men (nine minutes) and 55-64 men (one minute).

Following steady decreases throughout the mid- to late '90s, TSL among the age and sex cells settled into a relatively solid range from fall 2001 through fall 2003. Still, TSL in al-

25-54 Recycling		
Dayparts From/To	%	
6-10am/10am-3pm	61.3	
6-10am/3-7pm	69.3	
6-10am/7pm-mid.	28.4	
10am-3pm/6-10pm	66.39	
10am-3pm/3-7pm	70.3	
10am-3pm/7pm-mid.	30.0	
3-7pm/6-10am	64.9	
3-7pm/10am-3pm	60.9	
3-7pm/7pm-mid.	32.7	
7pm-mid./6-10am	60.9	
7pm-mid./10am-3pm	59.5	
7pm-mid./3-7pm	74.9	

most every cell is more than two hours less than it was 10 years ago, and Country hasn't been able to generate enough new come to offset the

losses. That results in declining shares.

Examining the FM audience-composition trends, it's interesting to note that the 12-17 audience percentage has increased for the third straight year. Likewise, 18-24s are up for the second consecutive year, rising from an 18-year low of 9.0 in fall 2001 to a 10.3 in fall 2003.

The news is decidedly less positive in the 25-34 demo, which saw its 11th consecutive percentage decline last fall. 35-44s were off after three straight increases, and the upper demos — 45-54, 55-64 and 65+ — all showed increased audience-comp percentages.

Multiformat Overview

As you compare shares and TSL with those of prior years, it's important to remember that we must look at Country shares relative to the shares of all formats. The compression of shares produced by consolidation and by the geometric increase in competition for consumers' attention has resulted in smaller shares for almost all radio formats.

AC, like Country, is experiencing some TSL erosion: That format lost TSL among 25-54 men (72 minutes) and women (26 minutes) and among 25-34 men (21 minutes) and 45-54 men (13 minutes). AC had TSL gains

National Format Averages

Below are the average format shares for all formats garnering at least a four share in the fall 2003 Arbitron. Average time spent listening for the formats is shown in parentheses.

Format	Share (TSL)
Country	13.4 (FM, 8:30; AM, 8:39)
Urban	9.3 (7:28)
Spanish-language	7.9 (FM 9:00; AM, 9:38)
CHR/Pop	7.5 (5:09)
Urban AC	7.0 (9:15)
AC	6.9 (7:22)
Soft Rock	6.8 (7:55)
News/Talk	6.2 (8:50)
Rock	6.1 (6:40)
Classic Rock	5.9 (6:33)
Soft AC	5.6 (7:49)
Hot AC	5.5 (5:39)
Full Service	5.3 (7:32)
CHR/Rhythmic	5.2 (5:59)
Oldies	4.9 (6:55)
Classic Hits	4.4 (6:25)
Easy Listening	4.0 (8:06)

Country Average Market Format Shares

Ratings Period	Share						
Fa '03	13.4	Fa '98	15.7	Fa '93	16.9	Fa '88	11.5
Fa '02	13.1	Fa '97	17.3	Fa '92	17.3	Fa '87	12.3
Fa '01	13.0	Fa '96	15.5	Fa '91	14.5	Fa '86	13.2
Fa '00	13.4	Fa '95	15.4	Fa '90	13.4	Fa '85	14.1
Fa '99	14.5	Fa '94	16.6	Fa '89	11.9	Fa '84	13.0

FM Audience Age Composition

The audience-composition figures below show the percentage of a Country station's listenership that falls within particular cells, based on a national average.

Ratings Period	12-17	18-24	25-34	35-44	45-54	55-64	65+
Fa '03	4.9	10.3	16.0	20.7	19.6	15.3	13.1
Fa '02	4.4	9.8	16.4	21.9	19.4	15.0	12.7
Fa '01	3.8	9.0	16.5	21.6	20.0	15.6	13.2
Fa '00	3.4	9.5	16.6	21.0	19.4	14.6	13.5
Fa '99	3.7	9.8	17.7	20.7	19.1	14.7	12.6
Fa '98	4.0	11.4	18.5	20.8	17.5	13.7	12.2
Fa '97	5.0	11.2	18.8	20.9	18.9	13.4	11.8
Fa '96	5.8	11.7	20.4	20.8	18.1	11.9	10.5
Fa '95	6.2	12.4	21.5	20.9	17.7	11.9	9.4
Fa '94	6.6	13.7	22.0	20.5	16.8	11.2	9.2
Fa '93	5.7	13.2	22.9	21.1	16.6	10.7	9.7
Fa '92	4.8	12.9	23.2	20.1	17.7	11.6	9.8
Fa '91	3.7	12.0	21.9	19.9	18.7	12.6	11.1
Fa '90	2.1	10.4	20.6	20.4	21.7	13.5	11.3
Fa '89	2.2	9.6	20.3	21.1	21.2	14.2	11.4
Fa '88	2.3	9.8	20.4	21.5	22.1	13.3	10.7
Fa '87	2.9	11.7	21.0	21.9	20.5	13.0	9.1
Fa '86	2.7	12.5	21.6	23.4	20.6	11.9	7.4
Fa '85	3.0	12.4	21.2	25.2	17.7	12.5	8.1
Fa '84	3.4	13.2	21.6	22.7	18.3	11.4	9.3

among 35-44 men (29 minutes) and 45-54 women (six minutes) while remaining flat among 25-34 and 35-44 women.

AC's audience-comp percentages were fairly steady 12-17 and 18-24, albeit steady near 18-year lows. The biggest dip was the 2% drop among 25-34s, a demo that has dropped every fall since 1986. Also at an 18-year low was the percentage of 35-44s.

Staunch competitor Oldies posted a 4.9, its lowest share since the 4.8 it had in 1989. A TSL check of 20 age and sex cells shows increases only among 18-24 and 35-44 women. Two cells were flat, and the rest were down.

Median Age of FM Country Listeners

This chart shows the median age of people listening to Country on the FM dial for the fall ratings periods between 1986 and 2003.

Ratings Period	Age	Ratings Period	Age
Fa '03	43	Fa '94	38
Fa '02	43	Fa '93	38
Fa '01	44	Fa '92	39
Fa '00	44	Fa '91	40
Fa '99	43	Fa '90	43
Fa '98	42	Fa '89	43
Fa '97	41	Fa '88	42
Fa '96	40	Fa '87	41
Fa '95	39	Fa '86	40

Continued on Page 50

Weekly Time Spent Listening

These figures show, in hours and minutes, the national average of weekly TSL for each demographic breakout.

Ratings period	Men 25-54	Women 25-54	Men 25-34	Women 25-34	Men 35-44	Women 35-44	Men 45-54	Women 45-54	Men 45-64	Women 45-64
Fa '03	8:25	7:53	7:49	6:55	8:28	8:08	8:49	8:30	9:22	9:07
Fa '02	8:31	7:55	7:38	7:08	8:55	8:27	9:11	8:33	9:21	9:27
Fa '01	8:23	7:53	7:31	6:47	8:35	8:11	8:53	8:37	9:44	9:29
Fa '00	8:56	8:18	8:24	7:02	9:23	8:19	9:47	9:16	9:24	9:47
Fa '99	9:07	8:19	7:48	7:21	9:19	8:09	9:15	8:48	9:11	9:11
Fa '98	9:02	8:25	8:08	7:23	9:02	8:25	9:04	8:29	9:09	8:57
Fa '97	9:30	8:57	8:22	7:57	9:43	9:05	10:08	9:54	10:28	10:28
Fa '95	9:37	8:55	8:51	8:39	10:04	8:44	9:32	9:14	10:03	9:47
Fa '91	10:41	10:25	10:23	9:45	10:27	10:55	11:07	10:18	10:30	10:17
Fa '89	10:42	10:10	9:36	8:29	10:32	10:26	11:32	11:21	11:11	11:31
Fa '87	10:35	10:48	9:09	9:18	10:20	10:24	10:25	11:26	10:32	10:33



Joe Nichols' Sophomore Bump

Quietly emotional second album is a *Revelation*

Hand-wringing about downloading, consolidation and sluggish charts can't change the reality that country's road to recovery must be paved with great music. Fortunately, the last several months have seen a succession of inspired albums, and that progression is due to reach remarkable heights with the June 29 release of Joe Nichols' *Revelation*. While the subjective nature of music and taste obviates terms like "best," I can say, unequivocally, I've never heard a better country album.

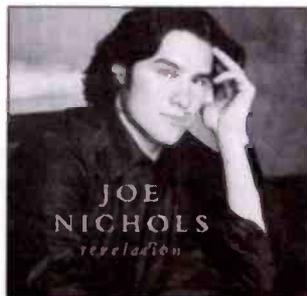
Jump The Slump

Like its successful predecessor, *Man With a Memory*, *Revelation* features producer Brent Rowan's minimalist acoustic construction, giving the song and vocal performance prominence over instrumentation. The difference between *Revelation* and the last record is that the material this time around has exponentially greater emotional heft.

Nichols' vocal performances are also masterful in their subtlety and nuance — he only stretches his much-celebrated voice for one brief moment on the entire album. That restraint makes *Revelation* a triumph of understatement and gives the already powerful songs even greater impact.

For Nichols' label, Universal South, the disc answers a big question. "We're talking about a guy who won Top New Male Vocalist [ACM], the Horizon Award [CMA] and Flameworthy [CMT] and was nominated for four Grammys," says Universal South Sr. Partner Tim DuBois. "So there was always that fear of 'Are we going to have a sophomore slump?'"

Well, no; but, unfortunately, having a great album doesn't eliminate the pressure that accompanies the release. "He is the sole chart success we've had at the label," DuBois says. "Plus, we



Joe Nichols

still have such strong belief in him as a long-term star."

While the album's quiet traditionalism seems to fly in the face of an entertainment culture intent on beating consumers over the head with flashing neon signs, there's good reason to expect *Revelation* will surpass Nichols' now nearly platinum debut in sales.

Artistic Growth

"We started gathering the material that became this record almost as soon as the first album came out," DuBois says. "It took shape over a long period of time, but by the time we were ready to go into the studio, all of us knew this was an exceptional group of songs. And we knew going in that Joe was going to kill them, because they were the kind of

songs he could put his personal stamp on."

Nichols' manager, John Lytle, remembers the moment he sensed a creative leap forward. "Brent would call me on a regular basis to come to the studio and listen," Lytle says. "He asked me to come over and hear 'No Time to Cry,' which is probably the most meaningful song on the album for Joe. It's very close to being 100% accurate, autobiographically." The Iris DeMent song was written about the death of her father; Nichols went through the death of his father the same month *Man With a Memory* was released.

"There's a line in the song about having to go to Detroit for a show," Lytle says. "We talked about changing it to the Opry, because Joe had to play there just a few days after his father's funeral. Joe decided not to change the line because he didn't think he'd be able to sing it live."

Nichols' father had been a performing country singer in their native Arkansas, and the label actually flew him out to see his son at the Opry. "It was a situation where the father got to live a dream through his son," Lytle says. "When you hear Joe sing that song, the vocal is so real and raw. That's the moment where I felt, artistically, we were seeing Joe expand."

"No Time to Cry" is but one of several songs that draws from a well of previously untapped sentiment, while several others, including the first single, "If Nobody Believed in You," and the title track, address a spirituality Nichols had not expressed prior to this release.

"The first album was more of an introduction and showed a lot of different sides of my personality," Nichols says. "This one focuses on the deeper, more emotional side. There's a clear moral presence."

'Normal Routines'

It's been said the only thing in the music business harder than having a hit is having two, but Nichols didn't fall prey to the pressures that attend sophomore outings. He also doesn't seem to be in any danger of getting caught up in his own hype.

"I keep my normal routines," he says. "I call the same people and say hi. I still give a good ration as well as take a good ration when it comes to grief. I still think of the world the same

Julie Roberts

NEW ARTIST FACT FILE

Single: "Break Down Here"

Album: *Julie Roberts*

Producer: Brent Rowan

Hometown: Lancaster, SC

Sports Teams: South Carolina Gamecocks, Tennessee Titans and Carolina Panthers

Down-Home Proud: "I used to sing 'Rocky Top' when I was little, and everyone would make fun of me, but I kept on. Then I heard Barbara Mandrell's 'I Was Country When Country Wasn't Cool' and said to myself, 'Yeah, I'm gonna keep singin'.'"

The Day Music Changed My Life: "When I was little, I used to sing in a nursing home with this band. Seeing how music helped those people, how it ministered to them, really made that my purpose. Seeing firsthand how music could change someone's life was a defining moment in mine."

Five-Minute Life Story: "I grew up riding around in my mama's big white truck, listening to country music. I sang at every festival in South Carolina, North Carolina and Georgia and knew that was what I wanted to do. I went to college in South Carolina but transferred to the music business department at Nashville's Belmont University. I worked as a receptionist at Mercury for about a year and a half, worked in A&R for six months, and then was Luke Lewis' assistant for a year. All the while I kept doing my music at night. I never had another plan."

Secret Singer: "Nobody at Mercury knew I was a singer, because I thought I would get fired and I had bills to pay. Brent Rowan and I started working together, and he ended up playing my stuff for Luke without telling him who I was. Luke kept asking, but Brent made him listen to all five songs before telling him it was his assistant. Luke said, 'What assistant?' And Brent told him, 'It's Julie.' Luke was shocked, but he didn't say anything to me."

"Brent called me later that night and told me Luke loved it but was removing himself from the decision so it wouldn't be weird if they ended up passing. A&R took over, and it started as a demo deal. Every once in a while Luke would ask me if I was finding any songs, but that was about it. Until we turned the demos in on May 1 of last year, that was all he'd say. He removed himself from it, which I think was very classy."

Fo' Real? "Brent had a meeting with Luke and [former Mercury A&R exec] David Conrad. I was right outside, and my heart was racing. Luke called me in and said, 'Julie, we want you to finish the record. Will you do it?' I said, 'You're lyin'!' Luke said, 'No, I'm serious.' I wanted to cry. I kept working, but I couldn't tell the staff for over two months."

"We had a staff retreat in July, and Luke played the five songs for everyone, telling them it was a new female artist coming out in 2004. At the end he told them it was me, and everyone was in shock. I told them, 'I know you are all probably very surprised because you didn't know I sang, but I want you to know that I've seen how hard you work every day for every artist on this label, and I am going to do the same for you in return.' Everybody started crying. I started crying. They were happy for me, knowing someone in the family was getting to do what they really love."



Julie Roberts

way I did before I ever had a hit record. I've come to the realization that I don't think this stuff is ever going to change me."

Universal South, however, is working to ensure that Nichols continues to have an impact in the marketplace. The launch setup includes a street-date performance on *Good Morning America*, a June 30 appearance on *The View* and win-it-before-you-can-buy-it promotions at radio.

"If Nobody Believed in You" is currently No. 24 on R&R's Country top 50, and the video goes to CMT this week. Nichols is just coming off a tour with Brooks & Dunn, and he opened for Alan Jackson last year. A slot on an undisclosed major tour is on tap for

the fall, in addition to fair and festival work over the summer.

"The single is researching really well," DuBois says. "We're starting to hit critical mass, and it's researching top 10 in most demos with limited familiarity. There's something special about this record."

That quality extends to the album from which it comes. *Revelation's* subtle power and traditional leanings may run counter to current cultural trends, but that contrast might just work to its benefit. "Every record has to find some way to raise its hand above the crowd," DuBois says. "This one stands out not because it's loud or slick or overproduced, but because it's great, pure country."

"I still think of the world the same way I did before I ever had a hit record. I've come to the realization that I don't think this stuff is ever going to change me."

Joe Nichols

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL AUD. (M)	± AUD. (M)	WEEKS ON	TOTAL ADDS
1	1	GRETCHEN WILSON Redneck Women (Epic)	14788	406	4611	+81	441095	6243	15	111/1
2	2	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	13804	-35	4300	+8	418142	-5177	21	111/1
3	3	TOBY KEITH Whiskey Girl (DreamWorks)	12130	442	3762	+130	360634	18581	13	111/1
5	4	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	12069	796	3864	+230	354163	18747	19	111/1
4	5	LONESTAR Let's Be Us Again (BNA)	11205	-113	3578	+36	327239	6979	16	111/1
7	6	DAVID LEE MURPHY Loco (Koch)	10055	820	3093	+303	291671	15012	22	110/1
6	7	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	9829	491	3254	+146	271353	13376	19	111/1
10	8	KENNY CHESNEY I Go Back (BNA)	8205	1321	2558	+454	243262	35128	7	111/6
14	9	TIM MCGRAW Live Like You Were Dying (Curb)	8181	2447	2413	+780	263593	68306	3	110/8
9	10	SHEDAISI Passenger Seat (Lyric Street)	7862	531	2411	+150	224339	18933	20	108/1
8	11	CLAY WALKER I Can't Sleep (RCA)	7780	242	2374	+83	217278	6091	25	111/1
11	12	REBA MCENTIRE Somebody (MCA)	7233	638	2366	+234	212803	23103	22	109/2
12	13	BRAO PAISLEY #ALISON KRAUSS Whiskey Lullaby (Arista)	6893	532	2151	+134	189809	18959	10	104/5
13	14	BILLY CURRINGTON I Got A Feelin' (Mercury)	6835	571	2270	+240	191269	20568	21	103/5
16	15	JIMMY BUFFETT #CLINT BLACK Hey Good Lookin' (RCA/Mailboat)	6666	1328	1991	+388	197294	41133	4	103/6
15	16	JOSH GRACIN I Want To Live (Lyric Street)	5817	272	1885	+87	159629	13755	14	101/2
17	17	ANDY GRIGGS She Thinks She Needs Me (RCA)	5376	326	1737	+101	143340	10781	15	103/4
19	18	MARTINA MCBRIDE How Far (RCA)	5064	597	1555	+159	138738	19189	9	102/5
18	19	RACHEL PROCTOR Me And Emily (BNA)	4874	348	1451	+112	135422	12622	15	96/0
23	20	TERRI CLARK Girls Lie Too (Mercury)	4873	846	1610	+279	130386	13548	9	96/4
22	21	JOE DUFFIE Tougher Than Nails (BBR)	4789	460	1629	+133	135196	14869	18	91/2
20	22	EMERSON DRIVE Last One Standing (DreamWorks)	4381	-70	1378	-26	117290	-1381	21	99/2
25	23	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	3941	552	1169	+174	108827	12828	9	82/12
26	24	JOE NICHOLS If Nobody Believed In You (Universal South)	3583	421	1157	+133	88838	8757	11	91/5
27	25	JEFF BATES I Wanna Make You Cry (RCA)	3175	110	1078	+44	80297	4608	21	87/3
24	26	LEE ANN WOMACK The Wrong Girl (MCA)	2820	-667	827	-261	62053	-21706	17	92/0
28	27	TRENT WILLMON Beer Man (Columbia)	2570	214	789	+59	63422	7765	11	80/1
30	28	BILLY DEAN Thank God I'm A Country Boy (View2/Curb)	2505	231	827	+75	68672	5241	16	52/2
29	29	AMY DALLEY Men Don't Change (Curb)	2467	163	814	+6	65147	2810	18	76/8
Breaker	30	PHIL VASSAR In A Real Love (Arista)	2348	252	678	+109	69324	7186	6	73/9
32	31	SARA EVANS Suds In The Bucket (RCA)	2308	310	672	+89	64115	9266	7	63/5
35	32	JULIE ROBERTS Break Down Here (Mercury)	2227	341	802	+89	53388	11020	14	73/5
33	33	TRACE ADKINS Rough & Ready (Capitol)	2141	152	752	+62	55087	3173	7	65/3
34	34	JENKINS Blame It On Mama (Capitol)	2134	219	671	+64	48434	3255	13	74/4
36	35	JIMMY WAYNE You Are (DreamWorks)	1874	179	568	+68	50737	4126	8	61/3
37	36	TRAVIS TRITT The Girl's Gone Wild (Columbia)	1658	45	558	-34	40440	3199	6	62/9
40	37	CRAIG MORGAN Look At Us (BBR)	1462	200	526	+68	30483	3863	7	64/3
38	38	CHELY WRIGHT Back Of The Bottom Drawer (Vivaton)	1300	-134	475	-28	32759	-4305	12	42/0
45	39	DIERKS BENTLEY How Am I Doin' (Capitol)	1238	357	414	+111	28041	7417	4	52/8
42	40	JOSH TURNER What It Ain't (MCA)	1221	160	456	+58	25644	5370	8	64/5
41	41	BRAD COTTER I Meant To (Epic)	1181	0	407	0	31801	168	5	41/5
39	42	HANK WILLIAMS, JR. Why Can't We All Just Get... (Asylum/Curb)	1153	-135	395	-70	21289	-2586	12	42/0
43	43	KELLIE COFFEY Dance With My Father (BNA)	1132	175	395	+38	30822	4845	3	27/5
44	44	STEVE HOLY Put Your Best Dress On (Curb)	1085	185	343	+51	29307	7265	3	50/3
46	45	RUSHLOW Sweet Summer Rain (Lyric Street)	976	188	362	+78	22457	4966	5	46/2
49	46	BLUE COUNTY That's Cool (Asylum/Curb)	784	178	305	+57	19107	6140	2	45/6
48	47	SHERRIE AUSTIN Son Of A Preacher Man (BBR/C4)	733	110	280	+47	20257	2867	3	21/1
47	48	CLINT BLACK The Boogie Man (Equity)	600	-85	206	-17	11198	-3383	2	33/0
50	49	KID ROCK Single Father (Top Dog/Warner Bros. Nashville)	513	116	97	+24	14209	3188	3	12/8
Debut	50	GRETCHEN WILSON Here For The Party (Epic)	423	197	112	+32	15302	9028	1	6/4

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
TRACY LAWRENCE It's All How You Look At It (DreamWorks)	13
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	12
BUDDY JEWELL One Step At A Time (Columbia)	12
SHANNON LAWSON Just Like A Redneck (Equity Music Group)	12
PHIL VASSAR In A Real Love (Arista)	9
TRAVIS TRITT The Girl's Gone Wild (Columbia)	9
TIM MCGRAW Live Like You Were Dying (Curb)	8
AMY DALLEY Men Don't Change (Curb)	8
RYAN TYLER The Last Thing She Said (Arista)	8
KID ROCK Single Father (Top Dog/Warner Bros. Nashville)	8

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW Live Like You Were Dying (Curb)	+2447
J. BUFFETT #C. BLACK Hey Good Lookin' (RCA/Mailboat)	+1328
KENNY CHESNEY I Go Back (BNA)	+1321
TERRI CLARK Girls Lie Too (Mercury)	+846
DAVID LEE MURPHY Loco (Koch)	+820
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+796
REBA MCENTIRE Somebody (MCA)	+638
MARTINA MCBRIDE How Far (RCA)	+597
BILLY CURRINGTON I Got A Feelin' (Mercury)	+571
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	+552

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Live Like You Were Dying (Curb)	+780
KENNY CHESNEY I Go Back (BNA)	+488
J. BUFFETT #C. BLACK Hey Good Lookin' (RCA/Mailboat)	+388
DAVID LEE MURPHY Loco (Koch)	+303
TERRI CLARK Girls Lie Too (Mercury)	+279
BILLY CURRINGTON I Got A Feelin' (Mercury)	+240
REBA MCENTIRE Somebody (MCA)	+234
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+230
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	+174
MARTINA MCBRIDE How Far (RCA)	+159

Breakers

PHIL VASSAR
In A Real Love (Arista)
9 Adds • Moves 31-30

Songs ranked by total plays

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

111 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 5/30-6/5. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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R&R COUNTRY TOP 50 INDICATOR

June 11, 2004

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	GRETCHEN WILSON	Redneck Woman	(Epic)	5777	-31	4301	-31	133409	-828	13	110/0
3	2	MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	5693	138	4267	+104	130520	3706	19	110/1
4	3	LONESTAR	Let's Be Us Again	(BNA)	5439	105	4129	+109	123102	1608	16	110/0
5	4	TOBY KEITH	Whiskey Girl	(DreamWorks)	5284	132	3993	+115	120847	3087	11	111/0
2	5	JOHN MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	5195	-513	3801	-405	121188	-10706	21	108/0
6	6	BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	5060	339	3787	+229	115526	7664	19	111/1
7	7	DAVID LEE MURPHY	Loco	(Koch)	4537	398	3383	+295	104087	8963	22	109/1
8	8	CLAY WALKER	I Can't Sleep	(RCA)	4031	25	3027	+52	91810	1024	26	106/0
12	9	BILLY CURRINGTON	I Got A Feelin'	(Mercury)	3649	262	2790	+194	83270	6389	22	104/1
9	10	REBA MCENTIRE	Somebody	(MCA)	3601	63	2679	+44	81689	2173	23	106/1
11	11	SHEDAISY	Passenger Seat	(Lyric Street)	3568	96	2655	+66	80835	2828	19	104/1
10	12	BRAD PAISLEY (ALISON KRAUSS)	Whiskey Lullaby	(Arista)	3553	76	2665	+63	81039	1017	12	107/0
14	13	KENNY CHESNEY	I Go Back	(BNA)	3518	623	2693	+447	81348	14597	6	110/2
13	14	JOSH GRACIN	I Want To Live	(Lyric Street)	3023	54	2247	+31	69737	1084	13	104/0
25	15	TIM MCGRAW	Live Like You Were Dying	(Curb)	2918	1246	2219	+890	67480	28812	3	106/13
17	16	JIMMY BUFFETT (CLINT BLACK)	Hey Good Lookin'	(RCA/Mailboat)	2837	431	2163	+304	65070	9430	4	106/7
16	17	TERRI CLARK	Girls Lie Too	(Mercury)	2783	335	2085	+229	65125	9170	8	105/2
18	18	MARTINA MCBRIDE	How Far	(RCA)	2650	251	2012	+178	61164	5866	10	101/3
15	19	ANDY GRIGGS	She Thinks She Needs Me	(RCA)	2627	157	2012	+125	60509	3638	14	100/10
19	20	JOE DIFFIE	Tougher Than Nails	(BBR)	2430	87	1788	+74	54541	2073	18	94/1
20	21	EMERSON DRIVE	Last One Standing	(DreamWorks)	2280	-33	1699	-19	51455	-477	22	83/0
21	22	RACHEL PROCTOR	Me And Emily	(BNA)	2226	158	1683	+104	51449	4240	12	98/3
24	23	JOE NICHOLS	If Nobody Believed In You	(Universal South)	1796	85	1372	+57	39336	1856	12	80/2
27	24	TRACE ADKINS	Rough & Ready	(Capitol)	1669	138	1258	+78	35775	2861	10	81/2
26	25	JEFF BATES	I Wanna Make You Cry	(RCA)	1523	-135	1163	-84	34887	-3370	22	75/0
28	26	BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	1435	262	1104	+208	32923	6149	6	69/7
22	27	LEE ANN WOMACK	The Wrong Girl	(MCA)	1328	-688	1003	-551	30444	-14123	17	56/0
31	28	SARA EVANS	Suds In The Bucket	(RCA)	1252	204	980	+148	26920	3482	7	75/13
30	29	JIMMY WAYNE	You Are	(DreamWorks)	1147	70	893	+61	24607	1602	12	65/3
32	30	JULIE ROBERTS	Break Down Here	(Mercury)	1072	46	862	+44	21758	627	15	59/4
34	31	PHIL VASSAR	In A Real Love	(Arista)	999	128	743	+108	23494	3043	7	65/10
29	32	CNELY WRIGHT	Back Of The Bottom Drawer	(Vivaton)	999	-171	805	-118	21678	-3971	13	64/1
33	33	JENKINS	Blame It On Mama	(Capitol)	988	67	765	+46	21269	1596	11	58/2
35	34	BILLY DEAN	Thank God I'm A Country Boy	(View2/Curb)	955	89	711	+72	25029	2125	16	48/6
40	35	TRAVIS TRITT	The Girl's Gone Wild	(Columbia)	878	186	616	+121	20475	4087	6	54/8
36	36	AMY DALLEY	Men Don't Change	(Curb)	854	37	655	+18	18058	1209	18	54/5
37	37	JOSH TURNER	What It Ain't	(MCA)	812	34	661	+34	18023	1021	8	59/3
42	38	DIERKS BENTLEY	How Am I Doin'	(Capitol)	763	200	602	+153	15259	4230	5	52/10
39	39	BRAD COTTER	I Meant To	(Epic)	745	32	573	+25	16438	860	5	53/5
38	40	TRENT WILLMON	Beer Man	(Columbia)	724	6	509	-2	17545	540	8	41/0
43	41	CRAIG MORGAN	Look At Us	(BBR)	527	52	398	+34	12142	1099	7	38/4
44	42	RUSHLOW	Sweet Summer Rain	(Lyric Street)	481	80	377	+43	11314	2013	5	37/2
41	43	HANK WILLIAMS, JR.	Why Can't We All Just Get...	(Asylum/Curb)	435	-156	345	-134	10337	-2965	11	29/1
45	44	CLINT BLACK	The Boogie Man	(Equity)	344	22	257	+14	7977	544	7	26/1
47	45	BLUE COUNTRY	That's Cool	(Asylum/Curb)	318	70	239	+43	7269	1731	2	26/5
50	46	SHERRIE AUSTIN	Son Of A Preacher Man	(BBR/C4)	268	76	185	+55	6324	1768	2	16/4
46	47	STEVE HOLY	Put Your Best Dress On	(Curb)	265	15	197	+13	6460	168	2	20/1
48	48	JEDO HUGHES	High Lonesome	(MCA)	237	-7	184	+5	5130	-483	2	19/1
<i>Debut</i>	49	BUDDY JEWELL	One Step At A Time	(Columbia)	231	109	174	+75	5108	2674	1	17/5
<i>Debut</i>	50	SCOTTY EMERICK	The Watch	(DreamWorks)	203	39	196	+39	3996	751	1	17/1

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 5/30 - Saturday 6/5.
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Most Added*

www.rindicator.com

ARTIST	TITLE	LABEL(S)	ADDS
TRACY LAWRENCE	It's All How You Look At It	(DreamWorks)	18
TIM MCGRAW	Live Like You Were Dying	(Curb)	13
SARA EVANS	Suds In The Bucket	(RCA)	13
ANDY GRIGGS	She Thinks She Needs Me	(RCA)	10
PHIL VASSAR	In A Real Love	(Arista)	10
DIERKS BENTLEY	How Am I Doin'	(Capitol)	10
TRAVIS TRITT	The Girl's Gone Wild	(Columbia)	8
J. BUFFETT f/C. BLACK	Hey Good Lookin'	(RCA/Mailboat)	7
BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	7
GARY ALLAN	Nothing On But The Radio	(MCA)	7

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW	Live Like You Were Dying	(Curb)	+1246
KENNY CHESNEY	I Go Back	(BNA)	+623
J. BUFFETT f/C. BLACK	Hey Good Lookin'	(RCA/Mailboat)	+431
DAVID LEE MURPHY	Loco	(Koch)	+398
BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	+339
TERRI CLARK	Girls Lie Too	(Mercury)	+335
BILLY CURRINGTON	I Got A Feelin'	(Mercury)	+262
BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	+262
MARTINA MCBRIDE	How Far	(RCA)	+251
SARA EVANS	Suds In The Bucket	(RCA)	+204

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW	Live Like You Were Dying	(Curb)	+890
KENNY CHESNEY	I Go Back	(BNA)	+447
J. BUFFETT f/C. BLACK	Hey Good Lookin'	(RCA/Mailboat)	+304
DAVID LEE MURPHY	Loco	(Koch)	+295
BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	+229
TERRI CLARK	Girls Lie Too	(Mercury)	+229
BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	+208
BILLY CURRINGTON	I Got A Feelin'	(Mercury)	+194
MARTINA MCBRIDE	How Far	(RCA)	+178
DIERKS BENTLEY	How Am I Doin'	(Capitol)	+153

REPORTING STATION PLAYLISTS

www.radioandrecords.com



EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES June 11, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of May 2-8.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	41.8%	77.8%	16.4%	99.2%	4.2%	0.8%
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	41.8%	69.2%	16.6%	98.6%	11.0%	1.8%
REBA MCENTIRE Somebody (MCA)	41.2%	71.4%	18.8%	98.4%	6.8%	1.4%
CLAY WALKER I Can't Sleep (RCA)	38.4%	70.0%	22.2%	98.8%	5.0%	1.6%
TERRI CLARK Girls Lie Too (Mercury)	35.8%	62.6%	26.0%	98.6%	8.0%	0.0%
TOBY KEITH Whiskey Girl (DreamWorks)	34.6%	66.2%	22.6%	97.4%	7.0%	1.6%
BILLY CURRINGTON I Got A Feelin' (Mercury)	34.4%	71.0%	22.4%	98.6%	4.6%	0.6%
GRETCHEN WILSON Redneck Woman (Epic)	33.4%	68.6%	20.8%	99.6%	9.4%	0.8%
BILLY DEAN Thank God I'm A Country Boy (View2/Curb)	32.8%	66.2%	19.8%	99.2%	10.6%	2.6%
LONESTAR Let's Be Us Again (BNA)	32.2%	69.2%	19.6%	97.2%	7.6%	0.8%
LEE ANN WOMACK The Wrong Girl (MCA)	32.0%	59.6%	26.2%	96.4%	8.2%	2.4%
JEFF BATES I Wanna Make You Cry (RCA)	32.0%	58.0%	25.0%	94.4%	9.8%	1.6%
DAVID LEE MURPHY Loco (Koch)	31.2%	73.0%	19.8%	97.8%	4.0%	1.0%
SHEDAISY Passenger Seat (Lyric Street)	30.8%	63.6%	24.6%	98.0%	7.8%	2.0%
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	29.0%	67.0%	23.8%	98.0%	5.6%	1.6%
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	28.8%	66.2%	25.2%	97.8%	5.0%	1.4%
RACHEL PROCTOR Me And Emily (BNA)	28.4%	55.8%	31.0%	96.2%	7.2%	2.2%
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	28.0%	54.4%	25.2%	95.4%	12.6%	3.2%
KENNY CHESNEY I Go Back (BNA)	27.8%	60.6%	24.6%	96.0%	10.0%	0.8%
JOE NICHOLS If Nobody Believed In You (Universal South)	27.6%	58.8%	28.8%	96.2%	7.2%	1.4%
TRENT WILLMON Beer Man (Columbia)	26.6%	56.8%	26.6%	93.2%	8.2%	1.6%
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	26.4%	62.0%	23.2%	98.0%	10.2%	2.6%
TRACE ADKINS Rough & Ready (Capitol)	26.4%	52.0%	24.8%	94.4%	13.6%	4.0%
JENKINS Blame It On Mama (Capitol)	25.6%	56.6%	24.8%	92.8%	9.8%	1.6%
JULIE ROBERTS Break Down Here (Mercury)	25.6%	58.6%	22.4%	92.4%	8.6%	2.8%
ANDY GRIGGS She Thinks She Needs Me (RCA)	25.4%	70.8%	22.0%	99.2%	4.8%	1.6%
JOE DIFFIE Tougher Than Nails (BBR)	25.2%	62.6%	23.0%	96.0%	9.6%	0.8%
JOSH GRACIN I Want To Live (Lyric Street)	24.6%	58.2%	27.6%	95.4%	8.8%	0.8%
EMERSON DRIVE Last One Standing (DreamWorks)	24.6%	60.0%	30.4%	98.8%	6.6%	1.8%
SARA EVANS Suds In The Bucket (RCA)	24.2%	53.2%	27.0%	92.6%	9.8%	2.6%
MARTINA MCBRIDE How Far (RCA)	22.6%	53.8%	30.8%	95.6%	8.6%	2.4%
TIM MCGRAW Live Like You Were Dying (Curb)	20.7%	47.3%	23.0%	79.3%	8.3%	0.7%
AMY DALLEY Men Don't Change (Curb)	20.2%	48.8%	30.4%	96.2%	14.4%	2.6%
JIMMY BUFFETT f/CLINT BLACK Hey Good Lookin' (RCA/Mailboat)	16.2%	44.0%	25.6%	82.0%	9.8%	2.6%
PHIL VASSAR In A Real Love (Arista)	16.0%	51.0%	25.4%	86.4%	7.8%	2.2%

**CALLOUT AMERICA®
HOT SCORES**

Password of the Week: Brophy.
Question of the Week: Did you watch the Academy of Country Awards show on TV? On a scale of 1-5 — with 5 meaning you thought it was a great show and 1 meaning you thought it was really bad — how would you rate the show?

Total
Did not watch: 30%
Great (5): 23%
Good (4): 34%
OK (3): 11%
Bad (1, 2): 2%

P1
Did not watch: 27%
Great (5): 25%
Good (4): 34%
OK (3): 11%
Bad (1, 2): 3%

P2
Did not watch: 38%
Great (5): 15%
Good (4): 32%
OK (3): 12%
Bad (1, 2): 3%

Male
Did not watch: 30%
Great (5): 24%
Good (4): 32%
OK (3): 12%
Bad (1, 2): 3%

Female
Did not watch: 30%
Great (5): 21%
Good (4): 35%
OK (3): 10%
Bad (1, 2): 4%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3 each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye.
NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

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America's Best Testing Country Songs
12+ For The Week Ending 6/11/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
J. MICHAEL MONTGOMERY Letters From... (Warner Bros.)	4.41	4.32	99%	21%	4.47	4.49	4.45
TIM MCGRAW Live Like You Were Dying (Curb)	4.22	-	97%	7%	4.23	4.45	4.05
REBA MCENTIRE Somebody (MCA)	4.20	4.12	97%	16%	4.26	4.28	4.24
GRETCHEN WILSON Redneck Woman (Epic)	4.19	4.17	98%	24%	4.19	4.35	4.07
KENNY CHESNEY I Go Back (BNA)	4.19	4.21	82%	8%	4.14	4.23	4.07
M. GENTRY If You Ever Stop Loving Me (Columbia)	4.18	4.12	96%	18%	4.18	4.35	4.06
GEORGE STRAIT Desperately (MCA)	4.15	4.14	96%	24%	4.15	4.21	4.11
B. PAISLEY /J.A. KRAUSS Whiskey Lullaby (Arista)	4.15	4.21	91%	10%	4.19	4.15	4.22
BILLY CURRINGTON I Got A Feelin' (Mercury)	4.11	4.04	88%	11%	4.10	4.26	3.99
JOE NICHOLS If Nobody Believed In You (Universal South)	4.11	4.12	85%	6%	4.12	4.24	4.03
RASCAL FLATTS Mayberry (Lyric Street)	4.09	4.08	100%	33%	4.06	4.14	4.01
LONESTAR Let's Be Us Again (BNA)	4.09	4.00	96%	20%	4.06	4.24	3.93
TERRI CLARK Girls Lie Too (Mercury)	4.09	3.92	88%	10%	4.12	4.20	4.06
BROOKS & DUNN That's What She Gets... (Arista)	4.08	3.98	97%	19%	4.10	4.30	3.96
MARTINA MCBRIDE How Far (RCA)	4.06	4.01	85%	12%	4.07	4.14	4.03
CLAY WALKER I Can't Sleep (RCA)	4.05	4.03	94%	20%	4.05	4.22	3.92
ANDY GRIGGS She Thinks She Needs Me (RCA)	4.05	4.11	81%	8%	4.05	4.20	3.96
TOBY KEITH Whiskey Girl (DreamWorks)	4.04	4.04	98%	21%	4.05	4.20	3.94
JOSH GRACIN I Want To Live (Lyric Street)	3.98	3.96	73%	8%	3.95	4.15	3.81
LEE ANN WOMACK The Wrong Girl (MCA)	3.92	3.96	77%	10%	3.90	3.87	3.92
DAVID LEE MURPHY Loco (Koch)	3.91	3.96	88%	17%	3.93	3.90	3.95
JOE DIFFIE Tougher Than Nails (BBR)	3.90	3.94	77%	11%	3.91	3.97	3.88
SHEDAISY Passenger Seat (Lyric Street)	3.87	3.76	94%	23%	3.88	3.85	3.90
EMERSON DRIVE Last One Standing (DreamWorks)	3.87	3.91	87%	16%	3.84	3.97	3.75
JEFF BATES I Wanna Make You Cry (RCA)	3.86	3.91	72%	12%	3.88	4.03	3.78
J. BUFFETT /C. BLACK Hey Good Lookin' (RCA/Mailboat)	3.85	-	76%	13%	3.88	4.00	3.79
RACHEL PROCTOR Me And Emily (BNA)	3.81	3.74	75%	15%	3.74	3.66	3.80
TRENT WILLMON Beer Man (Columbia)	3.57	3.64	57%	13%	3.60	3.62	3.59
S. TWAIN It Only Hurts When... (Mercury/IDJMG)	3.51	3.49	94%	37%	3.53	3.65	3.45

Total sample size is 426 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 810-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	GRETCHEN WILSON Redneck Woman (Epic)	494	-1	9	14/0
2	2	LONESTAR Let's Be Us Again (BNA)	464	+18	9	15/0
3	3	BROOKS & DUNN That's What She Gets... (Arista)	449	+18	9	16/0
4	4	M. GENTRY If You Ever Stop Loving Me (Columbia)	434	+45	9	13/0
7	5	TERRI CLARK Girls Lie Too (Mercury)	382	+26	6	9/0
6	6	ADAM GREGORY Never Be Another (Sony Music Canada)	358	-1	9	14/0
14	7	C. DAWN JOHNSON Die Of A Broken Heart (Arista)	353	+42	4	10/0
5	8	S. TWAIN It Only Hurts When... (Mercury/IDJMG)	328	-59	9	16/0
20	9	KENNY CHESNEY I Go Back (BNA)	325	+73	3	10/0
13	10	AARON PRITCHETT My Way (Royalty)	323	+1	9	15/0
8	11	J. MICHAEL MONTGOMERY Letters From... (Warner Bros.)	321	-35	9	15/0
12	12	TOBY KEITH Whiskey Girl (DreamWorks)	308	-15	8	12/0
17	13	DAVID LEE MURPHY Loco (Koch)	304	+30	9	12/0
10	14	T. LAWRENCE Paint Me A Birmingham (DreamWorks)	291	-49	9	12/0
19	15	AARON LINES Turn It Up (I Like The...) (RCA)	273	+1	9	15/0
18	16	GIL GRAND Burnin' (Spin)	265	-8	9	13/0
15	17	GEORGE CANYON Good Day To Ride (Independent)	264	-26	9	15/0
16	18	CHRIS CUMMINGS Lucy Got Lucky (Warner Bros.)	263	-20	8	14/0
11	19	RASCAL FLATTS Mayberry (Lyric Street)	263	-66	9	15/0
24	20	PAUL BRANDT Leavin' (Reprise)	261	+53	2	7/1
9	21	GEORGE STRAIT Desperately (MCA)	260	-86	9	16/0
22	22	J. MCCOY I Feel A Sin Comin' On (Open Road/Universal)	257	+7	3	7/0
21	23	B. PAISLEY /J.A. KRAUSS Whiskey Lullaby (Arista)	252	0	7	9/0
25	24	SHEDAISY Passenger Seat (Lyric Street)	243	+36	9	12/0
27	25	BILLY CURRINGTON I Got A Feelin' (Mercury)	227	+34	5	7/0
Debut	26	J. BUFFETT /C. BLACK Hey Good Lookin' (RCA/Mailboat)	222	+55	1	9/2
23	27	KEITH URBAN You'll Think Of Me (Capital)	208	-4	9	15/0
Debut	28	TIM MCGRAW Live Like You Were Dying (Curb)	201	+136	1	9/3
26	29	CLAY WALKER I Can't Sleep (RCA)	197	-9	4	9/0
Debut	30	ANDY GRIGGS She Thinks She Needs Me (RCA)	186	+18	1	6/0

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 5/30-6/5. 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.

C O U N T R Y
FLASHBACK

1 YEAR AGO

• No. 1: "Beer For My Horses" — Toby Keith

5 YEARS AGO

• No. 1: "Write This Down" — George Strait

10 YEARS AGO

• No. 1: "Whenever You Come Around" — Vince Gill

15 YEARS AGO

• No. 1: "Come From The Heart" — Kathy Mattea

20 YEARS AGO

• No. 1: "When We Make Love" — Alabama

25 YEARS AGO

• No. 1: "She Believes In Me" — Kenny Rogers

30 YEARS AGO

• No. 1: "If You Love Me" — Olivia Newton John

Country's 12+ Share....

Continued from Page 45

Another format competing with Country for adults is Classic Hits, formerly classified as the '70s format. It fell 6.2-5.9 and exhibited some strong TSL trends in age and sex cells also key to Country. TSL among 25-54 men was up 6:52-7:58, while listening among women in that age cell rose 4:10-5:00. TSL among 25-34 men, 35-44 men and women and 45-54 men and women was relatively flat.

Classic Rock, a heavy 25-44 format, has dipped 6.7-6.5-6.2-5.9 over the last four fall books. It's interesting to watch this format age as the population of the U.S. ages — a phenomenon similar to what happens to Country as it goes from boom years, when we attract lots of new, young listeners,

through the years the format "matures" and skews older. That is part of a cycle that continues until we have another "rebirth."

Back to Classic Rock: In fall 1986, 49.4% of its audience was 25-34 and 14.7% of its audience was 35-44. In fall 2003, 18.5% was 25-34 while 34.6% was 35-44. The percentage of the Classic Rock audience that is 45-54 has leaped a whopping 24.8 points, from 1.9% in '86 to 26.7% this past fall.

My thanks to Katz Media Group Sr. VP/Strategic Planning Gerry Boehme and Katz Media Group Dimensions VP/Director of Research Lisa Chiljean for allowing us to share their extensive research with you. Hopefully, you'll find it valuable as both a snapshot of how Country is faring on a national basis and as a tool to get a sense of how your station is performing vs. the national format averages.

New & Active

SHANNON LAWSON Just Like A... (Equity Music Group)
Total Plays: 133, Total Stations: 14, Adds: 12

CAROLYN DAWN JOHNSON Die Of A Broken... (Arista)
Total Plays: 122, Total Stations: 24, Adds: 4

BUDDY JEWELL One Step At A Time (Columbia)
Total Plays: 114, Total Stations: 29, Adds: 12

SCOTTY EMERICK The Watch (DreamWorks)
Total Plays: 106, Total Stations: 21, Adds: 5

RYAN TYLER The Last Thing She Said (Arista)
Total Plays: 105, Total Stations: 23, Adds: 8

JEDD HUGHES High Lonesome (MCA)
Total Plays: 82, Total Stations: 15, Adds: 1

TRACY LAWRENCE It's All How You... (DreamWorks)
Total Plays: 80, Total Stations: 13, Adds: 13

LANE TURNER Always... (Breathless) (Warner Bros.)
Total Plays: 76, Total Stations: 14, Adds: 1

Songs ranked by total plays

RATE THE MUSIC

POWERED BY MEDIABASE

America's Best Testing AC Songs 12+
 For The Week Ending 6/11/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 25-54	W 25-34	W 35-54
JOSH GROBAN You Raise Me Up (143/Reprise)	4.00	4.01	97%	34%	4.05	3.91	4.11
MAROON 5 This Love (Octone/J/RMG)	3.92	-	82%	25%	3.90	3.80	3.94
3 DOORS DOWN Here Without You (Republic/Universal)	3.81	3.82	92%	33%	3.89	3.61	3.99
KIMBERLEY LOCKE 8th World Wonder (Curb)	3.78	3.83	89%	18%	3.79	3.82	3.78
LIONEL RICHIE Just For You (Island/IDJMG)	3.78	3.79	83%	15%	3.82	3.66	3.87
MARTINA MCBRIDE This One's For The Girls (RCA)	3.71	3.73	93%	29%	3.71	3.53	3.77
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	3.66	3.63	91%	35%	3.63	3.65	3.62
LUTHER VANDROSS Buy Me A Rose (J/RMG)	3.64	3.62	85%	22%	3.74	3.39	3.86
TRAVIS Calling All Angels (Columbia)	3.63	3.65	94%	48%	3.63	3.29	3.75
SEAL Love's Divine (Warner Bros.)	3.62	3.62	85%	26%	3.63	3.39	3.72
GLORIA ESTEFAN I Wish You (Epic)	3.61	3.61	65%	10%	3.67	3.33	3.77
S. TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	3.60	3.64	85%	23%	3.62	3.41	3.70
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	3.59	3.63	97%	48%	3.65	3.40	3.73
MERCYME Here With Me (JNO/Curb)	3.59	3.54	60%	12%	3.64	3.42	3.71
WYNONNA I Want To Know What Love Is (Curb)	3.51	3.47	90%	26%	3.55	3.34	3.62
DIDO White Flag (Arista/RMG)	3.48	3.53	93%	48%	3.47	3.43	3.49
WILSON PHILLIPS Go Your Own Way (Columbia)	3.44	3.43	82%	25%	3.36	3.14	3.43
M. McDONALD Ain't No Mountain High Enough (Motown)	3.42	3.39	97%	43%	3.44	3.11	3.56
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.25	3.30	98%	57%	3.19	3.17	3.20
UNCLE KRACKER IDOBIE GRAY Drift Away (Lava)	3.24	3.19	96%	58%	3.31	2.76	3.50

Total sample size is 434 respondents. Total average favorability estimates are based on a scale of 1-5. (1=distike 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 official research. The results are intended to show opinions of participants on the song by 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.

RR CANADA AC TOP 30

POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	332	+12	9	14/0
1	2	LIONEL RICHIE Just For You (Island/IDJMG)	326	-3	9	13/0
3	3	SARAH MCLACHLAN Stupid (Arista/RMG)	276	-12	9	15/0
4	4	S. TWAIN It Only Hurts When... (Mercury/IDJMG)	273	-5	9	14/0
5	5	RON SEXSMITH Whatever It Takes (Nettwerk)	248	-2	7	9/0
7	6	MAROON 5 This Love (Octone/J/RMG)	242	+11	8	10/0
8	7	SEAL Love's Divine (Warner Bros.)	239	+9	9	11/0
6	8	JACKSOUL Still Believe In Love (Vik/BMG Music Canada)	216	-25	9	15/0
9	9	NORAH JONES Sunrise (Blue Note/EMC)	212	-2	9	16/0
12	10	MARTINA MCBRIDE This One's For The Girls (RCA)	201	+10	9	11/0
10	11	DIANA KRALL Narrow Daylight (GRP/VMG)	196	-14	8	8/0
14	12	SARAH ARMER Almost (Zoe/Rounder)	191	+1	7	10/0
15	13	ALANIS MORISSETTE Everything (Maverick/Reprise)	182	0	8	7/0
11	14	SIMPLY RED You Make Me... (simplyred.com/Red Ink)	178	-20	9	15/0
13	15	DIDO White Flag (Arista/RMG)	173	-18	9	19/0
16	16	JOSH GROBAN You Raise Me Up (143/Reprise)	172	-7	9	13/0
20	17	M. McDONALD Ain't No Mountain High Enough (Motown)	163	-4	9	11/0
24	18	DIDO Don't Leave Home (Arista/RMG)	161	+41	6	4/0
17	19	LUTHER VANDROSS Buy Me A Rose (J/RMG)	160	-16	9	9/0
19	20	3 DOORS DOWN Here Without You (Republic/Universal)	159	-8	9	11/0
18	21	S. CROW The First Cut Is The Deepest (A&M/Interscope)	159	-15	9	17/0
21	22	JANN ARDEN If You Loved Me (Zoe/Rounder)	150	-5	9	11/0
22	23	UNCLE KRACKER IDOBIE GRAY Drift Away (Lava)	142	+12	9	12/0
23	24	WILSON PHILLIPS Go Your Own Way (Columbia)	134	+12	3	4/0
Debut	25	CELINE DION You And I (Epic)	128	+63	1	4/0
Debut	26	CORRS Summer Sun (Atlantic)	126	+26	1	4/0
27	27	SIMPLY RED Sunrise (simplyred.com/Red Ink)	126	+19	9	8/0
25	28	EVANESCENCE My Immortal (Wind-up)	115	0	5	5/0
26	29	SARAH MCLACHLAN Fallen (Arista/RMG)	111	0	9	10/0
29	30	MATCHBOX TWENTY Unwell (Atlantic)	104	+1	9	10/0

19 Canadian AC total plays. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/30-6/5. 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 expected to recur 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 new stations playing a song. ♦ Indicates Cancun. © 2004, R&R, Inc.

Reporters

- WY Albany, NY***
 PD: Greg Giallombi
 BM: Chad O'Hara
 No Adds
- WY Buffalo, NY***
 PD: Eric Abrams
 BM: Alan Boudreau
 No Adds
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- KYMG/Anchorage, AK**
 PD: Steve Russell
 BM: Billy O'Hara
 MARCOUS 5
- WY Albany, NY***
 PD: Greg Giallombi
 BM: Chad O'Hara
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- WY Buffalo, NY***
 PD: Eric Abrams
 BM: Alan Boudreau
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It's That Time Of Year Again

Get ready for station summer-festival season

It's June, and you are beginning to feel the pressure. Salespeople are popping their heads into your office now more than ever. They don't come out and ask the question point blank, they just give you that look. You know the look I'm talking about — the "Did you book a band so I can sell the festival?" look. When did radio stations get into the business of concert production and promotion? Do these events raise enough non-traditional revenue to make them worth your while, or have they turned into enormous hurdles that you must leap each year?

The Process

Programmers face immense pressure to get bands for their festivals that will fit the sound of the station, draw a decent audience and, most important, not break the bank and defeat the purpose of selling all those booths. Booking them can be challenging — all that wheelin' and dealin' — and just try coordinating dates and logistics when the artist is going to be clear across the country the day before your show.

Then, once the bands are booked (and the entire staff had better be thrilled about the lineup — or at least pretend to be!), the station quickly morphs itself into a junior version of Bill Graham Presents.

Think of all the details that must be attended to: artist contracts, permits, security, vendors, merchandising, clearances to record performances, clearances to take photos, hotel and ground-transportation arrangements, craft services, laminates for staff and VIP parking passes.

And all the while you must also maintain the day-to-day business of the radio station. Eeeesh — I'm breaking out in hives just thinking about it. To top it off, there's the poor promotion director, who adds the duties of stage manager, production director and merchandise coordinator to his or her already taxing job.

We work so diligently to fulfill riders that ask for imported spring water served at 67 degrees and an exotic fruit platter that will most likely go untouched. We make sure the client booths have everything they need, including electricity in the middle of a field to operate their vibrating massage chairs. Is it worth it? After talking to some programmers who've been through the rigors of concert promotion, I found that the answer is yes.

Snowball Effect

KOSO (B93.1)/Modesto, CA's SummerFest is an evening affair start-

"We decided to use a station show as a way of making noise in the market. While it's difficult to measure branding, we generally see a huge surge during the month of the show."

Max Miller

ing at 4pm and ending at about 10:30pm with a huge fireworks show underneath the stars. Though this is a paid ticket, the price is a reasonable \$17. KOSO does a great job of informing listeners where to buy tickets and even lists locations online where tickets can be purchased without that pesky service charge.

When asked why KOSO decided to stage Summerfest, PD Max Miller says, "In the Modesto-Stockton market there's no local television and very little outdoor advertising available. MD Donna Miller, former consultant Dave Shakes and I decided to use a station show as a way of making noise in the market. While it's difficult to measure branding, we generally see a huge surge during the month of the show."

A successful show often ups the ante for the next one. It's the snowball effect: Subsequent shows become bigger and bigger and bigger, and all

your neighbors hop on the concert-promoter bandwagon.

"To a certain extent, we are victims of our own success," Miller says. "A lot more people are now staging shows in our market — including our Rock sibling, KMRQ — which makes it much harder to generate excitement for our future shows. Most SummerFest shows in the past sold out in advance, with up to 9,000 listeners in attendance."

When it's all said and done, is it worth the headache? For Miller, it's all about pleasing his audience. "Seeing local fans react to a rising star is very rewarding," he says. "After his appearance last year, Franky Perez said, 'I gotta be honest, that was one of the best shows I've ever played.'"

Locking In Talent

KIMN (Mix 100)/Denver treats its listeners to a free concert every summer, and PD Byron "Ron" Harrell faces many of the obstacles that promoters often deal with. He says, "Securing meaningful acts for our market that complement our station has always been challenging — not to mention the challenge of satisfying the artists' ridiculous riders."

So how do stations lock in the talent? Does it make sense to book a band that's been through town three weeks prior to your event? We often talk about pooling our resources and creating a summer AC radio mini-tour, similar to what Alternative has done in the past. This would allow the labels to route bands across the country more cost-effectively, as opposed to doing one-off gigs here and there. The difficulty lies in getting stations to coordinate their festival dates so that such a tour could be mapped out. This may require some stations to change their event dates.

This year KIMN has booked Evan & Jaron, Berlin and The Gin Blossoms for Dom and Jane's Fourth Annual Free Summer Concert. After all the hard work involved, is it profitable? "The first couple of years we put the show on, we didn't try to make money," Harrell says. "Then sales got a gleam in their eye and figured out they could sell it."

"Now that's the main reason we do it — to make money. But even with the co-branding opportunities and sponsorships, it's still our free show, Mix 100 Presents Dom and Jane's Fourth

AC/Hot AC Agenda Getting Hotter

R&R Convention 2004 is now less than a month away. We have two sessions for the AC/Hot AC crowd that can be best categorized as "Better Not Miss."

• **Thursday, June 24: "Survivor Rate-a-Record"**

This is not your ordinary rate-a-record session. In this updated version, based on reality TV, participants get tossed from the panel if they wimp out in their responses to the new tunes. Will it work? Be there to find out.

• **Friday, June 25: "How to Pick Up Women"**

How well do AC and Hot AC target the female audience? What are the challenges, and what are the latest methods? On hand to discuss this will be the executive team from ABC Daytime TV (*General Hospital*, *All My Children*, *The View*), who will give a marketing-to-women presentation from a TV perspective. They will also discuss how they are returning to the practice of breaking new musical artists through their programming, as they did with Rick Springfield, Jack Wagner and Ricky Martin, and will introduce their next musical star, 13-year-old phenom Ashley Gearing. Panelists include ABC Daytime President Brian Frons, VP/Research Claire Zrimc and VP/Marketing & On-Air Promotion Valerie McMichael.

Register now at www.radioandrecords.com.



Annual Free Summer Concert. Our identity isn't eclipsed in the process.

"Everyone is happy at a free outdoor festival. It creates a branding buzz on the station in the weeks leading up to the show. We take pride in producing the only free family-friendly show in the market."

A Double-Edged Sword

If anyone has an opinion about summer shows, it is the folks at WBMX/Boston. Asst. PD/MD Mike Mullaney says, "Radio-sponsored concerts are a double-edged sword, to be certain. It's great in that you get to create a special, signature event for your radio station, with major acts imaged as yours. It creates excitement and makes your station bigger than life and more than just a jukebox."

"The other side of the coin is the yearly 'bigger, better, sold out' pressure: Get bigger acts each year, sell out all tickets, and generate a huge amount of NTR. There's intense pressure to improve significantly every year in revenue, ticket sales, etc. In a shrinking live-concert market, that's a real challenge."

"For WBMX, MixFest is about having a signature benchmark event to help make our station sound bigger and better than the competition. In a perfect world tickets sell out and sponsorships are plentiful, which has luckily been the norm with MixFest. With the help of our friends on the record side of things, we've been able to sell out two straight years of MixFest under less-than-ideal conditions. We're very proud of that."

"It's certainly a challenge finding talent within your budget. But as label budgets shrink, radio is more likely to have to pay market value for the acts who will fill the seats. Many times

you have to offer more money than the local promoter is offering in order to get your superstar lineup. At the same time you have to keep ticket prices reasonable, or you scare people away. Mix has always worked hard to keep a good number of tickets priced less than \$40.

"With so many entertainment options in the summer, people are buying fewer concert tickets, so you have to be sure the show is special, or it's not worth it. MixFest used to be two full days, free to the public. That scenario is no longer realistic, so we do one great day for five or six hours with seven to 10 acts."

A Premium Giveaway

"Don't get me wrong, we love to do the event," Mullaney continues. "It's fun, and listeners love it. There is a tangible benefit to doing a radio show if you can at least break even. We end up with a great event with superstars tied in to our station's call letters, and the station sounds way cool. If the show sells out, we're giving away tickets to a sold-out show, which is a premium giveaway item."

"Because we do MixFest every year, WBMX has its own tradition. It's kind of our version of a family reunion. Listeners have come to expect it every year, and they look forward to attending."

Many stations I spoke to say they're avoiding the headaches of planning summer shows and focusing more on after-work showcases that are free to their listeners. These shows provide a more intimate musical experience, are less involved, are offered throughout the year and can still drive NTR.

Those stations currently in summer-festival mode, however, are doing these events for all the right reasons: to help generate NTR, to create a branding opportunity for the station and, most importantly, to provide a memorable summer experience for the listeners who attend.



Mike Mullaney



Byron 'Ron' Harrell

newsong when God made you

From the band that brought you #1 AC smash, "*Christmas Shoes*," now comes the definitive love & wedding song of 2004.

"If you target females, this song is a MUST-ADD! We had a listener call whose husband recently passed away. She wanted the lyrics to place on her husband's grave. **THIS IS A POWERFUL SONG!**"

- DC CHYMÉS, CO-HOST OF THE TOP-RATED AND NATIONALLY SYNDICATED STEVE & DC SHOW



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St. Louis, MO (#1 most requested song) * Dallas, TX
Grand Rapids, MI * Baton Rouge, LA * Nashville, TN
Macon, GA & many more.

**Going For
Immediate Adds
at AC NOW**

From the best-selling album

MORE LIFE



 reunion records a unit of BMG

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2202	+19	197692	23	110/0
3	2	DIDO White Flag (Arista/RMG)	1904	-8	202631	35	98/0
2	3	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1875	-97	196695	35	105/0
4	4	MARTINA MCBRIDE This One's For The Girls (RCA)	1873	+6	164460	21	108/0
7	5	JOSH GROBAN You Raise Me Up (143/Reprise)	1790	+96	166849	32	109/0
6	6	SEAL Love's Divine (Warner Bros.)	1784	+109	153498	19	101/1
5	7	MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	1717	-43	159064	31	99/1
8	8	UNCLE KRACKER / DOBIE GRAY Drift Away (Lava)	1568	+54	148809	65	104/0
9	9	TRAIN Calling All Angels (Columbia)	1530	+17	127084	48	111/0
10	10	LIONEL RICHIE Just For You (Island/IDJMG)	1504	+70	131939	13	98/2
11	11	LUTHER VANDROSS Buy Me A Rose (J/RMG)	1139	-52	111754	14	92/1
13	12	WILSON PHILLIPS Go Your Own Way (Columbia)	1041	+97	88335	7	89/4
12	13	3 ODORS DOWN Here Without You (Republic/Universal)	1013	+35	117557	24	66/1
14	14	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	904	-35	66281	11	79/1
16	15	KIMBERLEY LOCKE 8th World Wonder (Curb)	822	+76	46870	10	81/2
18	16	GLORIA ESTEFAN I Wish You (Epic)	790	+80	46266	10	68/2
15	17	WYONNA I Want To Know What Love Is (Curb)	736	-65	33968	17	82/0
19	18	MAROON 5 This Love (Octone/J/RMG)	725	+101	98848	7	48/7
17	19	MERCYME Here With Me (INO/Curb)	720	+17	35765	8	79/2
20	20	JIM BRICKMAN / MARK SCHULTZ 'Til I See You Again (Windham Hill/RMG)	628	+81	31674	4	65/4
21	21	EVANESCENCE My Immortal (Wind-up)	483	+3	71676	8	28/1
25	22	KEITH URBAN You'll Think Of Me (Capitol)	397	+69	27866	3	62/4
24	23	CLAY AIKEN Solitaire (RCA/RMG)	397	+26	22439	6	58/2
23	24	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	388	-41	34017	20	70/0
29	25	CELINE DION You And I (Epic)	377	+189	47828	2	46/9
22	26	JESSICA SIMPSON Take My Breath Away (Columbia)	349	-78	28016	8	43/1
26	27	DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)	325	+4	12162	5	54/0
27	28	SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swan)	297	+33	6103	2	42/2
28	29	NORAH JONES Sunrise (Blue Note/EMC)	254	+7	16481	7	30/1
Debut	30	LOS LONELY BOYS Heaven (Or/Epic)	204	+35	43171	1	16/2

118 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 5/30-6/5. 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

RICK SPRINGFIELD Beautiful You (Gomer/Red Ink)
Total Plays: 181, Total Stations: 38, Adds: 4

LEANN RIMES /RONAN KEATING Last Thing On My Mind (Curb)
Total Plays: 179, Total Stations: 41, Adds: 11

SEALS & CROFTS Summer Breeze '04 (Warner Bros.)
Total Plays: 179, Total Stations: 31, Adds: 13

CORRS Summer Sunshine (Atlantic)
Total Plays: 159, Total Stations: 29, Adds: 4

JAMIE CULLUM All At Sea (Verve/Universal)
Total Plays: 93, Total Stations: 24, Adds: 2

KATIE MELUA The Closest Thing To Crazy (Dramatico/Verve/Universal)
Total Plays: 91, Total Stations: 20, Adds: 0

HEART Perfect Goodbye (Sovereign Artists)
Total Plays: 64, Total Stations: 15, Adds: 4

PATTI LABELLE New Day (Def Soul/IDJMG)
Total Plays: 54, Total Stations: 16, Adds: 4

Songs ranked by total plays

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	13
LEANN RIMES /RONAN KEATING Last Thing On My Mind (Curb)	11
DIANA KRALL Narrow Daylight (GRP/VMG)	11
CELINE DION You And I (Epic)	9
CYNOI LAUPER Walk On By (Epic)	8
MAROON 5 This Love (Octone/J/RMG)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CELINE DION You And I (Epic)	+189
SEALS & CROFTS Summer Breeze '04 (Warner Bros.)	+116
SEAL Love's Divine (Warner Bros.)	+109
MAROON 5 This Love (Octone/J/RMG)	+101
WILSON PHILLIPS Go Your Own Way (Columbia)	+97
JOSH GROBAN You Raise Me Up (143/Reprise)	+96
LEANN RIMES /RONAN KEATING Last Thing On My Mind (Curb)	+86
J. BRICKMAN / M. SCHULTZ 'Til I See... (Windham Hill/RMG)	+81
GLORIA ESTEFAN I Wish You (Epic)	+80
KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	+76

Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1447
MATCHBOX TWENTY Unwell (Atlantic)	1287
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	967
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	957
LUTHER VANDROSS Dance With My Father (J/RMG)	913
SANTANA /MICHELLE BRANCH The Game Of Love (Arista/RMG)	901
NORAH JONES Don't Know Why (Blue Note/Virgin)	876
PHIL COLLINS Can't Stop Loving You (Atlantic)	873
ENRIQUE IGLESIAS Hero (Interscope)	753
SHERYL CROW Soak Up The Sun (A&M/Interscope)	749
CHRISTINA AGUILERA Beautiful (RCA/RMG)	735
TRAIN Drops Of Jupiter (Tell Me) (Columbia)	715

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

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"In Westchester, NY (Mkt. #60), we just got our Winter 2004 advances. With Adults 25-54, M-F 7pm-12am. The John Tesh Radio Show audience grew for the 4th straight week, jumping 3.3 (12th) to 4.7 (4th), our highest weeknight ratings in two years...while our main AC competitor, a Delilah station, fell from a 5.6 (3rd) to a 1.9 (22nd). In our heavily saturated market, in the shadow of New York City, we're always looking for every edge we can get...and John Tesh has helped us tremendously!"

- Dave Ashton, OM/PD - WFAS/FM-Westchester

For more info, please contact:
Scott Meyers, The TeshMedia Group
toll-free: 888-548-8637
direct: 516-829-0964
email: Scott@Meyers.net

ON THE RECORD

With **Bob Bronson**
WZID/Manchester, NH

Greetings from Manchester, NH, home of the country's highest-rated AC station. For those unfamiliar with the WZID story, here's a quick snapshot: fall 2003 Arbitron, 17.0 share 12+ and 20.3 share 25-54. ● So, as you can see, when longtime PD Tom Kellechey retired last year and I was offered the position, I was on the next flight out of Raleigh. Bye, barbecue;



hello, chowda! This is a homecoming for my family and me, because we're native New Englanders, which was a plus, because the management team at WZID wanted someone who was comfortable shoveling snow in May.

● What makes WZID special? We're truly committed to be a part of the local community, and we do more than just run sweepers that say so. We have a full-time

news department. How many FMs can say that? General Manager Ray Garon has been with the station for more than 20 years altogether. Saga VP/Programming Steve Goldstein has been overseeing programming on WZID since the late '80s. That kind of consistency pays off big for us with both ratings and revenue.

Five For Fighting's "100 Years"

(Aware/Columbia) continues its winning streak at AC, making it nine weeks at No. 1 ... **Dido's "White Flag"** (Arista/RMG) is No. 2, swapping places with **Sheryl Crow's "The First Cut Is the Deepest"** (A&M/Interscope), which goes to No. 3 ... **Celine Dion's "You and I"** (Epic) jumps 29-25 with +189 ...

Congrats to **Debbie Cerchione** and all the folks at WB on a great week with **Seals & Crofts' "Summer Breeze '04,"** with +116 plays and 12 adds this week! ... Also among the Most Added at AC are **Diana Krall's "Narrow Daylight"** (GRP/VMG) and **LeAnn Rimes f/Ronan Keating's "Last Thing on My Mind,"** each with 11 ... At Hot AC, **Maroon 5's "This Love"** remains No. 1 — but could **Hoobastank's "The Reason"** (Island/IDJMG) be moving in on the top slot? ... **Counting Crows' "Accidentally in Love"** (DreamWorks/Geffen) continues its momentum with +289 plays, and **Los Lonely Boys' "Heaven"** (Or/Epic) is smokin' up the chart, going from No. 7 to No. 4 with +203 plays ... Nice chart movement on **Marla Mena's "You're the Only One"** (Columbia), going from 39 to 34, and **Blink-182's "I Miss You"** (Geffen), up 31-27 ... Most Added are **Train's "Ordinary"** (Columbia), with 12, and **Sting's "Stolen Car (Take Me Dancing)"** (A&M/Interscope), which scores 11.

— Julie Kortes, AC/Hot AC Editor



artistactivity

ARTIST: **Diana Krall**

LABEL: **GRP/VMG**

by **MIKE THIAS**/ASSOCIATE EDITOR

In this business, it certainly helps when you begin your musical education at an early age and continually strive to grow from there — just look at Diana Krall. She began taking classical piano lessons at age 4 and was encouraged by her father, an accomplished pianist. Her studies continued as she joined the high school band and later attended Berklee College of Music on a scholarship in the early '80s.

From there, Krall moved to Los Angeles, then Toronto and then New York in the '80s, honing her craft. She began her recording career in the early '90s, but it wasn't until 1999 that she broke through, with *When I Look in Your Eyes*. Her followup album, *The Look of Love*, increased her growing fame. Krall's sultry voice could be heard on shows such as *Sex and the City* and in feature films. Now, with *The Girl in the Other Room*, Krall proves that musical education is a lifelong pursuit, and this time around she puts her newfound songwriting skills to the test.

Krall's latest release is the first to contain her original material. In another first, Krall also co-produced the album with her longtime producer, Tommy Li Puma. Joining Krall on much of the album are Peter Erskine on drums, Christian McBride on bass and Anthony Wilson on guitar. On the title track her old friends Jeff Hamilton and John Clayton join in the fun on drums and bass, respectively, as does her husband of six months, Elvis Costello. Costello also co-wrote the

lyrics for this song and the five other originals on the CD.

Unlike many artists who fall flat on their face when they attempt to write their own material, Krall makes her first foray into songwriting gracefully. Of course, it came easily for her, since the songs were very personal. "I went through a series of deep personal losses and changes," says Krall, whose mother recently passed away. "So this is what I did instead of shutting the door and saying, 'I can't deal with it.'" She wrote the music and captured on paper feelings and experiences she was having; Costello took the thoughts and solidified them in lyrical form.

One of the results of this collaboration is the beautiful "Narrow Daylight," the current single. The song is about healing and uses strong imagery to describe the process: "I stepped out in sunlit grove/Although deep down I wished it would rain/Washing away all the sadness and tears/That will never fall so heavily again."

Though the melody can tell the story itself, the lyrics also play out like a movie, taking you through Krall's experiences as if you were there: "I stood there in a salt spray air/Felt wind sweeping over my face/I ran up through the rocks to the old wooden cross/It's a place where I can find some peace."

Despite their recent marriage, Krall and Costello are currently on separate tours. Look for Krall to appear in mostly Eastern venues through June, stopping by *The Tonight Show With Jay Leno* on June 16 and *The Late Late Show With Craig Kilborn* on June 17. In July and August she will tour throughout the States, and in September she will begin an extensive overseas tour.



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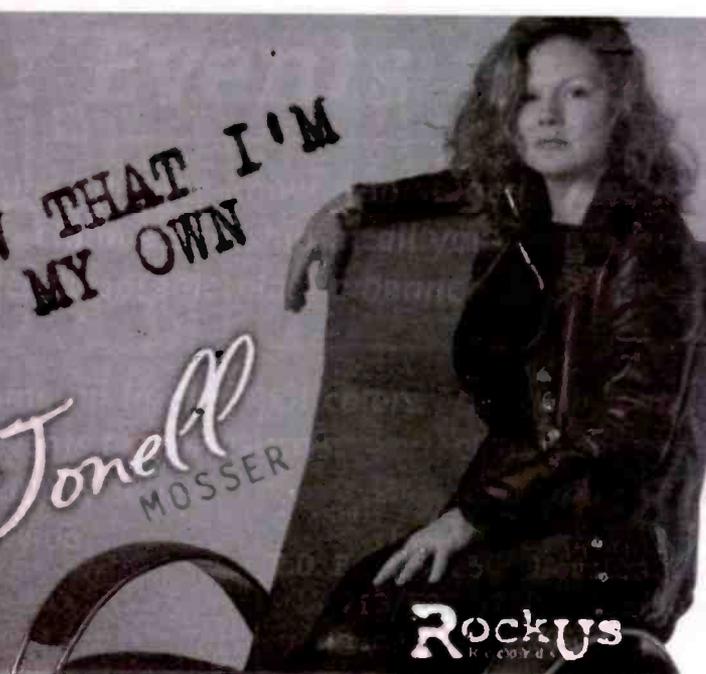
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NOW THAT I'M
ON MY OWN

Jonell
MOSSER



Rockus
RECORDS

June 11, 2004

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)	4170	-36	293790	22	96/0
2	2	HOOBASTANK The Reason (Island/IDJMG)	4008	+115	265523	16	95/0
3	3	EVANESCENCE My Immortal (Wind-up)	2747	-190	181658	28	92/0
7	4	LOS LONELY BOYS Heaven (Dr/Epic)	2701	+203	180100	12	92/3
4	5	ALANIS MORISSETTE Everything (Maverick/Reprise)	2594	-32	146707	11	92/0
6	6	NICKELBACK Someday (Roadrunner/IDJMG)	2535	-2	164825	37	82/0
5	7	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2507	-89	173669	29	86/0
12	8	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	2160	+289	139259	5	95/1
10	9	3 DOORS DOWN Away From The Sun (Republic/Universal)	2112	+182	115001	17	82/3
8	10	3 DOORS DOWN Here Without You (Republic/Universal)	2108	-91	151172	43	90/0
9	11	MATCHBOX TWENTY Bright Lights (Atlantic)	1918	-76	135932	43	85/0
13	12	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1890	+65	90790	13	74/2
11	13	SANTANA/ALEX BAND Why Don't You & I (Arista/RMG)	1828	-87	128170	51	87/0
14	14	NO DOUBT It's My Life (Interscope)	1663	-135	120622	32	79/0
15	15	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	1622	+3	72885	10	74/0
17	16	SARAH MCLACHLAN Stupid (Arista/RMG)	1443	+83	66598	13	79/3
16	17	JET Are You Gonna Be My Girl (Atlantic)	1372	-41	80082	16	41/0
19	18	SHERYL CROW Light In Your Eyes (A&M/Interscope)	1242	+107	62191	6	74/6
18	19	CALLING Our Lives (RCA/RMG)	1232	+61	59271	9	69/3
20	20	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1062	+112	49665	10	54/6
22	21	DIDO Don't Leave Home (Arista/RMG)	1024	+83	50386	6	59/3
21	22	GAVIN DEGRAW I Don't Want To Be (J/RMG)	1010	+60	43902	12	58/8
23	23	311 Love Song (Maverick/Volcano/Zomba)	969	+87	53111	8	52/4
25	24	UNCLE KRACKER Rescue (Lava)	840	+160	35365	3	53/2
24	25	FINGER ELEVEN One Thing (Wind-up)	810	+111	24315	5	39/4
26	26	JASON MRAZ Curbside Prophet (Atlantic)	663	+46	32641	4	44/0
31	27	BLINK-182 I Miss You (Geffen)	549	+45	23247	4	14/1
27	28	JESSICA SIMPSON With You (Columbia)	527	-52	30298	18	22/0
30	29	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	522	+16	17371	4	39/2
29	30	LINKIN PARK Numb (Warner Bros.)	507	-11	25624	20	7/0
Debut	31	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	466	+171	14759	1	40/7
Debut	32	TRAIN Ordinary (Columbia)	417	+131	19528	1	33/12
35	33	CORRS Summer Sunshine (Atlantic)	387	+33	14951	2	32/0
39	34	MARIA MENA You're The Only One (Columbia)	373	+63	10807	2	27/5
28	35	LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	372	-192	17596	14	31/0
33	36	OUTKAST The Way You Move (LaFace/Zomba)	370	-5	23603	15	11/0
36	37	HILARY DUFF Come Clean (Buena Vista/Hollywood)	351	+3	26790	7	14/0
37	38	NORAH JONES Sunrise (Blue Note/EMC)	331	-16	26061	20	14/0
32	39	JESSICA SIMPSON Take My Breath Away (Columbia)	326	-104	14989	9	19/0
Debut	40	AVION Seven Days Without You (Independent)	303	+21	9937	1	19/1

Most Added

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
TRAIN Ordinary (Columbia)	12
STING Stolen Car (Take Me Dancing) (A&M/Interscope)	11
BRITNEY SPEARS Everytime (Jive/Zomba)	9
GAVIN DEGRAW I Don't Want To Be (J/RMG)	8
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	7
SHERYL CROW Light In Your Eyes (A&M/Interscope)	6
SWITCHFOOT Meant To Live (Red Ink/Columbia)	6
SCISSOR SISTERS Take Your Mama (Universal)	6
GEORGE MICHAEL Amazing (Epic)	6
MARIA MENA You're The Only One (Columbia)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+289
LOS LONELY BOYS Heaven (Dr/Epic)	+203
3 DOORS DOWN Away From The Sun (Republic/Universal)	+182
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	+171
UNCLE KRACKER Rescue (Lava)	+160
TRAIN Ordinary (Columbia)	+131
HOOBASTANK The Reason (Island/IDJMG)	+115
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+112
FINGER ELEVEN One Thing (Wind-up)	+111
SHERYL CROW Light In Your Eyes (A&M/Interscope)	+107

New & Active

RICHARD MARX When You're Gone (Manhattan/EMC)
Total Plays: 299, Total Stations: 33, Adds: 4

SEAL Love's Divine (Warner Bros.)
Total Plays: 293, Total Stations: 13, Adds: 1

MARTINA MCBRIDE This One's For The Girls (RCA)
Total Plays: 284, Total Stations: 20, Adds: 2

MELISSA ETHERIDGE This Moment (Island/IDJMG)
Total Plays: 230, Total Stations: 27, Adds: 3

BRITNEY SPEARS Everytime (Jive/Zomba)
Total Plays: 198, Total Stations: 12, Adds: 9

JENNIFER MARKS Live (Bardic)
Total Plays: 165, Total Stations: 21, Adds: 2

PAT MCGEE BAND Beautiful Ways (Warner Bros.)
Total Plays: 165, Total Stations: 14, Adds: 0

SCISSOR SISTERS Take Your Mama (Universal)
Total Plays: 104, Total Stations: 20, Adds: 6

EDWIN MCCAIN/MARIA SHARP Say Anything (DRT)
Total Plays: 80, Total Stations: 11, Adds: 2

RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
Total Plays: 71, Total Stations: 12, Adds: 2

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 5/30-6/5. 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.

DIANA AINAID

IMPACTING HAC NEXT WEEK - 6/14!

COULDN'T WAIT:
KLLC/San Francisco 12x - Phones!
KALC/Denver 10x

"I KNEW I WANTED TO ADD THIS SONG THE VERY FIRST TIME I HEARD IT!"
 - Jayn APD/MD, KLLC Alice San Francisco

DEBUT SINGLE "LAST THING"

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Peter White: Silent Giant

Smooth Jazz's most-played artist doesn't play sax, but guitar

Few artists evoke the level of passion among smooth jazz listeners that Columbia guitarist Peter White does, and few possess as ardent and active a fan base. Music research shows White to be a consistent top-testing artist, and in some markets, such as San Diego, he is the No. 1 Smooth Jazz artist in terms of both research and airplay.

Now that Mediabase monitors Smooth Jazz, it is clear that White is also the most played artist across the format nationally. KJCD/Denver PD Michael Fischer says, "Peter is an alchemist, in the sense that there are only a handful of artists whose releases are slam dunks."

As I polled programmers on the role of White's distinctive, almost bell-toned, melodic, acoustic guitar sound on their playlists, each reiterated the guitarist's importance to Smooth Jazz. KTWV/Los Angeles plays 11 of his tracks; KKSF/San Francisco has 15 active titles in its library, four in power categories; White is one of WNUA/Chicago's top two guitarists; and KJCD plays nine of White's tunes, five in power.

White is a low-key, modest man with a notoriously wicked wit. In fact, our conversation begins on a satiric note, as he mentions that when asked recently to comment on *American Idol*, he responded, "My God, I saw the final of *American Idol* today — only the second time I've ever watched it — and it made me feel strangely unclean."

He continued, "After it was over, I had to break out Aretha Franklin's *Greatest Hits* just to feel decent again. I kept asking my wife when the oth-

er performers were going to appear, until I realized that was all there was. Hearing Diana sing 'Don't Cry Out Loud' made me feel really nostalgic for Melissa Manchester, and to hear the classic 'Summertime' turned into pure schmaltz by Fantasia made me remember why I don't watch prime-time TV anymore.



CONFIDENTIAL The Bob, Carol, Ted and Alice caught in this shot — (l-r) KIFM/San Diego PD Mike Vasquez and morning host Melissa Sharpe, guitarist Peter White and KIFM Asst. PD/MD/air talent Kelly Cole — cozy up to celebrate White's No. 1 track from his new Columbia release, *Confidential*.

"Help! I have a recurring nightmare that 10 years from now the only music will be made by *American Idol* winners. Please, someone wake me up!"

Getting Started

White first experienced music as a small child in the town of Luton, 35 miles north of London. His first

musical memory is his French-born mother singing the nursery rhyme "Alouette." Both of his parents were music lovers: His mother was partial to French singer Charles Aznavour, and his father liked classical music and pop. "My mother remembers that one day my dad bought a piano, and we didn't even have any furniture," White says.

White's first instrument was a recorder; then, at age 5 or 6, he took up piano. "A year or two later I was given a guitar for Christmas, but it just sat there because I didn't know how to play it and there was no one to teach me," he says.

"There was a famous instrumental group in England in the '60s called The Shadows, who were similar to The Ventures. They played what you would call surf music, except no one in England surfed. Their guitar player, Hank Marvin, influenced a whole generation of English guitarists, like David Gilmour of Pink Floyd and Tim Renwick, who later played with Al Stewart.

"I listened to the radio all the time. My ear was glued to it, and when I heard 'Satisfaction,' I picked up my guitar to learn the intro. The Beatles excited me greatly with their guitar-driven sound — and their hair!

The first soul music I heard was Sam & Dave's 1968 hit 'I Thank You.'

"When I was 15, I acquired an electric guitar, but my younger brother, Danny, who liked to experiment with matches, burned our bedroom down, including my electric guitar. I was inconsolable.

"I sat in a park and heard Aretha Franklin's version of 'I Say a Little Prayer,' and it was at that moment that I understood what soul music was all about. I felt so sad and vulnerable, and that music touched me as very emotional."

The Write Stuff

Shortly afterward, White joined his first band, Tumbling Girl. "I tried to write my first song at 19 or 20, and I couldn't do it," he says. "To me, it was a complete mystery. As a professional musician in a band that had been touring — Principle Ed-

Convention Agenda Update

• Friday, June 25, 3-5pm: "Showdown at the Smooth Jazz Corral"

Exploring Smooth Jazz's pressing issues in intimate roundtable discussions are Clear Channel Regional VP/Programming and WNUA/Chicago OM Bob Kaake, KWJZ/Seattle PD Carol Handley, KIFM/San Diego PD Mike Vasquez, WOCD/New York OM John Mullen, KHJZ/Houston PD Maxine Todd, KJCD/Denver PD Mike Fischer, KTWV/Los Angeles VP/Programming Paul Goldstein and Broadcast Architecture President Allen Kepler. From the record side, it's Rendezvous' Frank Cody, Columbia's John Vemile and A440's Carl Griffin. Co-moderated by Carol Handley and Carl Griffin.

• Saturday, June 26, 1-3pm: "It's Still The Revenue"

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 panel: Jefferson Pilot/San Diego VP/GM Darrel Goodin, Clear Channel Director/National Sales, Bay Area Marci Mills; KHJZ/Houston VP/GM Laura Morris; KOAI (The Oasis)/Dallas PD Kurt Johnson; and KTWV (The Wave)/Los Angeles Sr. Account Manager Art de la Parra. Moderated by Broadcast Architecture President Allen Kepler.

Register now at www.radioandrecords.com.



Peter White's No. 1 Tracks

Check out this list of Peter White's chart-topping hits.

- "Promenade"
- "Dream Walk"
- "The Closer I Get to You"
- "Walk on By"
- "Venice Beach"
- "Caravan of Dreams"
- "Midnight in Manhattan"
- "Autumn Day"
- "Turn It Out"
- "Buena Funk"
- "Who's That Lady?"
- "Talkin' Bout Love"

wards' Magic Theatre, a hippie band trying to grow up into a progressive band — I met people who were writing, and I was fascinated.

"Until then, being in a band meant trying to copy Eric Clapton and Jimi Hendrix or doing the best possible imitation you could of Led Zeppelin. Although I wasn't that good a writer at first, I kept persevering."

In 1978, as a member of Al Stewart's band, White relocated to Los Angeles. "Al was a great help to me," White says. "He told me not to worry about the words or even the melody. He said, 'Just come up with a good riff, a musical hook and a chord pattern, and I'll do the rest, like put words on top.'

"On his *Time Passages* record, which came out in 1978, I wrote two songs, and they were just instrumental hooks, because I didn't know how to put them together to make a song."

The Magic Button Theory

Asked about his unmistakable signature guitar sound and highly melodic compositions, White says, "I call it the 'Magic Button Theory.' If I could explain it, other people would do it, but I can't explain it. Maybe it came from the fact that I never had a lesson and I just followed my own muse.

"Whenever I write a song for someone to sing, I get stuck because I'm not a singer. But if I take that same song and ask, 'What would I play if it was a guitar instrumental?' it's easy for me. I am now so comfortable with the guitar — and with myself — that the melody just pours out.

"Some songs I've written — a good example is 'Talkin' Bout Love' — were started by my collaborators, in this case Rex Rideout. He came up with the track, and I played the melody on top, just as years before I gave Al Stewart an instrumental riff and he added melody on top. It's almost like the roles are reversed

now, as I am the guy who's hearing the chords and the groove and putting the melody on them.

"Generally, the melody doesn't come to me first, but what does is a groove, a bassline, something repetitive. In the case of 'Dream Walk,' which was my first big hit, it came from a chord pattern — an eight-bar pattern with four different chords — and I loved it. I just sat there and played those four chords over and over again for hours. If what you come up with is really pleasing to listen to, you can't go wrong with what goes on top."

With nine albums, 12 No. 1 tracks and total sales approaching 1 million to his credit, White contemplates the secret to his success, saying, "You have to lay aside your ego. It's like golf. Not that I'm a very good player, but the harder you try, the worse the game. Ego cares what everyone thinks about you, but that works against you, because you become self-conscious, and the music doesn't come out. Humility really helps."

"Help! I have a recurring nightmare that 10 years from now the only music will be made by *American Idol* winners. Please, someone wake me up!"

Peter White

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	DAVE KOZ All I See Is You (Capitol)	841	-13	104326	15	40/0
4	2	PETER WHITE Talkin' Bout Love (Columbia)	814	-11	104491	21	39/0
3	3	PAUL BROWN 24/7 (GRP/VMG)	810	-21	106120	20	40/0
2	4	PAUL TAYLOR Steppin' Out (Peak)	795	-44	92280	19	39/0
5	5	EUGE GROOVE Livin' Large (Narada)	700	-2	78989	18	38/0
7	6	MARC ANTOINE Mediterraneo (Rendezvous)	565	+14	72269	16	38/1
6	7	DIANA KRALL Temptation (GRP/VMG)	547	-10	54605	11	37/0
8	8	MICHAEL LINGTON Show Me (Rendezvous)	545	+7	58295	9	37/0
10	9	RICHARD SMITH Sing A Song (A440)	526	+36	62752	26	33/0
9	10	HIL ST. SOUL For The Love Of You (Shanachie)	518	-1	67608	21	38/0
11	11	JOYCE COOLING Expression (Narada)	500	+16	61439	13	39/0
13	12	MINDI ABAIR Save The Last Dance (GRP/VMG)	444	+6	53267	16	36/0
12	13	RICHARD ELLIOT Sly (GRP/VMG)	443	-32	58090	27	37/0
14	14	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)	414	-11	40070	14	37/0
16	15	NORAH JONES Sunrise (Blue Note/EMC)	392	+16	38655	19	28/0
19	16	RICK BRAUN Daddy-O (Warner Bros.)	371	+18	41308	14	34/1
17	17	PRAFUL Let The Chips Fall (Rendezvous)	364	-4	42707	12	30/0
18	18	LUTHER VANDROSS w/ BEYONCE' The Closer I Get To You (J/RMG)	360	-4	36968	9	23/0
23	19	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	345	+148	41841	2	35/4
21	20	GERALD ALBRIGHT To The Max (GRP/VMG)	337	+68	36968	4	29/2
20	21	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	323	+29	29283	5	29/1
22	22	CHRIS BOTTI Back Into My Heart (Columbia)	228	+18	19148	5	20/1
24	23	RAMSEY LEWIS TRIO The In Crowd (Narada)	219	+42	23444	2	20/2
25	24	DAN SIEGEL In Your Eyes (Native Language)	217	+41	22202	13	21/3
26	25	SEAL Love's Divine (Warner Bros.)	185	+15	13440	4	17/4
27	26	ALKEMX Time To Lounge (Rendezvous)	146	+8	31213	7	14/0
28	27	NESTOR TORRES Maybe Tonight (Heads Up)	134	-3	14076	7	13/0
29	28	GRADY NICHOLS Allright (Compendia)	121	-7	7542	7	12/0
Debut	29	CHUCK LOEB Bring It (Shanachie)	102	-1	14253	1	11/0
30	30	DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)	101	-24	2548	8	8/0

40 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/30-6/5. 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

MARION MEADOWS Sweet Grapes (Heads Up)
Total Plays: 96, Total Stations: 9, Adds: 0

THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)
Total Plays: 94, Total Stations: 10, Adds: 0

GLADYS KNIGHT HEDESIO ALEJANDRO Feelin' Good (Yacilon) (Pyramid)
Total Plays: 89, Total Stations: 11, Adds: 1

PATTI LABELLE New Day (Def Soul/DJMG)
Total Plays: 78, Total Stations: 7, Adds: 1

GENE DUNLAP Up South (Rhythm & Groove/Liquid 8)
Total Plays: 78, Total Stations: 6, Adds: 0

ALAN HEWITT Breathless (215)
Total Plays: 71, Total Stations: 7, Adds: 0

ERIC MARIENTHAL Sweet Talk (Peak)
Total Plays: 71, Total Stations: 7, Adds: 0

ERIC DARRUS Night On The Town (Higher Octave/Narada)
Total Plays: 70, Total Stations: 7, Adds: 0

JAMIE CULLUM These Are The Days (GRP/VMG)
Total Plays: 66, Total Stations: 7, Adds: 1

BONEY JAMES Here She Comes (Warner Bros.)
Total Plays: 65, Total Stations: 29, Adds: 27

Songs ranked by total plays

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BONEY JAMES Here She Comes (Warner Bros.)	27
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	11
NICK COLIONNE It's Been Too Long (3 Keys Music)	5
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	4
SEAL Love's Divine (Warner Bros.)	4
DAN SIEGEL In Your Eyes (Native Language)	3
GERALD ALBRIGHT To The Max (GRP/VMG)	2
RAMSEY LEWIS TRIO The In Crowd (Narada)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	+148
GERALD ALBRIGHT To The Max (GRP/VMG)	+68
BONEY JAMES Here She Comes (Warner Bros.)	+65
RAMSEY LEWIS TRIO The In Crowd (Narada)	+42
DAN SIEGEL In Your Eyes (Native Language)	+41
DAVID BENOIT/RUSS FREEMAN Palmetto Park (Peak/Concord)	+40
RICHARD SMITH Sing A Song (A440)	+36
PATTI LABELLE New Day (Def Soul/DJMG)	+35
TORCUATO MARIANO Paula (215)	+31

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
KIM WATERS The Ride (Shanachie)	391
STEVE COLE Everyday (Warner Bros.)	306
BAJEE Eye 2 Eye (N-Coded)	291
NICK COLIONNE High Flyin' (3 Keys Music)	290
RONNY JORDAN At Last (N-Coded)	287
PRAFUL Sigh (Rendezvous)	276
MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	275
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	259
CHRIS BOTTI Indian Summer (Columbia)	252
JAZZMASTERS Puerto Barrios (Trippin' 'N' Rhythm)	236
BASS X Vonni (Liquid 8)	232
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	218
MINDI ABAIR Firt (GRP/VMG)	206
STEVE OLIVER High Noon (Native Language)	202
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	190

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

Smooth Jazz Consulting

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June 11, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	EUGE GROOVE Livin' Large (Narada)	189	-7	982	18	13/0
2	2	PETER WHITE Talkin' Bout Love (Columbia)	175	-10	870	21	12/0
5	3	GERALD ALBRIGHT To The Max (GRP/VMG)	165	+10	607	4	11/0
6	4	JOYCE COOLING Expression (Narada)	160	+8	844	13	12/1
3	5	PAUL BROWN 24/7 (GRP/VMG)	158	+1	898	20	11/0
4	6	DAVE KOZ All I See Is You (Capitol)	146	+6	707	15	9/1
10	7	MICHAEL LINGTON Show Me (Rendezvous)	145	+24	668	7	10/0
7	8	MARC ANTOINE Mediterraneo (Rendezvous)	142	-5	1024	16	10/0
11	9	BRIAN CULBERTSON / NORMAN BROWN Come On Up (Warner Bros.)	126	+5	744	14	9/1
8	10	PAUL TAYLOR Steppin' Out (Peak)	126	-3	696	19	8/0
16	11	CHRIS BOTTI Back Into My Heart (Columbia)	115	+7	757	6	13/0
12	12	DIANA KRALL Temptation (GRP/VMG)	112	+3	672	11	10/0
17	13	GRADY NICHOLS Allright (Compendia)	111	+4	554	6	9/0
14	14	NESTOR TORRES Maybe Tonight (Heads Up)	111	-2	780	9	9/0
18	15	HIL ST. SOUL For The Love Of You (Shanachie)	108	+17	837	21	8/1
19	16	LARRY CARLTON Night Sweats (Bluebird)	107	+3	497	2	11/1
15	17	MINDI ABAIR Save The Last Dance (GRP/VMG)	105	+3	551	16	7/1
9	18	PRAFUL Let The Chips Fall (Rendezvous)	104	-29	869	12	11/0
26	19	BOB BALDWIN I Wanna Be Where You Are (A440)	90	+4	655	8	9/0
Debut	20	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	85	+27	540	1	10/3
28	21	MARION MEADOWS Sweet Grapes (Heads Up)	84	+2	276	4	8/0
23	22	BRAXTON BROTHERS When You Touch Me (Peak)	84	-6	244	8	8/0
22	23	RICK BRAUN Daddy-O (Warner Bros.)	81	+1	217	14	8/0
27	24	KEIKO MATSUI Reflections (Narada)	80	-3	473	5	9/0
20	25	PETE BELASCO Deeper (Compendia)	80	-19	749	11	8/0
Debut	26	GLADYS KNIGHT / EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	79	+7	747	1	7/0
24	27	DAN SIEGEL In Your Eyes (Native Language)	79	+2	791	15	8/0
29	28	ERIC DARIUS Night On The Town (Higher Octave/Narada)	78	+1	544	8	11/1
Debut	29	RAMSEY LEWIS TRIO The In Crowd (Narada)	75	+3	525	1	10/0
25	30	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	75	-1	510	4	8/0

15 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 5/30 - Saturday 6/5.
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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
BONEY JAMES Here She Comes (Warner Bros.)	5
WAYMAN TISDALE Ain't No Stoppin' Us Now (Rendezvous)	5
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	3
EVERETTE HARP Can You Hear Me (A440)	3
SERGIO CAPUTO Serenata Roja (Idiosyncrasy)	3
TORCUATO MARIANO Paula (215)	2
KIM WATERS In Deep (Shanachie)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EVERETTE HARP Can You Hear Me (A440)	+32
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	+27
ROGER SMITH Rough Cut (Trippin' 'N' Rhythm)	+25
MICHAEL LINGTON Show Me (Rendezvous)	+24
UNWRAPPED VOL. 2 Bouncin' Back... (Hidden Beach)	+23
GEORGE BENSON Missing You (GRP/VMG)	+22
LYNN CANNON After Midnight (Cannon)	+19
HIL ST. SOUL For The Love Of You (Shanachie)	+17
CRAIG BOYD Back On Track (Independent)	+17
PETE BELASCO Crazy (Compendia)	+17

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RICHARD SMITH Sing A Song (A440)	89
RICHARD ELLIOT Sty (GRP/VMG)	79
KIM WATERS The Ride (Shanachie)	56
NAJEE Eye 2 Eye (N-Coded)	52
ERIC MARIENTHAL Sweet Talk (Peak)	42
STEVE COLE Everyday (Warner Bros.)	42
BASS X Vonni (Liquid B)	40
NICK COLONNE High Flyin' (3 Keys Music)	35
WILL DOWNING A Million Ways (GRP/VMG)	35
DAVID BENOIT Watermelon Man (GRP/VMG)	24
RONNY JORDAN At Last (N-Coded)	24
LARRY GITTINGS AND MEDIA Let Me Love You (Human Feel)	21
KIRK WHALUM Do You Feel Me (Warner Bros.)	20

Reporters

WZMR/Albany, NY*
O/P/D: Kevin Callahan
M/D: Julie Foster

1 SANGUY LEWIS TRIO
2 DAVID BERGOT / RUSSELL FREEMAN
3 BONEY JAMES
WAYMAN TISDALE

KAJZ/Albuquerque, NM*
O/E: Jim Walton
P/D/M/D: Paul Lussolo

BONEY JAMES
WAYMAN TISDALE

KNKJ/Anchorage, AK
O/P/D/M/D: Aaron Weikander

13 BRANCO CLAYTON / PETERSON / NORMAN BROWN
13 GEORGE BENSON

WJZZ/Atlanta, GA*
P/D/M/D: Dave Koon

WAYMAN TISDALE

WDOZ/Atlantic City, NJ*
P/D/M/D: Mark Edwards

RANDY LEWIS TRIO
GEORGE BENSON
BONEY JAMES

KSMJ/Bakersfield, CA*
O/P/D/M/D: Chris Townshend
A/P/D: Matt Kelly

1 GEORGE BENSON
BONEY JAMES

WEAA/Baltimore, MD
P/D/M/D: Kyle LaRue

A/P/D: Marcia Lynn Shepard
1 JOYCE COOLING
2 PETER WHITE
3 NAJEE
4 JAMES VANGAS
5 FERGUS WELSH
6 GEORGE BENSON
7 NATALIE LABELLE

WSMJ/Baltimore, MD*
P/D/M/D: Lori Lewis

WAYMAN TISDALE

WRBH/Baton Rouge, LA
O/P/D/M/D: Brad Whitfield

BONEY JAMES
WAYMAN TISDALE

WYSU/Birmingham, AL
O/P/D/M/D: Andy Parrish

BONEY JAMES
WAYMAN TISDALE
DAVE KOZ
SERGIO CAPUTO
SPYRO CYRBA

WNUA/Chicago, IL*
O/E: Bob Isaak
P/D/M/D: Steve Stiles

BONEY JAMES

WYUU/Cleveland, OH*
O/P/D/M/D: Jerome Kimbri

NICK COLONNE
WAYMAN TISDALE

WJZA/Columbus, OH*
P/D/M/D: Bill Herman

BONEY JAMES

KYSJ/Cos Bay, OR
P/D/M/D: Dave DeLuzera

2 GEORGE BENSON
WAYMAN TISDALE

KDAB/Dallas, TX*
O/P/D/M/D: Bart Johnson

11 BONEY JAMES
12 MARK SANFORD

IJC/Denver, CO*
P/D/M/D: Michael Fischer

3 BONEY JAMES

WYVV/Detroit, MI*
O/P/D/M/D: Tom Sloniker

M/D: Sandy Kirsch
1 BONEY JAMES
2 ANDREW BRADY

KEZL/Fresno, CA*
O/P/D/M/D: Eric Johnson

P/D/M/D: J. Weissbrother
BONEY JAMES

WDRR/Ft. Myers, FL*
O/E: Steve Amari

P/D: Joe Turner
M/D: Randi Beckman

4 BONEY JAMES
SEAL
DAN SIEGEL
NICK COLONNE

WOTO/Hartford, CT
P/D/M/D: Stewart Stone

9 DOWN TO THE BEAT

KUJZ/Houston, TX*
P/D: Maximo Todd

A/P/D/M/D: Greg Morgan
3 BONEY JAMES

WYJZ/Indianapolis, IN*
O/P/D/M/D: Carl Frye

NO ADDS

KSAS/Las Vegas, NV*
P/D/M/D: Erik Fetz

1 GEORGE BENSON
BONEY JAMES

KUAP/Little Rock, AR
M/D: Michael Reiverts

NO ADDS

KSRB/Los Angeles, CA
O/P/D/M/D: Terry Wade

M/D: Susan Kimbly
1 SERGIO CAPUTO
2 ANDREW BRADY
3 BONEY JAMES

KTWV/Los Angeles, CA*
P/D: Paul Gordon

A/P/D/M/D: Samantha Wiedmann
1 BONEY JAMES
2 WAYMAN TISDALE
3 BONEY JAMES

WJZZ/Louisville, KY*
P/D: Peter Glass

4 BONEY JAMES
SEAL
DAN SIEGEL
NICK COLONNE

WJZZ/Memphis, TN*
P/D/M/D: Norm Miller

P/D: Steve Amari
1 NATALIE LABELLE
2 BONEY JAMES

WLVE/Miami, FL*
O/E: Rob Roberts

P/D/M/D: Nick McClinton
NO ADDS

WJZZ/Milwaukee, WI*
P/D: Steve Johnson

SEAL
NICK COLONNE
BONEY JAMES
WAYMAN TISDALE

KJZZ/Minneapolis, MN*
P/D: Bob Wood

M/D: Mike Wolf
1 GERALD ALBRIGHT
WAYMAN TISDALE

KRVR/Modesto, CA*
D/M/D: Doug Wolf

P/D: Jim Brown
JAMES CULLUM

WFSK/Nashville, TN
M/D: Chris Nechevich

1 BONEY JAMES
2 KIM MATTERS
3 JAMES VANGAS
4 FERGUS WELSH
5 WAYMAN TISDALE
6 ANA
7 LARRY GITTINGS AND MEDIA
8 PLAIN 9

DMX Jazz Vocal Blend/Network
P/D/M/D: Kenji Johnson

25 ROGER SMITH
2 UNWRAPPED VOL. 2
22 GEORGE BENSON
18 LARRY CARLTON
17 PETER BELASCO

KSKX/Network*
P/D: Steve Hubbard

M/D: Laurie Cobb
BONEY JAMES
WAYMAN TISDALE

Sirius Jazz Cafe/Network
P/D: Teresa Kincaid

M/D: Rich Lullaby
17 EVERETTE HARP
14 HIL ST. SOUL

XM Watercolors/Network
P/D/M/D: Shirinta Colon

1 TORCUATO MARIANO
BONEY JAMES
MICHAEL LINGTON
PETERSON / PETERSON
DANIEL KANAL

WCCD/New York, NY*
O/E: John Dimick

A/P/D/M/D: Kelly Cole
1 MARIO ARTIGUE
1 BONEY JAMES
WAYMAN TISDALE

WLOQ/Oriando, FL*
P/D: Bruce Morgan

M/D: Patricia Adams
SERGIO ALBERTO
EVERETTE HARP
BONEY JAMES

WJZZ/Philadelphia, PA*
P/D: Michael Tezzi

M/D: Frank Chiles
NICK COLONNE
BONEY JAMES
WAYMAN TISDALE

KYOT/Phoenix, AZ*
P/D: Shaun Healy

A/P/D/M/D: Angelo Hando
NO ADDS

KJZZ/Reno, NV*
O/E: Rob Brines

P/D: Steve Amari
GLADYS KNIGHT / EDESIO ALEJANDRO
BONEY JAMES
WAYMAN TISDALE

WJZZ/Richmond, VA*
P/D: Rick Snider

BONEY JAMES

KSSJ/Sacramento, CA*
P/D/M/D: Los Hansen

5 BONEY JAMES

KBZK/Salt Lake City, UT*
O/P/D/M/D: Don Jessop

1 HIL ST. SOUL

KIFM/San Diego, CA*
O/E: Johnny Dimick

P/D: Mike Hammer
A/P/D/M/D: Kelly Cole
1 MARIO ARTIGUE
1 BONEY JAMES
WAYMAN TISDALE

KKSF/San Francisco, CA*
P/D: Michael Erickson

M/D: Kim Jones
1 BONEY JAMES
2 PAUL JACKSON, JR.

KJZY/Santa Rosa, CA*
P/D: Gordon Ziel

A/P/D/M/D: Rob Singleton
1 RICK BROWN

KWJZ/Seattle, WA*
P/D: Carl Anderson

M/D: Renee Bufay
GEORGE BENSON
M/D: Dianne Rose
NO ADDS

WSSM/St. Louis, MO*
P/D: David Hight

25 BONEY JAMES
DAN SIEGEL
CHRIS BOTTI

WSJT/Tampa, FL*
O/E: Ross Block

M/D: Kathy Curtis
NO ADDS

WJZW/Washington, DC*
O/E: Ronny King

P/D: Carl Anderson
M/D: Renee Bufay
GEORGE BENSON
BONEY JAMES

POWERED BY MEDIABASE

*Monitored Reporters

55 Total Reporters

40 Total Monitored

15 Total Indicator

Did Not Report, Playlist Frozen (3):

DMX Smooth Jazz/Network

WJAB/Huntsville, AL

WVAS/Montgomery, AL

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America's Best Testing Active Rock Songs
12+ For The Week Ending 6/11/04

Artist Title (Label)	TW	LW	Famil.	Burn	M 18-34	M 18-24	M 25-34
LINKIN PARK Lying From You (Warner Bros.)	4.26	4.27	96%	19%	4.04	4.04	4.04
THREE DAYS GRACE Just Like You (Jive/Zomba)	4.26	4.24	84%	9%	4.10	4.02	4.18
KORN Everything I've Known (Immortal/Epic)	4.20	3.99	67%	8%	4.17	3.89	4.50
THREE DAYS GRACE (I Hate) Everything... (Jive/Zomba)	4.15	4.12	99%	37%	3.88	3.77	3.98
SEETHER I AMY LEE Broken (Wind-up)	4.14	4.05	82%	12%	3.98	3.90	4.05
BREAKING BENJAMIN So Cold (Hollywood)	4.11	4.03	45%	5%	4.11	4.17	4.05
A PERFECT CIRCLE The Outsider (Virgin)	4.07	3.98	83%	19%	4.10	4.17	4.04
SMILE EMPTY SOUL Silhouettes (Lava)	4.02	4.06	71%	11%	3.73	3.50	3.97
HOOBASTANK The Reason (Island/IDJMG)	4.01	4.03	99%	35%	3.74	3.51	3.96
GODSMACK Running Blind (Republic/Universal)	4.01	3.95	85%	17%	3.81	3.61	4.00
SLIPKNOT Duality (Roadrunner/IDJMG)	4.00	4.15	68%	9%	4.01	3.92	4.11
CROSSFADE Cold (Columbia)	3.99	4.07	49%	7%	3.82	3.78	3.85
SHINEDOWN 45 (Atlantic)	3.96	4.07	77%	20%	3.88	3.79	3.95
LOSTPROPHETS Last Train Home (Columbia)	3.95	3.99	89%	27%	3.80	3.91	3.69
DROWNING POOL Step Up (Wind-up)	3.94	3.96	77%	13%	4.05	3.71	4.33
OFFSPRING (Can't Get My) Head Around You (Columbia)	3.92	4.00	91%	18%	3.77	3.82	3.72
EARSHOT Wait (Warner Bros.)	3.87	-	41%	3%	3.90	3.91	3.89
NICKELBACK Figured You Out (Roadrunner/IDJMG)	3.82	3.78	92%	33%	3.74	3.36	4.09
SOIL Reline (J/RMG)	3.80	4.00	48%	7%	3.69	3.42	3.93
VELVET REVOLVER Slither (RCA/RMG)	3.78	3.89	73%	11%	3.76	3.50	3.98
AUDIOSLAVE What You Are (Interscope/Epic)	3.76	3.71	74%	19%	3.82	3.58	4.08
THOUSAND FOOT KRUTCH Rawkfst (Tooth & Nail/EMC)	3.75	3.74	40%	8%	3.59	3.29	3.90
THORNLEY So Far So Good (Roadrunner/IDJMG)	3.70	3.87	43%	8%	3.83	3.48	3.84
NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)	3.65	3.64	85%	17%	3.37	3.15	3.81
DROPBOX Wishbone (Re Align/Universal)	3.64	-	45%	8%	3.55	3.38	3.74
PUDDLE OF MUDD Heel Over Head (Geffen)	3.55	3.58	79%	22%	3.35	2.97	3.70
INCUBUS Talk Shows On Mute (Epic)	3.55	3.65	72%	19%	3.52	3.48	3.56

Total sample size is 372 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 casual 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 818-777-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	HOOBASTANK The Reason (Island/IDJMG)	550	-21	9	20/0
2	2	JET Cold Hard Bitch (Atlantic)	533	+1	9	19/1
6	3	VELVET REVOLVER Slither (RCA/RMG)	505	+61	8	8/0
3	4	THORNLEY So Far So Good (Roadrunner/IDJMG)	498	+1	9	20/0
4	5	TRAGICALLY HIP Vaccination Scar (Zoe/Rounder)	480	+3	8	8/0
5	6	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	444	-26	9	18/0
7	7	NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)	422	-11	9	22/1
8	8	POWDERFINGER (Baby I've Got...) (Republic/Universal)	420	+3	9	13/0
9	9	MATTHEW GOOD BAND Alert Status Red (Atlantic)	404	+26	4	6/0
10	10	SWITCHFOOT Meant To Live (Red Ink/Columbia)	313	-45	9	19/0
26	11	VAN HALEN It's About Time (Warner Bros.)	286	+134	2	8/3
13	12	DEFAULT Throw It All Away (TVT)	274	+7	9	11/0
12	13	TREWS Not Ready To Go (Sony Music Canada)	269	-30	9	23/0
11	14	AEROSMITH Baby, Please Don't Go (Columbia)	245	-56	9	18/0
16	15	SEETHER I AMY LEE Broken (Wind-up)	225	-29	6	8/0
15	16	OFFSPRING (Can't Get My) Head Around You (Columbia)	217	+1	6	8/0
21	17	INCUBUS Talk Shows On Mute (Epic)	215	+40	4	3/2
19	18	LINKIN PARK Lying From You (Warner Bros.)	189	+7	9	7/0
24	19	DARKNESS Growing On Me (Must...Destroy/Antiatic)	187	+24	2	3/0
18	20	DARKNESS I Believe In A... (Must...Destroy/Antiatic)	186	-5	9	19/0
14	21	BLINK-182 I Miss You (Geffen)	183	-38	9	13/0
25	22	FINGER ELEVEN One Thing (Wind-up)	180	+22	9	14/0
Debut	23	RUSH Summertime Blues (Anthem/Antiatic)	178	+77	1	7/3
22	24	JET Are You Gonna Be My Girl (Atlantic)	163	-9	9	14/0
17	25	LOSTPROPHETS Last Train Home (Columbia)	163	-32	9	10/0
28	26	GODSMACK Running Blind (Republic/Universal)	162	+24	7	9/0
Debut	27	KILLERS Somebody Told Me (Island/IDJMG)	161	+31	1	4/0
20	28	3 DOORS DOWN Away From The Sun (Republic/Universal)	157	-23	9	14/0
27	29	FINGER ELEVEN Absent Elements (Wind-up)	155	+8	3	5/0
29	30	SAM ROBERTS Hard Road (Republic/Universal)	149	+15	9	9/0

24 Canadian 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 5/30-6/5. 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 Canon. © 2004, R&R, Inc.

Reporters

<p>WQXR Albany, NY* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Amarillo, TX FM: 97.9 CD: 102.3 SUNSHINE BRIDES</p> <p>WYZZ Appleton, WI* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Asheville, GA* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WRAB Asheville, NC* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KRFB Asheville, NC* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WYTY Baltimore, MD* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WCPN Bristol, MS* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WQDR Charlotte, TN* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p>	<p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p>	<p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p>	<p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p>	<p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p>	<p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p>	<p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p>	<p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p>	<p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>WZZM Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p> <p>KZLX Chicago, IL* FM: 93.7 CD: 102.3 SUNSHINE BRIDES</p>
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POWERED BY MEDIATEBASE

81 Total Reporters

62 Total Monitored

19 Total Indicator

Did Not Report, Playlist Frozen (2):
KATS/Yakima, WA
WRBR/South Bend, IN



Crème De La Canadian Crème

Rock in the Great White North is served straight-up

Since April's launch of the R&R Canada music charts, monitored by Mediabase, you've probably noticed some names you may not be familiar with on the Canadian Rock chart. Turn ahead a couple of pages to the chart and see what I mean. The maple-leaf icon designates artists who qualify as Cancon musicians.

Oh, boy. I see a problem right away. I'd better explain Cancon, which is short for "Canadian content." Basically, all broadcasters in Canada must air a certain percentage of Canadian content to preserve and foster the culture and ensure a sound economic environment for Canadian citizens. The percentage varies depending on the type of station, but 35% Cancon each week is typical. On commercial radio stations, the Canadian content must air between 6am and 6pm, Monday through Friday.

The method used to determine if songs qualify as Cancon is the MAPL system. The M is for music, which must be composed entirely by a Canadian. A is for artist, meaning the song is performed principally by a Canadian. P is for production, meaning a track is recorded wholly in Canada or performed wholly in and broadcast live in Canada. Lastly, L is for lyrics, which must be written entirely by a Canadian. Generally, a song must meet two of these criteria to qualify as Cancon. Now, no more whining about the FCC!

This week I've selected three bands from the R&R Canada Rock chart to bring to your attention: The Trews, High Holy Days and The Matthew Good Band. Also, three label reps provide insight on the Canadian Rock radio scene.

The Flatter The Land....

Besides Cancon laws, another difference between Canadian radio stations and those in the U.S. is that Canada's Rock stations are much broader. Though there's a smaller population base, there are also fewer stations, so these outlets must meet the needs of a broader audience.

Vel Omazic, VP/National Promotion & Media Relations for Sony Music Canada, says all the Rock formats are rolled into one in Canada. "Within our Rock format you'll find mainstream, Active Rock and 'Modern Rock' stations," he says. "It's basically a rock show."



The Trews

"Songs that tend to do very well here are mainstream, straight-ahead rock songs that can be played in all dayparts. The more aggressive Active Rock songs, like Drowning Pool's 'Step Up,' which is top 10 on the Active Rock chart, are the kinds of records we struggle with up here."

Rock is a big seller in Canada, according to Omazic. "It's the far better seller over other formats," he says. "Canada likes its rock, no question. Geographically, Canada and the U.S. are similar. For example, if the Midwest of America is prime rock 'n' roll country, you'd say the same thing in Canada."

"The old expression 'The flatter the land, the harder the rock' certainly applies — though there are some exceptions, such as Quebec City, which is French, and also one of the strongest rock markets we have. They love to rock in Quebec City." By law, 65% of radio content in Quebec must be in French.

The Trews

One of the Cancon bands Omazic is working is The Trews. This baby band has received early accolades for their first full-length album, *House of Ill Fame*. The Trews were nominated for two East Coast Music Awards, for New Artist/Group of the Year and Rock Recording of the Year, and they also picked up a Juno Award this year.

"Not Ready to Go" is the band's second Canadian single, and it's an accurate representation of The Trews'

straight-ahead rock style. "They're hard-working kids," says Omazic. "All they do is drive from gig to gig. When they started out, they won a local radio-station contest."

Last year The Trews played 208 gigs, spent \$3,498.86 on van repairs and traveled some 28,869 kilometers across Canada. The band consists of Colin MacDonald on vocals, guitars and keyboards; John-Angus MacDonald on guitars and vocals; Jack Syperek on bass and vocals; and Sean Dalton on drums.

The band's first single, "Every Ambition," received regular airplay across Canada, and the video, which was filmed in Cuba, was played on MuchMusic and MuchMoreMusic. That laid the foundation for "Not Ready to Go," which hit No. 1 on the Canadian Rock chart as its accompanying video was No. 1 on the MuchMoreMusic chart and No. 5 on MuchMusic.

"Not Ready to Go" would sound right at home on Rock radio in the U.S. and other countries. For more information, check out the band's website, at www.thetrewsmusic.com. "The Trews have been a success story for us," says Omazic. "We never anticipated that the second single would go to No. 1. We thought it'd be a more long-term project. Now the expectations are higher, and we're starting with the next single, 'Tired of Waiting.'"

High Holy Days

Jamie Mulligan is the A&R rep in Canada for Roadrunner, which also has a licensing deal with Universal Canada. Mulligan works closely with High Holy Days. In fact, on the day we spoke he was on tour with the band and watching as they shot a video literally at the side of the road.

Mulligan explains that there are



High Holy Days

Rate-A-Record, Rate-A-Wine

Make sure you have some palate-cleansing sorbet after lunch on Friday, June 25, in preparation for this year's "Rate-a-Record, Rate-a-Wine" session. The panel will be from 3-5pm at the Beverly Hilton Hotel. Then, just one hour later, we'll present the winners of the R&R Industry Achievement Awards, from 6-8pm. It'll be a fast-paced show, so you won't lose your buzz before you go to dinner.

Don't forget that on Thursday, June 24, the Jacobs Media Rock Summit starts at 11am for everyone. Please go to Page 12 to see the entire agenda. Register now at www.radioandrecords.com; you can get hotel info there too. Be sure to ask for the special R&R Convention rate.



two bellwether Rock stations that Canadian rock artists set their sights on. "The major station in Toronto is CFNY (Edge 102.1)," he says. "It's Alternative and Rock. You can hear Slipknot, Nickelback, Default and The White Stripes there. It's pretty broad-based."

"The real heavy stuff will play on college stations, but the new Slipknot can be played on the two biggest stations in Canada, which are CFOX/Vancouver, BC and Edge 102.1. Those are the biggest Rock stations in Canada. Your goal as a rock or alternative band is to get played on those two stations."

A straight-ahead rock sound is paying off for High Holy Days. "The band has been on the charts for about three months with their first single, 'All My Real Friends,'" Mulligan says. "They were added by The Edge the first week we went to the station. There's been a lot of support for them, especially considering that they were basically an unknown band a few months ago. Their video is still climbing on the MuchMusic video charts."

The members of High Holy Days are Marc Arcand on vocals, Billy MacGregor on guitar, Jeremy Galda on bass and Jay Guindon on drums. They formed in 2000 and went from playing bars around their home base of North Bay, ON to appearing at clubs and festivals around the country.

They paid their dues on the road in support of other, bigger bands until they came to the attention of producer Graham Brewer, who recorded a CD for the band. Airplay on Canadian radio eventually drew the interest of Roadrunner, which is focusing on developing the band in Canada before taking them to international markets.

An Embarrassment Of Riches

Jeremy Summers is Director/National Promotion at Interscope/Universal in Canada. He describes some of the stations on the Canadian Rock panel: "CFOX/Vancouver is very much an Active Rock station. The Edge in Toronto falls into the U.S. Alternative mode, as does The Zone in Victoria, BC. CJAY in Calgary, AB and CFBR (The Bear) in Edmonton, AB are hybrid Rock stations, where they're about 60/40 classic to current."

"CHOM [pronounced "shom"] in Montreal is about 75/25 classic to cur-

rent, or maybe 70/30 at best. CHOI ["shwa"] in Quebec City is certainly an Active Rock station. They have the French regulation to deal with, too, which really makes it interesting. CJDJ (Rock 102) in Saskatoon, SK and CJXY (Y108) in Hamilton, ON each play six Canadian currents and six international currents.

"When we're working a Canadian rock band, we want something that will work for all of these stations. These days we don't have a problem trying to find great Canadian music, particularly at Rock. We're real hot."



Matthew Good Band

Summers cites some of the artists he's working with currently: "High Holy Days, who went up to No. 15 on the chart; a new Rush track that just came out; and a new band called The Marble Index. The funniest part for The Marble Index is that we shipped the single, and the first add came from CIMX (89X)/Detroit. It's hilarious that our first add on this Canadian band came in from a U.S. station."

"For the last two years Cancon at Rock radio has been stronger than it's ever been because we've built so many heritage Canadian acts — Tragically Hip, Rush, Our Lady Peace, Tea Party and Nickelback, for example. They continue to put out records alongside great new talents like Thornley, High Holy Days, Default, The Trews, Finger Eleven, Three Days Grace, etc. It's an embarrassment of riches for Canadian music."

How does the industry typically feel about Cancon? Summers compares it to broccoli, saying, "You have to eat it. It doesn't taste so good when someone tells you that you have to eat it. Most people in the industry on the label side have grown up with it, and it can be good sometimes or bad sometimes."

Continued on Page 66

Laughing The Ratings

UP

And No FCC Worries

Spring to Fall 2003

25-54 Men

WRQR	Wilmington, NC	↑ UP	145.6%
WFQX	Winchester, VA	↑ UP	128.6%
WYAK	Myrtle Beach, SC	↑ UP	102.7%
KDEZ	Jonesboro, AR	↑ UP	96.7%
WSMS	Tupelo, MS	↑ UP	90%
WBXE	Cookeville, TN	↑ UP	86.6%
KYYI	Lawton, OK	↑ UP	85.1%
WRKH	Pensacola, FL	↑ UP	73.5%

...and it's not just the guys!

25-54 Persons

WHFX	Brunswick, GA	↑ UP	102.7%
WRQR	Wilmington, NC	↑ UP	95.5%
WYAK	Myrtle Beach, SC	↑ UP	71.1%
WFQX	Winchester, VA	↑ UP	70%
KYYI	Lawton, OK	↑ UP	62.1%
WZRR	Birmingham, AL	↑ UP	60.5%
WRKH	Pensacola, FL	↑ UP	49.2%
WSMS	Tupelo, MS	↑ UP	42.3%



For more information contact Marty Lambert
888.552.4321 ext. 544

PREMIERE
RADIO NETWORKS

Arbitron: Stations ranked in top 20 for AQH Share in Fall 03

PREMIERETALENT

www.americanradiohistory.com

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	± PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	JET Cold Hard Bitch (Atlantic)	650	-18	34942	18	27/0
2	2	VELVET REVOLVER Slither (RCA/RMG)	515	+38	22274	8	24/1
3	3	SHINEDOWN 45 (Atlantic)	443	-21	18921	25	23/0
4	4	HOOBASTANK The Reason (Island/IDJMG)	402	-24	19674	17	18/0
10	5	VAN HALEN It's About Time (Warner Bros.)	391	+98	22069	2	22/6
5	6	GODSMACK Running Blind (Republic/Universal)	374	-13	13942	14	20/0
6	7	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	373	+6	15693	6	23/0
9	8	LINKIN PARK Lying From You (Warner Bros.)	342	+19	18641	16	16/0
8	9	NICKELBACK Figured You Out (Roadrunner/IDJMG)	303	-25	22969	30	22/0
12	10	THORNLEY So Far So Good (Roadrunner/IDJMG)	265	+19	10690	9	20/1
11	11	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	259	+9	11036	9	18/0
7	12	AEROSMITH Baby, Please Don't Go (Columbia)	248	-95	10856	14	17/0
13	13	SEETHER f/AMY LEE Broken (Wind-up)	245	+7	9438	6	15/0
14	14	AUDIOSLAVE I Am The Highway (Interscope/Epic)	209	-22	11313	36	21/0
17	15	AUDIOSLAVE What You Are (Interscope/Epic)	207	-6	6352	13	16/0
18	16	THREE DAYS GRACE Just Like You (Jive/Zomba)	197	0	8735	7	16/0
16	17	TESLA Caught In A Dream (Sanctuary/SRG)	193	-31	6336	20	17/0
20	18	DROWNING POOL Step Up (Wind-up)	171	+10	6814	13	10/0
19	19	PUDDLE OF MUDD Heel Over Head (Geffen)	154	-18	7386	17	14/0
21	20	CROSSFADE Cold (Columbia)	150	-4	7644	5	10/1
24	21	SOIL Redefine (J/RMG)	139	+26	5714	7	9/0
22	22	SLIPKNOT Duality (Roadrunner/IDJMG)	137	+6	3094	5	10/0
25	23	EARSHOT Wait (Warner Bros.)	116	+4	2295	3	12/1
27	24	OFFSPRING (Can't Get My) Head Around You (Columbia)	111	+8	4322	9	8/0
23	25	BLACK LABEL SOCIETY House Of Doom (Spitfire)	110	-11	6011	6	11/0
Debut	26	BREAKING BENJAMIN So Cold (Hollywood)	105	+27	2995	1	9/0
26	27	INCUBUS Talk Shows On Mute (Epic)	102	-2	3382	3	14/2
Debut	28	RUSH Summertime Blues (Anthem/Atlantic)	97	+58	8017	1	11/6
30	29	DARKNESS Growing On Me (Must...Destroy/Atlantic)	83	+2	4509	3	9/0
29	30	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	74	-10	2042	18	10/0

Most Added

www.radds.com

ARTIST TITLE (LABEL/S)	ADDS
VAN HALEN It's About Time (Warner Bros.)	6
RUSH Summertime Blues (Anthem/Atlantic)	6
PUDDLE OF MUDD Spin You Around (Geffen)	5
LINKIN PARK Breaking The Habit (Warner Bros.)	5
SHINEDOWN Simple Man (Atlantic)	4
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	3
INCUBUS Talk Shows On Mute (Epic)	2
KID ROCK I Am (Top Dog/Atlantic)	2
STRATA The Panic (Wind-up)	2

Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
VAN HALEN It's About Time (Warner Bros.)	+98
RUSH Summertime Blues (Anthem/Atlantic)	+58
VELVET REVOLVER Slither (RCA/RMG)	+38
GODSMACK Serenity (Republic/Universal)	+32
BREAKING BENJAMIN So Cold (Hollywood)	+27
SOIL Redefine (J/RMG)	+26
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	+21
PUDDLE OF MUDD Blurry (Flawless/Geffen/Interscope)	+20
MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)	+20

Most Played Recurrents

ARTIST TITLE (LABEL/S)	TOTAL PLAYS
JET Are You Gonna Be My Girl (Atlantic)	213
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	204
LINKIN PARK Numb (Warner Bros.)	197
A PERFECT CIRCLE The Outsider (Virgin)	180
TRAPT Headstrong (Warner Bros.)	167
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	153
INCUBUS Megalomaniac (Epic)	153
WHITE STRIPES Seven Nation Army (Third Man/V2)	139
GODSMACK Re-Align (Republic/Universal)	135
GODSMACK Serenity (Republic/Universal)	133

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

28 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 5/30-6/5. 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

SHINEDOWN Simple Man (Atlantic)
Total Plays: 73, Total Stations: 7, Adds: 2

KID ROCK I Am (Top Dog/Atlantic)
Total Plays: 67, Total Stations: 7, Adds: 2

DROPBOX Wishbone (Re-Align/Universal)
Total Plays: 64, Total Stations: 5, Adds: 0

MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)
Total Plays: 60, Total Stations: 6, Adds: 0

BRIDES OF DESTRUCTION I Don't Care (Sanctuary/SRG)
Total Plays: 40, Total Stations: 4, Adds: 0

TRAIN Ordinary (Columbia)
Total Plays: 40, Total Stations: 3, Adds: 1

PUDDLE OF MUDD Spin You Around (Geffen)
Total Plays: 39, Total Stations: 7, Adds: 5

FLAW Recognize (Republic/Universal)
Total Plays: 37, Total Stations: 6, Adds: 1

SEVEN WISER Take Me As I Am (Wind-up)
Total Plays: 36, Total Stations: 3, Adds: 0

LACUNA COIL Swamped (Century Media)
Total Plays: 30, Total Stations: 3, Adds: 0

Songs ranked by total plays

Reporters

<p>KZRR/Albuquerque, NM* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>KIQC/Beaumont, TX* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WMMS/Cleveland, OH* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>KFZ/Odessa, TX FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>KDKB/Phoenix, AZ* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WXRX/Rockford, IL FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WKLT/Traverse City, MI FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>KRTO/Tulsa, OK* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>
<p>WZZO/Allentown, PA* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WBUF/Buffalo, NY* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>KNCN/Corpus Christi, TX* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>KCLB/Palm Springs, CA FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WHEB/Portsmouth, NH* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>KRXQ/Sacramento, CA* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>KMOO/Tulsa, OK* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WMZK/Wausau, WI FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>
<p>KWHL/Anchorage, AK FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WRQK/Canton, OH* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WRQY/Fayetteville, NC* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WRRX/Pensacola, FL* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WHJY/Providence, RI* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>KBER/Salt Lake City, UT* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>KMSJ/San Jose, CA* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>KZQZ/San Luis Obispo, CA FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>
<p>KLBJ/Austin, TX* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WKLC/Charleston, WV FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WRKR/Kalamazoo, MI FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WWCT/Peoria, IL FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>KCAL/Riverside, CA* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>KTUX/Shreveport, LA* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WMMR/Philadelphia, PA* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WDRB/Harrisburg, NJ* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>
<p>KOOJ/Baton Rouge, LA* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WBBN/Cincinnati, OH* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WDRB/Harrisburg, NJ* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WRRX/Pensacola, FL* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WROV/Roanoke, VA* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WMTT/Elmira, NY FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WPXC/Cape Cod, MA FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>	<p>WDRB/Harrisburg, NJ* FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1 FM 101.1</p>

POWERED BY
MEDIABASE

*Monitored Reporters

39 Total Reporters

27 Total Monitored

12 Total Indicator

Did Not Report, Playlist Frozen (2):
WMTT/Elmira, NY
WPXC/Cape Cod, MA

R&R ACTIVE ROCK TOP 50

June 11, 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	VELVET REVOLVER Slither (RCA/RMG)	1782	+155	94326	9	61/0
1	2	LINKIN PARK Lying From You (Warner Bros.)	1744	-120	83503	19	60/0
2	3	JET Cold Hard Bitch (Atlantic)	1697	-83	86453	23	61/0
6	4	GODSMACK Running Blind (Republic/Universal)	1419	+6	61897	14	59/0
8	5	CROSSFADE Cold (Columbia)	1351	+49	62274	19	60/3
7	6	DROWNING POOL Step Up (Wind-up)	1349	+16	59745	18	60/0
5	7	HOOBASTANK The Reason (Island/IDJMG)	1310	-105	59806	18	48/1
4	8	SHINEDOWN 45 (Atlantic)	1293	-126	56982	33	55/0
9	9	SLIPKNOT Duality (Roadrunner/IDJMG)	1270	+64	57395	8	60/1
10	10	THREE DAYS GRACE Just Like You (Jive/Zomba)	1128	+56	42352	10	60/1
12	11	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1117	+78	50851	6	55/0
14	12	OFFSPRING (Can't Get My) Head Around You (Columbia)	1033	+13	38805	15	51/0
13	13	AUDIOSLAVE What You Are (Interscope/Epic)	1016	-12	54899	14	54/0
11	14	A PERFECT CIRCLE The Outsider (Virgin)	932	-128	37577	27	46/0
15	15	SOIL Redefine (J/RMG)	894	-87	40610	17	57/0
16	16	SEETHER (JAMY LEE) Broken (Wind-up)	884	+75	30686	10	46/1
18	17	BREAKING BENJAMIN So Cold (Hollywood)	847	+71	28844	7	58/4
17	18	THORNLEY So Far So Good (Roadrunner/IDJMG)	845	+56	28127	12	57/0
19	19	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	781	-10	34715	53	52/0
28	20	VAN HALEN It's About Time (Warner Bros.)	742	+267	45750	2	43/5
21	21	EARSHOT Wait (Warner Bros.)	718	+58	21114	6	58/0
23	22	INCUBUS Talk Shows On Mute (Epic)	689	+45	22304	6	43/1
22	23	SMILE EMPTY SOUL Silhouettes (Lava)	680	+24	17239	13	46/0
25	24	DROPBOX Wishbone (Re-Again/Universal)	543	+39	16233	20	47/2
26	25	FLAW Recognize (Republic/Universal)	513	+28	13476	9	44/1
27	26	SKILLET Savior (Lava)	492	+7	12935	7	48/2
24	27	THOUSAND FOOT KRUTCH Rawkfst (Tooth & Nail/EMC)	449	-65	13238	19	37/0
31	28	ATOMSHIP Pencil Fight (Wind-up)	329	+40	8190	11	27/0
29	29	KORN Everything I've Known (Immortal/Epic)	299	-61	9192	9	31/0
33	30	MAGNA-FI Where Did We Go Wrong? (Aezra)	277	+11	6028	6	28/0
44	31	PUDDLE OF MUDD Spin You Around (Geffen)	255	+83	7310	2	33/11
30	32	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	252	-66	14332	16	22/0
34	33	BEASTIE BOYS Ch-Check It Out (Capitol)	251	+1	7765	5	15/0
50	34	SHINEDOWN Simple Man (Atlantic)	238	+113	20613	2	22/14
39	35	AUF DER MAUR Followed The Waves (Capitol)	234	+37	4388	5	19/0
32	36	PUDDLE OF MUDD Heal Over Head (Geffen)	234	-46	9961	18	24/0
35	37	CLUTCH The Mob Goes Wild (DRT)	229	-4	5841	10	25/0
41	38	LIMP BIZKIT Almost Over (Flip/Interscope)	227	+38	8232	2	24/5
48	39	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	217	+73	10339	2	33/13
38	40	DARKNESS Growing On Me (Must...Destroy/Atlantic)	202	-3	4379	8	22/0
37	41	SEVEN WISER Take Me As I Am (Wind-up)	202	-7	3122	7	18/0
Debut	42	TANTRIC After We Go (Maverick/Reprise)	193	+97	6347	1	28/8
40	43	BLACK LABEL SOCIETY House Of Doom (Spitfire)	192	-4	10194	8	20/0
Debut	44	MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)	178	+94	4667	1	19/2
47	45	HOOBASTANK Same Direction (Island/IDJMG)	176	+31	10631	2	23/5
Debut	46	FINGER ELEVEN Stay In Shadow (Wind-up)	173	+101	3952	1	20/3
36	47	AEROSMITH Baby, Please Don't Go (Columbia)	163	-58	10795	13	17/0
49	48	FEAR FACTORY Archetype (Liquid B)	161	+18	5018	2	19/0
Debut	49	FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	160	+60	9912	1	20/5
Debut	50	KID ROCK I Am (Top Dog/Atlantic)	156	+33	6889	1	21/8

Most Added

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
LINKIN PARK Breaking The Habit (Warner Bros.)	30
SHINEDOWN Simple Man (Atlantic)	14
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	13
STRATA The Panic (Wind-up)	13
PUDDLE OF MUDD Spin You Around (Geffen)	11
KID ROCK I Am (Top Dog/Atlantic)	8
PILLAR Bring Me Down (Flicker/EMI)	8
BURNING BRIDES Heart Full Of Black (V2)	7
TANTRIC After We Go (Maverick/Reprise)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
VAN HALEN It's About Time (Warner Bros.)	+267
VELVET REVOLVER Slither (RCA/RMG)	+155
SHINEDOWN Simple Man (Atlantic)	+113
FINGER ELEVEN Stay In Shadow (Wind-up)	+101
TANTRIC After We Go (Maverick/Reprise)	+97
MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)	+94
PUDDLE OF MUDD Spin You Around (Geffen)	+83

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK Figured You Out (Roadrunner/IDJMG)	680
GODSMACK Re-Align (Republic/Universal)	668
INCUBUS Megalomaniac (Epic)	662
LOSTPROPHETS Last Train Home (Columbia)	531
LINKIN PARK Numb (Warner Bros.)	509
TRAPT Still Frame (Warner Bros.)	504
STAIN'D So Far Away (Flip/Atlantic)	492
TRAPT Headstrong (Warner Bros.)	480
LINKIN PARK Faint (Warner Bros.)	479
JET Are You Gonna Be My Girl (Atlantic)	405

New & Active

LACUNA COIL Swamped (Century Media)
Total Plays: 116, Total Stations: 11, Adds: 0

ATREYU Lip Gloss And Black (Victory)
Total Plays: 84, Total Stations: 9, Adds: 1

TONY C. AND THE TRUTH Little Bit More (Lava)
Total Plays: 80, Total Stations: 7, Adds: 1

LINKIN PARK Breaking The Habit (Warner Bros.)
Total Plays: 72, Total Stations: 33, Adds: 30

MY MORNING JACKET One Big Holiday (ATO/RCA/RMG)
Total Plays: 50, Total Stations: 7, Adds: 0

CONEED AND CAMBRIA A Favor House Atlantic (Columbia)
Total Plays: 43, Total Stations: 7, Adds: 3

ONE LESS REASON Favorite Color (Universal)
Total Plays: 42, Total Stations: 6, Adds: 0

PILLAR Bring Me Down (Flicker/EMI)
Total Plays: 38, Total Stations: 12, Adds: 8

BURNING BRIDES Heart Full Of Black (V2)
Total Plays: 29, Total Stations: 11, Adds: 7

STRATA The Panic (Wind-up)
Total Plays: 6, Total Stations: 13, Adds: 13

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

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 5/30-6/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (Times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.



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Canadian Crème....

Continued from Page 62

"The upside is that it assures us that Canadian music will be played. The downside is that some stations still have two separate rotations, a Canadian rotation and an international rotation. A Canadian heavy might spin 23 times a week, compared to an International heavy, which will spin 33 times a week."

The Matthew Good Band

Matthew Good has been around for nine years. "We launched The Matthew Good Band in 1995 and put out five records," Summers says. "His major-label debut went platinum. The next one went

double-platinum. We've sold about half a million records here total. He's released records variously as The Matthew Good Band and as Matthew Good. He is still embraced by Modern Rock but has some heritage with No. 1 singles in this country."

"Alert Status Red" is the current single from The Matthew Good Band. Summers describes it as straight-up rock. "It can work at Alternative and heritage," he says. "It's somewhere between AC/DC and Bruce Springsteen. It has a heartland flavor. He's from the West Coast, and in 1994 he was the biggest indie artist in Canada."

We look forward to learning more about our rock friends to the north and hearing more of that great straight-ahead rock.



WEDDED BLISS Even rockers get married, as can be seen here. Saliva lead singer Josey Scott and his bride, Kendra Lynette Edney, exchanged vows in front of family and friends on May 29 at Graceland.



BRIDES OF DESTRUCTION Nikki Sixx and Traci Guns of Brides Of Destruction were recently interviewed at WCCC/Hartford before one of their local performances. Shown yukking it up are (l-r) Sixx, WCCC night slammer Jeff Slater and Promotions On-Air Coordinator Jonny Promo and Guns.

After an impressive run at No. 1 with "Lying for You," Linkin Park step down to let Velvet Revolver "Slither" their way into the top spot. Meanwhile, LP launch their next hit, "Breaking the Habit," with No. 1 Most Added status ... There are two new records in the top five, as Godsmack go "Running Blind" into the No. 4 spot, while Crossfade heat up No. 5 with "Cold" ... Drowning Pool "Step Up" 7-6 ... "It's About Time" that Van Halen were back in the top 20. Eddie, Sammy and the boys jump 28-20 ... Puddle Of Mudd "Spin You Around" with a 44-31 leap ... It's a huge week for Shinedown as they pick up 14 more stations on "Simple Man" and move 50-34 ... Nice rise also for Lost Prophets' "Wake Up..." (48-39) ... Five debuts this week: Tantric's "After We Go" (42), Monster Magnet's "Unbroken (Hotel Baby)" (44), Finger Eleven's "Stay in Shadow" (46), Future Leaders Of The World's "Let Me Out" (49) and Kid Rock's "I Am" (50) ... On the Rock side, Van Halen go top five, and Thornley go top 10 with "So Far So Good." Breaking Benjamin ("So Cold") and Rush ("Summertime Blues") debut at 26 and 28, respectively.

— Cyndee Maxwell, Active Rock/Rock Editor

Rock/Active Rock
**ON THE
RADIO**

active INSIGHT

ARTIST: Future Leaders Of The World**LABEL: Epic**

By FRANK CORREIA / ROCK SPECIALTY EDITOR

If Phil Tayler doesn't make it as a musician with his group Future Leaders Of The World, he could probably sell his story to Hollywood. Not that the 20-year-old has to panic about his career just yet — "Let Me Out," the lead single from his group's major-label debut, has already gained a strong foothold at Active Rock with some major-market support — it's just that his bio reads like a screenplay in waiting.

Stop me if you've heard this one before. Aspiring musician leaves Buffalo to attend college in San Francisco only to have the relative with whom he's supposed to reside kick him out after a few days. He spends the next six months sleeping on rooftops and in Haight-Ashbury Park while attending college and working full-time. Pretty good start, huh?

"It was a hard way to start out, but I wouldn't change a thing," Tayler says. "When I was living in the park, I met a lot of different kinds of people — hippies, gutter punks, rappers, poets and artists — all lost kids trying to make their own way. That's when I started going to open mikes and learned how to survive, which helped me develop my voice as songwriter."

Tayler also learns how to get his point across concisely by going door to door

with petitions for a local advocacy group. Saving enough money, he moves into an apartment and begins a yearlong search for the right group, only to relocate to Los Angeles, where he hits the door-to-door circuit again, working for nonprofit organizations. During said gig he meets a local producer, befriends him and manages to cut an acoustic demo track. Now it really gets weird: Tayler spends his last \$10 on a psychic reading.

Of course, the psychic tells him to stick with it, but she also gives him the date everything will change: April 16, 2001. So



Tayler, seeing posters for a Puddle Of Mudd show on that very same date, decides to go to the show with the demo, sneaks backstage and hands it to the band. (Coincidentally, that's the same way in which Puddle Of Mudd got a foot in the door — when frontman Wes Scantlin snuck backstage at a Limp Bizkit show.) Well, the demo doesn't wind up in Scantlin's hands, but Tayler does manage to sneak backstage and bump into Mike Flynn, who will later become a manager. Flynn likes what he hears and secures money for Tayler to cut a three-song demo.

From there, Tayler moves back to Buffalo broke, assembles a band, drives out to L.A. to cut another demo and eventually lands a deal with Epic Records. Now a whole new chapter begins, as KXXR/Minneapolis, KOMP/Las Vegas, WXTB/Tampa, WRIF/Detroit, KQRC/Kansas City and more are on "Let Me Out." I'm no psychic, but I'd say success is in the cards for this kid.

R&R TOP 20 SPECIALTY ARTISTS

1. SLIPKNOT (Roadrunner/IDJMG) "Three Nil"
2. KILLSWITCH ENGAGE (Roadrunner/IDJMG) "Rose Of Sharyn"
3. KITTIE (Artemis) "Into The Darkness"
4. BEYOND THE EMBRACE (Metal Blade) "Fleshengine Breakdown"
5. CRISIS (The End) "Politics Of Domination"
6. DEATH ANGEL (Nuclear Blast) "Thrown To The Wolves"
7. IN FLAMES (Nuclear Blast) "Soundtrack To Your Escape"
8. FEAR MY THOUGHTS (Lifelorce) "Hollow Inside"
9. NONPOINT (Lava) "Broken Bones"
10. HEAVEN SHALL BURN (Century Media) "The Weapon They Fear"
11. AMEN (EatUrMusic/Columbia) "California's Bleeding"
12. A18 (Victory) "Gravelines"
13. MONSTER MAGNET (SPV) "Unbroken (Hotel Baby)"
14. EXODUS (Nuclear Blast) "Tempo Of The Damned"
15. MACHINE HEAD (Roadrunner/IDJMG) "Bite The Bullet"
16. MARTYR A.D. (Victory) "American Hollow"
17. ALABAMA THUNDERPUSSY (Relapse) "Wage Slave"
18. OTEP (Capitol) "Warhead"
19. MISERY SIGNALS (Ferret) "On Account Of An Absence"
20. TWELVE TRIBES (Ferret) "Translation Of Fixes"

Ranked by total number of shows reporting artist.



PART TWO OF A TWO-PART SERIES

20 Songs To Make You Alternative Again

Just in case you thought we were done, here's the rest

I can see it now. Last week's R&R is still on your desk. You read the Alternative column but have not picked up a single CD from the pile to find the ones Frank Correia and I recommended. And now, a week later, you're about to be beat over the head with more tunes you can use in the fight for truth, justice and the American way.

No doubt this week's offerings will go right over your head like the last batch. Do you know how hard it was to come up with 20 good songs that you can easily play on your station? There's plenty of good music out there — sounds that could really set you apart from your Active competitor, or even your Alternative rival, should you still have one.

Frank thinks it's futile to try to get radio to be adventurous again. He speaks from the college and specialty podium when he talks that way. I, however, hold out hope for our format. But you boobs need to get your damn ratings back up, or I'm out of a job. Is that really what you want? Wait, don't answer that.



Thrills

Track: "Big Sur"
Label: Virgin

Why? Leave it to five lads from Dublin, Ireland to resurrect the sun-drenched, West Coast pop of The Beach Boys and The Byrds better than any contemporary American act. And with the summer sun ready to turn your skin a glowing shade of pink, you're going to need The Thrills' cool, laid-back sounds to chill out with. Yeah, there's some banjo in there, and front-man Conor Deasy even references The Monkees in the lyrics. A wonderful record that sounds like summer.

The few, the proud, the brave: WWCD/Columbus, OH; KZON/Phoenix; and WFNX/Boston are currently waxing their surfboards and heading to "Big Sur" with The Thrills.



Paris, Texas

Track: "Like You Like an Arsonist"
Label: New Line

Why? Guitar-driven power pop that's quick off the line and handles beautifully in the corners, "Like You Like an Arsonist" could light up the request lines if given a chance. Front-man Scott Sherpe delivers clever wordplay in the chorus: "I feel like an arsonist/Because you are my perfect match/And you light up everything around you." Meanwhile, the band backs up his bravado with a solid, kicking tune that sounds great coming out of the speakers.

The few, the proud, the brave: No one's made the official jump yet, which means you could be that all-important early

believer. At Alt Specialty, these boys beat out some well-known names to secure the No. 1 spot.



Shins

Track: "Kissing the Lipless"
Label: Sub Pop

Why? If you're not aware of the brilliance of The Shins' *Chutes Too Narrow* already, maybe you should just go home and play *Chutes & Ladders* instead of doing this whole music thing. "So Says I," the first release from this album, probably passed you right by. Well, now's the time for redemption with the amazing "Kissing the Lipless," a wonderful, poignant song that will no doubt resonate with your older end and maybe even with a few of the honor students in your younger demos. Bands can fly the emo banner all they want, but with their lilting acoustics, smart lyrics and James Mercer's vocals, The Shins prove they have more emotion in their little toes than most bands today have in their whole bodies.

The few, the proud, the brave: Hometown Alternative KNDD/Seattle is the leader of the pack on this track. College and specialty gurus have been grooving to The Shins past and present for some time now.



Beta Band

Track: "Assessment"
Label: Astralwerks/EMC

Why? From the opening guitar tones, you know you're dealing with an Alternative record. You might do a double take. Is it from the '80s? Did they get U2's *The Edge* to guest? Well, no, but The Beta Band pay homage to such influences without getting stuck there. Several critics are hailing *Heres to Zeros* as the Betas' best, and the opening track, "Assessment," proves them right with its echoing ambience building to a magnificent finish where horns collide with their wall of sound. It may not hit you on first listen, but stick with it to discover the subtle brilliance within.

The few, the proud, the brave: No one yet — you know what to do.



Taking Back Sunday

Track: "A Decade Under the Influence"
Label: Victory

Why? Because the next big thing is already huge with your 12-18-year-old audience. Don't believe me? Go see Taking Back Sunday live, and you'll find every kid in the house singing along, word for word, to the songs you didn't play on your station. There's serious passion here, and "A Decade Under

Convention Essentials

- **Date:** June 24-26
- **Place:** Beverly Hilton Hotel, Beverly Hills, CA
- **Hotel Rate:** The \$184-per-night rate is on a first-come, first-served basis. Ask for the R&R Convention rate when you call 310-285-1307 or 800-HILTONS, or make your room reservation at www.beverlyhills.hilton.com using the group code RRC.
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the Influence" is just the track to give these underground kids the keys to the mainstream pool party. A huge chorus, great lyrics and hooky delivery prove that TBS are smarter than your average emo punk brats.

The few, the proud, the brave: CIMX/Detroit is already over 20 spins a week on the track, which is heading for top five phones. Consequently, sales on the last TBS record have doubled in the Motor City, putting the boys back on the local Soundscan charts. More support is coming in from WHFS/Washington, WAQZ/Cincinnati, KEDJ/Phoenix and KWOD/Sacramento, among others.



Snow Patrol

Track: "Spitting Games"
Label: A&M/Interscope

Why? *Final Straw*, Snow Patrol's A&M debut, is one of the best damn full-lengths out there, and "Spitting Games" has all the indie-style melodies to make it an Alternative classic if given the chance. Comparisons to Coldplay have been made, but these Irish boys pack a little more punch sonically and know how to throw back the drinks at the afterparty. An excellent, excellent song, "Spitting Games" goes down smoother than a cold pint of Guinness. Seriously, if you don't start playing this, I'm going to crack you over the head with my shillelagh.

The few, the proud, the brave: It's currently midcharting — don't let this one die on the vine! Strong and steady support coming from KCPX/Salt Lake City; KHRO/EI Paso; KNRR/Portland, OR; WWCD/Columbus, OH; WBUZ/Nashville; and more.



On The Speakers

Track: "Could I Be Right?"
Label: Universal

Why? These guys are so hip, you'll have to bug your local independent retailer for their self-titled EP. That's right, you only get six songs for now, whetting your appetite for more of their angular indie rock. And said EP has earned the band a California Music Award nomination for Outstanding Debut (just imagine the accolades when the full-length drops). "Could I Be Right?" couldn't get no righter, with mellow, slacker verses exploding into a noisy dance-funk chorus. Think a smoother version of The Rapture jamming with The Replacements. Oh, yeah, the group is fronted by former Creeper Lagoon singer-guitarist Ian Sefchick.

The few, the proud, the brave: Other than a few specialty spins, no reporters have come on board yet. We've been hearing another track, "Share Yourself," here in town on upstart Alternative KDLD (Indie 103.1)/Los Angeles, and it sounds great on the air.

Continued on Page 69

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BEASTIE BOYS Ch-Check It Out (Capitol)	2169	-4	166466	6	76/0
2	2	LINKIN PARK Lying From You (Warner Bros.)	2050	-86	142740	18	63/0
3	3	JET Cold Hard Bitch (Atlantic)	1961	-52	130702	20	70/0
5	4	VELVET REVOLVER Slither (RCA/RMG)	1911	+90	130014	9	67/0
4	5	HOOBASTANK The Reason (Island/IDJMG)	1831	-96	118412	20	64/0
6	6	MODEST MOUSE Float On (Epic)	1787	+67	134982	13	64/1
7	7	INCUBUS Talk Shows On Mute (Epic)	1746	+63	101797	11	73/0
9	8	SEETHER (AMY LEE) Broken (Wind-up)	1458	+124	92260	9	62/5
10	9	MUSE Time Is Running Out (EastWest/Warner Bros.)	1375	+65	82128	12	67/1
12	10	THREE DAYS GRACE Just Like You (Jive/Zomba)	1277	+100	66814	10	62/2
8	11	OFFSPRING (Can't Get My) Head Around You (Columbia)	1274	-165	63132	17	61/0
14	12	NEW FOUND GLORY All Downhill From Here (Geffen)	1237	+96	71274	9	66/1
16	13	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1173	+55	50278	13	58/6
11	14	BLINK-182 I Miss You (Geffen)	1108	-70	64474	24	50/0
15	15	LOSTPROPHETS Last Train Home (Columbia)	1080	-46	80162	25	58/0
21	16	FRANZ FERDINAND Take Me Out (Domino/Epic)	1072	+168	91370	7	58/4
13	17	A PERFECT CIRCLE The Outsider (Virgin)	1072	-77	51677	27	53/0
17	18	311 Love Song (Maverick/Volcano/Zomba)	1053	-31	70564	20	58/0
28	19	DASHBOARD CONFESSIONAL Vindicated (Interscope)	1048	+305	61297	3	64/3
20	20	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	1035	+109	55732	7	63/6
18	21	SLIPKNOT Duality (Roadrunner/IDJMG)	997	+9	57251	8	49/1
24	22	BLINK-182 Down (Geffen)	943	+86	53991	7	63/6
22	23	SHINEDOWN 45 (Atlantic)	921	+37	37308	14	40/6
25	24	CURE The End Of The World (Geffen)	896	+43	53573	4	53/2
23	25	SMILE EMPTY SOUL Silhouettes (Lava)	836	-46	27242	12	49/0
19	26	YEAH YEAH YEAHS Maps (Interscope)	760	-180	66509	16	44/0
27	27	VON BONDIES C'mon C'mon (Sire/Reprise)	756	-23	33174	10	49/1
31	28	KILLERS Somebody Told Me (Island/IDJMG)	754	+131	44000	5	53/3
26	29	AUDIOSLAVE What You Are (Interscope/Epic)	735	-100	45480	14	33/1
30	30	THORNLEY So Far So Good (Roadrunner/IDJMG)	676	+23	23731	11	38/0
33	31	BREAKING BENJAMIN So Cold (Hollywood)	666	+61	25529	6	43/3
32	32	DARKNESS Growing On Me (Must...Destroy/Atlantic)	597	-18	33019	7	43/0
34	33	AUF DER MAUR Followed The Waves (Capitol)	575	+51	23370	6	43/2
35	34	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	569	+64	23416	4	38/4
41	35	311 First Straw (Volcano/Zomba)	568	+245	39582	2	50/12
36	36	MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	522	+26	44754	9	34/0
29	37	GODSMACK Running Blind (Republic/Universal)	509	-171	23036	14	33/0
37	38	SNOW PATROL Spitting Games (A&M/Interscope)	417	0	12488	7	26/0
38	39	BAD RELIGION Los Angeles Is Burning (Epitaph)	388	+32	28923	6	18/0
39	40	EARSHOT Wait (Warner Bros.)	386	+32	10113	4	30/0
48	41	MIDTOWN Give It Up (Columbia)	319	+92	11268	2	33/3
Debut	42	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	282	+128	9064	1	39/7
45	43	LIT Looks Like They Were Right (Nitrus/DRT)	270	+7	11387	3	27/2
43	44	SUGARCULT Memory (Fearless/Artemis)	268	+4	17217	8	19/0
Debut	45	BURNING BRIDES Heart Full Of Black (V2)	265	+60	8589	1	30/5
42	46	DROWNING POOL Step Up (Wind-up)	262	-8	13094	11	14/0
Debut	47	LINKIN PARK Breaking The Habit (Warner Bros.)	258	+78	31629	1	35/26
47	48	CROSSFAOE Cold (Columbia)	255	+24	10380	3	15/1
Debut	49	AUTHORITY ZERO Revolution (Lava)	253	+30	8326	1	24/4
44	50	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	237	-27	15066	8	15/0

77 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 5/30-6/5. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

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ARTIST TITLE (LABEL/S)	ADDS
LINKIN PARK Breaking The Habit (Warner Bros.)	26
311 First Straw (Volcano/Zomba)	12
HIVES Walk Idiot Walk (Interscope)	12
COHEED AND CAMBRIA A Favor House Atlantic (Columbia)	11
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	7
STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	6
BLINK-182 Down (Geffen)	6
SHINEDOWN 45 (Atlantic)	6
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	6

Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
DASHBOARD CONFESSIONAL Vindicated (Interscope)	+305
311 First Straw (Volcano/Zomba)	+245
FRANZ FERDINAND Take Me Out (Domino/Epic)	+168
HIVES Walk Idiot Walk (Interscope)	+164
KILLERS Somebody Told Me (Island/IDJMG)	+131
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	+129
SEETHER (AMY LEE) Broken (Wind-up)	+124
STORY OF THE YEAR Anthem Of Our... (Maverick/Reprise)	+109
THREE DAYS GRACE Just Like You (Jive/Zomba)	+100
NEW FOUND GLORY All Downhill From Here (Geffen)	+96

Most Played Recurrents

ARTIST TITLE (LABEL/S)	TOTAL PLAYS
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	883
INCUBUS Megalomaniac (Epic)	771
SWITCHFOOT Meant To Live (Red Ink/Columbia)	738
JET Are You Gonna Be My Girl (Atlantic)	725
WHITE STRIPES Seven Nation Army (Third Man/V2)	695
NICKELBACK Figured You Out (Roadrunner/IDJMG)	688
FINGER ELEVEN One Thing (Wind-up)	686
YELLOWCARD Ocean Avenue (Capitol)	636
LINKIN PARK Numb (Warner Bros.)	630
AUDIOSLAVE Like A Stone (Interscope/Epic)	563

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20 Songs To Make You....

Continued from Page 67



Lit
Track: "Looks Like They Were Right"
Label: Nitrus/DRT

Why? Looks like we were wrong to forget about this band. "Looks Like They Were Right" is a righteous blast of pop punk with staccato guitars stomping along with a solid beat and bright vocals. After a three-year hiatus, during which they left RCA, Lit resurface with a great new album on New York-based indie DRT (trust us, you'll be hearing more from them).

The few, the proud, the brave: KNRK/Portland, OR and WHRL/Albany, NY are way out in front on this one, and more support is coming in from WROX/Norfolk, WAQZ/Cincinnati, KPNT/St. Louis, KEDJ and KZON/Phoenix and KTCL/Denver, among others.



Simple Kid
Track: "Staring at the Sun"
Label: Vector

Why? Picture Neil Young panning for Beck's *Mellow Gold*. OK, more Beck, less Neil. Irish-born one-man band Ciaran McFeely throws everything from acoustic folk to electronic beats into his sonic cocktail, and the results are intoxicating. In "Staring at the Sun," McFeely taps into a cool-ass bohemian vibe where he's looking for "a hooker with a heart of gold" (tell me you can't relate). With his inventive arrangements and adventurous sounds, Simple Kid proves he's no simpleton.

The few, the proud, the brave: This record has been buzzing big-time in specialty circles, and KWOD/Sacramento steps up to the plate with an official add to the mainstream playlist.

ARTIST: Franz Ferdinand

LABEL: Domino/Epic

By FRANK CORREIA/ALTERNATIVE SPECIALTY EDITOR

OK, students, settle in and take out a notebook. I don't care if you chew gum, just don't let me catch you sticking it under the desk or in a classmate's hair. And don't worry, there won't be any dates on the test, but this next lesson will earn you points not only here, but within your social circles, so please focus.

Now that crusty old history book will tell you a different story about Franz Ferdinand. Something about an Austro-Hungarian archduke whose assassination may have sparked World War I blah, blah, blah. Since most of you won't be appearing on *Jeopardy* anytime soon, let alone could pass the audition test, let's just ditch that info for something that's going to help you make the grade with the hipsters.

Franz Ferdinand are a four-piece rock group hailing from Scotland — Glasgow, to be exact — and they're currently the hottest thing going. Consisting of singer-guitarist Alex Kapranos, bassist Bob Hardy, guitarist Nick McCarthy and drummer Paul Thompson, Franz came together back in 2001 — no, this won't be on the test. Like I was saying, the group formed back in '01, turning an abandoned warehouse into a rehearsal space they dubbed "The Chateau." Said Chateau was host to a series of ravelike parties featuring music, art and, eventually, the cops, who had been searching for the place for about a month.

Soon enough the band found another Chateau (the name follows them to wherever they deem an appropriate jam space). This time an old Victorian courthouse and jail served as creative HQ.



With a mission statement of making "music for girls to dance to," they cut an EP's worth of songs by summer 2002. By then the buzz was big, and instead of releasing the EP themselves, as they'd originally planned, Franz signed with respected U.K. indie Domino Records in 2003. They released the *Darts of Pleasure* EP that became an underground phenomenon and eventually smashed headlong into the upper regions of the U.K. charts with "Take Me Out."

Nowadays the group is so hot that Epic has signed them to a licensing deal reportedly worth \$1 million. And judging by the amazing art pop found on Franz's full-length debut, it's money well spent. After a nice bake in the Alternative underground, "Take Me Out" is starting to catch fire on this side of the pond, with strong support coming from KROQ/Los Angeles, KITS/San Francisco, WROX/Norfolk, WFNX/Boston and many, many more. Trust me, I was at their SXSW show this year at Buffalo Billiards, where the floor was positively thumping as fans stomped along to the groove of "Take Me Out," "Darts of Pleasure" and the new song "Matinee."

So there you have it — Franz Ferdinand, future superstars. Don't believe me? Take this dunce cap and get in the corner.

The Beastie Boys hold their grip on No. 1 for the second week in a row. Be prepared for a long stay at the top ... Velvet Revolver squeak 5-4 in their quest for the top — watch out ... And who would've thought that Modest Mouse would make it this far, to No. 6? Well, frankly, many of us. It sets the tone for a "new" Alternative ... Incubus,

Seether, Muse and Three Days Grace are all locked in a battle for better position. They sit at Nos. 7, 8, 9 and 10, respectively ... In the teens, New Found Glory move 14-12 ... Switchfoot go 16-3 ... Check out Franz Ferdinand, another former long shot now making huge moves, 21-16 this week ... The rest of the story is in the twenties: Dashboard Confessional leap 28-19 and Story Of The Year, Slipknot, Blink-182, Shindown and The Cure are in a tight race to move up next week ... The Ones to Watch As They Move Up: Killers, Thornley, Breaking Benjamin, Auf Der Maur, Nickelback, Snow Patrol, Bad Religion, Midtown ... New to the Chart This Week: Lostprophets, Burning Brides, Linkin Park, Authority Zero ... Most Added: Linkin Park, 311, Coheed And Cambria, Hives, Lostprophets, Story Of The Year ... Most Should Be Added: Ambulance; Bumblebeez 81; Secret Machines; Dresden Dolls; Paris, Texas; Killers.

— Max Tolkoff, Alternative Editor



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America's Best Testing Alternative Songs 12 + For The Week Ending 6/11/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
HOOBASTANK The Reason (Island/IDJMG)	3.97	4.00	99%	40%	3.95	3.80	4.16
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3.96	3.70	81%	14%	3.93	3.88	3.99
BLINK-182 Down (Geffen)	3.96	3.99	75%	11%	3.80	3.72	3.92
OFFSPRING (Can't Get My) Head Around You (Columbia)	3.95	4.00	91%	19%	3.82	3.79	3.88
STORY OF THE YEAR Anthem Of Our... (Maverick/Reprise)	3.93	4.04	72%	12%	3.78	3.69	3.90
LOSTPROPHETS Last Train Home (Columbia)	3.92	4.09	92%	25%	3.82	3.90	3.70
LINKIN PARK Lying From You (Warner Bros.)	3.91	3.80	96%	29%	3.89	3.75	4.09
NEW FOUND GLORY All Downhill From Here (Geffen)	3.91	3.83	84%	15%	3.80	3.69	3.96
THREE DAYS GRACE Just Like You (Jive/Zomba)	3.90	3.87	81%	14%	3.86	3.68	4.13
BLINK-182 Miss You (Geffen)	3.85	3.96	98%	35%	3.82	3.77	3.89
SEETHER (JAMY LEE) Broken (Wind-up)	3.83	3.67	83%	18%	3.85	3.70	4.05
JET Cold Hard Bitch (Atlantic)	3.77	3.70	96%	31%	3.66	3.61	3.72
A PERFECT CIRCLE The Outsider (Virgin)	3.77	3.73	74%	18%	3.81	3.75	3.90
INCUBUS Talk Shows On Mute (Epic)	3.75	3.92	84%	19%	3.60	3.57	3.65
SMILE EMPTY SOUL Silhouettes (Lava)	3.75	3.78	72%	15%	3.56	3.47	3.70
SHINEDOWN 45 (Atlantic)	3.74	3.64	62%	15%	3.71	3.72	3.71
MUSE Time Is Running Out (EastWest/Warner Bros.)	3.68	3.64	54%	10%	3.57	3.58	3.54
AUDIOSLAVE What You Are (Interscope/Epic)	3.87	3.59	73%	19%	3.70	3.77	3.58
VELVET REVOLVER Slither (RCA/RMG)	3.67	3.56	68%	12%	3.76	3.69	3.85
311 Love Song (Maverick/Volcano/Zomba)	3.65	3.68	93%	34%	3.80	3.59	3.62
THORNLEY So Far So Good (Roadrunner/IDJMG)	3.59	3.56	45%	7%	3.38	3.20	3.62
MODEST MOUSE Float On (Epic)	3.57	3.56	63%	16%	3.60	3.63	3.55
CURE The End Of The World (Geffen)	3.54	-	52%	11%	3.48	3.24	3.79
VON BONDIES C'mon C'mon (Sire/Reprise)	3.51	3.54	56%	12%	3.47	3.46	3.49
GODSMACK Running Blind (Republic/Universal)	3.44	3.47	75%	23%	3.40	3.24	3.64
SLIPKNOT Duality (Roadrunner/IDJMG)	3.35	3.23	81%	17%	3.26	3.33	3.15
FRANZ FERDINAND Take Me Out (Domino/Epic)	3.34	3.31	55%	16%	3.38	3.20	3.63
BEASTIE BOYS Ch-Check It Out (Capitol)	3.22	3.11	88%	30%	3.36	3.41	3.28
YEAH YEAH YEAHS Maps (Interscope)	3.21	3.23	77%	28%	3.30	3.36	3.20

Total sample size is 399 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 810-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. SONIC YOUTH (Geffen) "Unmade Bed"
2. PJ HARVEY (Island/IDJMG) "The Letter"
3. TAKING BACK SUNDAY (Victory) "A Decade Under The Influence"
4. HIVES (Interscope) "Walk Idiot Walk"
5. SECRET MACHINES (Reprise) "Nowhere Again"
6. PIEBALD (SideOneDummy) "Haven't Tried It"
7. VEILS (Rough Trade) "The Wild Son"
8. PEDRO THE LION (Jade Tree) "Foregone Conclusions"
9. WARPED TOUR: 2004 TOUR COMPILATION (SideOneDummy) "To Youth"
10. FRANZ FERDINAND (Domino/Epic) "The Dark of the Matinee"
11. BURNING BRIDES (V2) "Heart Full Of Black"
12. KOMEDA (Minty Fresh) "Blossom (Got To Get It Out)"
13. SCATTERTHEASHES (Epitaph) "Caesura"
14. KEANE (Interscope) "Everybody's Changing"
15. MORRISSEY (Sanctuary/SRG) "Irish Blood, English Heart"
16. KINISON (Atlantic) "You'll Never Guess Who Died"
17. THRICE (Island/IDJMG) "The Artist In The Ambulance"
18. STREETS (Vice/Atlantic) "Fit But You Know It"
19. FEVER (Kemado) "Gray Ghost"
20. DAYS LIKE THESE (Labster) "The Dawning"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Read Yellow
TITLE: *Radios Burn Faster*
LABEL: Fenway



One of the best albums to come out of the underground this year, *Radios Burn Faster* is a fever-inducing blast of noise and energy — in other words, everything that's right with rock 'n' roll. There's so much great stuff going on here that it's hard to put it into words. Take some Fugazi, add Sonic Youth, stir in At The Drive In, flavor with some Pixie dust, mix with gasoline and ignite. Evan Kenney's screamed and spoken vocals reflect the uneasiness of his lyrics, and when combined with the music — Jesse Vuona's edgy and frantic guitars, Michelle Freivald's ominous bass and the concussive hits of drummer Paul Koelle — there's a passionate tension that only the best bands achieve. Highlights include ... well, the whole damn album. With Read Yellow, Fenway has found a band whose sound is as big as the Green Monster itself.

— Frank Corraia, Rock Specialty Editor

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Stations and their adds listed alphabetically by market

<p>WHRU/Albany, NY* PD: John Cooper APD: Lisa Beale LIBRIN PARK MIDDTOWN</p>	<p>WBTZ/Burlington* PD: Dan Crane APD: Kevin Hays LIBRIN PARK LOSTPROPHETS HIVES</p>	<p>KTCB/Denver, CO* PD: Mike O'Connor APD: Rich Hulse MD: Mark Jordan 14 STORY OF THE YEAR 13 DASHBOARD CONFSSIONAL 13 SWITCHFOOT 1 311</p>	<p>KUCB/Honolulu, HI* PD: James Hight 4 BUMBLEBEEZ 81</p>	<p>WMFS/Memphis, TN* PD: Rob Crossman MD: Dwayne Roberts 24 SALIVA</p>	<p>KHYZ/Oklahoma City, OK* PD: Bill Hurley MD: Jimmy Barrows 25 COHEED AND CAMBRIA 10 MUSE NICKEL BACK SHINEDOWN HIVES</p>	<p>KRZO/Reno, NV* MD: Rob Brooks PD: Sean Donnelly APD: Aaron Arntsen No Adds</p>	<p>KITS/San Francisco, CA* APD:MD: Aaron Arntsen No Adds</p>	<p>KFMA/Tucson, AZ* PD: Lynn Barlowe MD: Matt Spry OZOMATLI CURE</p>
<p>KTZO/Albuquerque, NM* PD: Scott Seabrook MD: Dan Hays 1 PUDDLE OF MUDD LIBRIN PARK</p>	<p>WAYF/Charleston, SC* PD: Dave Reed MD: Dan Hays 13 SWITCHFOOT KILLERS HIVES</p>	<p>CHML/Detroit, MI* PD: Murray Grossman APD: Vince Canzone MD: Matt Franklin 14 NICKEL BACK LIBRIN PARK</p>	<p>KTEZ/Houston, TX* PD: Vince Roberts APD: Eric Schmidt MD: Dan Jordan 3 PUDDLE OF MUDD AUTHORITY ZERO SHINEDOWN</p>	<p>WLUM/Milwaukee, WI* PD: Tommy White MD: Henry Housman 5 FINGER ELEVEN 5 LIT HOBBASTANK</p>	<p>WJRR/Ocala, FL* MD: Adam Cash PD: Paul Lynch APD: Rick Everett MD: Brian Dolan 3 BURNING BRIDES AUTHORITY ZERO</p>	<p>WDTN/Richmond, VA* PD: Bill Gault MD: Dustin Matthews 1 PUDDLE OF MUDD LOSTPROPHETS HIVES</p>	<p>KMYZ/Tulsa, OK* PD: Lynn Barlowe MD: Carlos Pierce 3 SECRET MACHINES 2 311 1 LIBRIN PARK UPSIDE</p>	
<p>WYXX/Atlanta, GA* PD: Leslie Fran MD: Chris Williams MD: Jeff Hays SEETHER VAMPI LEE THREE DAYS GRACE SAKHARA HOTTIGHTS</p>	<p>WEND/Charlotte* MD: Bruce Logan PD:MD: Jeff Doster BREAKING BENJAMIN 311</p>	<p>WKRP/Cincinnati, OH* MD: Bruce Logan PD:MD: Jeff Doster BREAKING BENJAMIN 311</p>	<p>WRXZ/Harrisburg, PA* PD: Scott Jenson MD: Michael Young SHINEDOWN LIBRIN PARK BLINK-182 CROSSFADE CROSSFADE</p>	<p>WNTG/Morristown, NJ* APD: Mike Gove MD: John Phillips 1 LIBRIN PARK TORY C. AND THE TRUTH</p>	<p>WOLZ/Ocala, FL* PD: Jim Smith 1 THREE DAYS GRACE</p>	<p>WRLL/Richmond, VA* PD:MD: Corey Swanson 3 LIBRIN PARK 2 SWITCHFOOT HIVES</p>	<p>KJEE/Santa Barbara, CA MD: Dave Hanaack 1 COHEED AND CAMBRIA RAW OZOMATLI</p>	<p>WPRZ/W. Palm Beach, FL* PD: John O'Connell MD: Bob Rivers 1 COHEED AND CAMBRIA 1 311 1 BLINK-182 LOSTPROPHETS</p>
<p>WJZZ/Atlanta, GA* PD: Leslie Fran MD: Chris Williams MD: Jeff Hays SEETHER VAMPI LEE THREE DAYS GRACE SAKHARA HOTTIGHTS</p>	<p>WHDZ/Charlotte* MD: Bruce Logan PD:MD: Jeff Doster BREAKING BENJAMIN 311</p>	<p>WKRP/Cincinnati, OH* MD: Bruce Logan PD:MD: Jeff Doster BREAKING BENJAMIN 311</p>	<p>WRXZ/Harrisburg, PA* PD: Scott Jenson MD: Michael Young SHINEDOWN LIBRIN PARK BLINK-182 CROSSFADE CROSSFADE</p>	<p>WNTG/Morristown, NJ* APD: Mike Gove MD: John Phillips 1 LIBRIN PARK TORY C. AND THE TRUTH</p>	<p>WOLZ/Ocala, FL* PD: Jim Smith 1 THREE DAYS GRACE</p>	<p>WRLL/Richmond, VA* PD:MD: Corey Swanson 3 LIBRIN PARK 2 SWITCHFOOT HIVES</p>	<p>KJEE/Santa Barbara, CA MD: Dave Hanaack 1 COHEED AND CAMBRIA RAW OZOMATLI</p>	<p>WPRZ/W. Palm Beach, FL* PD: John O'Connell MD: Bob Rivers 1 COHEED AND CAMBRIA 1 311 1 BLINK-182 LOSTPROPHETS</p>
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POWERED BY MEDIABASE

*Monitored Reporters
85 Total Reporters

77 Total Monitored

8 Total Indicator

Did Not Report, Playlist Frozen (1):
 WXSR/Tallahassee, FL
 Dropped Stations (3):
 KCPX/Salt Lake City, UT
 WFNX/Boston, MA
 WZNE/Rochester, NY

New & Active

- FLAW Recognize (Republic/Universal)**
 Total Plays: 228, Total Stations: 18, Adds: 0
- HIVES Walk Idiot Walk (Interscope)**
 Total Plays: 205, Total Stations: 23, Adds: 12
- FINGER ELEVEN Stay In Shadow (Wind-up)**
 Total Plays: 161, Total Stations: 16, Adds: 2
- O. FRANKENREITER I/J. JOHNSON Free (Brushfire/Universal)**
 Total Plays: 149, Total Stations: 10, Adds: 0
- MY MORNING JACKET One Big Holiday (ATO/RCA/RMG)**
 Total Plays: 142, Total Stations: 15, Adds: 2

- TAKING BACK SUNDAY A Decade Under the Influence (Victory)**
 Total Plays: 129, Total Stations: 12, Adds: 3
- SOIL Redefine (J/RMG)**
 Total Plays: 103, Total Stations: 9, Adds: 0
- PUDDLE OF MUDD Spin You Around (Geffen)**
 Total Plays: 97, Total Stations: 13, Adds: 3
- BUMBLEBEEZ 81 Pony Ride (Geffen)**
 Total Plays: 89, Total Stations: 11, Adds: 4
- VINES Ride (Capitol)**
 Total Plays: 79, Total Stations: 9, Adds: 0

Indicator

- Most Added**
- LOSTPROPHETS Wake Up (Make A Move) (Columbia)
 - DASHBOARD CONFSSIONAL Vindicated (Interscope)
 - HIVES Walk Idiot Walk (Interscope)
 - LINKIN PARK Breaking The Habit (Warner Bros.)
 - COHEED AND CAMBRIA A Favor House Atlantic (Columbia)

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

Songs ranked by total plays



Just Getting Started

Rita Houston celebrates 10 years at WFUV

Like many of the radio professionals who are now dedicated to improving the reach and stature of public radio, Rita Houston got her start on the commercial side of the dial. But an unexpected opportunity came her way a decade ago, and before she knew it, she was a "pub-radio gal" at WFUV/New York.

Interestingly, the 10 years Houston has given to WFUV have paralleled, in many ways, the overall growth of public radio, its increased importance to the Triple A community and the evolution of WFUV.

Over the past decade the station has reinvented its programming and dramatically increased the number of people who are listening — consequently expanding its membership and boosting the amount it takes in during each fund drive. In fact, WFUV set a station record in spring 2004, bringing in \$690,000 in pledges.

Since Rita arrived at WFUV in 1994, she has been shaping the direction of the station's "City Folk" brand of Triple A. Under her lead as Music Director, and with the help of Asst. MD Russ Borris, the station has become something of a nationally trusted source for music.

Rita selects the songs that become part of the station's regular programming and — along with PD Chuck Singleton — establishes theme days, creates poplar features like New Release Monday and Guilty Pleasures Day and books all on-air artist performances.

In addition to her many behind-the-scenes responsibilities, Rita remains a WFUV host. In 2001 she kicked off the influential *The Whole Wide World* to showcase her wide-ranging taste in music. As producer and host of the genre-melding program, which airs Friday nights from

8-11pm, Rita stretches out to spin tunes from around the globe that have caught her ear. The show rethinks world music as a fun and creative mix, conducive to a Friday-night vibe.

"Frankly, I had never listened to public radio much and wasn't that aware of it. But I guess a pub-radio person was slowly developing in me."

In celebration of Rita's 10th anniversary at the station, WFUV members and fans of her show have been invited to the Whole Wide World Dance Party at the Living Room on June 18. Recording artist Jem will be the guest DJ, and, for listeners who can't make it, the party will be simulcast on the station and at www.wfuv.org.

As her anniversary nears, I talked with Rita about her 10 years at the sta-

tion, where WFUV is headed next and the increasing importance of public radio.

R&R: How did you get into public radio?

RH: Before WFUV, I was in commercial radio. Frankly, I had never listened to public radio much and wasn't that aware of it, other than that it was located at the left-hand part of the dial. But I guess a pub-radio person was slowly developing in me.

I was one of those people who had to change her name — it was Harley Foxx — and play Guns N' Roses and Aerosmith, you could say against my will. But I always played Pearl Jam and Nirvana willingly. I learned a lot about radio and how to communicate with people, but, in time, I couldn't play the game anymore.

I started at WVIP, a small station in Mount Kisco, NY, in Westchester County. Martin Stone owned the station and gave me the shot. He was an interesting guy — he also owned the rights to Howdy Doody and other franchises. From there I went to ABC Radio Networks as an engineer. I was there for about five years behind the scenes.

I ended up at a place called WXTS, which is now WXPX (The Peak)/Westchester, that had just launched as a Triple A station. The reasons I went to the station were that they would have me, and, second, I got a huge buyout from ABC, which afforded me the luxury of getting back into radio at a much lower salary.

WXTS in Westchester — which is where I'm from — was originally WRNW. WRNW was a legendary free-form station for me when I was growing up. It loomed large as a station that had launched many great DJs. Howard Stern started there, Meg Griffin was there, and others. It was out of a house with a porch, and it had a great vibe. Being able to work there was a great moment for me in my career, even if it had already changed formats and call letters by then.

I got to fulfill a fantasy — all that radio stuff really meant something to me. When I got there we were playing David Gray and Richard Thompson and John Hiatt and Lucinda Williams and those types of artists. I finally felt like I was doing the kind of radio I'd always wanted to do.

I had always thought I was on the path to someday being the smooth-voiced midday chick on some AC station, making \$200,000 a year — which is not a bad career goal, mind you —



WHO SAYS NEW YORKERS DON'T SMILE? Here's a shot of WFUV/New York MD Rita Houston (r) with new artist Nellie McKay.

'The Core Of Everthing'

Wow, where do you start? Rita's been at the core of everything that's happened at 'FUV in the past 10 years — the evolution of our programming, the station's growth in listeners and WFUV's rising reputation in the industry.

You can listen from coast to coast and hear some big talents in this format, but Rita's truly one of a kind. She's a great programmer and a brilliant DJ. Those amazing ears are the best in the format, and her taste is unique and expansive. And if you've spent even an hour around her, you know her spark is completely infectious. She's a natural resource!

— Chuck Singleton
PD, WFUV/New York

but my experience at WXTS destined me for something else.

Then the station changed format to Alternative, and all my friends got fired. Around that time I discovered WFUV and started listening to it. Even though I lived in the city, I worked in the suburbs, and I would pick the station up as I was driving to work.

"I think 10 years for me is just the beginning. At WFUV, there is so much more for us to do."

At the time Liz Opoka was on in middays. I always listened to her. Then one day I didn't hear her on the air anymore, so I called and asked her why she wasn't on the air. She explained that she was just going to be the MD and that they were looking to fill middays. I told her to look no more, that I wanted the job. And that's how I got there. I eventually became MD, when Liz left the station.

R&R: So that was 10 years ago.

RH: Sometimes it seems like yesterday. I am a fairly energetic and enthusiastic person about whatever is happening in my life, but I am still so psyched about going to work every day at WFUV.

Then there is also a part of me that has a hard time grasping that I have actually stayed in one place for 10 whole years. It blows my mind a little. I was always one who was a bit more fleet-footed and one of those

people who always wondered about what was next. But, so far, the challenges at WFUV have been more than enough to satisfy me. Being the MD at WFUV is what's next for me, and I have learned how to slow down and enjoy it.

R&R: The last 10 years has been a great period of growth for public radio in general and a great time for the Triple A segment of public radio.

RH: We have seen amazing growth in the number of listeners, and, consequently, the membership for our station is building very-fast. Each fund drive we do outdoes the one before.

We have also seen a tremendous increase in the respect for what we do within the record industry. There's no question that the attention we get today is far better than it was when I first got to WFUV. We have turned a corner in terms of the record companies recognizing the loyalty of the public-radio listener. We knew it all along, but to see it finally pan out makes my job much easier. As far as I'm concerned, it's been a long time coming.

I want WFUV to be the Jamie Cullum and Patty Griffin station, but I also want us to be the Norah Jones and Eric Clapton station. Without the support of the record companies, we would just be the station that had direct ties with the more independent-type artists. For us to reach our goals, we need to be the station that also has a good relationship with and is identified with the major artists as well. I see it as good for them, and it is certainly good for us. Now we can get something going with a major artist whom you will also see on *Good Morning America* or who will perform on *Today*.

We want to be on the same train with the artists who get mass exposure, and we also want to be the station

Continued on Page 74



SHE'S HOUSTON, BUT SHE'S NOT FROM TEXAS The Flatlanders stopped by the WFUV studios to do an on-air performance. Pictured here are (l-r) the band's Jimmy Dale Gilmore, Houston and the band's Butch Hancock and Joe Ely.

KOCH
records

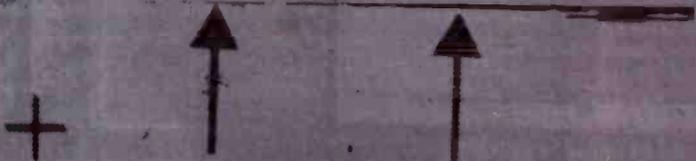
CONGRATULATES

**RITA
HOUSTON**

on 10 years of service to
the Triple A Community!

Rita's enthusiasm and
dedication to WFUV,
the music, and the artists
is highly admirable. Here's to
another ten years!

Jessica Pomerantz
& the KOCH Records Family



GOMEZ

"Nothing Is Wrong"

The next track from **SPLIT THE DIFFERENCE**

Already On:

WXRT WGVX KBAC KEMU KMTN KTBG

Happy 10th Anniversary Rita!
Thanks for being first, and for your continued
support of us today. Cheers,
Tom, Ian, Ben, Olly and Blackie

Virgin

See Gomez on the mainstage Day 2 of Lollapalooza!

**CONGRATULATIONS
RITA!!**

From Your Friends at

EPIC

Rita,
Congratulations
on 10 years of being a
musical force and
a friend to the artists.

From your friends at



Just Getting Started

Continued from Page 72

where you can hear certain artists exclusively. Being taken seriously by the business community gives us the chance to do that with the artists who make sense for us.

It's not about ego. It's not about "Yo, we want a piece of Eric Clapton." It's about placing WFUV in the mainstream of what's happening musically. We can serve as a great centerpiece to display how music — by older and newer artists, by major and indie artists — can commingle and thrive in New York.

I also understand that this attitude we are slowly overcoming applies, to a certain extent, to the Triple A format in general. All we want is our fair share and the due recognition that we have played a significant role in these artists' careers.

R&R: Over the past 10 years WFUV's on-air products have also evolved dramatically.

RH: Consistency is probably the key change for us over time. We, like many Triple A public stations, moved away from a block-programming approach and created a format that runs, in our case, Monday through Friday, day and night. We call it "City Folk." On the weekends we still offer a range of specialty programming and other features.

When we started to move the station in that direction, you might have expected some of the on-air talent to resist the changes, but it was anything but that. They all pretty much embraced the idea right from the beginning. We didn't really feel much resistance from the hard-core listeners, either. I think we played it smart when we began the transition. We didn't change formats overnight, so to speak, and we took it step by step.

R&R: In addition to your coming to the station, WFUV has offered some other significant heritage personalities from Manhattan a new home.

RH: As you know all too well, there is a limited number of slots out there these days for heritage air talent, and guys like Vin Scelsa, Pete Fornatale and Dennis Elsas ought to be on the radio. Of course, with them coming to

the station — and I'd add Meg Griffin to the list, because she was also with us for a time before going to Sirius — it was a natural move, because they are music lovers, and that is what WFUV represents.

Even after the glory days of WNEW/New York, when they had to opt for Classic Rock stations or tightly formatted Rock stations, these talents never lost touch with the broad base of artists from then and now that we play at WFUV. Although they all came from commercial radio, in many ways I think it was an easy transition for them to public radio.

Frankly, public radio — WFUV in particular — has moved closer to the center as well, so it has worked out great. They are the type of on-air personalities who have a real connection with their listeners, and they have been able to bring many of those folks along with them.

The No. 1 mission of public radio is to establish a true connection with your listener, either with music or your on-air host, so it will be deep and meaningful enough to them that they are motivated to want to become a member. In the case of all the talent I mentioned, they have helped us bring in many more people to this station, and we are grateful for that.

R&R: Tell us about your show on Friday nights.

RH: It's called *The Whole Wide World*. I have been doing it for about three years now. It happened about a year after I came off the air at middays to devote myself to my Music Director duties. It's mostly like my fun or playtime. The show definitely has a beat to it, and it allows me to stretch the music out a bit beyond what we play in regular rotation.

It blends world music, chill stuff and other cool music that fits the lifestyle and vibe of New York on a Friday night. It's amazing that this type of music has so few places to get exposure on the radio. There are some bands that are huge, like Zero 7, for example. Of course, we play them in regular rotation, but my show really goes deep with bands like them. They are like the Bob Dylan of *The Whole Wide World*, whereas in the format, it's a spice record.

This happens to be the music that I really love these days, and I am thrilled that I can help expand its popularity a bit in a city as huge as New York. I'll mix in Frank Sinatra and Ella Fitzgerald and those kinds of artists too. It's all about a sophisticated, dinner-party kind of vibe. After all, music that's basically jazz-based, regardless of the era, mixes well with what many of the DJs and producers are doing today.

Norah Jones, Nellie McKay, Jamie Cullum, Joss Stone and many of these younger artists also belong in my mix, because they pay homage to what came before them and incorporate it into the music they do. The show allows me to put my ear to the ground and test-drive them before we spread them out to regular weekday programming. Many of them did their first live appearances on the station on my show.

I do have quite a few live performances on the show. I keep it pretty much focused on the songs, with very little chat, as opposed to during the day, when we do more in-depth interviews along with the performances. I think that many of the listeners I have on the show are people who care about being the first to discover something new and to maybe hear an act perform live before most folks are even aware of them.

R&R: Speaking of WFUV listeners, it appears the tower battle you've been fighting with the New York Botanical Gardens has finally been resolved.

RH: That situation has been going on almost as long as I've been at WFUV, and, respectfully, I look forward to the day when I don't have talk about it anymore. It looks like we'll be moving the tower to the top of a 28-story apartment building in the Bronx.

We've done great in the north and west suburbs of New York all along, but most of the people who are psychographically matched with WFUV's City Folk programming are in Manhattan, and we've always struggled to get into downtown. Hopefully, that will be resolved with this new tower site.

When you consider that almost all of our promotional efforts are based in Manhattan, to finally have a clear and consistent signal there will make a huge difference for us. I fully expect to see an instant spike in Arbitron and an instant increase in membership. The good news is that since this battle has gone on for so long, we have had ample time to get our act together, and I now feel that our on-air product is poised to take advantage of our soon-to-be-increased reach. We are ready.

R&R: WFUV had a very close relationship with the Bottom Line club. Now that it's gone, what clubs are you most closely affiliated with?

RH: There are several: Joe's Pub, the Living Room, the Cutting Room and a few others. On the promotional side, I am very committed to getting more live music broadcast on the radio. For folks in New York, especially those who grew up listening to WNEW and the early K-Rock [WXRK], live concerts on the air are what made them want to turn the radio on.



JUST CHILLIN' Near the end of last year, Rita (l) went up to Buffalo to visit Ani DiFranco in the studio and to do an interview.



CLASS ACTS Here's a lovely shot of Rita with Tony Bennett and k.d. lang.

'Dedicated To The Cause'

I've known Rita for a few years now, and she is one of the most creative people I've ever met. In the time I've spent at WFUV, there has been no one more dedicated to the cause than Rita. She is always working to bring something cool and interesting to the airwaves, whether it's a live broadcast with a favorite artist, an interview with a new band she's excited about or simply a great segue. Music is all about passion, and there is no one more passionate about music than Rita Houston.

— Russ Borris
Asst. MD, WFUV/New York

Consequently, we are in the process of getting lines put into all these clubs so we can do more of those broadcasts. I find myself getting more involved in the entire process of making this happen for WFUV. Recently, we've done Ollabelle, Indigo Girls, Beth Orton, Nellie McKay and others, and we want more.

The flip side of that is that we are using these as member events, in terms of the live audience at the clubs. This is an added benefit to becoming a member of WFUV and increases our chances of reaching the ever-growing goal of money for the station.

R&R: What are some other goals for the station?

RH: The biggest initiative we are involved with right now is the capital campaign to move our tower now that a location has been agreed upon. We also want to move our studios and facility. These are simultaneous projects for us that we want to achieve within the next 18 months. We are looking to raise several million dol-

lars, so my role as Music Director is now more closely aligned with coming up with events and initiatives to make it all happen.

We are moving our facility to a lower level of the building we are already in. We have completely outgrown our offices and studio, so Fordham University will be giving us four times the space we have now. The plans are drawn up, and now it's time to get together the money to make it happen. We are confident that we can reach our goals sooner rather than later.

Right now I have a lot of things to motivate me, and I have several realistic goals I am involved with to keep me looking toward the future. I think 10 years for me is just the beginning. At WFUV, there is so much more for us to do. There are many more people for us to reach, there are many more people for us to convert from listeners to members, and there are many more great CDs for us to uncover and put on the radio.



THE COOLEST LADY IN THE WORLD Here's Rita with her grandma, Angie.

June 11, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	409	+34	16699	10	21/0
2	2	DAVE MATTHEWS Oh (RCA/RMG)	407	+14	23101	12	20/0
1	3	ALANIS MORISSETTE Everything (Maverick/Reprise)	401	-1	16968	11	20/0
4	4	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	343	+24	17515	6	20/0
7	5	ODONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	303	+28	9675	12	20/0
6	6	NORAH JONES What Am I To You? (Blue Note/EMC)	302	+19	13748	4	20/1
9	7	SHERYL CROW Light In Your Eyes (A&M/Interscope)	263	+15	11552	6	21/0
8	8	WHEAT I Met A Girl (Aware/Columbia)	256	+7	13124	11	20/1
5	9	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck /Reprise)	256	-34	13978	14	18/0
19	10	PHISH The Connection (Elektra/Atlantic)	235	+49	13494	2	18/2
12	11	NORAH JONES Sunrise (Blue Note/EMC)	227	-11	16252	22	20/0
15	12	TOOTS AND THE MAYTALS w/ B. RAITT True Love Is Hard To Find (V2)	223	+15	10251	9	17/0
10	13	JOHN MAYER Clarity (Aware/Columbia)	216	-29	12088	22	15/0
11	14	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	210	-29	14890	21	17/0
13	15	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	204	-15	14204	16	18/0
17	16	BOB SCHNEIDER Come With Me Tonight (Shochozama/Vanguard)	203	+8	9452	5	14/1
14	17	MINDY SMITH Come To Jesus (Vanguard)	197	-13	9170	12	15/0
20	18	HOOBASTANK The Reason (Island/IDJMG)	182	+10	12422	9	7/0
16	19	MAROON 5 This Love (Octone/JRMG)	182	-23	9484	18	9/0
18	20	JASON MRAZ Curbside Prophet (Atlantic)	178	-13	6665	14	13/0
22	21	PAT MCGEE BAND Beautiful Ways (Warner Bros.)	160	+5	5545	8	14/1
30	22	BODEANS If It Makes You (Zoe/Rounder)	155	+38	8310	2	17/2
21	23	MELISSA ETHERIDGE Lucky (Island/IDJMG)	154	-8	4132	7	14/0
28	24	DIANA KRALL Temptation (GRP/VMG)	147	+19	5083	3	10/0
Debut	25	JAMIE CULLUM All At Sea (Verve/Universal)	140	+27	4816	1	13/1
27	26	LORETTA LYNN f/JACK WHITE Portland, Oregon (Interscope)	139	+4	4548	2	14/1
24	27	INDIGO GIRLS Fill It Up Again (Epic)	138	-1	5107	2	14/1
23	28	JOE FIRSTMAN Can't Stop Loving You (Atlantic)	137	-4	2453	4	11/0
25	29	311 Love Song (Maverick/Volcano/Zomba)	135	-4	10073	5	4/0
26	30	THRILLS Big Sur (Virgin)	129	-10	2543	4	11/0

23 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays in the airplay week of 5/30-6/5. 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

JEM They (ATO/RCA/RMG)

Total Plays: 127, Total Stations: 12, Adds: 0

MODEST MOUSE Float On (Epic)

Total Plays: 123, Total Stations: 6, Adds: 0

STING Stolen Car (Take Me Dancing) (A&M/Interscope)

Total Plays: 119, Total Stations: 13, Adds: 2

PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)

Total Plays: 118, Total Stations: 9, Adds: 0

JOHN EDDIE Everything (Thrill Show/Lost Highway)

Total Plays: 118, Total Stations: 9, Adds: 0

BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)

Total Plays: 113, Total Stations: 10, Adds: 0

CURE The End Of The World (Geffen)

Total Plays: 102, Total Stations: 5, Adds: 0

RACHAEL YAMAGATA Worn Me Down (RCA Victor)

Total Plays: 92, Total Stations: 9, Adds: 1

COWBOY JUNKIES The Stars Of Our Stars (Zoe/Rounder)

Total Plays: 78, Total Stations: 9, Adds: 0

TRAMI Ordinary (Columbia)

Total Plays: 71, Total Stations: 5, Adds: 1

Songs ranked by total plays

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
MATT NATHANSON I Saw (Universal)	4
BARENAKED LADIES For You (Reprise)	4
SCISSOR SISTERS Take Your Mama (Universal)	3
PHISH The Connection (Elektra/Atlantic)	2
BODEANS If It Makes You (Zoe/Rounder)	2
STING Stolen Car (Take Me Dancing) (A&M/Interscope)	2
SONIA DADA Old Bones (Calliope)	2
JET Relover DJ (Atlantic)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHISH The Connection (Elektra/Atlantic)	+49
BODEANS If It Makes You (Zoe/Rounder)	+38
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+34
LOS LONELY BOYS Heaven (Dr/Epic)	+32
STING Stolen Car (Take Me Dancing) (A&M/Interscope)	+30
D. FRANKENREITER f.J. JOHNSON Free (Brushfire/Universal)	+28
JAMIE CULLUM All At Sea (Verve/Universal)	+27
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+24
NORAH JONES What Am I To You? (Blue Note/EMC)	+19
DIANA KRALL Temptation (GRP/VMG)	+19

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Dr/Epic)	299
JET Are You Gonna Be My Girl (Atlantic)	172
SARAH MCLACHLAN Fallen (Arista/RMG)	143
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	134
GUSTER Careful (Palm/Reprise)	131
COLDPLAY Clocks (Capitol)	124
COUNTING CROWS She Don't Want Nobody Near (Geffen)	102
JOHN EDDIE If You're Here When... (Thrill Show/Lost Highway)	100
MELISSA ETHERIDGE Breathes (Island/IDJMG)	92
GUSTER Amsterdam (Come Write You A Letter) (Palm/Reprise)	85

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

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Produced by Kipper & Sting
Recorded & Mixed by Simon Osborne

Management:
Kathryn Schenker/KSM, Inc.
A&R: Martin Kierszenbaum

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June 11, 2004

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (00), WEEKS ON CHART, TOTAL STATIONS/ADDS. Lists top 30 songs including 'COUNTING CROWS Accidentally In Love', 'ALANIS MORISSETTE Everything', 'NORAH JONES What Am I To You?'.

34 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 5/30 - Saturday 6/5. © 2004 Radio & Records.

Most Added

www.rindicator.com

Table with columns: ARTIST TITLE LABEL(S), ADOS. Lists new additions like 'BARENAKED LADIES For You (Reprise)', 'GARRISON STARR Hey Girl (Vanguard)'.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs with increased plays like 'BODEANS If It Makes You (Zoe/Rounder)', 'COUNTING CROWS Accidentally In Love'.

Syndicated Programming

Added This Week

World Cafe - All Castellini 215-898-6677

ANGELA MCCLUSKY It's Been Done

Acoustic Cafe - Rob Reinhart 734-761-2043

JAY FARRAR 6 String Belief

JESSE MALIN Goin' Out West

MARTIN JOSEPH Just Like The Man Said

Reporters

WAPS/Airton, OH PD: Bob Gray

KSPN/Aspen, CO PD: Sam Schell

KGSR/Austin, TX DM: Jeff Carroll

WRNR/Baltimore, MD OB: Bob Gray

WTMO/Baltimore, MD MD: Mike Matthews

KRVB/Boise, ID OB: Bob Gray

WBOS/Boston, MA OB: Buzz Knight

KMMS/Boreman, MT OB: Michelle Walle

WNCS/Burlington PD: Mark Abbezzah

WVTV/Cape Cod, MA PD: Mark Dacey

WVOD/Chattanooga, TN PD: Steve Howard

WVRT/Chicago, IL PD: Steve Howard

KBXR/Columbia, MO OB: Josh Lawson

WCBE/Columbus, OH OB: Tammy Allen

KBCO/Denver, CO PD: Scott Arbaugh

WDET/Detroit, MI PD: Judy Adams

WVOD/Elizabeth City, NC PD: Matt Cooper

WVOD/Indianapolis, IN PD: Steve Howard

KMTN/Jackson, WY OB: Scott Anderson

KTGB/Kansas City, MO PD: Jon Hart

KZPL/Kansas City, MO OB: Alan McCabe

WOLK/Knoxville, TN PD: Jim Ziegler

WFPI/Louisville, KY OB: Bruce Green

WMMM/Madison, WI PD: Tom Teuber

KTCZ/Minneapolis, MN PD: Matt Cooper

WVOD/Minneapolis, MN OB: Dave Hamilton

WZEW/Mobile, AL OB: Tim Camp

WVOD/Monmouth, NJ OB: Tom Brown

KPIG/Monterey, CA OB: Frank Cabrera

WVOD/Nashville, TN OB: David Hall

WVOD/Nassau, NY PD: Bruce Green

DMX Folk Rock/Network OB: Dave Green

WVOD/Nassau, NY PD: Bruce Green

Music Choice Adult Alternative/Network OB: Adam Neiman

Sirius Spectrum/Network OB: Dan Smith

XM Cafe/Network PD: Dave Green

WVOD/Nassau, NY PD: Bruce Green

WVOD/New York, NY PD: Chuck Simons

WVOD/Philadelphia, PA PD: Bruce Green

WVOD/Pittsburgh, PA PD: Nancy Walsh

WVOD/Portland, ME PD: Herb Ivy

KINK/Portland, OR PD: Dennis Constantine

WVOD/Portland, ME PD: Herb Ivy

WVOD/Portland, ME PD: Herb Ivy

WVOD/Poughkeepsie, NY PD: Greg Gaudin

KSQY/Rapid City, SD PD: Chad Carison

KTNH/Reno, NV OB: Rob Brooks

WVOD/Salt Lake City, UT OB: David Jones

KVPI/San Diego, CA PD: Dana Shaver

KFOG/San Francisco, CA PD: David Jones

KBAC/Santa Fe, NM OB: Rich Ruppel

KTAO/Santa Fe, NM PD: Brad Hochmeyer

WVOD/Santa Fe, NM PD: Brad Hochmeyer

KRSH/Santa Rosa, CA OB: Bob Gray

WVOD/Savannah, GA OB: Bob Gray

KMTT/Seattle, WA OB: Bob Gray

WRNX/Springfield, MA PD: Tom Daves

KCLC/St. Louis, MO OB: Rich Ruppel

WVOD/Wilmington, NC PD: Mark Kalle

Monitored Reporters 57 Total Reporters 23 Total Monitored 34 Total Indicator

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ON THE RECORD

David Ginsberg
MD, WBOS/Boston



Wheat, from the rock 'n' roll mecca of Taunton, MA, released their major-label debut, *Per second, per second, per second ... every second*, in late 2003. Following a pair of well-regarded indie releases, Wheat have created a smart, wistful pop record with moments of lyrical and musical brilliance wrapped in a tight sonic production reminiscent of Wilco's *Yankee Foxtrot Hotel*, along with a mix of influences ranging from The Replacements and The Pixies to '90s-era U2. Despite the jump to major-label status, Wheat retain their indie-rock vibe throughout the CD. ● The album opens strongly with "I Met a Girl" (which is also the first single) and closes just as strongly with the Radiohead-ish "This Rough Magic." In between are a series of lush, atmospheric songs of heartache and late-night romantic musings fleshed out by tight harmonies and singer Scott Levesque's delicate voice, which, for the listener, creates a sense of intimacy that makes each song instantly personal. ● This has been one of my favorite records since its release, and it gets better with each listen. Wheat, among their other talents, feature outstanding musicianship that adds a propulsive guitar and drum rhythm that further enhances the poetry of the lyrics. ● *Per second, per second, per second ... every second*, in spite of its obvious influences, is a wholly original record that signals the arrival of a very talented band into the mainstream. Every second you spend with this record will be time well spent, indeed.

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AAA ARTIST OF THE WEEK

ARTIST: Cowboy Junkies

LABEL: Zoe/Rounder

By JOHN SCHOENBERGER / TRIPLE A EDITOR

Ever since they released their first album way back in 1986, Cowboy Junkies have always followed a road less traveled. Sure, there have been a couple of times when they enjoyed multiformat airplay, but by and large they have remained an exclusive act for the Triple A community. After five albums with RCA and two more with Geffen, the band decided to regain more direct control of their own destiny, and the association they now have with Zoe/Rounder allows them to feel like they are not compromising their artistic integrity.

That new arrangement led to 2001's *Open*, which in many ways represented a new beginning for this Toronto-based band. The project revealed a more adventurous side to the creative quartet and allowed them to experiment further with sounds, textures, song structure and emotional dynamics. And as the band has subsequently revealed in interviews, many of the songs on that project had been performed onstage for a while before they entered the studio, so a more direct and live approach naturally came to pass.

Cowboy Junkies now return with *One Soul Now*. The songs for this project were generally written and fleshed out during the recording process, but they have largely taken the "live performance" approach again, as was the case with *Open*. The result is a collection of songs that nicely represents the many sounds that we have come to expect and love from this band.

According to guitarist-songwriter Michael Timmons, this is the first time the band actually made a record in the studio. "Usually, we start in the rehearsal space, figuring out a direction for the songs. This time we actually had the luxury of recording everything as we worked through the process of discovery."

The spontaneity was enhanced by the simple fact that they kept the performances pretty much narrowed down to the four core members of the band: Michael, Peter Timmons (drums), Margo Timmons (vocals) and Alan Anton (bass). Just a few guest-artist embellishments were added. The creative spirit was nurtured even further by the fact that the band controlled the entire process under Michael's production direction.

Thematically, the band again take a hard look at life and the things we have to endure in this modern world. "Lyrically, it would be fair to say that *Open* was a fairly introverted album," says Margo. "I think this time we are confronting a lot of the

same issues but taking it out of the personal realm into something more universal. What's true of our personal relationships is also true of our relationship to the world around us."

These subjects are explored in more uptempo numbers such as "The Star of Our Stars" and "My Wild Child," as well as with the band's more typically subdued approach in "One Soul Now," "Why This One" and "He Will Call You Baby."

"The idea of *One Soul Now* is that we are all connected," says Michael. "That could be a political statement for these times, but more important, it is a statement of personal politics. There should be a way for us all to pool our energies and our souls."



Triple A
ON THE RADIO

We have a new No. 1 song on the monitored chart this week: Lenny Kravitz's "Where Are We Runnin'?" ... Dave Matthews remain at 2*; Counting Crows remain at 4*; Donavon Frankenreiter featuring Jack Johnson is now top five; Norah Jones' new one is 6*; Sheryl Crow increases to 7*; Wheat are at 8*; and Phish are top 10 in just two weeks ... Other gainers this week include Toots & The Maytals with Bonnie Raitt (15*-12*), Bob Schneider (17*-16*), Hoobastank (20*-18*), BoDeans (30*-22*) and Diana Krall (28*-24*) ... Jamie Cullum debuts ... On the Indicator chart, Counting Crows claim the top spot, Alanis Morissette slips to 2*, Jones is 3*, Crow is 4*, Jem holds at 6*, and Patty Griffin and Phish are now top 10, at 9* and 10*, respectively. Other projects showing continued growth include Toots, Cullum, Morrissey, Krall, Loretta Lynn featuring Jack White and Zero 7 ... The BoDeans, Edwin McCain featuring Mala Sharp and Ozomatli debut ... In the Most Added category, the love is being spread around a bit: The new Barenaked Ladies track brings in nine adds total (No. 1 on both panels); Garrison Star, Matt Nathanson and The Scissor Sisters grab six adds total; and The Vines bring in five first-week adds ... Phish, Sting, Rachael Yamagata, BoDeans, Chris Robinson, Cowboy Junkies, The Polyphonic Spree and Indigo Girls close some important holes.

— John Schoenberger, Triple A Editor

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	LORETTA LYNN Van Lear Rose (Interscope)	794	+10	4496
2	2	PATTY GRIFFIN Impossible Dream (ATO/RCA/RMG)	621	-47	6565
3	3	SLAID CLEAVES Wishbones (Philo/Rounder)	556	-54	10850
4	4	ALLISON MOORER The Duel (Sugar Hill)	492	-18	4185
5	5	SAM BUSH King Of My World (Sugar Hill)	491	-10	3768
6	6	M. CHAPIN CARPENTER Between Here And Gone (Columbia)	473	+13	2940
8	7	JIM LAUDERDALE Headed For The Hills (Dualtone)	456	+13	2315
10	8	LOS LOBOS The Ride (Hollywood)	452	+46	2067
9	9	STEVE FORBERT Just Like There's Nothing To It (Koch)	408	-32	2887
7	10	SUBDUDES Miracle Mule (Back Porch/EMC)	398	-58	5132
13	11	DALE WATSON Dreamland (Koch)	382	+22	1142
12	12	BR549 Tangled In The Pines (Dualtone)	348	-13	10902
18	13	MOOT DAVIS Moot Davis (Little Dog)	346	+19	3819
19	14	BLACKIE AND THE RODEO KINGS Bark (True North)	344	+21	2192
15	15	LORI MCKENNA Bittertown (Signature Sound)	332	-10	2091
11	16	FLATLANDERS Wheels Of Fortune (New West)	325	-69	13000
17	17	R. MALO, P. FLYNN, R. ICKES... The Nashville... (CMH)	324	-3	3653
14	18	LEFTOVER SALMON Leftover Salmon (Compendia)	313	-30	5994
16	19	GURF MORLIX Cut 'N Shoot (Blue Corn)	313	-20	1992
24	20	KING WILKIE Broke /Rebel/	312	+37	2339
21	21	ED BURLESON Cold Hard Truth (Palo Duro)	305	+5	1953
20	22	JAMES MCMURTRY Live In Aught Three (Compadre)	295	-20	6647
22	23	MINDY SMITH One Moment More (Vanguard)	289	-18	9534
23	24	GREY DE LISLE The Graceful Ghost (Sugar Hill)	250	-27	3866
26	25	TWO DOLLAR PISTOLS Hands Up (Yep Roc)	250	+9	1150
25	26	ELIZA GILKYSON Land Of Milk And Honey (Red House)	242	-25	3350
Debut	27	MAURA O CONNELL Don't I Know (Sugar Hill)	236	+15	947
Debut	28	J.J. CALE To Tulsa And Back (Sanctuary/SRG)	232	+33	635
28	29	KATE JAMES... Homewrecker Heartbreaker (Hayden's Ferry)	223	-2	1721
29	30	ALECIA NUGENT Alecia Nugent (Rounder)	219	-4	2898

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts.

For more information please visit www.americanamusic.org.

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Americana Spotlight

by John Schoenberger

Artist: Lori McKenna

Label: Signature Sounds



In spite of the fact that Lori McKenna is a New England girl through and through — she grew up in the South Shore area near Boston and still lives there today — she has found a musical voice that contains a bit of Americana roots along with contemporary folk. This mother of four released her first album, 2000's *Paper Wings and Halo*, to critical acclaim and followed that up with *Pieces of Me* in 2001. It wasn't long before she was being compared to such stalwart female artists as Patty Griffin, Kasey Chambers and Lucinda Williams. Her sound certainly lives in the same house as these artists, but McKenna continues to

develop an original approach that is dead serious but ultimately hopeful all at the same time. Several key players have joined her in these latest sessions, including Buddy Miller on vocals; Mark Erelli, Duke Levine and Kevin Barry on guitar; Chris Haynes and Dave Limina on keys; and producer Lorne Entress on a variety of instruments. *Bittertown* is proving to be a keeper with Americana programmers, as songs such as "Bible Song," "Pour," "Stealing Kisses," "The Ledge" and "Lone Star" are getting significant airplay.

Americana News

There's a new Americana show in the Sacramento area you may not be familiar with. It's called *Semi-Twang*. Paul Hefti is the producer and host. For more information, log on to www.angelfire.com/indie/semittwang. Send product to 59 36th Way, Sacramento, CA 95819 ... The 2004 Americana Conference is presenting a full-fledged Americana Trade Show this year at the conference center. This is in addition to the panels, performances and third annual Americana Honors & Awards Show already offered ... *Hank Williams: Honky Tonk Blues*, the first documentary devoted to the late country music legend, will be released June 8 on DVD by Mercury/Chronicles. The DVD is an expanded 81-minute version of the hourlong feature that will air as part of PBS's *American Masters* series beginning June 23 ... Although America's first notable folk music composer, Stephen Foster, died 140 years ago, his legacy lives on in the hundreds of songs he left behind. To celebrate his enormous gift to our culture, American Roots Publishing will release *Beautiful Dreamer: The Songs of Stephen Foster* on Aug. 24. Some of the featured performers include Raul Malo; Alison Krauss with YoYo Ma, Edgar Meyer and Mark O'Connor; Grey De Lisle; and Ollabelle ... Several well-known Nashville artists will be raising money for presidential hopeful John Kerry during "Kerry-oke," an event hosted by the Music Row Democrats. The karaoke shows will take place every Monday in June at Two Doors Down, located near Music Row. Participants include Emmylou Harris, Rodney Crowell, Hal Ketchum, Allison Moorer, Raul Malo, Nanci Griffith and Matraca Berg.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added

ARTIST TITLE LABEL(S)	ADDS
DAVE ALVIN Ashgrove (Yep Roc)	25
JAY FARRAR Stone, Steel & Bright Lights (Artemis)	16
RAILROAD EARTH The Good Life (Sugar Hill)	12
STEEP CANYON RANGERS Steep Canyon Rangers (Rebel)	10
ETTA JAMES Blues To The Bone (RCA Victor)	0

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WPOZ/Orlando lands big numbers in the land of Mickey

Creating a winning radio strategy can be a daunting task in any market, but imagine being in a city where a large portion of the population comes and goes every week. Then factor in another large group of residents who move in and out of town about every six months. Yikes!

That's the situation PD Dean O'Neal and the staff at WPOZ (Z88.3)/Orlando face each and every day, and yet they've figured out a platform that works in one of the most visited places on the planet. Not only have they figured it out, but the station is thriving on many fronts and even hitting outside its target demo to build an audience for the future.



Dean O'Neal

Success Story

O'Neal tells us how the station got off the ground: "Z88.3 signed on the air in August 1995, using the programming of the Word in Music network. The network's Jon Hull, Therese Romano, Faron Dice, Elly Singer and Tim Marx gave us a great-sounding airstaff and top-notch programming to launch with. In 1996 we debuted a local morning show with Scott Smith. Then, in December of 1997, we made the jump to 24/7 local programming."

In the past four years WPOZ's audience has more than doubled. According to Arbitron, Z88.3 has jumped from a 2.1 to a 4.4 12+ share over that time, while leaping in come from 99,300 to 215,400 in fall 2003.

"That growth can be attributed to several things," O'Neal says. "First, the people make it happen. God showed unmerited favor in assembling the finest, most dedicated staff I have ever had the privilege to be a part of."

"Qualitywise, I would put Scott Smith, Theresa Ross, Jim Davis, Lisa Williams, Melony McKaye and Tim Wolf up against any other station in the market. They rock! God has blessed us with a truly great leader and visionary in our GM/President, Jim Hoge. A price could not be placed on the value of the wise counsel, insight and focus that John Frost of Audience Development Group also brings to us. Our office and technical staff give 100%, all of the time."

As many Christian AC stations have found out over the past few years, research and knowing your

target well can be the difference between owning a low share in the market and hitting a three or four share or higher.

"You have to find out what the target wants from a radio station and meet those expectations every time he or she tunes in," O'Neal says. "Properly applied research makes that possible. Visibility has been another vital key to our growth. Over 400,000 bumper stickers, 40 billboards and a very active promotions van keep us very visible in Central Florida."

What Works

One of the major factors that has made WPOZ a top station in Orlando is the morning show. Because Z88.3 is a noncommercial station, most people don't know that its morning show has been in the top five in the market for quite a while. Wakeup hosts Scott Smith and Theresa Ross keep the morning flowing and remain focused on the needs of the station's target.

"You will have to leave your comfort zone to grow."

O'Neal breaks it down for us, saying, "Scott and Theresa don't do a Christian morning show; they are just two real people living out their lives and their Christianity on the radio. Many Christian stations sound religious by design. Scott and Theresa work very hard to keep the religious slant away from the show. The goal is to sound like two people having fun on the radio who happen to be Christians. They have become masters at that."

Another factor that has made a huge impact is the station's promotion strategy. But WPOZ wasn't always ready for exposure to the large

er population. O'Neal says, "If you don't have the programming just right, telling the world to come sample your ill-tuned programming is self-defeating. But once the programming is ready for exposure to potential new listeners, well-focused outdoor advertising and promotions are key."

"In most markets, the Christian-music station is invisible. At Z88.3 we are big believers in outdoor advertising, because it puts a face on an otherwise invisible entity, that being radio. On an annual basis, we have the largest outdoor showing of any radio station in the Central Florida area because we believe it is that important."

"The station van is all over the place on a regular basis for the same reason. In a market of over 2 million people and almost 70 radio signals; it is important to be seen and remembered."

Be Proactive

One of the issues that faces the Christian-music industry, and specifically Christian radio, is the problem of being reactive, as opposed to taking a proactive approach in all we do. There are those who tend to follow the crowd wherever it may go without really knowing or understanding why the crowd is heading in that particular direction. They react, to a large degree, to decisions made by others.

Not so the decisionmakers at WPOZ. Via webcasts at RadioY.com, they have put in place other formats to serve present and future listeners and their families. "Z88.3 is aimed at a 25- to 44-year-old female," O'Neal says. "RadioY.com contains two Internet radio stations: Y Hot, which offers up positive hip-hop, and Y Rock, which is all positive rock and alternative music. That grew out of a desire to produce positive programming that was specifically designed for 12- to 24-year-olds."

"The website has given teens a place to congregate on the 'Net in a safe, moderated environment. Y Hot and Y Rock offer a radio listening experience designed specifically for the lifestyle of the audience they serve."

Another way WPOZ is reaching outside the normal Christian radio sphere is by doing something some people might think odd: It's partnering with other radio stations on events. But there is a method to Z88.3's madness. "We have a unique situation, in that Carpenter's Home

Church in Lakeland is about halfway between Sarasota and Orlando," O'Neal says. "With a seating capacity near 10,000, it allows WJIS/Sarasota to draw from its area and Z88.3 to draw from Orlando and the east coast of Florida."

"A concert that might have attracted 3,000 in Orlando or Sarasota separately will bring in a combined audience of 6,000 or more in Lakeland if we partner our efforts behind it. One concert is always cheaper to produce than two. It is a win-win situation."

Planning & Positioning

Many stations in small to medium markets hover around the same AQH and come for years. I asked O'Neal to share the mind-set behind WPOZ's accomplishments and how a like-minded station can make the move toward better audience numbers.

"Don't settle for a one share and having minimal impact on your marketplace," he says. "You will have to leave your comfort zone to grow. The attitude of Christian radio must change from 'We know what the listener needs' to 'Here is what the listeners told us they want.' You must budget for research. It is expensive, but it is the only way to know what the target wants and expects from their station."

"You should consider the services of a proven consultant. Even the most brilliant programmer will get tunnel vision from time to time. A fresh view from outside the four walls of your station can help you stay focused on what is important. Be critical of every single thing that is allowed on-air."

"Great radio isn't an accident. It requires attention to detail and dedication to get it right every time. Dare to judge how you sound compared to the leader in your market. Do you measure up? There is a reason why they are the market leader. In most cases, they care about the little things. Do you?"

"You have to find out what the target wants from a radio station and meet those expectations every time he or she tunes in."

No Excuses

Many stations say it's a lack of resources — financial or staff — that is keeping them from making the move to a better place in their markets. But O'Neal doesn't believe that for a second. "Don't allow yourself to accept a mediocre product because you don't have all the resources you would like or a big staff," he says. "Ty McFarland at KTSY/Boise, ID has limited staff and resources, but his station is a market leader in spite of those obstacles. He is the poster child for no excuses."

"At WPOZ we could fly by the seat of our pants and just guess what people want or need to hear on our station — meaning not focusing on a laser-beam-specific target or not obsessing on quality control — and wind up impacting only a small number of people."

"Instead, with the power of properly applied research and programming focus, Z88.3 is a very bright, friendly and inviting station that God is using to impact more than 215,000 people each week, not including the tourists and Internet users that Arbitron doesn't track. We aren't brilliant, and there is not a mysterious secret to our success; we just obsess on doing it right for God's glory."

Dear AC Radios
 Sarah Kelly is my friend and piano teacher. please play her Song Living Halleluyah.
 Thank you, Elizabeth
 age 7

E. mail Phil at gatec.com

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	1132	+45	14	37/0
4	2	MERCYME Here With Me (INO/Curb)	1113	+79	11	37/0
2	3	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	1027	-12	16	37/0
3	4	TREE63 Blessed Be Your Name (Inpop)	945	-95	18	36/0
5	5	MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	867	+70	9	33/0
6	6	SELAH You Raise Me Up (Curb)	864	+83	9	31/0
7	7	MATTHEW WEST More (Universal South/EMI CMG)	696	-19	27	28/0
8	8	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	689	-21	17	31/0
9	9	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	664	+24	16	24/0
11	10	THIRD DAY I Believe (Essential/PLG)	636	+90	5	29/4
10	11	KUTLESS Sea Of Faces (BEC)	626	+48	7	24/0
12	12	DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	580	+57	7	22/0
13	13	FFH Good To Be Free (Essential/PLG)	548	+16	15	26/1
14	14	BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	463	+22	12	18/0
15	15	TODD AGNEW Grace Like Rain (Ardent)	427	+10	20	18/0
17	16	JEREMY CAMP Walk By Faith (BEC)	418	+59	4	18/2
16	17	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	367	-39	17	24/0
21	18	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	362	+34	5	14/1
20	19	SARA GROVES The One Thing I Know (INO)	345	+8	12	20/1
22	20	BIG DADDY WEAVE Heart Cries Holy (Fervent)	306	-12	11	13/0
23	21	TREVOR MORGAN Upside Down (BHT)	302	+16	8	17/0
19	22	GINNY OWENS I Love The Way (Rockettown)	299	-39	12	16/0
24	23	JARS OF CLAY Sunny Days (Essential/PLG)	261	+10	4	13/0
27	24	AVALON You Were There (Sparrow/EMI CMG)	234	+17	2	11/0
26	25	GEORGE ROWE Think About That (Rockettown)	233	+12	10	12/0
28	26	ACROSS THE SKY Broken World (Word/Curb/Warner Bros.)	218	+14	4	10/0
25	27	REBECCA ST. JAMES The Power Of Your Love (ForeFront/EMI CMG)	215	-23	15	14/0
Debut	28	JUMP5 Wonderful (Sparrow/EMI CMG)	204	+32	1	11/1
Debut	29	MATTHEW WEST The End (Sparrow/EMI CMG)	186	+48	1	10/1
Debut	30	JAMIE THEITTEN Because You Loved Me (Independent)	183	+23	1	0/0

37 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 5/30-6/5. 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

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 172, Total Stations: 6, Adds: 0
STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)
Total Plays: 161, Total Stations: 17, Adds: 13
FUSEBOX Once Again (Elevate/Inpop)
Total Plays: 148, Total Stations: 8, Adds: 1
RJ HELTON Even If (B-Rite/PLG)
Total Plays: 135, Total Stations: 6, Adds: 0
DARLENE ZSCHECH Heaven On Earth (INO)
Total Plays: 124, Total Stations: 7, Adds: 1

NEWSONG Cherish (Reunion/PLG)
Total Plays: 122, Total Stations: 6, Adds: 0
DOWNHERE Starspin (Word/Curb/Warner Bros.)
Total Plays: 104, Total Stations: 5, Adds: 0
STARFIELD Filled With Your Glory (Sparrow/EMI CMG)
Total Plays: 99, Total Stations: 7, Adds: 1
ERIN O'DONNELL And So I Am (Inpop)
Total Plays: 97, Total Stations: 7, Adds: 1
DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)
Total Plays: 87, Total Stations: 4, Adds: 1

Songs ranked by total plays

Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	13
THIRD DAY I Believe (Essential/PLG)	4
CHRIS RICE Go Light Your World (Rockettown)	4
SHAWN MCDONALD Gravity (Sparrow/EMI CMG)	3
JEREMY CAMP Walk By Faith (BEC)	2
PLUS ONE Circle (Inpop)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
S. CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)	+93
THIRD DAY I Believe (Essential/PLG)	+90
SELAH You Raise Me Up (Curb)	+83
MERCYME Here With Me (INO/Curb)	+79
CHRIS RICE Go Light Your World (Rockettown)	+78
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	+70
DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)	+68
JEREMY CAMP Walk By Faith (BEC)	+59
D. CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	+57

Christian Activity

by Rick Welke

Three Weeks With A Crown

Beach Street's **Casting Crowns** make it three weeks in a row at No. 1 with "Who Am I." It's their second straight chart-topper, behind the highly successful "If We Are the Body." **MercyMe** inch to within 19 plays of the top, making it highly likely the INO group will displace Crowns next week.

With monitoring firmly in place, the top 10 doesn't really change all that much from last week. The only new tune to move up is **Third Day's** "I Believe," at No. 10. Other play-count top movers include **Selah**, **David Crowder Band**, **Jeremy Camp** and **Matthew West**.

In an odd circumstance, the independent **Jamie Theitten** lands the No. 30 spot this week, fueled by Salem's Fish stations, which are spinning the Celine Dion remake at will almost across the board. Despite the airplay, none of the Fish outlets has yet officially added the tune.



MATTHEW WEST
IMPACTING RADIO NOW! "the end"

Already Spinning

K-Love WMHK WJOK WDJC KDUV KZZQ WCQR WPAR WYLV WHMX KADI
WIJY WMCU WFRN WBDX KJTY KSLT KBNJ KHPE WBVM WSCF WPRJ
WORQ KTSL WYSZ WGRC WPOZ WGRC

Introducing a New Worship Classic From



"MAJESTY" IMPACTING RADIO NOW!



CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING... Who Am I (Beach Street/Reunion/PLG)	1141	+12	12	27/0
2	2	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1048	-8	10	24/0
4	3	KUTLESS Sea Of Faces (BEC)	1021	+72	13	27/0
3	4	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	1007	+1	17	25/0
8	5	BARLOWGIRL Never Alone (Fervent)	861	+91	9	24/0
6	6	TREE63 Blessed Be Your Name (Inpop)	855	+57	17	21/1
5	7	STACIE ORRICO Instead (ForeFront/EMI CMG)	809	-56	13	23/0
9	8	THIRD DAY Come On Back To Me (Essential/PLG)	798	+40	9	24/0
7	9	MERCYME Here With Me (INO/Curb)	791	+19	11	24/1
11	10	TODD AGNEW Grace Like Rain (Ardent)	652	-45	27	16/0
10	11	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	642	-91	16	18/0
12	12	BIG DISMAL Just The Same (Wind-up)	636	-49	15	18/0
16	13	JARS OF CLAY Sunny Days (Essential/PLG)	537	+67	7	21/1
13	14	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	534	-64	16	18/0
15	15	MATTHEW WEST More (Universal South/EMI CMG)	472	-37	25	13/0
18	16	RJ HELTON Even If (B-Rite/PLG)	451	+42	7	18/2
19	17	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	439	+43	5	15/1
17	18	FM STATIC Something To Believe In (Tooth & Nail)	433	+11	10	13/0
22	19	JUMP5 Wonderful (Sparrow/EMI CMG)	378	+55	8	11/0
21	20	TAIT God Can You Hear Me (ForeFront/EMI CMG)	376	+44	4	18/3
20	21	NATE SALLIE Whatever It Takes (Curb)	363	-18	17	10/0
23	22	STARFIELD Filled With Your Glory (Sparrow/EMI CMG)	344	+34	5	13/1
26	23	W. BARFIELD Soak It Up (Creative Trust Workshop)	335	+87	2	10/1
25	24	JEREMY CAMP Stay (BEC)	335	+45	2	13/0
Debut	25	SANCTUS REAL Everything... (Sparrow/EMI CMG)	328	+146	1	14/4
Debut	26	D. CROWDER... Open Skies (Sarsteps/Sparrow/EMI CMG)	308	+88	1	14/3
24	27	TREVOR MORGAN Upside Down (BHT)	303	+12	7	13/0
27	28	DOWNHERE Starspin (Word/Curb/Warner Bros.)	267	+23	3	10/0
28	29	BIG DADDY WEAWE Heart Cries Holy (Fervent)	264	+24	3	9/0
29	30	DETOUR 180 Beautiful (Cross Driven)	238	+14	4	7/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 5/30 - Saturday 6/5.
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New & Active

JADON LAVIK Following You (BEC)

Total Plays: 218, Total Stations: 9, Adds: 5

MATTHEW WEST The End (Sparrow/EMI CMG)

Total Plays: 204, Total Stations: 11, Adds: 2

JAMES CLAY Franklin Park (Inpop)

Total Plays: 167, Total Stations: 10, Adds: 1

PLUMB Taken (Curb)

Total Plays: 166, Total Stations: 8, Adds: 2

PAUL WRIGHT You're Beautiful (Gotee)

Total Plays: 164, Total Stations: 7, Adds: 5

SWITCHFOOT Meant To Live (Red Ink/Columbia)

Total Plays: 159, Total Stations: 5, Adds: 0

SUPERCHICK One Girl Revolution (Inpop)

Total Plays: 158, Total Stations: 5, Adds: 0

FUSEBOX Once Again (Elevate/Inpop)

Total Plays: 146, Total Stations: 8, Adds: 0

JONAH33 Working Man Hands (Ardent)

Total Plays: 142, Total Stations: 8, Adds: 0

PLUS ONE Circle (Inpop)

Total Plays: 127, Total Stations: 7, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SPOKEN Falling Further (Tooth & Nail)	409	+11	13	29/0
2	2	PILLAR Bring Me Down (Flicker/EMI)	401	+9	10	34/1
3	3	SKILLET My Obsession (Ardent/Lava)	396	+21	12	29/1
4	4	BARLOWGIRL Never Alone (Fervent)	339	+50	7	26/1
11	5	SANCTUS REAL Everything... (Sparrow/EMI CMG)	336	+52	4	26/4
7	6	APRIL SIXTH You Come Around (Atlantic)	326	+20	7	30/0
5	7	SUBSEVEN Emotion (Flicker)	323	+26	8	26/0
8	8	BLINDSIDE All Of Us (Atlantic)	315	-8	13	20/0
13	9	KIDS IN THE WAY We Are (Flicker)	311	+40	10	24/1
6	10	FM STATIC Something To Believe In (Tooth & Nail)	302	-6	16	25/0
12	11	TINMAN JONES Party (Cross Driven)	299	+18	8	29/1
10	12	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	278	-10	15	20/1
18	13	JEREMY CAMP Stay (BEC)	271	+40	2	19/4
24	14	FALLING UP Bittersweet (Tooth & Nail)	266	+74	3	22/6
14	15	THIRD DAY Come On Back To Me (Essential/PLG)	266	+18	6	25/1
15	16	STAPLE DVD (Dictatorship vs. Democracy) (Flicker)	257	+14	13	20/0
19	17	HAWK NELSON Every Little Thing (Tooth & Nail)	238	+12	5	20/1
4	18	SEVENTH DAY SLUMBER Spiraling (Crowne)	231	-105	17	22/0
22	19	EVERYDAY SUNDAY What Love Is (Flicker)	223	+22	4	21/5
17	20	P.O.D. Change The World (Atlantic)	216	-27	18	22/0
15	21	NUMBER ONE GUN Starting Line (Floodgate)	204	-42	18	17/0
21	22	BUILDING 429 Free (Word/Curb/Warner Bros.)	200	-9	12	22/0
27	23	DEMON HUNTER My Heartstrings... (Solid State)	188	+14	3	17/2
26	24	MDDERN DAY JOHN Heartturn (Independent)	186	-1	12	13/0
20	25	UNSHAKEN Break (SPI)	186	-27	14	19/0
25	26	AMBERLIN Ready Fuels (Tooth & Nail)	185	-7	13	14/0
29	27	BIG DISMAL Just The Same (Wind-up)	170	+13	19	14/1
Debut	28	OC SUPERTONES We Shall Overcome (Tooth & Nail)	159	+9	1	11/3
30	29	EMERY The Ponytail Parades (Tooth & Nail)	157	+2	9	12/0
-	30	KUTLESS Sea Of Faces (BEC)	144	-1	4	12/0

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 5/30 - Saturday 6/5.
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New & Active

DEAD POETIC New Medicines (Solid State)

Total Plays: 136, Total Stations: 9, Adds: 1

SOMETHING LIKE SILAS When I Search (Sparrow/EMI CMG)

Total Plays: 122, Total Stations: 13, Adds: 0

KUTLESS Not What You See (BEC)

Total Plays: 100, Total Stations: 6, Adds: 1

RE:ZOUND Majesty (Wrinkle Free)

Total Plays: 96, Total Stations: 7, Adds: 1

LONGDAY Follow (Music Dog)

Total Plays: 94, Total Stations: 7, Adds: 1

EMISSARY Authority (Independent)

Total Plays: 82, Total Stations: 9, Adds: 1

JONAH33 Working Man Hands (Ardent)

Total Plays: 79, Total Stations: 5, Adds: 1

TAIT God Can You Hear Me (ForeFront/EMI CMG)

Total Plays: 75, Total Stations: 9, Adds: 1

SEVEN PLACES Like It Never Happened (BEC)

Total Plays: 70, Total Stations: 12, Adds: 3

BLEACH December (Tooth & Nail)

Total Plays: 63, Total Stations: 6, Adds: 1

**In
Dreams
She Runs...**

Muscular dystrophy must be stopped — and it will be. MDA, the Muscular Dystrophy Association, is funding research to find treatments and cures. To learn more, call 1-800-FIGHT-MD or go to www.mdausa.org.

MDA
Where hope begins



INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING... Who Am I (Beach Street/Reunion/PLG)	465	+23	13	21/0
2	2	SELAH You Raise Me Up (Curb)	414	-2	11	21/0
3	3	MERCYME Here With Me (INO/Curb)	386	+23	9	21/0
4	4	PAUL BALOCHE My Reward (Hosanna)	336	-5	14	18/0
6	5	B. NORMAN H.J. WILLIAMS Yes I Will (Essential/PLG)	330	+23	16	18/0
5	6	SARA GROVES The One Thing I Know (INO)	292	-18	8	17/0
7	7	4HIM You Reign (Word/Curb/Warner Bros.)	280	-15	13	17/0
8	8	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	268	-1	7	19/1
11	9	TODD AGNEW Grace Like Rain (Ardent)	198	-22	10	12/0
10	10	FERNANDO ORTEGA Sleepless Night... (Curb)	195	-31	8	15/0
9	11	SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	192	-48	15	12/0
12	12	J. VELASQUEZ Where I Belong (Word/Curb/Warner Bros.)	186	-22	14	10/0
14	13	FFH Good To Be Free (Essential/PLG)	181	+23	5	12/1
16	14	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	175	+31	5	12/1
19	15	AVALON You Were There (Sparrow/EMI CMG)	172	+34	2	14/0
17	16	KELLY MINTER This Is My Offering (Cross Driven)	170	+27	3	13/1
Debut	17	TWILA PARIS Glory And Honor (Sparrow/EMI CMG)	138	+14	1	9/0
20	18	DARLENE ZSCHECH Heaven On Earth (INO)	131	+8	3	11/0
Debut	19	GEORGE ROWE Think About That (Rocketown)	111	+20	1	8/1
13	20	DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)	106	-59	18	11/0

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 5/30 - Saturday 6/5.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	KJ-52 Back In The Day (Uprok)
2	URBAN D The Immigrant (Flavor Alliance)
3	FLYNN Love Is Dead (When) (Ilect)
4	APT. CORE Loved (Rocketown)
5	L.A. SYMPHONY Gonna Be Alright (Gotee)
6	ROYAL TEMPLE Worldwide (You Feel Me) (Flying Leap)
7	JOHN REUBEN Move (Gotee)
8	STU DENT That's It (Ilect)
9	SINTAX.THE.TERRIFIC When I Don't Show (Ilect)
10	OUT OF EDEN Love, Peace & Happiness (Gotee)

CHRISTIAN AC TOP 30 INDICATOR

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING... Who Am I (Beach Street/Reunion/PLG)	1085	+18	5	36/1
2	2	MERCYME Here With Me (INO/Curb)	1048	+8	5	35/0
3	3	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	1012	-18	5	35/0
4	4	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	874	+15	5	32/0
5	5	TREE83 Blessed Be Your Name (Inpop)	822	-7	5	29/0
6	6	BETHANY DILLOW Beautiful (Sparrow/EMI CMG)	792	-47	5	27/0
7	7	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	743	0	5	27/0
9	8	SELAH You Raise Me Up (Curb)	685	+89	5	27/2
8	9	B. NORMAN H.J. WILLIAMS Yes I Will (Essential/PLG)	613	-10	5	25/0
12	10	SARA GROVES The One Thing I Know (INO)	603	+5	5	25/0
13	11	THIRD DAY I Believe (Essential/PLG)	562	+32	4	20/1
14	12	D. CROWDER... Open Stairs (Sixsteps/Sparrow/EMI CMG)	550	+14	5	24/1
11	13	MATTHEW WEST More (Universal South/EMI CMG)	535	-87	5	19/0
10	14	FFH Good To Be Free (Essential/PLG)	492	-118	5	20/0
15	15	ZOEGRN... Beautiful Name (Sparrow/EMI CMG)	487	-58	5	23/0
16	16	GIBBY OWENS I Love The Way (Rocketown)	485	+18	5	22/0
17	17	KUTLESS See Of Faces (BEC)	455	+49	5	20/0
18	18	TREVOR MORGAN Upside Down (BHT)	402	+7	5	17/0
20	19	TODD AGNEW Grace Like Rain (Ardent)	350	-5	5	13/0
19	20	GEORGE ROWE Think About That (Rocketown)	340	+2	5	17/0
25	21	JEREMY CAMP Walk By Faith (BEC)	314	+57	3	17/1
22	22	JARS OF CLAY Sunny Days (Essential/PLG)	305	+15	5	13/0
24	23	AVALON You Were There (Sparrow/EMI CMG)	301	+12	2	14/0
23	24	W. BARFIELD Soak It Up (Creative Trust Workshop)	283	+11	4	13/0
21	25	R. ST. JAMES The Power... (ForeFront/EMI CMG)	260	-69	5	13/0
26	26	4HIM You Reign (Word/Curb/Warner Bros.)	223	-44	5	9/0
Debut	27	ERIN O'DONNELL And So I Am (Inpop)	222	+52	1	12/2
27	28	BIG DADDY WEAWE Heart Cries Holy (Fervent)	214	-19	5	11/0
Debut	29	GREG LONG Fifteen (Christian)	196	+53	1	11/3
30	30	TAIT God Can You Hear Me (ForeFront/EMI CMG)	191	+3	2	8/0

36 AC reporters. Songs ranked by total plays for the airplay week of Sunday 5/30 - Saturday 6/5.
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New & Active

DARLENE ZSCHECH Heaven On Earth (INO)
Total Plays: 188, Total Stations: 10, Adds: 1

NEWSONG Cherish (Reunion/PLG)
Total Plays: 187, Total Stations: 8, Adds: 0

STEVEN CURTIS CHAPMAN All Things New (Sparrow/EMI CMG)
Total Plays: 135, Total Stations: 9, Adds: 9

FUSEBOX Once Again (Elevate/Inpop)
Total Plays: 127, Total Stations: 9, Adds: 1

STARFIELD Filled With Your Glory (Sparrow/EMI CMG)
Total Plays: 121, Total Stations: 7, Adds: 0

EVERYDAY SUNDAY The One (Flicker)
Total Plays: 104, Total Stations: 6, Adds: 0

KATINAS Come Back To Love (Gotee)
Total Plays: 103, Total Stations: 5, Adds: 0

PLUS ONE Circle (Inpop)
Total Plays: 102, Total Stations: 7, Adds: 1

DELIRIOUS? Majesty (Here I Am) (Sparrow/EMI CMG)
Total Plays: 96, Total Stations: 6, Adds: 3

JASON MORANT You Give Me Life (Integrity/Vertical)
Total Plays: 91, Total Stations: 5, Adds: 0

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TROPICAL'S

WINDS

R&R



Jackie Medrigal

OF CHANGE

Continued from Page 1

Rivera. "It's said that Puerto Rico is the musical bridge for Latin America. Whatever is a hit in Puerto Rico has the potential to be a hit anywhere else. Puerto Rico is the main platform for the development of tropical artists. It is the hot road, the most important test to pass."

The island is small — 100 miles by 35 miles — but it has a big heart, says Rivera. "It has over 135 stations, and many of them are Tropical," he points out.

A Tropical Depression

Since the late '90s, when artists like Crespo, Grupo Manía, Manny Manuel and others were at the pinnacle of their careers, we've seen a considerable decline in traditional tropical music, i.e., salsa and merengue.

"Several factors are to blame, including piracy, the birth of reggaetón in Puerto Rico and the fact that artists, as well as record companies, have been doing more of the same and have caused the genre to lose direct contact with the street," says Universal Music Latino President John Echevarría.

The tropical music style that has suffered the most has been merengue. "Merengue is suffering because there was a lack of good merengue," says Cutting Records President Amado Marín. "What happened to merengue is what happened to freestyle music, which is that people started doing all kinds of things to it that didn't make sense. At some point its slot on radio was taken over by bachata."



Raúl Rivera

The problem with merengue, says Echevarría, was the oversaturation of merengue bomba. "However, artists like Gisselle are bringing back a fresher merengue, which foretells the genre's comeback," he says. "We have to bring freshness to the genre. We have to go back to its roots, have more contact with the reality in the streets and look for new musical ideas."

Merengue's Comeback

Although merengue did hit the wall, word on the street is that it will make a comeback. That seems to be true, with Crespo's recent single "Hora Enamorada" doing extremely well at radio.

"It's said that Puerto Rico is the musical bridge for Latin America. Whatever is a hit in Puerto Rico has the potential to be a hit anywhere else."

Raúl Rivera

"Merengue is regaining its strength," Rivera says. "Elvis Crespo is doing very well with his new album, and there are more artists with good records who will do the same."

Again, Puerto Rico is an important market for merengue, as it is for all genres of tropical music, although merengue was born in the Dominican Republic. "Puerto Rican merengue is so successful because we fuse different rhythms into it," says Rivera.

"Many Dominican artists love the merengue done in Puerto Rico, and they record with Puerto Rican artists and look for Puerto Rican talent to do their records. They like the touch that Puerto Rico gives merengue."

"At the same time, Puerto Rican artists record in the Dominican Republic and look

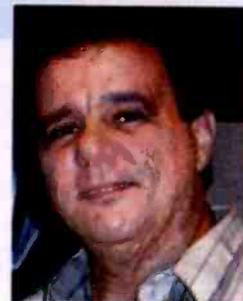
to work with Dominican talent. It's a wonderful and successful exchange."

The New Sound

Then there's the new music genre that many see as the natural evolution of tropical, reggaetón, which started in Puerto Rico but has taken off like wildfire in East Coast markets in the U.S.

"Reggaetón is the evolution of tropical music," says Marín. "It's what young people want to hear. They are telling the industry that they don't mind listening to tropical as long it has a bit of reggae or hip-hop."

"This happened on the American side with hip-hop and R&B. It came to a point where R&B needed hip-hop. Now tropical needs the reggaetón, hip-hop feel. I used to hear cars pass by in uptown Manhattan playing hip-hop, and now I hear reggaetón. It's a great thing."



Amado Marín

"The tropical artists are beginning to add rhythm and rap, and the reggaetón artists are beginning to introduce melodies and rhythms."

John Echevarría

However, Tropical radio stations in large U.S. markets are not opening their doors to reggaetón as wide as the labels that release reggaetón would like. "It doesn't take much to get off the 35th floor and go out to the street and listen to what's happening," says Marín. "Radio should open up. Instead of radio playing a song 45 times because a major label needs it, play it 40 times and give that new song five spins."

"Radio is a problem, because it is not opening up to the new music styles. There is so much music out there that is selling, and radio is not playing it." Marín believes that there's too much research in radio today and that things are much too corporate. "They should let the PDs do their jobs instead of basing programming on research," he says. "There are a lot of talented PDs out there."

Independent Spirit

It is the small stations that give new music a chance. They are a lot more free and open to new ideas and musical styles. And, although they have smaller audiences, they still help labels sell records.

Marín says, "I see it this way: Ten percent of 100,000 is 10,000, and if you take five or six small markets, you're talking about 60,000 copies, which is not bad at all. And that's what we're doing. We would like the larger stations to support us, but they're too corporate."

At the same time, it is independent record labels that are developing reggaetón artists. "The independents can move more freely," says Marín. "The wheel is not that big, so you can move a bit easier with less funds. The majors always wait for the independents to develop the artists, and then they take them over."

Radio aside, looking at the future of tropical with reggaetón at the forefront, Echevarría says there will continue to be a fusion of genres. "The tropical artists are beginning to add rhythm and rap, and the reggaetón artists are beginning to introduce melodies and rhythms," he says.



John Echevarría

TROPICAL'S WINDS

of CHANGE

Miami's Dynamic Morning Duo

WXDJ's Santos and Ferrero speak out

WXDJ (El Zol 95) is Tropical in Miami. The station not only plays the best tropical music, it is also home to an outrageous morning show that has made headlines the world over. Enrique Santos and Joe Ferrero host *El Vacilón De La Mañana*, and they've made the show a ratings winner.

Among the many things Santos and Ferrero have done are wacky calls to world leaders, particularly Cuban President Fidel Castro and Venezuelan President Hugo Chávez. The duo somehow managed to break through the barriers, get them on the phone and, ultimately, give them a piece of their mind.

Such stunts have gained Santos and Ferrero international notoriety, but they say most of what they do is spontaneous. These two guys are not only going for the quick laugh though; they are also passionate about making a difference.

R&R: What is *El Vacilón De La Mañana* all about?

JF: *El Vacilón* represents Hispanics in South Florida, because every Hispanic in the area understands what we're talking about, whether they are Argentine, Cuban, Colombian or Mexican. It's a show that touches on the humor that identifies us all as Hispanics. That humor has to be understood by everyone. It can't be a regional kind of humor that is focused on a certain group; it has to be understood and enjoyed by everyone. We are all here in a strange country, and the point is to make the audience feel like they are at home in their own country.

ES: Our job is much more difficult here than if we were in another market, because no other city in the U.S. has so many Hispanics from so many countries. In Los Angeles there are more Mexicans, in New York there are more Puerto Ricans and Dominicans, but in Miami there's everything.

R&R: And making all those different Hispanics feel comfortable is your No. 1 job?

ES: Joe and I try to make this show different from other shows. Years ago, when we began to work together, we noticed that most shows in Miami were focused only on the Cuban community. We realized that Hispanics from other countries didn't identify with the humor, vocabulary or issues that were being discussed. So we try to do a show that every Hispanic identifies with. In fact, Americans are tuning in to our show now that *The Howard Stern Show* is no longer on the air in Miami.

R&R: Speaking of *Stern* and indecency, what's your opinion on this issue? Is Spanish-language radio more racy than some English-language shows?

JF: We have analyzed this and those people who are trying to enforce the FCC's rulings, but when you're talking about the Hispanic market, it gets complicated. We, as Hispanics, because of our idiosyncrasies, know what the bad words are, the words that we wouldn't say in front of our mothers. But when you place the whole Spanish language in one box when each country has so many different meanings for different words, that's when it gets complicated.

A certain word may be offensive to a Mexican, but it might not be offensive to a Spaniard or an Argentinean, and it might be a funny word for a Cuban. Words lose their original meaning and only have meaning for the one Hispanic interpreting it. We would have to do a list of hundreds of thousands of words in the Spanish language that we would not be able to use in the U.S.

ES: We wouldn't be able to speak. The Spanish language is very rich, unlike English, which is very general. With English, you can be in California or Massachusetts, and the FCC restricts the same seven bad words. If you tried to do that in Spanish, we wouldn't have the ability to express ourselves, because there are so many words with so many different meanings for so many different countries that speak Spanish.

I understand that the FCC has the responsibility to regulate the airwaves and to look into the complaints they receive, but what if the audience isn't insulted? Our show is No. 1 in the 18-34 demo, and they aren't offended. We work within the FCC rules, within the guidelines they use to define something as offensive or vulgar.

JF: *Newsweek* has called us the Howard Sterns of Spanish-language radio, but that should be applied to the level of success we have achieved nationally. With the calls we have made to President Chávez of Venezuela and Fidel Castro of Cuba, people all over the world have interviewed us. I don't think the comparison should be taken as negative. Howard Stern's show and *El Vacilón* are nothing alike. Our thing is to bring out the humor and sauciness that we, as Hispanics, have, but never to be vulgar. We don't do

the mean pranks that you see on other shows. We are thankful for the comparison with Stern based on the success we've achieved, but not because our shows are similar.

R&R: Let's talk about those famous calls to Chávez and Castro. How do you come up with your ideas? Are they planned in advance, or do they just come up?

ES: Ninety-five percent of our show is improvised. Although we do plan the calls, we never know how far we're going to get or what the outcome is going to be. The call to Fidel came about from the call he had with Mexican President Vicente Fox that was recorded without Fox knowing. We took that conversation and took certain phrases or words we liked and started a segment on the air called "Fidel Te Llama" ["Fidel Is Calling You"].

First, we tried the prank on my grandfather, because if it works on him, we know it's good. He fell for it, and it was really funny. Then we began calling other people here in Miami and in Cuba pretending to be Fidel's assistants and such and using the audio we took. It was so funny listening to people in Cuba being so polite, as if Fidel were there in person and they were kissing his feet.

When Venezuela was going through some troubles, we decided to call Chávez. From that call with Chávez, we took phrases of what he said and created the segment "Fidel Te Llama Y Chávez Te Llama." The first person we called using Chávez's words was Venezuelan singer José Luis Rodríguez "El Puma." From there we called Cuba and were able to convince Fidel that it was Chávez who was calling him. Then, with the material we had from Chávez and Fidel, we called Argentine President Néstor Kirchner.

R&R: Those calls were a big hit, but now the FCC has fined the station. How do you feel about that?

JF: We think the fine came from a complaint to the FCC that could have come from our competitors. We think it's ridiculous that one year after those calls were made, they initiated an investigation. We were always told that the more successful we became, the more vulnerable to lawsuits and envy we would be.

The FCC says the fine is not due to the content of the calls, but because, according to statutes, you cannot put someone on the air without having prior permission from them. They want to fine us because we had a dictator on the air without his authorization. Our response to that is, Would you ask Osama bin Laden, Saddam Hussein or any of these people who are considered terrorists or dictators for their authorization to put them on the air? The answer is no. How many conversations or radio addresses have the FBI or CIA acquired that have been broadcast on CNN? I'm sure they didn't have prior authorization from those people. It's hypocritical.

ES: And it's funny, because if you backtrack to how we started these calls, it all began with Fidel's secret and illegal recording of his conversation with President Fox, which was a disrespectful and malicious thing to do. Without us really wanting to do it, those calls got Fidel back for his actions against Fox.

R&R: So the FCC is looking out for Fidel's rights?

ES: That's what infuriates us, because Fidel is a person who constantly mocks this country and doesn't deserve respect.

JF: He has mocked this country and many others. Look at what happened in Mexico. The Mexican government ordered the Cuban diplomats to leave the country and pulled its diplomats from Cuba.

R&R: You managed to use the fine to get more publicity when you announced that you would pay it with pennies and asked listeners to pitch in.

JF: We don't do things with malicious intent. We compete in a professional and original way. All of the segments on the show and all the ideas we've had have been very original. So when we're attacked — and that's how we see the complaint to the FCC — we turn a negative tide into a positive one. Fortunately, that's how it's been for us, that every time someone has tried to step on us or put us down, we have managed to use that as a promotion.

The scandals have only worked to our benefit and given us the opportunity to scream to the world about how important Hispanics are and how much power they have. We don't only defend Cubans' rights, like many stations in Miami; we also defend the rights of the Nicaraguans, Dominicans, Mexicans and all the Hispanics in Florida who don't have anyone to speak for them. It's our duty.

ES: And it was the community that insisted that we didn't pay the fine. They didn't want us to keep our arms crossed and not speak out. They wanted to do demonstrations, to appeal the fine, although it was not a fine against us, but against the station, and the station decided to appeal the fine.

We thought it was ridiculous to be fined for calling Castro, and we wanted to pay the fine in the same ridiculous way. Our response made noise, and it did something positive. They didn't fine us, they fined the Latin American community. We have received support from everyone in the U.S.



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TROPICAL'S WINDS

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R&R

Reggaetón: Tropical's Rising Star

A look at how the latest craze came to be

By Nelson Lantigua, President, Lantigua Management
and Luis Quijada

Reggaetón is one of the fastest-rising music genres in the United States. It is a relatively new genre that has emerged in the past 20 years in the United States, neighboring Latin countries and Europe and is a blend of different music styles.

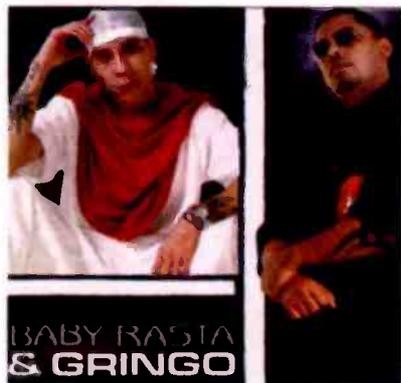
Reggaetón mixes a variety of cultures' music with underground urban music. It draws equally from hip-hop and reggae, nods toward salsa and Puerto Rican folk — such as bomba and plena — and adds some techno for dramatic crescendos and digitally enhanced dance-floor thumps. The music derives from Jamaican dancehall rap and reggae and also includes a Latin flavor that controls the flow of the raps and lyrics. Reggaetón is sometimes simply known as Spanish reggae.

Just as important as the music are the dance styles linked to it. These are based on urban dance styles mixed with Latin movements derived from salsa, merengue, bachata and other folk styles. *Perreo*, meaning "doggie," is a common reggaetón dance move that evokes a sexual position. Another example is *sandungeo*, which is a dance style that incorporates a smooth flow between urban and Latin forms.

Youth Appeal

Reggaetón has become one of the hottest music genres in many countries. As with hip-hop, it attracts primarily young people, and its lyrics touch on the lifestyle of urban youth. It has a firm grip on the Pan-American Latin youth market and is an increasingly popular style across the Americas, with the northeast United States and the Caribbean — in particular, New York, the Dominican Republic and Puerto Rico — serving as centers of production.

With improving technology, reggaetón has crept onto various mass media. You will find the music being played routinely on radio stations throughout the United States and the Latin countries. This has brought about an increased awareness of reggaetón and allowed it to expand as a commercial industry, and many companies are beginning to take notice of its rise in popularity.



BABY RASTA & GRINGO

Many of the artists who started in the original underground reggaetón movement are now leaders in the genre. This has helped certain independent record labels become larger and allowed them to compete with multinationals like Sony, EMI Latin and Universal.

Some of the labels that have signed well-known reggaetón artists are Piña Records, EveryWhere Music, Flow Music, Illegal Life, VI Records, New Era Entertainment, New Records, Diamond Music, Cutting Records and Lantigua Management. These labels will

stimulate competition, which will help some of the best recording artists reach new heights and open the doors for other artists to burst onto the scene.

Reggaetón is so popular that many of its artists are teaming with artists from other genres to create songs. Tego Calderón teamed up with Toflo, Aventura and Limi-T 21 to create songs. Héctor Y Tito and Víctor Manuelle have already released songs together. Don Omar is collaborating with Gloria Estefan. Noriega is working with Rubirosa. Tempo and Elvis Crespo have recorded songs together. Voltio created a song with Jerry Rivera. Vico C and Tony Touch are collaborating on songs as well.

Other reggaetón artists such as Inocentes MC and Fulanito will be working with major artists on mixes and duets in the future. Collaborations like these help create different varieties of beats and music and have given birth to great songs that people look forward to hearing.

Where It Came From

To get an idea of how reggaetón became so popular, it helps to have an idea of how the genre developed. Reggae began in Jamaica in the '70s, and, over time, it was mixed with other rhythms and went through many changes. In 1985, in Columbus, Panama, Chicho Man became the first artist to sing reggae in Spanish. That same year, in Puerto Rico, Vico C became the first to do Spanish rap.

The Panamanians continued singing Jamaican songs using the same instruments and melodies the Jamaicans used, but with different lyrics. Meanwhile, in Puerto Rico, the trend was to use English rap songs, but with new beats and Spanish lyrics.

In 1992 Panamanians began to cover Jamaican songs in Spanish and started a new sound that caught on in many Latin American countries and the U.S. Some of the artists who followed this trend were Pocho Pan, Nando Boom, Gringo Man, El General and La Atrevida. El General and La Atrevida were two of the first artists to do original songs in this style.

Meanwhile, in Puerto Rico Vico C was experimenting with mixing merengue and rap. He later experimented with reggae and recorded "Bomba Para Afinar," which became one of the first Puerto Rican reggae hits. Puerto Rican kids were already familiar with reggae because they had been listening to Jamaican reggae songs like "Wake De Man" and "Limp by Limp" by Cutty Ranks, "Dem Bow" by Shabba Ranks and "Pounder" by Michigan and Smiley.

From the early '90s until 1995 artists in Panama experimented with Jamaican reggae until they developed their own music, which they mixed with Latin sounds. When this Panamanian reggae was introduced to the Puerto Rican public, it was a hit. Some of the first songs in this genre to sweep Puerto Rico were "Dembow" by Nando Boom, "Pantalón Caliente" by Pocho Pan and other songs, like "Dulce," "Muévelo" and "Son Bow."

The movement gained momentum in Puerto Rico at a reggae hip-hop club called the Noise, where kids listened to old-school rap by Vico C and English-language hip-hop songs, as well as Jamaican tracks such as "Fever Pitch," "Bam Bam Riddim" and "Pounda."

In 1994 the first two Spanish-language reggae rap songs were recorded. They were rap songs with music that included reggae beats. It was a fusion of rap with reggae, and that's how reggaetón was born.

The Next Step

Some of the first artists to experiment with reggaetón were Baby Rasta & Gringo, Guanábanas, Maicol Y Manuel, Polaco, Don Chezina and Daddy Yankee. The lyrics of songs like "Bien Guillao De Ganster" by Chezina and "Blam Yo Lo Doy" by Baby Rasta & Gringo spoke of violence in the streets. Guanábanas also addressed violence, sex and drugs in songs like "Maldita Puta" from the album *The Noise 1*.

The Noise productions continued with *The Noise 2* and *The Noise 3*, but on these two albums the lyrics began to change, and violence took a backseat to songs with positive messages about romance, which were much better received by critics and the media. At the same time, Baby Rasta & Gringo released *Cierra Los Ojos*, an album that also contained a more positive message.

Although the beginnings of reggaetón can be traced back to Panama, it was Puerto Rico that was the platform for its growth and development. Using Panamanian and Puerto Rican styles of music and beats, Tego Calderón, for example, exploded onto the music scene in the United States with his album *El Abayarde*. Soon, other Puerto Rican and Panamanian artists — Baby Rasta & Gringo, Ivy Queen, Daddy Yankee, Lito and Polaco — also had success.

Many of these artists have taken earlier styles of music and transformed them into a unique sound that appeals to American and foreign audiences. The explosion of these artists in the U.S. has paved the way for reggaetón to grow from an underground movement into a full-fledged genre acknowledged by some of the top music labels and critics.

As reggaetón follows the progression of hip-hop from the underground to becoming a marketable genre, it has begun to reach large audiences and will continue to do so. This music will continue to gain popularity and eventually eclipse other genres such as salsa, merengue and pop. Reggaetón now appeals to the masses, and it has no limits.



Ivy Queen and Gran Omar

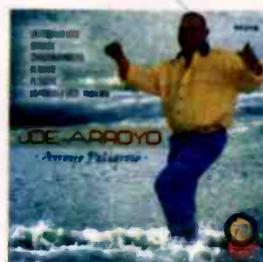
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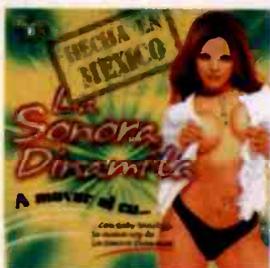
Joe Arroyo

La Funditko Loco
Corazon Rumbero
El Tortito

11219

La Sonora Dinamita

A Mover el Cu...
Ni Me Hablen de Ella
Desnudame



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Los Titanes

Noche de Rumberos
Que Volumen
Chévere

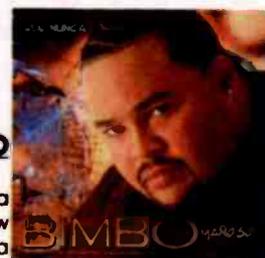
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Los Corraleros de Majagual

El Hijo E' Su
Para Mi
El Gusano

11203



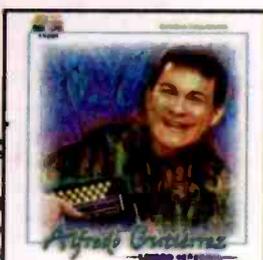
BIMBO

A Nivel de Mafia
Toma Dembow
Que Llore Ella

11243

Alfredo Gutiérrez

Lavado Cerebral
Diario de un Crudo
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To say that tropical music is representative of Hispanics in the United States is an understatement. The music's richness and flavor make even the most musically challenged want to move their feet and tear up the dance floor.

Tropical — the most well-known style of Spanish-language music in the U.S. — includes everything from fast-moving salsa to equally danceable merengue to the romantic feel of bachata to the newest craze, reggaetón, to beautiful, lovesick boleros.

When talking about tropical artists, the roster is long and prestigious. There are those who led the way in the past and those whose music is leading the way in a new era of fusion and classic comebacks. Let's take a look at a few of the latest tropical albums to heat up the airwaves.

Fulanito

La Verdad (Cutting)

Fulanito have been at the forefront of the fusion of urban pop and tropical. Their success has been such that they have received gold and platinum albums for their first three albums. With *La Verdad*, Pickels, Danny, Dose and Jay are at it again. They released "Suave" as the first music video from the album and "Pégate" as the first radio single.

The album includes tracks like "Feliz Cumpleaños" and "Gozando Viviré," produced by Norty Cotto and Rafael "Dose" Vargas; "La Verdad," a remake of a song originally performed by merengue legend Johnny Ventura; and "Trai La Bulla," "Picante," "Diantre" and "Mala Mala."



Celia Cruz

Dios Disfrute A La Reina (Universal Music Latino)

Celia Cruz was on the RMM label for most of her career, until she signed with Sony Discos, and now Universal Music Latino will be reissuing RMM's catalog in honor of the first anniversary of Cruz's death, having purchased the catalog in 2001. *Dios Disfrute A La Reina* was produced by Oscar Gómez and includes some new songs as well as some of Cruz's classics. "El Muerto Se Fue De Rumba" is the current single, which also appears on the album in a version remixed by Joe Granda. It also comes in dance and reggaetón versions.

"Celia is a Latin legend, and it is an honor for Universal to launch this worldwide," says Universal Music Latino President John Echevarría. "This unedited material reflects the richness Celia had as an artist — her romantic side next to her *guarachera* side. The album includes classics like 'Lágrimas Negras' together with new songs like 'El Muerto Se Fue De Rumba,' and Cuba and the Caribbean are always present. This album is a classic that will be in the lives of all Latin-music aficionados."



Celia Cruz

Tito Rojas

Tito Rojas, El De Siempre (MP)

Tito Rojas has had a long and successful career that spans 29 years and 18 albums. His latest, *Tito Rojas, El De Siempre*, brings the salsa great, known as "El Gallo Salsero," to the forefront of the tropical movement. The first single off the album is "Házmelo Otra Vez," but the record also includes tracks like "El No Es Mejor Que Yo," "Si Tú No Regresas" and "Estoy Rendido."



Tito Rojas

Grupo Manía

Hombres De Honor (Universal Music Latino)

Merengue greats Grupo Manía have a career that spans 11 years and record sales that exceed 1.9 million copies. They received a Grammy in 2002 for Best Merengue Album for *Latino*. Some of their classic hits are "A Que Te Pego Mi Manía," "Linda Eh" and "Me Miras Y Te Miro." *Hombres De Honor* is their third album for Universal. The first single was "Sube, Sube," and currently "Teléfono" is hot on the Tropical charts. Other tracks on the album include "Chiquilla," "Sácala, Báilala y Pégala," "La Manía Que Yo Te Pongo" and "Tú Quieres Más De Mí."



Grupo Manía

Guanábanas

G3: Guillaera (Cutting)

Leaders in the reggaetón movement, Guanábanas members Jorge Luis Berrios Pérez (a.k.a. Georgie) and Eric Joel Ortega (a.k.a. Joellito) say it hasn't been easy to get to where they are now. However, their latest album is proof that their hard work has paid off. "Mi Gatita Y Yo," featuring Daddy Yankee, and "Vamos Pa' La Disco" are the first singles. "Although there are still prejudices, I think we are more accepted now," say the duo. "People didn't accept us because we sang street music, but now they see reggaetón and how strong it has become in the record industry."

Gisselle

Contra La Marea (Universal Music Latino)

Gisselle has had a successful career in tropical and pop and has been nominated for several Grammys and Latin Grammys, but she goes back to her roots, merengue, on her new record, *Contra La Marea*. It is also her first album for her new label, Universal Music Latino. The first single is "No Queda Nada." Other tracks on the album include "Dónde Estabas" (merengue and ballad versions) and "Dolor De Amor" (also in two versions, one of which features special guest Fabio from Azul Azul).



Gisselle

Willie González

Willie González, Reencuentros (MP)

The singer-songwriter is back strong with the romantic salsa he is known for. The surprise on his new album, *Willie González, Reencuentros*, is the special appearance of another salsa great, Eddie Santiago, on the songs "Por Esa Mujer" and "Solamente Ella." Other tracks on the album include "Cuando Plenses En Mí," "Un Amor Como El Nuestro," "Amame Toda La Noche" and "Recuerda Que Siempre Te Quiero."

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CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CHAYANNE Cuidarte El Alma (Sony Discos)	178
2	PAULINA RUBIO Te Quise Tanto (Universal)	178
3	JULIETA VENEGAS Andar Conmigo (BMG Latin)	175
4	SIN BANDERA Que Llora (Sony Discos)	165
5	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	164
6	LUIS FONSI Abrazar La Vida (Universal)	136
7	FRANCO DE VITA Tú De Qué Vas (Sony Discos)	133
8	TIZIANO FERRO Tardes Negras (EMI Latin)	115
9	ANDY & LUCAS Tanto La Quería (BMG Latin)	113
10	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	110
11	MANA Sábanas Frías (Warner M.L.)	107
12	ALEJANDRO FERNANDEZ Lucharé Por Tu Amor (Sony Discos)	106
13	OREJA DE VAN GOGH Deseos De Cosas Imposibles (Sony Discos)	99
14	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	97
15	OREJA DE VAN GOGH Rosas (Sony Discos)	96
16	PEPE AGUILAR Cruz De Olvido (Univision)	84
17	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	77
18	CAFE TACUBA Eres (MCA)	70
19	VICTOR MANUELLE Tengo Ganas (Sony Discos)	70
20	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	69
21	CLIMAX El Za Za Za La Mesa Que Más Aplauda (Balboa)	65
22	OBIE BERMUDEZ Antes (EMI Latin)	63
23	CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)	59
24	EDNITA NAZARIO Más Mala Que Tú (Sony Discos)	54
25	ANA BARBARA Deja (Fonovisa)	54

Data is compiled from the airplay week of May 30 - June 5, and based on a point system.
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TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	REY RUIZ Creo En El Amor (Sony Discos)	192
2	VICTOR MANUELLE Lloré Lloré (Sony Discos)	162
3	MARC ANTHONY Ahora Quién (Sony Discos)	139
4	SON DE CALI La Sospecha (Univision)	130
5	ELVIS CRESPO Hora Enamorada (Die Music)	123
6	TOROS BAND Si Tú Estuvieras (Universal)	112
7	LIMIT 21 Me Acordaré (EMI Latin)	106
8	FULANITO Pégate (Cutting)	105
9	NEGROS Me Cambiaste La Vida (Premium)	83
10	ZAFRA NEGRA Pa' La Rumba Voy (J&N)	77
11	AVENTURA Llorar (Premium)	73
12	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	71
13	GRUPO MANIA Teléfono (Universal)	56
14	N'KLAVE Navegándote (Nu Life)	55
15	COSTA BRAVA Decir Adiós (EJR Music)	54
16	ALEX "EL BIZCOCHITO" Porque Yo Te Amo (Sony Discos)	52
17	MANA Sábanas Frías (Warner M.L.)	51
18	LA GRAN BANDA Merengue Loco (DAM Productions)	50
19	LUIS VARGAS Simplemente Te Amo (5 Star)	48
20	ANTHONY SANTOS La Jaula De Oro (Plátano)	47
21	VICTOR MANUELLE Tengo Ganas (Sony Discos)	47
22	PAPI SANCHEZ Dilema (J&N)	44
23	NG2 Algo Imposible (Sony Discos)	43
24	ANDY & LUCAS Tanto La Quería (BMG Latin)	43
25	ANDY ANDY Necesito Un Amor (Sony Discos)	42

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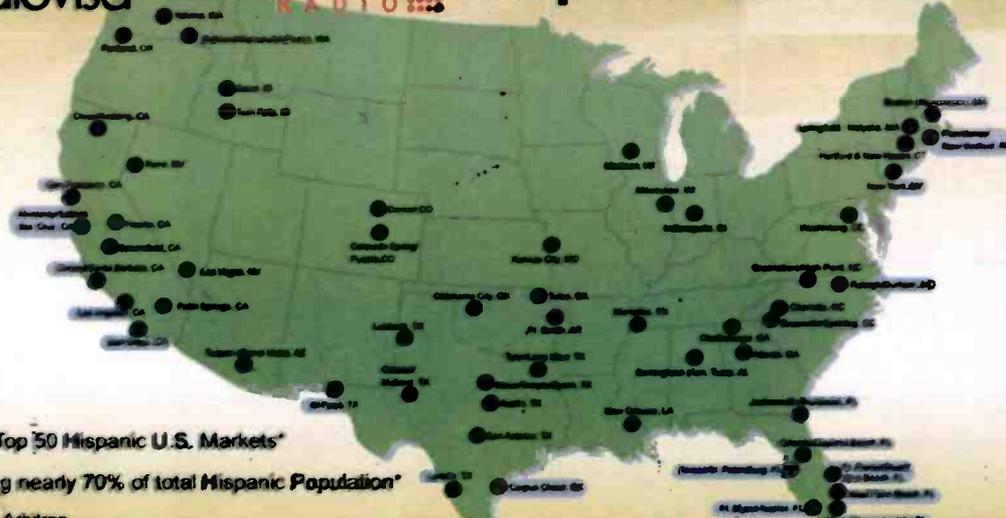
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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS
1	HOROSCOPOS DE OURANGO	Des Locos	(Disa)	371
2	MONTEZ DE DURANGO	Te Quise Olvidar	(Disa)	316
3	CONJUNTO PRIMAVERA	Hazme Olvidarla	(Fonovisa)	252
4	INTOCABLE A	Dónde Estabas	(EMI Latin)	235
5	JOAN SEBASTIAN	Amar Como Te Amé	(Balboa)	232
6	BANDA EL RECODO	Para Toda La Vida	(Fonovisa)	227
7	TIGRES DEL NORTE	No Tiene La Culpa El Indio	(Fonovisa)	226
8	ADAN CHALINO SANCHEZ	Nadie Es Eterno	(Sony Discos)	199
9	PATRULLA 81	Cómo Pude Enamorarme De Ti	(Disa)	172
10	PALOMO	Miedo	(Disa)	165
11	PEPE AGUILAR	Cruz De Olvido	(Univision)	151
12	KUMBIA KINGS	Sabes A Chocolate	(EMI Latin)	150
13	BRONCO "EL GIGANTE DE AMERICA"	Mi Peor Enemigo	(Fonovisa)	148
14	CONJUNTO ATAROECE	Antes De Que Te Vayas	(Universal)	144
15	PODER DEL NORTE	No Tengas Miedo De Enamorarte	(Disa)	133
16	CLIMAX	El Za Za Za La Mesa Que Más Aplauda	(Balboa)	117
17	CARDENALES DE NUEVO LEON	Mi Amante	(Disa)	117
18	ANGELES DE CHARLY Y	Qué	(Fonovisa)	112
19	LUPILLO RIVERA	Qué Tal Si Te Compró	(Univision)	112
20	PALOMO	Baraja De Oro	(Disa)	112
21	LIBERACION	El Za Za Za La Mesa Que Más Aplauda	(Disa)	101
22	AROMA	Oiganle	(Fonovisa)	92
23	K-PAZ DE LA SIERRA	Imposible Olvidarte	(Edimonsa)	88
24	JENNIFER PEÑA	Vivo Y Muero En Tu Piel	(Univision)	83
25	YOLANDA PEREZ	Estoy Enamorada	(Fonovisa)	83

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CHUY JR. Puro Parrandear (EMI Latin)
CONTROL La Banda Dominguera (EMI Latin)
DJ KANE Mía (EMI Latin)
VOCES DEL RANCHO Me Gusta Tener De A Dos (EMI Latin)

TEJANO TOP 25

THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS
1	KUMBIA KINGS	Sabes A Chocolate	(EMI Latin)	191
2	JENNIFER PEÑA	Vivo Y Muero En Tu Piel	(Univision)	175
3	PALOMINOS	Chulita	(Urbana)	146
4	SOLIDO	Tal Vez	(Freddie)	135
5	INTOCABLE A	Dónde Estabas	(EMI Latin)	128
6	JIMMY GONZALEZ & GRUPO MAZZ	Perla Del Mar	(Freddie)	110
7	MICHAEL SALGADO	La Cruz De Vidrio	(Freddie)	96
8	BIG CIRCO	Rata Inmunda	(EMI Latin)	83
9	SOLIDO	Cómo Olvidarte	(Freddie)	81
10	JOE LOPEZ f/A.B. QUINTANILLA	Me Duele	(EMI Latin)	79
11	IMAN	Si Me Hubieras Dicho	(Univision)	78
12	DJ KANE	La Negra Tomasa	(EMI Latin)	71
13	RAM HERRERA f/JAY PEREZ	No Me Volveré A Enamorar	(Tejas)	70
14	QUELO	Por Amarte Tanto	(Univision)	61
15	DAVID LEE GARZA	No Puedo Estar Sin Ti	(Azrag Music Inc.)	59
16	MICHAEL SALGADO	Mi Cielo Gris	(Freddie)	58
17	QUELO	Un Minuto Más	(Univision)	52
18	ESTRUENDO	Tengo Miedo De Amar	(Univision)	48
19	MONTU	Sexo, Pudor Y Lágrimas	(A.R.C. Discos)	46
20	ALICIA VILLARREAL	Soy Tu Mujer	(Universal)	45
21	LA FUERZA	Ilusión	(Independiente)	42
22	LA FIEBRE	Quiero	(Freddie)	42
23	MARCOS OROZCO	De Corazón A Corazón	(Catalina)	39
24	DESPERADOZ	Mi Unico Cariño	(Tejas)	38
25	RAMON AYALA	La Hoja Y Yo	(Freddie)	38

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Going For Adds

CHUY JR. Puro Parrandear (EMI Latin)
CONTROL La Banda Dominguera (EMI Latin)
DJ KANE Mía (EMI Latin)
VOCES DEL RANCHO Me Gusta Tener De A Dos (EMI Latin)

Rock/Alternative

TW	ARTIST	Title	Label(s)
1	INSPECTOR	Ska Voovie Boobie Baby	(Universal)
2	JULIETA VENEGAS	Lento	(BMG Latin)
3	BERSUIT VERGARABAT	La Soledad	(Universal)
4	ZOE	Peace And Love	(Sony Discos)
5	CONTROL MACHETE	El Genio Del Dub	(Universal)
6	SUPERLITIO	Qué Vo' Hacer	(Cielo Music Group/BMG Latin)
7	ROBI DRACO ROSA	Más Y Más	(Sony Discos)
8	KINKY	Presidente	(Network)
9	JULIETA VENEGAS	Andar Conmigo	(BMG Latin)
10	BERSUIT VERGARABAT	Argentinidad Al Palo	(Universal)
11	FOBIA	Más Caliente	(BMG Latin)
12	BABASONICOS	Irresponsables	(EMI Latin)
13	VICENTICO	Se Despierta La Ciudad	(BMG Latin)
14	PASTILLA	Comazón	(Antidota)
15	ESTOPA	Tu Fuente De Energía	(BMG Latin)

Songs ranked by total number of points. 10 Rock/Alternative reporters.

Record Pool

TW	ARTIST	Title	Label(s)
1	ELVIS CRESPO	Hora Enamorada	(Die Music)
2	SON DE CALI	La Sospecha	(Univision)
3	SONORA CARRUSELES	La Salsa La Traigo Yo	(Fuentes)
4	VICTOR MANUELLE	Lloré Lloré	(Sony Discos)
5	TITO ROJAS	El No Es Mejor Que Yo	(MP)
6	SON CALLEJERO	Dame La Droga	(Cutting)
7	ZAFRA NEGRA	Pa' La Rumba Voy	(J&N)
8	REY RUIZ	Creo En El Amor	(Sony Discos)
9	BANDA GORDA	Papeleta Mato A Menudo	(MP)
10	THALIA	Acción Y Reacción	(EMI Latin)
11	MICHAEL STUART	Te Gusta Verme Sufrir	(Universal)
12	GRINGO DE LA BACHATA & SERGIO VARGAS	Un Osito Dormilón	(Mock & Roll)
13	DAVID BISBAL	Bulería	(Universal)
14	GRUPO MANIA	Teléfono	(Universal)
15	CLIMAX	El Za Za Za La Mesa Que Más Aplauda	(Balboa)

Songs ranked by total number of points. 23 Record Pool reporters.

AIR CHECKS

AUDIO & VIDEO AIRCHECKS

• **CURRENT #287.** KFMB-FM/Jeff & Jer, WKTU/Bill Lee, KSLZ/Boomer, Z100/Romeo, WJMK/Dick Biondi, KPLX/Amy B. CD \$13.
 • **CURRENT #286.** KOOL/Zippo & Sherry, KYGO/Catfish, WMGK/John DeBella, KLDE/Paul Christy, WPLJ/Scott & Todd, KRBE/Carson, KKDL/Domino. CD \$13.
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CHR/POP

LW	TW	
1	1	HOOBASTANK The Reason (Island/IDJMG)
3	2	USHER Burn (LaFace/Zomba)
2	3	REYONCE' Naughty Girl (Columbia)
5	4	M. WIMANS (ENYA & P. DIDDY) I Don't Wanna Know (Bad Boy/Universal)
4	5	MAROON 5 This Love (Octone/JRMG)
6	6	USHER (LUDACRIS & LIL' JON) Yeah (LaFace/Zomba)
7	7	OUTKAST Roses (LaFace/Zomba)
8	8	BRITNEY SPEARS Everytime (Jive/Zomba)
13	9	SWITCHFOOT Meant To Live (Red Ink/Columbia)
17	10	JOJO Leave (Get Out) (BlackGround/Universal)
11	11	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)
10	12	BLACK EYED PEAS Hey Mama (A&M/Interscope)
14	13	MIS TEEQ Scandalous (Reprise)
12	14	J-KWON Topsy (So So Def/Zomba)
18	15	YELLOWCARD Ocean Avenue (Capitol)
9	16	D12 (EMINEM) My Band (Shady/Interscope)
19	17	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
15	18	EVANESCENCE My Immortal (Wind-up)
26	19	PETEY PABLO Freak-A-Leek (Jive/Zomba)
24	20	LOS LONELY BOYS Heaven (Dr/Epic)
21	21	KANYE WEST (SYLEENA JOHNSON) All Falls Down (Roc-A-Fella/IDJMG)
20	22	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
25	23	SUGABABES Hole In The Head (Interscope)
16	24	JESSICA SIMPSON Take My Breath Away (Columbia)
31	25	ASHLEE SIMPSON Pieces Of Me (Geffen)
30	26	TWISTA Overnight Celebrity (Atlantic)
27	27	MARIA MENA You're The Only One (Columbia)
32	28	USHER Confessions Part 2 (LaFace/Zomba)
28	29	LIZ PHAIR Extraordinary (Capitol)
23	30	SEAN PAUL I'm Still In Love With You (VP/Atlantic)

#1 MOST ADDED

D12 How Come (Shady/Interscope)

#1 MOST INCREASED PLAYS

JOJO Leave (Get Out) (BlackGround/Universal)

TOP 5 NEW & ACTIVE

- BEENIE MAN (M.S. THIBBS) Dude (Virgin)
- CASSIDY (FMASHONDA) Get No Better (J/RMG)
- ALANIS MORISSETTE Everything (Maverick/Reprise)
- RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)
- STEREOGRAM Walkin' Talkin' Man (Capitol)

CHR/POP begins on Page 28.

CHR/RHYTHMIC

LW	TW	
1	1	USHER Burn (LaFace/Zomba)
2	2	TWISTA Overnight Celebrity (Atlantic)
5	3	USHER Confessions Part 2 (LaFace/Zomba)
3	4	PETEY PABLO Freak-A-Leek (Jive/Zomba)
6	5	USHER (LUDACRIS & LIL' JON) Yeah (LaFace/Zomba)
4	6	BEYONCE' Naughty Girl (Columbia)
9	7	ALICIA KEYS If I Ain't Got You (J/RMG)
12	8	JUVENILE Slow Motion (Cash Money/Universal)
7	9	M. WIMANS (ENYA & P. DIDDY) I Don't Wanna Know (Bad Boy/Universal)
10	10	OUTKAST Roses (LaFace/Zomba)
8	11	KANYE WEST (SYLEENA JOHNSON) All Falls Down (Roc-A-Fella/IDJMG)
11	12	PITBULL (LIL' JON) Culo (TVT)
15	13	LLOYD BANKS On Fire (Interscope)
14	14	J-KWON Topsy (So So Def/Zomba)
19	15	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)
13	16	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
22	17	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)
21	18	YING YANG TWINS Whats Happenin' (TVT)
20	19	NINA SKY Move Ya Body (Next Plateau/Universal)
18	20	N RIDEZ (GEMINI) So Fly (Upstairs)
27	21	HOUSTON (CHINGY & NATE DOGG) I Like That (Capitol)
17	22	AMANDA PEREZ I Pray (Powerhouse/Virgin)
23	23	CASSIDY (FMASHONDA) Get No Better (J/RMG)
28	24	MASE Welcome Back (Universal)
24	25	PLAY-N-SKILLZ Freaks (Independent)
16	26	D12 (EMINEM) My Band (Shady/Interscope)
26	27	KEVIN LYTTLE Turn Me On (Atlantic)
34	28	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)
25	29	RIC-A-CHÉ Coo Coo Chee (SRC/Universal)
30	30	LLOYD (ASHANTI) Southside (Murder Inc./Def Jam/IDJMG)

#1 MOST ADDED

TERROR SQUAD Lean Back (Universal)

#1 MOST INCREASED PLAYS

MASE Welcome Back (Universal)

TOP 5 NEW & ACTIVE

- YOUNG ROMÉ (MARIORÉ) After Party (Universal)
- Z-RO I Hate You (Rap-A-Lot)
- BEASTIE BOYS Ch-Check It Out (Capitol)
- D12 How Come (Shady/Interscope)
- LUDACRIS Diamond In The Back (Def Jam South/IDJMG)

CHR/RHYTHMIC begins on Page 35.

URBAN

LW	TW	
1	1	TWISTA Overnight Celebrity (Atlantic)
3	2	USHER Confessions Part 2 (LaFace/Zomba)
2	3	USHER Burn (LaFace/Zomba)
4	4	ALICIA KEYS If I Ain't Got You (J/RMG)
11	5	LLOYD BANKS On Fire (Interscope)
7	6	PETEY PABLO Freak-A-Leek (Jive/Zomba)
10	7	JUVENILE Slow Motion (Cash Money/Universal)
9	8	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)
5	9	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
6	10	M. WIMANS (ENYA & P. DIDDY) I Don't Wanna Know (Bad Boy/Universal)
13	11	MONICA U Should've Known Better (J/RMG)
8	12	KANYE WEST (SYLEENA JOHNSON) All Falls Down (Roc-A-Fella/IDJMG)
14	13	OUTKAST Roses (LaFace/Zomba)
12	14	R. KELLY Happy People (Jive/Zomba)
15	15	BEYONCE' Naughty Girl (Columbia)
16	16	BRANDY (KANYE WEST) Talk About Our Love (Atlantic)
18	17	LLOYD (ASHANTI) Southside (Murder Inc./Def Jam/IDJMG)
21	18	B-BALL & MJG You Don't Want Drama (Bad Boy/Universal)
20	19	USHER (LUDACRIS & LIL' JON) Yeah (LaFace/Zomba)
17	20	J-KWON Topsy (So So Def/Zomba)
29	21	ALICIA KEYS Diary (J/RMG)
25	22	SLUM VILLAGE Selfish (Barak/Capitol)
23	23	JADAKISS (MATE DOGG) Time's Up! (Ruff Ryders/Interscope)
24	24	BEENIE MAN (M.S. THIBBS) Dude (Virgin)
32	25	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)
26	26	MOBB DEEP Got It Twisted (Violator/Zomba)
28	27	MASE Welcome Back (Universal)
22	28	AVANT Don't Take Your Love Away (Geffen)
27	29	NINA SKY Move Ya Body (Next Plateau/Universal)
31	30	YUNG WUN (DMX, LIL' FLIP & DAVID BANNER) Tear It Up (J/RMG)

#1 MOST ADDED

JOE BUDDEN/JOE/FAT JOE/DJ KAY SLAY Not Your Average Joe (Def Jam/IDJMG)

#1 MOST INCREASED PLAYS

LLOYD BANKS On Fire (Interscope)

TOP 5 NEW & ACTIVE

- LUDACRIS Diamond In The Back (Def Jam South/IDJMG)
- JOE BUDDEN/JOE/FAT JOE/DJ KAY SLAY Not Your Average Joe (Def Jam/IDJMG)
- ANTHONY HAMILTON Charioteer (So So Def/Zomba)
- ROOTS Don't Say Nuthin' (Sanctuary/SRG)
- KEVIN LYTTLE Turn Me On (Atlantic)

URBAN begins on Page 38.

AC

LW	TW	
1	1	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
3	2	DIDO White Flag (Arista/RMG)
2	3	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
4	4	MARTINA MCBRIDE This One's For The Girls (RCA)
7	5	JOSH GROBAN You Raise Me Up (143/Reprise)
6	6	SEAL Love's Divine (Warner Bros.)
5	7	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)
8	8	UNCLE KRACKER (DOBBIE GRAY) Drift Away (Lava)
9	9	TRAIN Calling All Angels (Columbia)
10	10	LIONEL RICHIE Just For You (Island/IDJMG)
11	11	LUTHER VANDROSS Buy Me A Rose (J/RMG)
13	12	WILSON PHILLIPS Go Your Own Way (Columbia)
12	13	3 DOORS DOWN Here Without You (Republic/Universal)
14	14	SHAWNA TWANN It Only Hurts When I'm Breathing (Mercury/IDJMG)
16	15	KIMBERLEY LOCKE 8th Wonder (Curb)
18	16	GLORIA ESTEFAN I Wish You (Epic)
15	17	WYNNONA I Want To Know What Love Is (Curb)
19	18	MAROON 5 This Love (Octone/JRMG)
17	19	MERCYME Here With Me (INO/Curb)
20	20	J. BRUCKMAN (M. SCHULTZ) 'Til I See You Again (Windham Hill/RMG)
21	21	EVANESCENCE My Immortal (Wind-up)
25	22	KEITH URBAN You'll Think Of Me (Capitol)
24	23	CLAY AIKEN Solitaire (RCA/RMG)
23	24	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)
29	25	CELINE DION You And I (Epic)
22	26	JESSICA SIMPSON Take My Breath Away (Columbia)
26	27	DARYL HALL What's In Your World (Rhythm & Groove/Liquid B)
27	28	SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swan)
28	29	MORAN JONES Sunrise (Blue Note/EMC)
-	30	LOS LONELY BOYS Heaven (Dr/Epic)

#1 MOST ADDED

SEALS & CROFTS Summer Breeze '04 (Warner Bros.)

#1 MOST INCREASED PLAYS

CELINE DION You And I (Epic)

TOP 5 NEW & ACTIVE

- RICK SPRINGFIELD Beautiful You (Gomer/Red Ink)
- LEANN RIMES (RONAN KEATING) Last Thing On My Mind (Curb)
- SEALS & CROFTS Summer Breeze '04 (Warner Bros.)
- CORRS Summer Sunshine (Atlantic)
- JAMIE CULLUM At At Sea (Verve/Universal)

AC begins on Page 51.

HOT AC

LW	TW	
1	1	MAROON 5 This Love (Octone/JRMG)
2	2	HOOBASTANK The Reason (Island/IDJMG)
3	3	EVANESCENCE My Immortal (Wind-up)
7	4	LOS LONELY BOYS Heaven (Dr/Epic)
4	5	ALANIS MORISSETTE Everything (Maverick/Reprise)
6	6	NICKELBACK Someday (Roadrunner/IDJMG)
5	7	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
12	8	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
10	9	3 DOORS DOWN Away From The Sun (Republic/Universal)
8	10	3 DOORS DOWN Here Without You (Republic/Universal)
9	11	MATCHBOX TWENTY Bright Lights (Atlantic)
13	12	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)
11	13	SANTANA (ALEX BAND) Why Don't You & I (Arista/RMG)
14	14	NO DOUBT It's My Life (Interscope)
15	15	LENNY KRAVITZ Where Are We Runnin'? (Virgin)
17	16	SARAH MCCLACHLAN Stupid (Arista/RMG)
16	17	JET Are You Gonna Be My Girl (Atlantic)
19	18	SHERYL CROW Light In Your Eyes (A&M/Interscope)
18	19	CALLING Our Lives (RCA/RMG)
20	20	SWITCHFOOT Meant To Live (Red Ink/Columbia)
22	21	DIDO Don't Leave Home (Arista/RMG)
21	22	GAVIN DEGRAW I Don't Want To Be (J/RMG)
23	23	311 Love Song (Maverick/Volcano/Zomba)
25	24	UNCLE KRACKER Rescue (Lava)
24	25	FINGER ELEVEN One Thing (Wind-up)
26	26	JASON MRAZ Curbside Prophet (Atlantic)
31	27	BUNK-182 I Miss You (Geffen)
27	28	JESSICA SIMPSON With You (Columbia)
30	29	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)
29	30	LINKIN PARK Numb (Warner Bros.)

#1 MOST ADDED

TRAIN Ordinary (Columbia)

#1 MOST INCREASED PLAYS

COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)

TOP 5 NEW & ACTIVE

- RICHARD MARX When You're Gone (Manhattan/EMC)
- SEAL Love's Divine (Warner Bros.)
- MARTINA MCBRIDE This One's For The Girls (RCA)
- BELISSA ETHERIDGE This Moment (Island/IDJMG)
- BRITNEY SPEARS Everytime (Jive/Zomba)

AC begins on Page 51.

ROCK

LW	TW	
1	1	JET Cold Hard Bitch (Atlantic)
2	2	VELVET REVOLVER Slither (RCA/RMG)
3	3	SHINEDOWN 45 (Atlantic)
4	4	HOOBASTANK The Reason (Island/IDJMG)
10	5	VAN HALEN It's About Time (Warner Bros.)
5	6	GODSMACK Running Blind (Republic/Universal)
6	7	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
9	8	LINKIN PARK Lying From You (Warner Bros.)
8	9	NICKELBACK Figured You Out (Roadrunner/IDJMG)
12	10	THORNLEY So Far So Good (Roadrunner/IDJMG)
11	11	LENNY KRAVITZ Where Are We Runnin'? (Virgin)
7	12	AEROSMITH Baby, Please Don't Go (Columbia)
13	13	SEETHER (AMY LEE) Broken (Wind-up)
14	14	AUDIOSLAVE I Am The Highway (Interscope/Epic)
17	15	AUDIOSLAVE What You Are (Interscope/Epic)
18	16	THREE DAYS GRACE Just Like You (Jive/Zomba)
16	17	TESLA Caught In A Dream (Sanctuary/SRG)
20	18	DROWNING POOL Step Up (Wind-up)
19	19	PUDDLE OF MUDD Head Over Head (Geffen)
21	20	CROSSFADE Cold (Columbia)
24	21	SOIL Redefine (J/RMG)
22	22	SLIPKNOT Duality (Roadrunner/IDJMG)
25	23	EARSNOT Wait (Warner Bros.)
27	24	OFFSPRING (Can't Get My) Head Around You (Columbia)
23	25	BLACK LABEL SOCIETY House Of Doom (Spitfire)
-	26	BREAKING BENJAMIN So Cold (Hollywood)
26	27	INCUBUS Talk Shows On Mute (Epic)
-	28	RUSH Summertime Blues (Anthem/Atlantic)
30	29	DARKNESS Growing On Me (Must...Destroy/Atlantic)
29	30	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)

#1 MOST ADDED

VAN HALEN It's About Time (Warner Bros.)

#1 MOST INCREASED PLAYS

VAN HALEN It's About Time (Warner Bros.)

TOP 5 NEW & ACTIVE

- SHINEDOWN Simple Man (Atlantic)
- KID ROCK I Am (Top Dog/Atlantic)
- DROPBOX Wishbone (Re-Align/Universal)
- MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)
- BRIDES OF DESTRUCTION I Don't Care (Sanctuary/SRG)

ROCK begins on Page 61.

URBAN AC

LW	TW	ARTIST	SON	RECORD LABEL
1	1	TEENA MARIE	Still In Love (Cash Money/Universal)	
2	2	ALICIA KEYS	If I Ain't Got You (J/RMG)	
3	3	LUTHER VANDROSS	Think About You (J/RMG)	
4	4	PATTI LABELLE	New Day (Def Soul/IDJMG)	
5	5	R. KELLY	Happy People (Jive/Zomba)	
6	6	USHER	Burn (LaFace/Zomba)	
7	7	JAMET JACKSON	I Want You (Virgin)	
16	8	PRINCE	Call My Name (Columbia)	
12	9	KEM	Love Calls (Motown/Universal)	
13	10	BEYONCÉ	Me, Myself And I (Columbia)	
10	11	TAMIA	Questions (Atlantic)	
8	12	RUBEN STUDDARD	Sorry 2004 (J/RMG)	
15	13	AVANT	Don't Take Your Love Away (Geffen)	
14	14	M. WINANS HENYA & P. DIDDY	I Don't Wanna Know (Bad Boy/Universal)	
9	15	MUSIQ	Whoknows (Def Soul/IDJMG)	
18	16	CARL THOMAS	Make It Alright (Bad Boy/Universal)	
17	17	RUBEN STUDDARD	What If (J/RMG)	
19	18	MARY J. BLIGE	It's A Wrap (Geffen)	
11	19	PRINCE	Musicalogue (Columbia)	
23	20	JOE	Priceless (Jive/Zomba)	
21	21	LASHELL GRIFFIN	Free (Epic)	
22	22	MONICA	U Should've Known Better (J/RMG)	
24	23	ANGIE STONE	I Wanna Thank Ya (J/RMG)	
24	24	ALICIA KEYS	Diary (J/RMG)	
25	25	ANTHONY HAMILTON	Charlene (So So Def/Zomba)	
20	26	DWELE	Hold On (Virgin)	
27	27	JESSE POWELL	Did You Cry (Liquid B)	
28	28	TEMPTATIONS	Something Special (Motown/Universal)	
30	29	HIL ST. SOUL	Pieces (Shanachie)	
30	30	RHIAN BENSON	Words Hurt Too (DKG)	

#1 MOST ADDED
JOE Priceless (Jive/Zomba)

#1 MOST INCREASED PLAYS
PRINCE Call My Name (Columbia)

TOP 5 NEW & ACTIVE

- AL GREEN Ramin' In My Heart (Blue Note/EMC)
- WILL DOWNING Rhythm Of U & Me (GRP/VMG)
- AMEL LARRIERUX For Real (Bliss Life)
- THEO Chemistry (TWP)
- GLADYS KNIGHT FIEDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)

URBAN begins on Page 38.

COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
1	1	GRETCHEN WILSON	Redneck Woman (Epic)	
2	2	JOHN MICHAEL MONTGOMERY	Letters From Home (Warner Bros.)	
3	3	TOBY KEITH	Whiskey Girl (DreamWorks)	
4	4	MONTGOMERY GENTRY	If You Ever Stop Loving Me (Columbia)	
4	5	LONESTAR	Let's Be Us Again (BNA)	
7	6	DAVID LEE MURPHY	Loco (Koch)	
6	7	BROOKS & DUNN	That's What She Gets For Loving Me (Arista)	
10	8	KENNY CHESNEY	I Go Back (BNA)	
14	9	TIM MCGRAW	Live Like You Were Dying (Curb)	
9	10	SHEAUNIA	Passenger Seat (Lyric Street)	
8	11	CLAY WALKER	I Can't Sleep (RCA)	
11	12	REBA MCENTIRE	Somebody (MCA)	
12	13	BRAD PAISLEY	HALISON KRAUSS Whiskey Lullaby (Arista)	
13	14	BILLY BURRINGTON	I Got A Feelin' (Mercury)	
16	15	JIMMY CUFFETT	FLICHT BLACK Hey Good Lookin' (RCA/Mailboat)	
15	16	JOSH GRACIN	I Want To Live (Lyric Street)	
17	17	ANDY GRIGGS	She Thinks She Needs Me (RCA)	
19	18	MARTINA MCBRIDE	How Far (RCA)	
18	19	RACHEL PROCTOR	Me And Emily (BNA)	
23	20	TERRI CLARK	Girls Lie Too (Mercury)	
22	21	JOE DIFFIE	Tougher Than Nails (BBR)	
20	22	EMERSON DRIVE	Last One Standing (DreamWorks)	
25	23	BIG & RICH	Save A Horse, Ride A Cowboy (Warner Bros.)	
26	24	JOE NICHOLS	If Nobody Believed In You (Universal South)	
27	25	JEFF BATES	I Wanna Make You Cry (RCA)	
24	26	LEE ANN WOMACK	The Wrong Girl (MCA)	
28	27	TRENT WILLMON	Beer Man (Columbia)	
30	28	BILLY DEAN	Thank God I'm A Country Boy (View2/Curb)	
29	29	AMY DALLEY	Men Don't Change (Curb)	
31	30	PHIL VASSAR	In A Real Love (Arista)	

#1 MOST ADDED

TRACY LAWRENCE It's All How You Look At It (DreamWorks)

#1 MOST INCREASED PLAYS

TIM MCGRAW Live Like You Were Dying (Curb)

TOP 5 NEW & ACTIVE

- SNANNOB LAWSOR Just Like A Redneck (Equity Music Group)
- CAROLYN DAWN JOHNSON Die Of A Broken Heart (Arista)
- BUDDY JEWELL One Step At A Time (Columbia)
- SCOTTY EMERICK The Watch (DreamWorks)
- RYAN TYLER The Last Thing She Said (Arista)

COUNTRY begins on Page 43.

SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
1	1	DAVE KOZ	All I See Is You (Capitol)	
4	2	PETER WHITE	Talkin' Bout Love (Columbia)	
3	3	PAUL BROWN	24/7 (GRP/VMG)	
2	4	PAUL TAYLOR	Steppin' Out (Peak)	
5	5	EUGE GROOVE	Livin' Large (Narada)	
7	6	MARC ANTOINE	Mediterraneo (Rendezvous)	
6	7	DIANA KRALL	Temptation (GRP/VMG)	
8	8	MICHAEL LINGTON	Show Me (Rendezvous)	
10	9	RICHARD SMITH	Sing A Song (A440)	
9	10	HIL ST. SOUL	For The Love Of You (Shanachie)	
11	11	JOYCE COOLING	Expression (Narada)	
13	12	MINDI ABAIR	Save The Last Dance (GRP/VMG)	
12	13	RICHARD ELLIOT	Sly (GRP/VMG)	
14	14	BRIAN CULBERTSON	INORMAN BROWN Come On Up (Warner Bros.)	
16	15	NORAH JONES	Sunrise (Blue Note/EMC)	
19	16	RICK BRAUN	Daddy-O (Warner Bros.)	
17	17	PRAFUL	Let The Chips Fall (Rendezvous)	
18	18	LUTHER VANDROSS W/ BEYONCÉ	The Closer I Get To You (J/RMG)	
23	19	GEORGE BENSON	Softly, As In A Morning Sunrise (GRP/VMG)	
21	20	GERALD ALBRIGHT	To The Max (GRP/VMG)	
20	21	PAUL JACKSON, JR.	Walkin' (Blue Note/EMC)	
22	22	CHRIS BOTTI	Back Into My Heart (Columbia)	
24	23	RAMSEY LEWIS TRIO	The In Crowd (Narada)	
25	24	DAN SIEGEL	In Your Eyes (Native Language)	
26	25	SEAL	Love's Divine (Warner Bros.)	
27	26	ALKEMX	Time To Lounge (Rendezvous)	
28	27	NESTOR TORRES	Maybe Tonight (Heads Up)	
29	28	GRADY NICHOLS	Allright (Compendia)	
29	29	CHUCK LOEB	Bring It (Shanachie)	
30	30	DARYL HALL	What's In Your World (Rhythm & Groove/Liquid B)	

#1 MOST ADDED

BONEY JAMES Here She Comes (Warner Bros.)

#1 MOST INCREASED PLAYS

GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)

TOP 5 NEW & ACTIVE

- MARIOB MEADOWS Sweet Grapes (Heads Up)
- THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)
- GLADYS KNIGHT FIEDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)
- PATTI LABELLE New Day (Def Soul/IDJMG)
- GENE DUNLAP Up South (Rhythm & Groove/Liquid B)

Smooth Jazz begins on Page 58.

ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD LABEL
3	1	VELVET REVOLVER	Skinner (RCA/RMG)	
1	2	LINKIN PARK	Lying From You (Warner Bros.)	
2	3	JET	Cold Hard Bitch (Atlantic)	
6	4	GODSMACK	Running Blind (Republic/Universal)	
8	5	CROSSFADE	Cold (Columbia)	
7	6	DROWNING POOL	Step Up (Wind-up)	
5	7	HOBBASTANK	The Reason (Island/IDJMG)	
4	8	SHINEDOWN	45 (Atlantic)	
9	9	SLIPKNOT	Duality (Roadrunner/IDJMG)	
10	10	THREE DAYS GRACE	Just Like You (Jive/Zomba)	
12	11	NICKELBACK	Feelin' Way Too Damn Good (Roadrunner/IDJMG)	
14	12	OFFSPRING	Can't Get My Head Around You (Columbia)	
13	13	AUDIOSLAVE	What You Are (Interscope/Epic)	
11	14	A PERFECT CIRCLE	The Outsider (Virgin)	
15	15	SOUL	Redefine (J/RMG)	
16	16	SEETHER	HAMMY LEE Broken (Wind-up)	
18	17	BREAKING BENJAMIN	So Cold (Hollywood)	
17	18	THORNLEY	So Far So Good (Roadrunner/IDJMG)	
19	19	THREE DAYS GRACE	(I Hate) Everything About You (Jive/Zomba)	
28	20	VAN HALEN	It's About Time (Warner Bros.)	
21	21	EARSHOT	Wait (Warner Bros.)	
23	22	INCUBUS	Talk Shows On Mute (Epic)	
22	23	SMILE EMPTY SOUL	Silhouettes (Lava)	
25	24	DROPOX	Whisper (No-Align/Universal)	
26	25	FLAW	Recognize (Republic/Universal)	
27	26	SKILLET	Savior (Lava)	
31	27	THOUSAND FOOT KRITCH	Ravertist (Tooth & Nail/EMC)	
24	28	ATOMSHIP	Pencil Fight (Wind-up)	
29	29	KORN	Everything I've Known (Immortal/Epic)	
33	30	MAGNA-FI	Where Did We Go Wrong? (Azzra)	

#1 MOST ADDED

LINKIN PARK Breaking The Habit (Warner Bros.)

#1 MOST INCREASED PLAYS

VAN HALEN It's About Time (Warner Bros.)

TOP 5 NEW & ACTIVE

- LACUNA COIL Swamped (Century Media)
- ATREYU Lip Gloss And Black (Victory)
- TONY C. AND THE TRUTH Little Bit More (Lava)
- LINKIN PARK Breaking The Habit (Warner Bros.)
- MY MORNING JACKET One Big Holiday (ATO/RCA/RMG)

ROCK begins on Page 61.

ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	BEASTIE BOYS	Ch-Check It Out (Capitol)	
2	2	LINKIN PARK	Lying From You (Warner Bros.)	
3	3	JET	Cold Hard Bitch (Atlantic)	
5	4	VELVET REVOLVER	Skinner (RCA/RMG)	
4	5	HOBBASTANK	The Reason (Island/IDJMG)	
6	6	MODEST MOUSE	Floater On (Epic)	
7	7	INCUBUS	Talk Shows On Mute (Epic)	
9	8	SEETHER	HAMMY LEE Broken (Wind-up)	
10	9	MUSE	Time Is Running Out (EastWest/Warner Bros.)	
12	10	THREE DAYS GRACE	Just Like You (Jive/Zomba)	
8	11	OFFSPRING	Can't Get My Head Around You (Columbia)	
14	12	NEW FOUND GLORY	All Downhill From Here (Geffen)	
16	13	SWITCHFOOT	Dare You To Move (Red Ink/Columbia)	
11	14	BLINK-182	I Miss You (Geffen)	
15	15	LOSTPROPHETS	Last Train Home (Columbia)	
21	16	FRANZ FERDINAND	Take Me Out (Domino/Epic)	
13	17	A PERFECT CIRCLE	The Outsider (Virgin)	
17	18	311	Love Song (Maverick/Volcano/Zomba)	
28	19	DASHBOARD CONFESSIONAL	Vindicated (Interscope)	
20	20	STORY OF THE YEAR	Anthem Of Our Dying Day (Maverick/Reprise)	
18	21	SLIPKNOT	Duality (Roadrunner/IDJMG)	
24	22	BLINK-182	Down (Geffen)	
22	23	SHINEDOWN	45 (Atlantic)	
25	24	CUNE	The End Of The World (Geffen)	
23	25	SMILE EMPTY SOUL	Silhouettes (Lava)	
19	26	YEAN YEAN	YEANS Maps (Interscope)	
27	27	VON BONDIÉS	C'mon C'mon (Sire/Reprise)	
31	28	KILLERS	Somebody Told Me (Island/IDJMG)	
26	29	AUDIOSLAVE	What You Are (Interscope/Epic)	
30	30	THORNLEY	So Far So Good (Roadrunner/IDJMG)	

#1 MOST ADDED

LINKIN PARK Breaking The Habit (Warner Bros.)

#1 MOST INCREASED PLAYS

DASHBOARD CONFESSIONAL Vindicated (Interscope)

TOP 5 NEW & ACTIVE

- FLAW Recognize (Republic/Universal)
- HIVES Walk Idiot Walk (Interscope)
- FINGER ELEVEN Stay In Shadow (Wind-up)
- DONAVON FRANKENREITER FJACK JOHNSON Free (Brushfire/Universal)
- MY MORNING JACKET One Big Holiday (ATO/RCA/RMG)

ALTERNATIVE begins on Page 67.

TRIPLE A

LW	TW	ARTIST	SON	RECORD LABEL
3	1	LENNY KRAVITZ	Where Are We Runnin'? (Virgin)	
2	2	DAVE MATTHEWS	On (RCA/RMG)	
1	3	ALANIS MORISSETTE	Everything (Maverick/Reprise)	
4	4	COUNTING CROWS	Accidentally In Love (DreamWorks/Geffen)	
7	5	DONAVON FRANKENREITER	FJACK JOHNSON Free (Brushfire/Universal)	
6	6	NORAH JONES	What Am I To You? (Blue Note/EMC)	
9	7	SHERYL CROW	Light In Your Eyes (A&M/Interscope)	
8	8	WHEAT	I Met A Girl (Aware/Columbia)	
5	9	ERIC CLAPTON	If I Had Possession Over Judgment Day (Duck/Reprise)	
19	10	PHISH	The Connection (Elektra/Arista)	
12	11	NORAH JONES	Sunrise (Blue Note/EMC)	
15	12	TOOTS AND THE MAYTALS	W/B. RAITT True Love Is Hard To Find (V2)	
10	13	JOHN MAYER	Clarity (Aware/Columbia)	
11	14	DANNEN RICE	Cannonball (Vector Recordings/Warner Bros.)	
13	15	MICHAEL ANDREWS	(GARY) JULES Mad World (Universal)	
17	16	BOB SCHNEIDER	Come With Me Tonight (Shockorama/Vanguard)	
14	17	MINDY SMITH	Come To Jesus (Vanguard)	
20	18	HOBBASTANK	The Reason (Island/IDJMG)	
18	19	MAROON 5	This Love (Octone/J/RMG)	
18	20	JASON MRAZ	Curbside Prophet (Atlantic)	
22	21	PAT MCGEE BAND	Beautiful Ways (Warner Bros.)	
30	22	BODEANS	If It Makes You (Zoo/Reprise)	
21	23	MELISSA ETHERIDGE	Lucky (Island/IDJMG)	
28	24	DIANA KRALL	Temptation (GRP/VMG)	
—	25	JAMIE CULLUM	All At Sea (Verve/Universal)	
27	26	LORETTA LYNN	FJACK WHITE Portland, Oregon (Interscope)	
24	27	MINGO GIRLS	Fill It Up Again (Epic)	
23	28	JOE FRISTMAN	Can't Stop Loving You (Atlantic)	
25	29	311	Love Song (Maverick/Volcano/Zomba)	
26	30	THORNLEY	Big Sur (Virgin)	

#1 MOST ADDED

MATT NATHANSON I Saw (Universal)

#1 MOST INCREASED PLAYS

PHISH The Connection (Elektra/Arista)

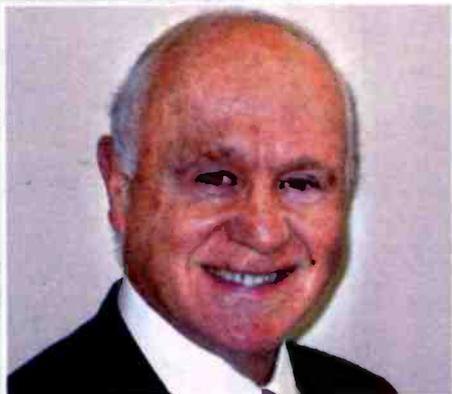
TOP 5 NEW & ACTIVE

- JEM They (ATO/RCA/RMG)
- MODEST MOUSE Floater On (Epic)
- STING Stolen Car (Take Me Dancing) (A&M/Interscope)
- JOHN EDDIE Everything (Thrill Show/Last Highway)
- PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)

TRIPLE A begins on Page 72.

Publisher's Profile

By Erica Farber



TONY RENDA
President, Renda Broadcasting Corporation

When you look up the word "family" in the dictionary, you may just find a picture of Tony Renda. Renda is founder and President of Renda Broadcasting Corp., and his work ethic and sense of family were formed early on by his parents. In an era when privately owned companies are going public and smaller companies are being merged into larger ones, Renda's long-term vision for his group of 23 radio stations in eight markets is quite clear: to keep the business in — yes, you guessed it — the family.

Getting into the business: "When I was in high school I worked as a part-time DJ at a radio station. After high school I went into the Marine Corps, and when I got out I worked as a DJ again a little bit. Then I graduated from Syracuse University. Knowing the vulnerability of talent and not being afraid of sales, I spent all of my extra hours at Syracuse taking business courses. Spring break of my senior year I went to Pittsburgh and interviewed at practically every radio and television station. WIIC, Channel 11, the NBC TV affiliate, gave me a sales training job at \$90 a week. In six months I got a \$10 raise.

"I grew up in Indiana, PA. My dream was to get some money together, then go back there and buy WDAD, a standalone AM back then. That's all I wanted. I hoped to get into management, and someone told me that about 85% of management came out of the sales department."

His radio experience before buying a station: "The only experience I had working at a radio station would have been my summer job in high school. In retrospect, I was kind of a student of radio though. When I bought my first station, all the management skills I'd learned in 11 years — first as a salesperson, then as LSM and GSM — I was able to transfer to the small station I bought a half-interest in. All of those jobs were at Channel 11. A great guy hired me there, then Cox sent him to run its TV station in San Francisco. I was LSM, and the national sales manager moved up to GSM. He and I never got along well. He became the GM and named me GSM.

"I was starting to make some pretty big money and was working for a great company, but that GM was the epitome of the Peter Principle. He fired every single department head. I was the next-to-last department head he fired. The entire time he was GM he never made one sales call with me. Eventually, Cox fired him, and he was never able to get another job in broadcasting.

"I had a job offer in 15 minutes. I called Al Masini, who was running TeleRep in New York. This was 1972, and I was making \$30,000 — big money. I was offered \$45,000 to go to New York. I had two children and another on the way, but I didn't want to leave. I'm Italian, with a big family. I decided to do something I'd wanted to do all my life: go into business for myself."

On buying his first radio station: "When I got fired I had a little bit of money, and I started looking for a station. I found one in East Liverpool, OH and bought it with a close friend. It was a station that had been sold but hadn't been transferred. Something was wrong: either the seller was not closing or the buyer didn't have the money. The guy who bought it couldn't close. We went in and bought it. It was bankrupt. My friend was in the automobile business and didn't know anything about radio. I turned that station

around immediately. I never left Pittsburgh. It was an hour commute. Two years later I sold my interest to my partner, took the money and bought a station right outside Pittsburgh, WIXZ-AM. I thought I was so damned smart. I bought an AM station when AMs were dying. I could have bought an FM for a third of the amount."

The mission of Renda Broadcasting: "We are a family-owned business. We treat our clients and employees in a fair manner and will always do the right thing. We strive to make whatever we say work. It's still a people business. Someone must get on the air and talk to a listener. Radio is a very personal business. Most of radio listening is one-on-one. A listener doesn't care if you own 1,200 radio stations or 23, like us. Their relationship is with that individual station, and if you do what they want, you're going to be a winner, you're going to be OK. We do well and compete against every major broadcaster there is. We've been very lucky."

Long-range plans: "Every major company, either directly or through their broker, has tried to buy us. I have three children who are all interested in the business. My oldest daughter, Natalie, worked for us as a sales manager here in Pittsburgh. When she became a mom she decided to stay home. Her husband came to work for us about a year ago and does an outstanding job. My second son is an attorney. He does a lot of work for us but also has his own practice. My youngest son now runs Pittsburgh for us. He will eventually run the company. He went to Syracuse as well."

On building a legacy: "That is the joy. I'm at my mom's house now. She passed away about two months ago. We're going through all her stuff. She was 95. I had the great fortune of having a great mother and father. They came to this country when my father was 27 and my mother was 19. He had a fifth-grade education; she, third-grade. They eventually owned a small grocery store. All they knew about was working hard and doing it right. They made sure we went to school, studied and did well. If you asked them for their greatest accomplishment, it would have been that all three of their sons went to college, graduated and owned their own businesses. I'm proud when I see where my kids are."

Biggest challenge: "Finding good people. There's always business out there, good times and bad. The real challenge is surrounding yourself with good people. If I asked you, 'What's your biggest challenge?' I can almost guarantee that it would be personnel-related in some way. If you have the right person doing the right job, that problem will be addressed. I've been able to surround myself with great people. They allow me to come to work, they still give me a check, and I get to work with fantastic people. This year our revenue is up about 13.7% and our cash flow is around 22% over last year — and last year was outstanding."

State of the industry: "You hear people say that it's not like it used to be. People in business have been saying that since the time of the Greeks. The radio business has had the fastest, largest consolidation of any business in the United States. At one time there were tons of automobile manufacturers, little guys who put out maybe 200-300 cars a year. Then consolidation hit, but it took a lot of years. In the radio business it took, what, three or four years?"

"One of the challenges is to make sure we don't make it so damned generic that people aren't interested in us. I'm concerned that some formats run nine or 10 commercials back to back. What is happening to that fifth, sixth or eighth commercial? Does it get listened to? Our real challenge is not only to deliver the numbers and listenership, it's also to make the cash register ring. If we can't make the cash register ring — whether it's for a large department store, an insurance company or an automobile dealership — we are not going to be in business too long."

Career highlight: "This is going to sound strange, but I've never thought I've done anything at 100%. Maybe 80%-85%. I'm most proud of the quality people who work for our company. Sure, I could talk about the stations we took a chance on or when we made a big, big buy and had to borrow more money than I ever dreamed was out there, but in the course of business, if you want to grow, you take those chances."

Career disappointment: "I could name 10 radio

stations where I should have bid \$1 million higher, but that's part of luck and making decisions. As long as you make a majority of good decisions and learn from the dumb decisions, you'll be all right. But really, it's the performance. If we're up 20% in cash flow, and I'm happy with 15%, it's going to be the result of those people who work for us. Those are the people I hope will always be strong enough to say in a meeting, 'Hey, Renda, that's a dumb idea! If I can surround myself with people smart enough to keep me from looking dumb, I'm going to be all right.'"

Most influential individual: "My mom and dad. I was born above our grocery store. Seeing the honesty, the passion and the commitment those people had was something else. They worked in that store every single solitary day. My father passed away in 1976. I had the great fortune of having lunch with my mom once or twice a week, and on weekends she'd be at my house or my brother's. She used to say that I worked too hard. I'd say, 'Mom, compare what I do now to what you used to do.' That store was open 12 hours a day, seven days a week, except on Sunday at noon for dinner, when it closed for two hours.

"If you can be passionate about your business, if you can be honest, treat people fairly and work hard, you're going to succeed. A number of people I have met have spoken to me about my parents, and I think to myself, 'Wow, what is success?' I've made more money in one month than my father used to make in a whole year, but when it's all done, if I can have the reputation my mom and dad had, I'd consider myself successful."

Favorite radio format: "News/Talk, Soft AC and Country."

Favorite television show: "Sunday Morning on CBS, and I like Bill O'Reilly."

Favorite song: "Frank Sinatra's 'Summer Wind' and Lee Ann Womack's 'I Hope You Dance.'"

Favorite movie: "Anything Robert DeNiro was in. *Godfather I and II* were outstanding. There are some John Wayne westerns I can't pass up. *Harry & Tonto* is one of my favorites."

Favorite book: "My current favorite is *Good to Great*."

Favorite restaurant: "It's a little restaurant in Siena, Italy. I don't remember the name. There's a lady cooking in the back. It was almost like walking into my mother's kitchen."

Beverage of choice: "A little cranberry juice and club soda."

Hobbies: "I've always been interested in flying. Thirty-some years ago I took some classes, then I bought my first station. I found a flying school in Cleveland and told my people they weren't going to see me for two weeks. I didn't tell my mother. The only thing I didn't figure on was the weather. When you're a student, if there's more than a 15-knot crosswind, you can't fly. It ultimately took a couple of months to get my license, and then I bought my own plane. I ski with my kids, and I love old cars. I have a '76 Mercedes roadster in mint condition and a '69 XKE Jaguar."

E-mail address: "afrendas@rendabroadcasting.com."

Advice for broadcasters: "Always remember that radio is a people business. It's a direct-client business. It's a personal medium that people take everywhere they go. In some ways it's a discounted medium, until a disaster happens and someone picks up a transistor radio to find out what's going on. Someone once said that radio should have been invented after television. It doesn't have a picture, you don't have to watch it, you can drive your car. To people starting in the business, if you find something that you really like that they'll pay you to do, it's phenomenal."

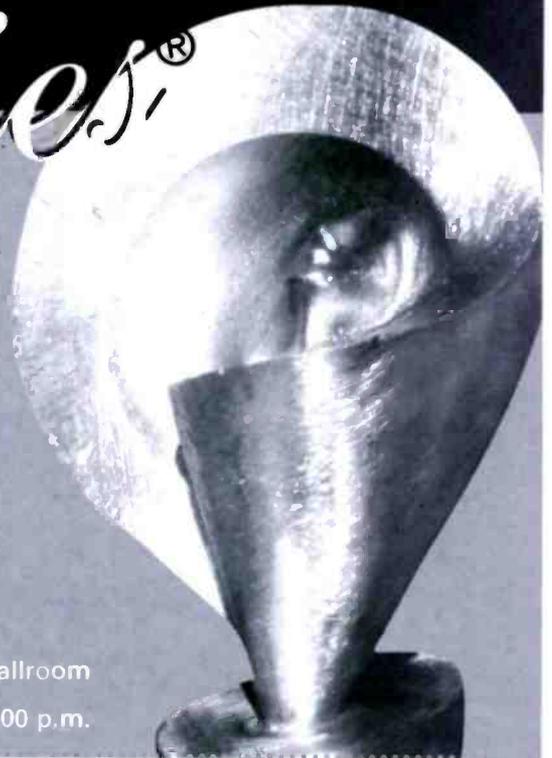
"I have had people say to me that it is so hard to do what I did today. The rules have changed. Yes, but think about this: After World War II, two of the largest, most solid companies in the U.S. were Sears & Roebuck and Montgomery Ward. Along comes this guy out of the Army who decides to start a little dry-goods business in Arkansas. Sam Walton became the wealthiest man in the U.S. and the biggest retailer in the world. Whenever you look at those big guys and think, 'How the hell can I compete against them?' think of Sam Walton."

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12 - **11** R&R Active Rock • 12*-9* Active Rock Monitor #3 Greatest Gainer

7 R&R Rock • 8*-6* Mainstream Rock Monitor #5 Greatest Gainer

Debut **31** R&R Hot AC • Debut 33* Top 40 Adult Monitor #5 Greatest Gainer

35*-28* Modern Adult Monitor #3 Greatest Gainer

39 On This Week's R&R Pop Building Chart

New Pop adds this week include:

WXKS/Boston

WHYI/Miami

KUDD/ Salt Lake City

KELZ/San Antonio

New Hot AC adds this week include:

WBNS/Columbus

KPLZ/Seattle

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