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No Shock, Y'all: Toby Most Added

DreamWorks superstar **Toby Keith** scores Most Added



honors yet again — with "Whiskey Girl," the third single from his album *Shock'n Y'all*. Keith has already topped the chart with "I Love This Bar" and "American Soldier."

RADIO & RECORDS
www.radioandrecords.com

APRIL 2, 2004

Convention 2004: Registration Open

Registration is now available for R&R Convention 2004, June 24-26 at the Beverly Hilton Hotel in Beverly Hills, CA. Visit www.radioandrecords.com and take advantage of the early-bird rate, which runs through May 14. This year's Industry Achievement Award nominees will be announced in the April 30 issue of R&R. Check R&R on the web for convention updates.



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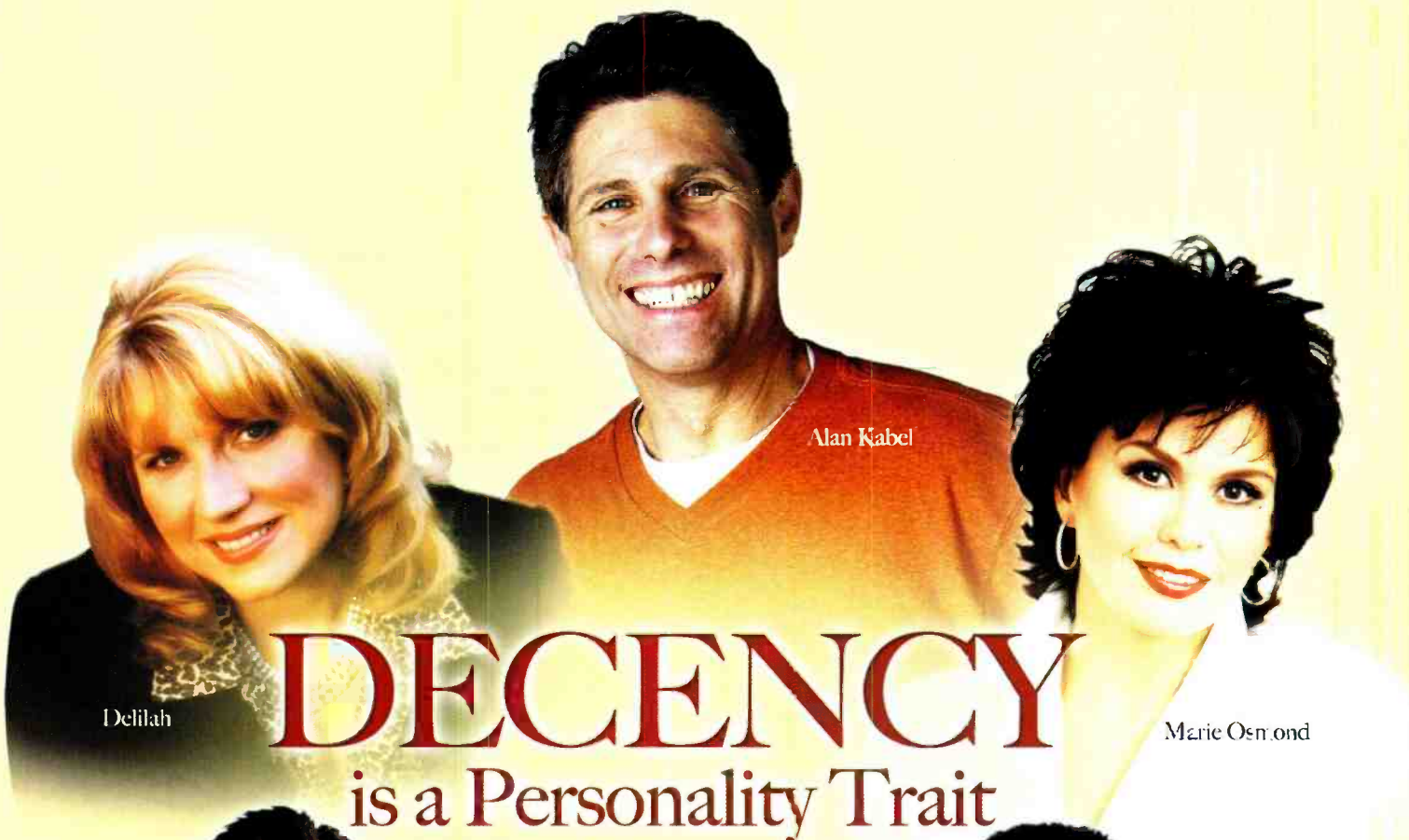
R&R Urban: 37 (+178)
R&R Urban AC: 24

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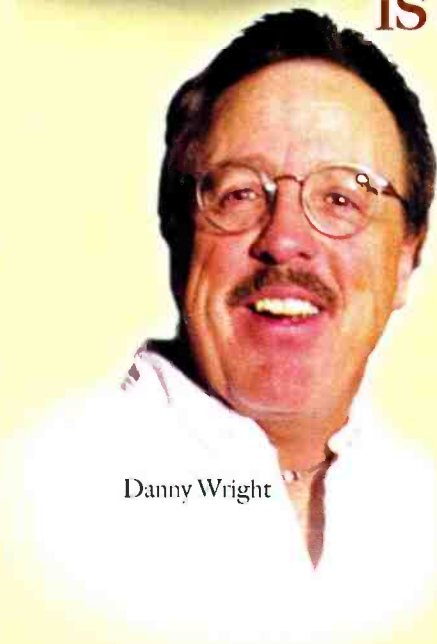
Delilah

Alan Kabel

Marie Osmond

DECENCY

is a Personality Trait



Danny Wright



Lia

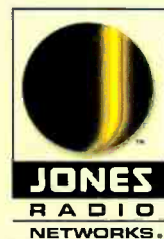


Dave Wingert

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ENTERCOM ATTACKS XM, SIRIUS

Entercom's series of "testimonial" spots criticizing satellite radio services have not gone unnoticed by XM and Sirius executives. In an exclusive interview in this week's Management/Marketing/Sales section, Entercom VP/Programming **Bill Pasha** explains his company's motives, while Buckley COO **Joe Bilotta** has his own message for terrestrial radio. Pasha's comments are vigorously rebutted by XM VP/Corporate Affairs **Chance Patterson** and Sirius Sr. Director/Public Relations **Ron Rodrigues**. Also: BIA Financial Network's scoreboard of 2003's 100 highest-billing stations.

Pages 6-8

SXSW ROCKS HARD

The venerable music confab was held last month in Austin, and R&R was there in full force. R&R Music Editor **Frank Correia** covered the event and recaps the festival's business issues and artist performances.

Pages 20, 60

R&R NUMBER ONES

- CHR/POP**
 - BRITNEY SPEARS Toxic (Jive/Zomba)
- CHR/RHYTHMIC**
 - USHEE I/LUDACRIS... Yeah (LaFace/Zomba)
- URBAN**
 - USHEE I/LUDACRIS... Yeah (LaFace/Zomba)
- URBAN AC**
 - LUTHER VANDROSS Think About You (J/RMG)
- COUNTRY**
 - K. CHESNEY/U. KRACKER When The Sun... (BNA)
- AC**
 - JOSH GROBAN You Raise Me Up (143/Reprise)
- HOT AC**
 - EVANESCENCE My Immortal (Wind-up)
- SMOOTH JAZZ**
 - KIM WATERS The Ride (Shanachie)
- ROCK**
 - NICKELBACK Figured You Out (Roadrunner/IDJMG)
- ACTIVE ROCK**
 - INCUBUS Megalomania (Epic)
- ALTERNATIVE**
 - BLINK-182 I Miss You (Geffen)
- TRIPLE A**
 - NORAH JONES Sunrise (Blue Note/EMC)
- CHRISTIAN AC**
 - MATTHEW WEST More (Universal South/EMI CMG)
- CHRISTIAN CHR**
 - TODD AGNEW Grace Like Rain (Ardent)
- CHRISTIAN ROCK**
 - BIG OISMAL Just The Same (Wind-up)
- CHRISTIAN INSPO**
 - JAMIE SLOCUM By Your Side (Curb)
- SPANISH CONTEMPORARY**
 - PAULINA RUBIO Te Quise Tanto (Universal)
- TEJANO**
 - DJ KANÉ La Negra Tomasa (EMI Latin)
- REGIONAL MEXICAN**
 - CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)
- TROPICAL**
 - VICTOR MANUELLE Tengo Ganas (Sony Discos)



BMG North America Unveils Realignment

RCA Music Group absorbs Arista; Weiss to lead Zomba Label Group as President/CEO

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

The wave of consolidation continues to wash upon label shores as BMG North America last week announced the anticipated realignment of its U.S. labels and operations, expanding RCA Music Group to include Arista Records and relocating LaFace Records and So So Def Records within the newly formed Zomba Label Group.

"This new structure underscores our deep commitment to preserving and strengthening our diverse record labels and investing in creativity and artists," said BMG N.A. Chairman

Clive Davis, who made the announcement along with BMG N.A. President/COO Charles Goldstuck. "BMG has a peerless roster of superstar and developing artists who deserve the very best creative homes and the resources necessary to develop careers that endure and music that inspires."

In the new alignment, Arista will be reconfigured from a standalone company to a separate label under the RCA Music Group umbrella, retaining its own artists as well as A&R and marketing staffs. Arista artists moving to RMG include Sarah McLachlan, Dido, Avril



Weiss

BMG ▶ See Page 10

February Radio Revenue Up 1%

February 2004 radio revenue was up 1% compared to February 2003, as local ad dollars climbed 3% but national activity dropped 4%. The RAB reported that local radio revenue figures are rebounding faster and stronger than are national, the sector that traditionally signals the healthy return of advertising. But looking ahead, the RAB said, both segments are expected to yield positive results in the second quarter.

On a year-to-date basis, local ad dollars grew 1% for the first two months of 2004 vs. the same period a year before. National sales figures for January through February of 2004 dropped 2% compared to January through February of 2003. Combined, local and national dollars experienced a gain of 1% in the first two months of the year.

RAB ▶ See Page 10

Greater Media/Philly Taps Fullam
He serves as Market Mgr.; Weston WMMR PD

By Julie Gidlow
R&R News Editor
jgidlow@radioandrecords.com

John Fullam, who resigned as President/COO of Infinity in April 2003, has



Fullam Weston

joined Greater Media as Market Manager for the Philadelphia cluster. He will oversee Classic Rock WMGK, Rock WMMR, Hot AC WMWX and Adult Standards WPEN.

Concurrently, Bill Weston has been hired as PD of

WMMR, effective April 19. Weston most recently spent 3 1/2 years as PD of WKLR and OM of WDYL, both in Richmond. He will replace Sam Milkman, who exited on Feb. 11.

Of Fullam's appointment, Greater Media President/CEO Peter Smyth said, "We are delighted to have someone of John's caliber on our team. His extensive management experience in major markets will serve us well."

Fullam and the management firm he co-founded, EPG, have agreed to an initial two-year agreement with Greater Media, and Fullam will maintain his interest in and continue to advise EPG while executing his duties for Greater Media.

GREATER MEDIA ▶ See Page 17

Martin, Agase Get GM Stripes At Infinity/Chicago

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

Infinity/Chicago has named John Martin VP/GM of CHR/



Martin Agase

Rhythmic WBBM-FM (B96) and has given Chicago cluster Sr. VP/Director of Sales Paul Agase the additional responsibility of serving as GM of Sports WSCR (The Score).

Martin, who begins his new job on April 5, was most recently President of Converge

CHICAGO ▶ See Page 11

R&R Set To Receive Mainstream Contribution Award From GMA

Recognizes advancement of Christian music

The Gospel Music Association has announced that R&R will be the 2004 recipient of its prestigious Outstanding Mainstream Contribution to Gospel Music Award during GMA Week in Nashville, April 24-28. Each year, the GMA selects one person or organization that has helped contribute to the attention to and growth of Christian music within mainstream culture. The award will be presented to R&R during GMA Week at a special ceremony on April 26.

GMA publicist Tricia Whitehead said, "The Outstanding Mainstream Contribution to

Gospel Music Award is traditionally given to a person or organization outside of the Chris-



tian and gospel music industry that has helped bring the genre to a wider audience. The GMA is honoring R&R for its tremendous expansion of coverage of Christian and gospel music in recent years."

R&R Publisher/CEO Erica Farber said, "We are truly honored by this recognition by GMA ▶ See Page 10

Air America Goes On The Air
Liberal Talk network launches in major markets

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

NEW YORK — The long-planned launch of Air America Radio, a new liberal/progressive Talk radio network backed by New York-based Progress Media, was set to take place on Wednesday, more than a year since the venture was first announced. The kickoff party was here at the Maritime Hotel just as R&R went to press Tuesday night.

Air America's charter terrestrial radio affiliates include WLIB/New York; KBLA/Los Angeles; WNTD/Chicago; WMNN/Minneapolis; KPOJ/



Franken

Portland, OR; and KCAA/Riverside. Missing from the affiliate lineup at launch time was a previously announced, unnamed radio station in San Francisco that Air America President Jon Sinton reported has been delayed until mid-April due to "technical issues."

Besides the network's terrestrial-radio affiliates, Air America's shows are being streamed online at www.airamericaradio.com and can be heard as part of XM Satellite Radio's new America Left channel, which also debuted this week.

AIR AMERICA ▶ See Page 17

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Arbitron Advisory Council Affirms Houston PPM Trial

Radio One to sit out test if Cox doesn't participate

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

The Arbitron Advisory Council, led by Chairman and Saga Exec. VP/Group PD Steve Goldstein, adopted a resolution last week that expressed the group's support of Arbitron's test in Houston of the Portable People Meter. However, the Houston trial was thrown another curve ball when Radio One COO Mary Catherine Sneed said her company will not participate in the study if Cox Radio sits out the test.

Sneed told R&R on March 26, a day after the council concluded two days of meetings in Washington, DC, that Radio One's participation is dependent on a change of heart by Cox to have its Houston stations take part in the PPM trial.

"We have our own research department, so I get good and accurate information about my stations every week, and that's not exactly what the People Meter is supposed to do," Sneed said. "It should measure listening for the entire market, not just some stations."

Cox Radio CEO Bob Neil has criticized the PPM and in February said his company's KHPT, KKQB, KLDE & KTHH/Houston will not be encoded for Arbitron's market trial. Neil said during Cox's Q4 2003 conference call that his decision "really came down to an ethical question for me, because I don't believe in [the PPM]."

Getting Neil to change his mind is of paramount concern to the council, which continues to believe that "it is in our industry's best interest for all broadcasters to fully

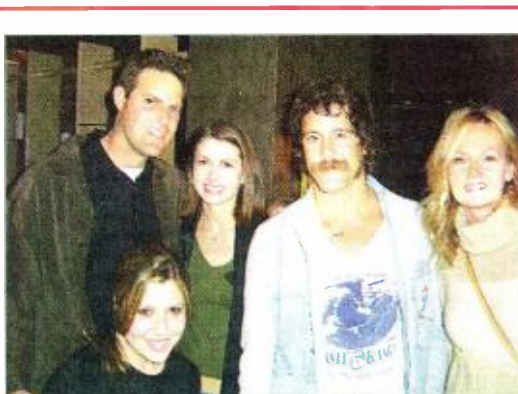
participate in the next critical evaluation of PPM." Goldstein said, "TV is on board. Cable is on board. The question is whether radio is on board. Radio should really be a part of the test, and that's where we as a council come down on the issue."

In an interview with R&R, Goldstein said the council wanted to make it clear that it is standing behind Arbitron on PPM development. "We think that it's important for everybody in the broadcasting business to figure out whether or not this thing is viable, and the only way to look at PPM and see if it is viable is to do the test," he said. "At that point, broadcasters need to make decisions on their own as to whether or not it is cost-effective, there is a return on investment and they believe the technology is viable. All of those things can and should occur at a future point. But right now we think everybody needs to step in and do the test, and then we'll see where the chips fall."

Small-Market Costs

The issue of small-market costs also remains a challenge for Arbitron, and Goldstein said the council believes Arbitron has not dealt with the issue of return on investment that has been seen in the small markets rated by Arbitron. "We don't think, as a council, that Arbitron is really addressing the cost factor," Goldstein said. "We don't think they are dealing with this thing head on, and we think that could create problems."

ARBITRON See Page 10



DONAVON ATTACKS THE VIPER The Viper Room in Los Angeles, that is. Brushfire/Universal artist Donavon Frankenreiter put on a great performance, which was attended by some R&R folks. Seen here are (l-r) R&R Sr. Director/Digital Initiatives Greg Maffei and Sales Representative Kristy Reeves (kneeling); Maffei's wife, Tracy; Frankenreiter; and Universal Sr. VP/Promotion Val DeLong.

Industry Achievement Award Nominating Process Underway

Readers may send feedback to R&R until April 9

Each year, R&R solicits feedback from its readers on which executives and companies should be nominated for the annual R&R Industry Achievement Awards. A form that readers can use to submit names was printed in last week's issue. The deadline for this stage of the Industry Achievement Awards process is Friday, April 9.



R&R compiles all feedback and assembles a list of nominees, which will be published in the April 30 issue. Be sure to participate so your favorite people, stations and record labels will be considered.

The voting process for the Industry Achievement Awards will work similarly to previous years. On April 30, each copy of R&R will contain a ballot that lists all 2004

categories and nominees. Ballots will then be returned to the accounting firm of Miller, Kaplan, Arase & Co. for final tabulation. Winners will be announced and presented with their awards during a high-energy and celebrity-packed gathering inside the International Ballroom of the Beverly Hilton Hotel in Los Angeles.

In other convention news, registration is now open for Convention 2004, which will be held June 24-26 at the Beverly Hilton. Site of the international Golden Globe Awards, the Beverly Hilton is a Los Angeles landmark right in the middle of L.A.'s thriving west side. Take advantage of special rates, including the early-bird rate, which runs through May 14. For more information, visit www.radioandrecords.com.



CHERIE AMOUR Lava artist Cherie performed to a packed house last month at New York's Canal Room, and the audience was well populated with industry heavies. The 19-year-old French chanteuse's debut album hits stores on June 15. Seen here after the show are (l-r) WEA President John Esposito, Warner Music Group Chairman/CEO Edgar Bronfman Jr., Lava President Jason Flom, Cherie, Atlantic co-Chairman/co-CEO Ahmet Ertegun, Warner Music Group Chairman/CEO Lyor Cohen, Lava Sr. VP Lee Trink and JH Management President Jeff Haddad.

Larrimore Named KMBZ/K.C. PD

Neil Larrimore has been named PD at Entercom's News/Talk KMBZ/Kansas City, effective April 5. Larrimore will fill a position that's been open since Brian Wilson exited the station earlier this year.



Larrimore

Most recently PD at WHIO/Dayton, Larrimore before that spent his radio career in Philadelphia. He worked at WPHZ (now WFL) and WZZD in that market, and he held a number of positions, including Asst. PD and, ultimately, OM, at then-News/Talk WWDB-FM (now WRDW/

Philadelphia. "I am so excited to be making this leap into the PD chair of one of the great heritage radio stations in the country," Larrimore told R&R. "There is a lot of history and pride in the station, and I love the fact that I'll have the opportunity to help make KMBZ even better. Although Kansas City is going to be a new adventure for me and my family, we can't wait to become part of the community, and I can't wait to begin my tenure at 'NewsRadio 980.'"

For The Record: An article appearing in last week's R&R erroneously stated the current status of WKLS/Atlanta's *Regular Guys* morning show. According to Regional VP/Market Manager Pat McDonnell, Clear Channel/Atlanta's investigation into a March 19 stunt gone awry during the program is ongoing and being handled locally. The matter remained open at press time.

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Kaplan Moves To Entercom/ New Orleans

Entercom has promoted Mike Kaplan to OM/PD of its CHR/Pop WEZB (B97) and Hot AC WKZN (105.3 The Zone) in New Orleans. He fills the position made vacant when John Roberts left last week to become Clear Channel/Dallas VP/Programming & Operations.



Kaplan

Kaplan's last position was Entercom/Kansas City Director/Marketing & Brand Development, but over the past few months he has been working on programming

KAPLAN See Page 11

Spring Forward!



Don't forget: Daylight-saving time begins this weekend. Remember to set your clocks forward one hour at 2am on April 4.

Bill Seeks To Restrict Local Content On Satellite Radio

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

Reps. Chip Pickering and Gene Green on March 24 introduced a bill that aims to prevent XM Satellite Radio and Sirius from ever inserting local content into individual markets through their terrestrial repeater networks. The bill would also direct the FCC to investigate whether both satcasters' channels dedicated to providing traffic and weather data for specific regions of the country run afoul of the intent of their FCC authorizations.

"Over the past 19 months, satellite radio companies have been very evasive about their local programming plans," Green said. "At first they promised to provide national programming exclusively, but their actions since have demonstrated other intentions."

Green added that the bill, dubbed the "Local Emergency Radio Service Preservation Act," would hold satcasters to their "original promise" and ensure that satellite radio "does not endanger the vital public service local radio broadcasters provide during emergencies."

Both satcasters reacted immediately to the proposed legislation. Sirius Sr. Director/Public Relations Ron Rodrigues called the bill "gratuitous" and told R&R that the bill's intent mirrors Sirius' own stance about how it will use its terrestrial repeater network.

"We have never wavered from our intent to use our terrestrial repeater network for nothing other than to duplicate what is on our satellites," Rodrigues said. "We are not broadcasting through our terrestrial repeaters separately from what is on our network."

While Sirius on March 29 expanded the number of channels it devotes

"Localism is the hallmark of our free, over-the-air radio system."

Eddie Fritts

to traffic and weather for specific markets, Rodrigues said Sirius has assured both the NAB and the FCC that it has no plans to offer local content via its repeaters. "We have satisfactorily convinced them that we are not going to use our terrestrial repeater network for local broadcasting," he said.

Rodrigues also expressed puzzlement at the bill's stated goal of ensuring that satellite radio doesn't endanger local broadcasters' ability to provide information during emergencies. He said, "At what point did broadcasters feel satellite radio was an endangerment to vital public services during emergencies? That's just bizarre. It's paranoid thinking."

XM VP/Corporate Communications Chance Patterson called the proposed legislation "unnecessary" and noted that the FCC's rules for satellite radio already preclude satcasters from offering local content through their repeaters. "The main rule that seems to be at issue here is the rule that requires satellite radio to deliver all programming through their satellites nationwide," Patterson said. "That's what we do, and we continue to follow those rules."

The bill would also direct the FCC to review whether the traffic and weather channels offered by both satcasters comply with the companies' licenses. While the FCC could theoretically ban such content — it still hasn't released final rules for satellite radio — Patterson believes yanking the channels would be a disservice to listeners. "There is a public interest being served by these channels," he said. "This is meaningful information for consumers."

NAB Backs Legislation

NAB President/CEO Eddie Fritts said his group "strongly supports" the intent of the legislation. "Localism is the hallmark of our free, over-the-air radio system, and this bill will ensure that satellite companies be held to the standard upon which their licenses were granted," he said. He added that local stations "are the first responders in times of emergency and have an unparalleled record of community service."

BUSINESS BRIEFS

Clear Channel Announces \$1 Billion Share Repurchase

Clear Channel announced Tuesday that its board has authorized a share-repurchase program of up to \$1 billion, effective immediately. The program will be conducted over the next 12 months. Clear Channel Chairman/CEO Lowry Mays said, "This is a reflection of our board's confidence in the company's financial strength and our overall commitment to our shareholders. We believe that the purchase of our common stock represents an attractive opportunity to benefit the long-term interests of the company and its shareholders."

Cumulus Buys Second FM In Houston

Cumulus on Tuesday agreed to buy Country KVST/Houston from **New Wave Communication Group** for \$32.2 million — \$1 million in cash and the balance payable in cash or Cumulus class A stock, at Cumulus' option. Cumulus already owns Urban AC KRWF-FM in the market.

Interop Q4 Losses Narrow

Interep last week reported that its net loss improved from \$11.3 million (\$1.16 per share) a year ago to \$6.3 million (61 cents) in Q4 2003, even as total commission revenue decreased 2%, to \$23.6 million. Interep attributed the decline to Citadel's cancellation of its contract and move to rival Katz Media, along with general softness in the national radio ad market. Q4 operating income before depreciation and amortization declined 62%, to \$9.2 million; factoring in depreciation and amortization, operating losses came in at \$24.7 million. For the full year, Interep's net loss widened from \$17.8 million (\$1.88) to \$38.7 million (\$3.77). Included in the company's year-end figures were an \$11.6 million write-off on deferred representation-contract costs related to Citadel and a \$1.2 million write-off on deferred financing costs. "I am proud of our performance despite a challenging year in which we faced unusual circumstances and an uncertain economic climate," said Interep Chairman/CEO Ralph Guild. "We expect 2004 to be a growth year for our industry and our company. Interep is committed to increasing our broadcasting

Continued on Page 5

R&R Stock Index

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

	3/26/03	3/19/04	3/26/04	Change Since 3/26/03	3/19/04-3/26/04
R&R Index	191.00	207.80	205.38	+8%	-1%
Dow Industrials	8,230.09	10,186.60	10,212.97	+24%	+0.3%
S&P 500	869.93	1109.74	1108.06	+27%	-0.2%

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TRANSACTIONS AT A GLANCE

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

- KNCR-AM/Fortuna, CA \$37,500
- KFYE-FM/Kingsburg (Fresno), CA Undisclosed
- WTRK-FM/Bay City (Saginaw-Bay City-Midland), MI \$800,000
- WQBH-AM/Detroit, MI \$4.75 million
- KEXS-AM/Excelsior Springs (Kansas City), MO \$825,000
- KILE-AM/Bellaire (Houston-Galveston), TX \$9.73 million
- KBRN-AM/Boerne (San Antonio), TX \$200,000

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

DEAL OF THE WEEK

- **WAFS-AM/Atlanta**
PRICE: \$16.4 million
TERMS: Asset sale for cash
BUYER: Salem Communications Corp., headed by President/CEO Edward Atsinger III. Phone: 805-987-0400. It owns 94 other stations, including WGKA-AM, WLTA-AM, WNIV-AM & WFSH-FM/Atlanta.
SELLER: Moody Bible Institute of Chicago, headed by VP Broadcasting Robert Neff. Phone: 312-329-4000
FREQUENCY: 920 kHz
PGWER: 5kw day/1kw night
FORMAT: Christian

2004 DEALS TO DATE

- Dollars to Date: \$463,295,533**
(Last Year: \$2,315,269,267)
- Dollars This Quarter: \$463,295,533**
(Last Year: \$715,826,328)
- Stations Traded This Year: 236**
(Last Year: 899)
- Stations Traded This Quarter: 236**
(Last Year: 208)

FCC ACTIONS

FCC Sets Stern Fine; Karmazin Says Infinity Still Wants Host

The *New York Post* reported this week that WXRK/New York-based syndicated morning host Howard Stern "is about to be slapped with yet another FCC fine." The newspaper cited an FCC insider as saying a second notice of apparent liability regarding a broadcast of Stern's show is in the pipeline. The *Post* was unable to learn of the nature of the rumored new fine. FCC representatives were unavailable for comment to R&R at press time. WXRK/Detroit on March 18 received a proposed \$27,500 fine for material that aired on Stern's show that the commission found to be inecent.

Meanwhile, Viacom President/COO Mel Karmazin countered persistent rumors that the current firestorm of controversy might force Stern to take his show to satellite radio, saying that Stern's contract with Infinity is secure. "If he was interested in renewing today, I would renew it today," Karmazin told the *Wall Street Journal*, noting that Stern has two years remaining on his current deal. Karmazin also took a shot that was apparently aimed at Clear Channel for its decision to suspend Stern from six of its stations just a day before Clear Channel Radio CEO John Hogan was set to testify before a House subcommittee. "Another company canceled Howard's show for no reason other than they were going to Washington and testify and just didn't seem to have the courage to stand up for programming that they aired," Karmazin said. Ultimately, Karmazin believes that Stern has been lumped in with a debate over content that started with television "I think he has been a target," Karmazin said. He added, "If you think about what happened, Janet Jackson happened."

FCC Proposes Increases For 2004 Regulatory Fees

The FCC has proposed an overall 1.5% increase in its regulatory fees for 2004, and while most radio station owners are facing higher fees compared to what they paid last year, the fees for class A and B AM stations will remain flat, from \$450 to \$7,200, depending on market size. The lowest proposed fee is \$350 for class C AMs in markets with populations smaller than 25,000, while class B, C, C0, C1 and C2 FMs in markets with more than 3 million people will be responsible for a proposed \$8,775 fee, the highest on the chart. Overall, the commission aims to collect nearly \$273 million in 2004 regulatory fees.

Continued on Page 11

BUSINESS BRIEFS

Continued from Page 4

clients' share of national radio advertising this year by bringing more and new customers to radio advertising through aggressive new business initiatives."

Arbitron Mails Spring Station-Name Preview

Arbitron reported on Monday that it has mailed survey forms to stations included in its upcoming spring ratings to verify their own station-name information and the names being used by their competitors to ensure that stations are being recorded properly and to make sure station IDs being used comply with Arbitron guidelines. The deadline to submit station-name changes is June 23. Name changes become effective for purposes of the ratings survey on receipt by Arbitron and are not retroactive.

Clear Channel To Use Eastlan In Yuma, AZ

Clear Channel and Eastlan have reached an agreement for Eastlan to provide CC with ratings data for the Yuma, AZ market. Research company Eastlan has been measuring the radio audience in Yuma each spring since 2002. The city becomes the eighth market in which Clear Channel uses Eastlan's services.

DirecTV Sells Its Stake In XM

DirecTV is selling its stake in XM Satellite Radio. The nation's leading satellite-TV provider is expected to pocket about \$230 million for the 9 million class A shares of XM common stock it owns — about 5% of the shares outstanding — through the sale to an undisclosed buyer. The per-share sale price is expected to be around \$25.56.

In other news, XM announced last week that it is retiring some of its long-term debt by redeeming \$50 million worth of its 12% senior secured notes due in 2010. XM delivered notices of the redemption to noteholders on March 26 and will redeem the notes on April 27. XM will fund the redemption from proceeds of an equity offering it completed in January. The announcement comes on the heels of XM's retirement of \$135 million worth of debt earlier in March.

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Arbitron Training

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JEFF GREEN, CRMC
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Entercom Takes On Satellite Radio

Services called 'less than forthcoming' and 'a lot of hype'

Since March 10, nearly all of Entercom's 104 stations have been airing four 60-second spots featuring actors portraying satellite radio subscribers unhappy with the services. (See sidebar with sample script.) For this issue, R&R interviews newly arrived Entercom VP/Programming Bill Pasha on the story behind the campaign.

R&R: How often are the spots airing?

BP: The frequency is at the discretion of the stations, depending on their availability. There are four different 60's, thought to be running in equal rotation.

R&R: We've heard they might be broadcast as often as hourly.

BP: If that is true, that shows the commitment of the local operators to this initiative.

R&R: How did the campaign come about?

BP: For the last couple of years,



Bill Pasha

we've felt the satellite companies, through their PR and advertising firms, have simply been putting out a lot of hype about their product as it relates to free local broadcasting. We really felt it was time to set the record straight — that there was conclusive evidence that some consumers were, in fact, not as pleased with the services offered on satellite radio as that hype would lead you to believe. Those same consumers were actually finding that the free local stations were a positive and strong alternative.

R&R: Who wrote the commercials?

BP: The spots are verbatims from people we talked to in research, but there is an advertising agency outside of Denver that assisted us with the production.

R&R: So are those actual listeners — real people — in the spots?

BP: They are not the actual listeners, but they certainly are stating what we heard in the research, and they are, I think, giving a somewhat more fair and balanced viewpoint of the actual consumer reaction by the some 20,000 people who are canceling these services every month.

R&R: Where are you getting those figures?

BP: Those figures come primarily from the actual quarterly conference calls that the satellite companies are doing. They're a matter of public record.

R&R: Are you at all concerned that you may be bringing awareness to the satellite companies that they might not

Sample Entercom Commercial

"It's not worth it — a dumb mistake." "A waste of money." "A bunch of hype." "Doesn't make sense." "Just another fad technology." Those are some of the comments you'll hear in Entercom's series of four 60-second spots addressing what the company is characterizing as the drawbacks of satellite radio services. Here's a spot that aired during a recent afternoon on WRKO/Boston. According to Entercom VP/Programming Bill Pasha, the voices are actors essentially reciting verbatims collected by Entercom.

First Woman: Yeah, I tried satellite radio and I don't like it.

First Man: No, no. I canceled my satellite radio.

First Woman: Just wasn't that great. I called them and said, "Get me out of this monthly deal."

Second Woman: If satellite radio eventually goes under, there are gonna be a lot of folks out there sitting on some expensive equipment they bought.

Second Man: They said I needed a different account for each car. I mean, I was already paying for satellite radio. It just didn't seem right for me to have to pay it again just so my wife could listen to it in her car too.

Third Woman: You know how your cell phone drops calls? Well, my satellite radio cut in and out just like my cell phone. I'd be driving along and it'd be there, and then it wouldn't be there, and then it would be there.

Third Man: OK, remember when cable TV came out, right? Then the price went up, then it went up again. I bet satellite radio's gonna be just like that.

Fourth Man: I like to listen to talk programs, right, that are, that are about my teams here in my town, and those aren't on satellite radio. They're on free radio.

Third Man: When I added together the couple hundred dollars I paid for equipment and then all the monthly fees, it's a lousy deal, frankly.

Female Voiceover: Thinking about satellite radio? The fact is, every month tens of thousands of people who have it cancel it. Maybe they know something you don't.

Male Voiceover: A message from your hometown stations.

otherwise have? According to Edison Media's latest research, 40% of the American population has never heard of satellite radio.

BP: When you consider that satellite has about 1 million listener subscribers and free local radio has about 200 million listeners, I don't really think that's the issue here. The issue is making sure that the story being told, particularly when comparing our products, is fair and balanced.

Any new technology gets a lot of trial, and when you give it away in new automobiles, it's certainly going to have trial. Yet 25% of these people who are receiving it for free in their cars are turning it off as soon as that free subscription runs out. You combine that with the other churn rates, and I think it's pretty important.

R&R: Was there a corporate mandate to air these spots?

BP: I'm not aware of that. I think the company body, as a whole, feels that telling this story is important, so whether or not spots were ordered by an insertion order that came from corporate is fairly irrelevant. The point is that these guys don't have to run these spots, but it appears they want to.

R&R: Is there an underlying reason for airing this campaign, other than to "set the record straight"?

BP: Both of the services you mentioned have been less than forthcom-

ing about their local-service intentions with broadcasters; regulators, such as the FCC; and legislators. We make our programming decisions in the communities where we do business, with the people who live in those communities, and we seek to provide information, public discussion, services, entertainment — those kinds of things — on a local basis. That is *not* the message you get from satellite broadcasting.

R&R: But the WRKO/Boston commercial essentially trash-talks satellite radio. It barely says anything about local service or its benefits.

BP: I think it's clearly set forth in the concerns and complaints that people have about satellite radio. When I hear that I'm going to get outstanding CD quality that's going to be better than my local FM station, yet I can't get it in my office or when I'm sitting in certain traffic in downtown Baltimore, I think that's a misleading statement. It points out that FM and AM certainly perform on par, if not better.

At Entercom, we're rolling out digital broadcasting nationwide, which, let's face it, is a higher bit rate; it's better quality. We have [Radio Data System] constantly providing title and artist. To hear the satellite radio commercials, you would think that cool, compelling radio was their

Sirius, XM Respond To Entercom Campaign

Services call ads 'grossly misleading,' 'horribly misguided'

It didn't take long to get XM Satellite Radio VP/Corporate Affairs Chance Patterson and Sirius Satellite Radio Sr. Director/Public Relations Ron Rodrigues to respond to Entercom's series of spots that claim to "set the record straight" about satellite radio. Here's what they have to say.

R&R: What are your thoughts about Entercom's series of spots?

CP: This campaign screams desperation. Obviously, this indicates that XM has arrived as a viable business and is an option for consumers who want to be satisfied in their radio experience.

It's disappointing because it goes to the whole issue of sensationalizing something that's pretty much fiction. We added more than a million customers in 2003. We far exceeded all analyst expectations and ended

up on an adoption pace that exceeded any other consumer-electronics product of its kind in the last 30 years, other than the DVD player — even faster than FM radio.

RR: We are entirely flattered. Satellite radio hasn't gotten this much attention from traditional broadcasters since we applied for the licenses to operate. If you go back to the original coverage, back in the mid-'90s, you'll see that broadcasters, along with the NAB, told the FCC that America doesn't need satellite

broadcasting, that consumers are getting all they need from terrestrial broadcasters, that they're being fully served by them.

That was a pretty interesting statement then. And the fact that this category is barely 2 1/2 years old and already has 1.8 million or so customers attests to the fact that traditional broadcasters haven't been giving consumers everything they need.

R&R: Do you feel the spots are false, misleading or erroneous?

RR: They're absolutely misleading. They're naive. They use the very same arguments that those broadcasters used when they were fighting our license back in the '90s. It sounds like they were put together by people who never sampled satellite

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The BIA Top 100 Billers Of 2003

Infinity, Clear Channel control 56% of leader board

The 100 top-billing radio stations in America accounted for a sixth of all U.S. radio revenue in 2003 as they collectively earned nearly \$3.24 billion. Infinity leads the major radio groups on BIA Financial Network's annual list of the 100 leading revenue-producing stations for '03, with 34, followed by Clear Channel, with 22 stations. ABC ranks third, with eight stations on the roster, followed by Emmis, Radio One and Susquehanna, with five each.

Bonneville, Cox and Univision net three positions apiece, while Entercom and Jefferson-Pilot each notch two. Earning one post in the rankings are Greater Media, Howard University. Inner City, Liberman, Spanish Broadcasting System, Service, Tribune and WEAZ.

Los Angeles leads among markets, with 20 stations in the top 100, followed by New York, with 17; Chicago, with 10; Dallas, with eight; and Boston, Houston and Washington, DC, with seven each. Atlanta and Philadelphia each earn five positions, followed by Denver, Detroit and Minneapolis, with two apiece. Cincinnati, St. Louis and Seattle each have one station on the list.

The strongest mover in the top 20 is KFI/Los Angeles, which rises from 18th to seventh.

The biggest chart jump, 33 notches, is recorded by WBBM-AM/Chicago, up 45-12. Improving at least eight positions are WGN/Chicago (24-15), KBIG/Los Angeles (28-19), WTOP-AM & FM/Washington (37-29), KFWB/Los Angeles (47-31), WUSN/Chicago (43-32), WEEI/Boston (52-44), KHHT/Los Angeles (59-51), WDAS-FM/Philadelphia (72-53), WRKS/New York (70-56), KBUE/Los Angeles (89-64), WMJX/Boston (78-70), WMMJ/Washington (100-70), WABC/New York (86-76) and KTCK/Dallas (93-85).

Also registering strong improvements are four stations new to the top 100: WLS/Chicago (103-88), KBXX/Houston (101-92), WKYS/Washington (107-98) and WHUR/Washington (120-98). Also debuting is WIOQ/Philadelphia (104-100).

2003	2002	Station	Format	Revenue*	Owner
1	1	WLTW/New York	AC	69.6	Clear Channel
2	3	WINS/New York	News	60.0	Infinity
3	2	KIIS-FM/Los Angeles	CHR/Pop	59.8	Clear Channel
4	4	KROQ/Los Angeles	Alternative	58.6	Infinity
5	7	KPWR/Los Angeles	CHR/Rhythmic	57.4	Emmis
6	6	WCBS-AM/New York	News	55.5	Infinity
7	18	KFI/Los Angeles	Talk	52.0	Clear Channel
8	5	WFAN/New York	Sports Talk	52.0	Infinity
9	8	WXRK/New York	Alternative	51.7	Infinity
10	9	KOST/Los Angeles	AC	49.8	Clear Channel
11	10	WHTZ/New York	CHR/Pop	48.1	Clear Channel
12	45	WBBM-AM/Chicago	News	47.9	Infinity
13	11	KYSR/Los Angeles	Hot AC	47.3	Clear Channel
14	12	KKBT/Los Angeles	Urban	44.9	Radio One
15	24	WGN/Chicago	News/Talk	44.7	Tribune
16	13	WSB-AM/Atlanta	News/Talk	44.5	Cox
17	4	KTWW/Los Angeles	Smooth Jazz	43.3	Infinity
18	16	KYW/Philadelphia	News	41.7	Infinity
19	28	KBIG/Los Angeles	Hot AC	41.3	Clear Channel
20	19	KLSX/Los Angeles	Talk	41.2	Infinity
21	20	WPLJ/New York	Hot AC	40.4	ABC
22	5	WQHT/New York	CHR/Rhythmic	40.3	Emmis
23	7	WVEE/Atlanta	Urban	40.0	Infinity
24	23	KNX/Los Angeles	News	39.7	Infinity
25	25	KCBS-FM/Los Angeles	Classic Rock	38.3	Infinity
26	21	WKTU/New York	CHR/Rhythmic	38.0	Clear Channel
27	22	KGO/San Francisco	News/Talk	37.0	ABC
28	37	WTOP-AM & FM/Washington	News	36.6	Bonneville
29	27	WSKQ/New York	Tropical	36.5	SBS
30	26	WBZ/Boston	News/Talk/Sports	36.0	Infinity
31	47	KFWB/Los Angeles	News	35.5	Infinity
32	43	WUSN/Chicago	Country	34.5	Infinity
33	36	WGCI-FM/Chicago	Urban	34.3	Clear Channel

2003	2002	Station	Format	Revenue*	Owner
34	29	WCBS-FM/New York	Oldies	33.8	Infinity
34	40	KCBS-AM/San Francisco	News	33.8	Infinity
34	35	KLOS/Los Angeles	Classic Rock	33.8	ABC
37	31	WAXQ/New York	Classic Rock	33.2	Clear Channel
37	33	KRTH/Los Angeles	Oldies	33.2	Infinity
39	46	WPGC/Washington	CHR/Rhythmic	32.2	Infinity
40	39	WTMX/Chicago	AC	32.2	Bonneville
41	38	KSCA/Los Angeles	Regional Mexican	32.0	Univision
42	40	KLVE/Los Angeles	Spanish AC	31.3	Univision
43	32	KODA/Houston	AC	30.8	Clear Channel
44	52	WEEI/Boston	Sports	30.2	Entercom
45	41	KNBR/San Francisco	Sports	30.0	Susquehanna
45	48	KPLX/Dallas	Country	30.0	Susquehanna
47	51	KLTN/Houston	Regional Mexican	29.2	Univision
48	49	WSTR/Atlanta	CHR/Pop	28.8	Jefferson-Pilot
49	53	KOIT/San Francisco	AC	28.3	Bonneville
50	42	WBEB/Philadelphia	AC	28.2	WEAZ-FM Radio
51	59	KHHT/Los Angeles	Urban AC	27.8	Clear Channel
52	55	KOA/Denver	News/Talk/Sports	27.7	Clear Channel
53	50	WBCN/Boston	Alternative	27.5	Infinity
53	72	WDAS-FM/Philadelphia	Urban AC	27.5	Clear Channel
55	44	KVIL/Dallas	AC	27.3	Infinity
56	70	WRKS/New York	Urban AC	27.0	Emmis
57	62	WZLX/Boston	Classic Rock	26.6	Infinity
58	57	WBBM-FM/Chicago	CHR/Rhythmic	26.5	Infinity
58	61	KQRS/Minneapolis	Classic Rock	26.5	ABC
60	66	WQCD/New York	Smooth Jazz	26.3	Emmis
61	58	WBAP/Dallas	News/Talk/Sports	26.0	ABC
62	56	WXKS-FM/Boston	CHR/Pop	25.8	Clear Channel
62	68	WRQX/Washington	Hot AC	25.8	ABC
64	89	KBUE/Los Angeles	Regional Mexican	25.7	Liberman
65	64	WLW/Cincinnati	News/Talk/Sports	25.6	Clear Channel
65	69	WVAZ/Chicago	Urban AC	25.6	Clear Channel
67	71	KKDA/Dallas	Urban	25.5	Service
68	63	WBLS/New York	Urban	25.2	Inner City
69	67	KFOG/San Francisco	Triple A	25.0	Susquehanna
70	78	WMJX/Boston	AC	24.8	Greater Media
70	100	WMMJ/Washington	Urban AC	24.8	Radio One
72	77	WWJ/Detroit	News	24.7	Infinity
73	54	WJFK/Washington	Talk	24.6	Infinity
74	74	WNUA/Chicago	Smooth Jazz	24.5	Clear Channel
74	98	KZLA/Los Angeles	Country	24.5	Emmis
76	86	WABC/New York	News/Talk/Sports	24.2	ABC
77	60	KILT/Houston	Country	24.0	Infinity
77	65	WYSP/Philadelphia	Active Rock	24.0	Infinity
77	75	WXRT/Chicago	Triple A	24.0	Infinity
80	73	KRLD/Dallas	News	23.8	Infinity
81	79	KLUV/Dallas	Oldies	23.7	Infinity
81	87	WWPR/New York	Urban	23.7	Clear Channel
83	76	KMJQ/Houston	Urban	23.3	Radio One
84	34	KIRO/Seattle	News/Talk/Sports	23.2	Entercom
85	93	KTCK/Dallas	Sports Talk	23.0	Susquehanna
86	82	KMOX/St. Louis	News/Talk/Sports	22.5	Infinity
87	84	WSB-FM/Atlanta	AC	22.3	Cox
88	103	WLS/Chicago	News/Talk	22.1	ABC
89	80	WALR/Atlanta	Urban AC	21.8	Cox
90	94	KRBE/Houston	CHR/Pop	21.6	Susquehanna
90	97	KYGO/Denver	Country	21.6	Jefferson-Pilot
92	101	KBXX/Houston	CHR/Rhythmic	21.5	Radio One
93	81	KHKS/Dallas	CHR/Pop	21.3	Clear Channel
93	63	KTRH/Houston	News/Sports	21.3	Clear Channel
93	95	WODS/Boston	Oldies	21.3	Infinity
93	96	WOMC/Detroit	Oldies	21.3	Infinity
97	99	WCCO/Minneapolis	News/Talk/Sports	21.1	Infinity
98	107	WKYS/Washington	Urban	21.0	Radio One
98	120	WHUR/Washington	Urban AC	21.0	Howard University
100	104	WIOQ/Philadelphia	CHR/Pop	20.7	Clear Channel

*Figures are estimates, in millions of dollars

Source: BIA/i, 2004

Entercom....

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exclusive domain, when, indeed, local radio has been providing that for years. I don't think that the story has been fair, and the people who represent those arguments on the Entercom commercials clearly controvert a lot of the statements that, by innuendo, say, "Radio is not cool," or, "Radio has technical issues." It's simply not true.

R&R: Is the fact that the satellite services are providing local traffic an area of concern to you?

BP: Clearly, they've circumvented the spirit of what the rulings were. And, still, the programming that they provide in those areas cannot even be compared with local radio. It just can't.

R&R: What about the absence of commercials?

BP: I can't speak for other companies, but Entercom does a heck of a fine job of controlling its inventory. By the way, the last time I turned on satellite, I listened to a lot of radio stations that had commercials in them.

R&R: But not on the music stations.

BP: It was a little bit ago, but the last time I listened I had the pleasure of listening to terrestrial radio stations being rebroadcast.

R&R: Yes, but the original music channels are commercial-free.

BP: And that's fine if they would

"To hear the satellite radio commercials, you would think that cool, compelling radio was their exclusive domain, when, indeed, local radio has been providing that for years."

like to make that claim. I think the general belief, thanks to the hype, is that these are commercial-free channels in totality, as opposed to a majority.

R&R: So you feel they're misrepresenting what they're doing?

BP: They might not be intentionally misrepresenting, but I don't know if they're telling the whole story.

R&R: Have you heard any reaction to the spots from stations or listeners?

BP: The discussions I've had with people in the markets have been ex-

ceedingly positive. And [station personnel] seem to feel there's a positive buzz. I think people feel fair, balanced reporting is important, even in this kind of situation. It's like a consumer advocacy in many ways.

R&R: Internet radio has far more listeners than satellite. Why aren't you going after them?

BP: I haven't heard Internet radio stations make any claims saying, "Hey, you know what? The quality of local radio is bad. The quality of programming is not up to par." If those webcasters were making claims that we considered to be biased, we would probably stand up for our rights there too to try to set the record straight.

R&R: How long do you plan to run this campaign?

BP: It's indefinite. We will run it for a period of time that is suitable to informing our listeners.

R&R: Have you heard from any other broadcast groups expressing interest in joining Entercom on this?

BP: I have been told by people who have been more intimately involved in this process that there certainly is interest from a number of groups.

R&R: What, if anything, would have to happen in order for Entercom to stop running these spots?

BP: That's not even something I think is under consideration at this time.

Bilotta To Radio: Don't Be Disingenuous

It's not known whether or when other radio groups will join Entercom's effort to "set the record straight" on satellite radio. After all, Sirius traffic is furnished by Infinity division Westwood One. Clear Channel provides several syndicated talk and sports shows to XM and is an XM investor. ABC provides programming to both services.

But Entercom has at least one ally, in Buckley Broadcasting, which has also refused to carry satellite radio spots. Buckley COO Joe Bilotta tells R&R that a large number of stations willingly carry XM and Sirius commercials through network programming, syndication or direct.

"There's more than a lot," he says. "All the networks, of course, and most stations are taking them." He says his company tries to filter out the spots from the syndicated and wired network business it receives.

Explaining the politics behind the backlash, Bilotta says, "There's been considerable discussion and angst in the industry. There have been movements by the NAB to counter this with public relations, to invest money in different campaigns, etc. The NAB has a movement to create dollars to enhance radio's image in the general marketplace. [Entercom President/COO] David Field is a champion of this effort at the NAB, and he's done a great job doing it."

Bilotta believes that this reaction will counter what he sees as campaigns by satellite companies to reposition terrestrial stations — ostensibly in a negative way. He says, "A lot of it has been generated as a result of XM's and Sirius' pretty clever and innovative public relations blitz in the last couple of years."

Bilotta's message to broadcasters is blunt: "It's a little disingenuous to grumble on one hand and cash a check on the other. If stations are so concerned about satellite radio, don't afford them the opportunity to advertise in our medium. It's very simple."

Sirius, XM....

Continued from Page 6

radio. In fact, it's my understanding that they used actors for those spots because it would be pretty darn difficult to find real people who could utter those statements.

CP: Besides the fact that there's no disclosure that the so-called testimonials are actually actors, the ads themselves never mention Entercom. They instead hide behind the cloak of "your hometown radio stations," as if they're speaking on behalf of the industry. That makes it clear that the whole effort is disingenuous and unfounded.

RR: Entercom also doesn't disclose in these spots that it is an investor in iBiquity, the developer of in-band, on-channel digital radio. It's my belief that Entercom is discouraging customers from purchasing satellite radio receivers so they can push IBOC receivers when their stations start going digital over the next year. If consumers are going to be informed, they should be informed that IBOC receivers are not satellite receivers, and, by virtue of that, they don't provide the kind of array of commercial-free music programming that's available from Sirius.

R&R: One spot says that tens of thousands of people are canceling satellite radio every month. Is that true?

RR: Take 20,000 and divide it by the 1.8 million subscribers between the two services. That's a 1.1% churn rate per month. For a nascent indus-

try like ours, that's an amazingly great figure. It basically says that 98.9% are staying with us. For every subscriber who drops out, we're getting 10 who sign up, and we have a 95% satisfaction score. Whether you're talking cell phones, magazines, newspapers or cable TV, every one of those industries has a higher churn rate than we do. And most of those businesses are pretty darn healthy.

CP: Our churn is about 1%. Some subscriptions end because people sold their car or their credit card expired and we have to turn it off. But there is no subscriber business that we're aware of that has a higher loyalty factor than XM. It's amazing. The ad is grossly misleading.

RR: Whether you go by Media Audit or Arbitron, in the past five years terrestrial radio has had a 10% rate of attrition in TSL. That began way before satellite radio started operating, and to this day, I believe satellite radio has had a negligible impact on radio's TSL problems. Most of that loss has been in-home — 15% — and in-office listening — 17%. We're most competitive with terrestrial radio in the car, and I fully understand why terrestrial radio wants to maintain its strength in the venue where it's the strongest and why it would want to put these ads on.

Entercom's spots also talk about reception issues. It's one of the areas where they are, again, horribly misguided. Some satellite customers are not as concerned about this as [En-

tercom] thinks they are. With all the technology we're using — three satellites, a terrestrial repeater network, four-second buffer in the radios — it's actually pretty hard to have a signal interruption.

R&R: Any response to Bill Pasha's statement about your being "less than forthcoming" about your intentions and are "circumventing the rules"?

CP: Go back to the early '90s, and you'll recall that radio operators delayed the auction process for satellite radio for several years. XM was actually formed in 1992, but we weren't even able to get into a position to bid on a license until '97 because of lobbying by the NAB.

SIRIUS

One of the restrictions was that everything that we broadcast for our service has to go through the satellites. You can't have locally differentiated programming. We said, "That's fine. We will build our business around that rule." And that's what we've done. So it makes no sense. We don't understand why they won't take yes for an answer.

RR: As far as using a terrestrial repeater network to broadcast locally, Sirius was not a signatory to that issue. But that's not to say we intend to do anything like that; we don't need to circumvent the rules to be

successful. Sirius will continue to broadcast nationally. I don't know what they mean about being "less than forthcoming." With respect to traffic and out-of-market football games, we made it pretty clear what our local-service intentions are, and we've put them on the air.

CP: Entercom and anyone else who's privy to this silly campaign is essentially trying to regulate content, and that's unconstitutional. You can't do that. I just read an *Orlando Sentinel* article where the reporter, who was driving to the airport en route to Detroit, tuned in XM's Detroit channel to get the weather there. We broadcast Amber Alerts across these channels. This is information consumers want. There's a public interest being served here; that's why people are willing to pay for it.

R&R: Bill Pasha seemed to suggest that you're going around saying local radio's not cool and that it has technical issues.

CP: The overarching problem with the ads is that they suggest that we have gone out of our way to attack local radio, and we haven't. XM has positioned itself as a service that is a natural next step in radio. Local radio has been very successful and will continue to thrive, and satellite radio has its own place and consumer base, and it has obviously been successful so far.

RR: It's not part of our messaging to knock terrestrial radio. I think he's creating a controversy — a monster — so that he can kill it. All of us in programming are from the terrestri-

al business. We don't hate it, we love it. We also happen to love what we're doing now. We have never once entertained the idea that we are going to put terrestrial broadcasters out of business.



SATELLITE
RADIO

CP: We're not hearing any support for the campaign. That's probably because smart businesspeople know that what Entercom is doing is malicious and baseless, and they don't want to be associated with it. Our advertising is not designed to take cheap shots at anyone. All XM talks about is what XM provides.

RR: There's one sliver of truth in their ad, where one of the fake people talks about how he can listen to talk programming relevant to his area. That's true — it's one benefit of being able to listen to radio that's really local. There's a great place and future for terrestrial radio. But there's also a great place and future for satellite radio. We're sorry they feel that their domain — the car — which has been exclusive for 75 years, has been encroached upon. But we have found that people want an alternative and like the idea of a 115-channel alternative, and we're providing that.

Piracy Defenders Roll On Unopposed

What we're up against in the P2P wars

Occasionally in this space we take a look at developments in the pro-peer-to-peer universe, including the latest developments in pirate propaganda. The purpose isn't to give a forum to one or another belligerent defender of massive intellectual-property theft. There are plenty of mainstream press outlets that are happy to do that. It's to provide those who are unable to follow these things day to day with a chance to know what we're all up against.

There is and has always been a responsible element among P2P defenders — groups and individuals who are genuinely excited by these technologies and who don't want their potential diluted by governmental or other interference. But, as is so often true among activists, the responsible people are being pushed the fringes as the radicals get most of the press and, with it, most of the influence.

Among P2P defenders, the radicals are those who want to see the end of the recording industry. Their style is inflammatory and their reasoning is suspect, but as the RIAA files more suits against individual suspected infringers (and member groups of the International Federation of the Phonographic Industry, the RIAA's international equivalent, jumped in with suits of their own in four countries this week), more P2P users will surely be attracted to their message.

The Radicals

There are lots of groups that dislike the major labels, for a variety of reasons. That nearly all of them sprang up after Napster created a

need for retroactive self-justification doesn't mean that they do not occasionally have a point.

Boycott-RIAA (www.boycott-riaa.com) advises consumers to avoid purchasing RIAA member labels' music. Its reasons for the campaign are dubious, but requesting a boycott and to recommending distributors of non-RIAA music are not in themselves dishonest or invalid.

Of course, boycotting the RIAA and stealing its music have nothing to do with one another, and Boycott-RIAA heaps scorn on the major labels' products. But the group has distorted its own mission by allowing its website to become a clearinghouse for peer-to-peer news and its message boards to become a label-bashing hatefest.

Boycott-RIAA also displays some serious misunderstandings of what's going on in its own areas of concern. For example, in the "Cary Sherman" section of the site's "Rogue's Gallery," you can read: "One tactic they [the RIAA] keep trying is to claim that they own the copyrights, when they don't, they are assigned to the labels. This is a huge difference. This is a very important issue. If the court

By Brida Connolly
Associate Managing Editor

accepts their claims, then the artists become employees of the label, and they can never get their masters back."

To respond, inasmuch as this makes any sense at all; The RIAA has never claimed to own any copyrights to its member labels' music. Though for convenience they are referred to as "RIAA lawsuits," the labels themselves, individually or as a group, are the plaintiffs in every P2P-related legal action. The recent subpoenas against Comcast, for example, were requested by lawyers for BMG Music. Virgin is the plaintiff in subpoena filings against 40 or so Earthlink-using John Does.

What this writer seems to be referring to is the Napster and MP3.com infringement defenses in 2000 and 2001, in which the issue was raised as to whether the RIAA's member labels have standing as copyright owners to sue for infringement. If the ruling that Grokster and StreamCast aren't responsible for their users' infringement doesn't hold up in court, this will doubtless be raised again, but it's not an issue now.

Boycott-RIAA continues, "The Recording Artists Coalition filed an amicus brief on behalf of Napster. Why would they? To protect their rights as artists, to prevent the labels from ripping them off as they have for years."

In reality, the RAC's amicus brief in the Napster case was filed solely to ask the judge in the case not to rule that recorded music legally qualifies as "work for hire." Had the judge ruled that it did, that could conceivably have endangered artists' future rights in their work. The RAC's own description of its position in regard to all other aspects of the case? "Steadfastly neutral."

The Extremists

Downhill Battle (www.downhillbattle.org), meanwhile, is quickly catching up with the Electronic Frontier Foundation as the go-to group for pro-piracy quotes. But, unlike the EFF, Downhill Battle has the destruction of the major labels as its stated aim (the EFF appears to consider the prospect more of a happy side effect).

That Downhill Battle wants the major labels to go away isn't in itself the problem. But this is a group that openly recommends criminal behavior — not just music theft, but vandalism in the form of placing its stickers on RIAA labels' CDs in stores — as an agent of what it perceives as desirable social change. It's an old notion, forced into a strangely disproportionate context (and it never works anyway).

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading nonsubscription digital-music service in the U.S., offering a catalog of more than 500,000 songs from all five major label groups and dozens of independents. Here's a snapshot of the top-selling downloads on Tuesday, March 30, 2004.

Top 10 Songs

1. D12 /EMINEM My Band
2. MAROON 5 This Love
3. HOOBASTANK The Reason
4. J-KWON Topsy (Radio Mix)
5. BRITNEY SPEARS Toxic
6. WILLIAM HUNG She Bangs
7. THE DARKNESS I Believe In A Thing Called Love
8. JET Are You Gonna Be My Girl
9. BLACK EYED PEAS Hey Mama
10. FIVE FOR FIGHTING 100 Years

Top 10 Albums

1. ERIC CLAPTON *Me And Mr. Johnson*
2. WILLIAM HUNG *Sneak-Peek Pre-Release Tracks* (EP)
3. GUNS N' ROSES *Greatest Hits*
4. RYAN ADAMS *Moroccan Role* (EP)
5. NORAH JONES *Feels Like Home*
6. MAROON 5 *Songs About Jane*
7. TOBY LIGHTMAN *Little Things* (bonus-track version)
8. JANET JACKSON *Damita Jo*
9. JEM *Finally Woken*
10. N.E.R.D. *Fly Or Die*

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.

Top Rap-Hip Hop
USHER /LUDACRIS & LIL JON *Yeah CHINGY One Call Away*
TWISTA /K. WEST... *Slow Jamz*
LUDACRIS *Splash Waterfalls*
CASSIDY /R. KELLY *Hotel*

Top Latin
PAULINA RUBIO *Te Quise Tanto*
MANA w/RUBEN BLADES *Sabanas Frias*
RICKY MARTIN *Y Todo Queda En Nada*
GLORIA ESTEFAN *Hoy*
SIN BANDERA *Mientes Tan Bien*

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Top World
ISRAEL KAMAKAWIWO'OLE *Over The...*
KEOLA BEAMER *Kahuli Aku*
CESARIA EVORA *Petite Pays*
EMERALD ROSE *Hills Of America*
MOYA BRENNAN *Change My World*

This week's chart is frozen.

This group does not, like some, pretend that music theft on P2Ps is not affecting record sales. It delights in it, saying, "Major-label sales are way down, and their bloated system can't take much more." DB's plan is to help destroy the majors through music theft, boycotts and propaganda campaigns, and then, "within two years" (where that timeline comes from is not clear), raise up something better, fairer and altogether nicer to take their place.

DB claims to be all about the artists, notwithstanding the fact that nearly every artist who has spoken publicly on the issue is opposed to the P2Ps' position. One of the attention-grabbing flyers distributed by DB begins, "Think paying for CDs helps artists? It doesn't." It then claims that artists get about \$1 for every \$16.95 CD sold and recommends file-sharing and CD-burning

to bring down the label "cartel." Without debating the math, note that nobody is asking the artists whether they'd just as soon have the buck. (For the purposes of the pro-piracy movement, artists are presumptively incapable of understanding a contract.)

These groups are made up of people with no stake and no standing, speaking for artists who don't want to be spoken for and pressing the idea that honest people should lose their livelihood. But they have the ears of the file-traders — if not universally, then to a vastly greater degree than the RIAA and copyright owners do — and they speak most to the hard core who do the most damage. Frustrating as it is to have to respond to nonsense, these activist groups and others like them should not be allowed to continue to spread their ideas unopposed.

DIGITAL BITS

IFPI Members Begin Suits Against P2P Users

Member groups of the International Federation of the Phonographic Industry have begun filing copyright-infringement suits against individual peer-to-peer users. The IFPI members — the IFPI is the international equivalent of the RIAA — are following the RIAA's lead and filing suit not against downloaders, but against individuals who are suspected of illegally distributing large amounts of copyrighted music via peer-to-peers. Most of the 247 suits, which the IFPI is calling the "first wave" in what will be an ongoing campaign, were filed in Canada, by the Canadian Recording Industry Association; Germany, by IFPI Germany; Italy, by the Italian Recording Industry Association; and Denmark, by the Danish Recording Industry Association. The IFPI said that suits have also been filed by individual record labels in some cases. RIAA President Cary Sherman said about the IFPI lawsuits, "We support the legal steps undertaken by our international partners to protect the rights of the global music community in the face of continued, rampant illegal file sharing. These legal actions should send the message that the illegal distribution of copyrighted music has serious consequences. Everyone involved in creating, production and delivering music to the public suffers when songs are stolen off peer-to-peer networks."

Arbitron

Continued from Page 3

Goldstein also said the council is moving ahead on a business-impact study being coordinated by the RAB and former Infinity regional executive David Pearlman that seeks to find out whether adopting the PPM will make radio stations more money and help business. The Arbitron Advisory Council expects to have information from Pearlman and the RAB by the end of 2004.

Another important topic for small markets is the "bounce" seen in some markets that receive two surveys per year. Goldstein said that Arbitron approached the council with a proposal to go to a rolling 12-month average, similar to Arbitron's RADAR surveys. Such a change would see the quarterly release of data while taking the same number of diaries that are currently in the market and dividing them by 12, instead of the current six in a two-book market. "They showed us data that indeed illustrates that it would smooth the bounce," Goldstein said.

Additionally, the council was shown a study Arbitron conducted with small-market managers in



YOU TALKIN' TO US? Sirius kicked off its Wiseguy Show last weekend. The show, which is hailed as a celebration of Italian culture, is hosted by Sopranos star Vincent Pastore, better known as the recently whacked "Big Pussy." Seen here are (l-r) actors Vinny Vella, John "Cha Cha" Ciarcia, Joe Rigano, "Little" Steven Van Zandt, Tony Sirico, Pastore and "Brooklyn Joe" Causi.

which 43% of Arbitron subscribers said they were unaware that they were already receiving qualitative information from the ratings company. "That would give them, as Arbitron said, an 'F-minus' in the marketing and branding category in

these small markets where the qualitative diary exists," Goldstein said. Arbitron is looking into enhanced qualitative for these markets but will need to test it before any implementation can be made.

Goldstein noted that the rollout of

EXECUTIVE ACTION

Green Gets SVP Stripes At Westwood One

Westwood One has promoted Dennis Green to the new position of Sr. VP/Talk & Entertainment Affiliate Sales. Currently VP/Affiliate Sales, Green will be responsible in his new role for overseeing the affiliate sales team for all of Westwood One's talk and entertainment programs, as well as the network's international and specialty programming. He'll continue to be based in New York, reporting directly to Sr. VP/Affiliate Sales Shawn Pastor.

Prior to rejoining Westwood One four years ago, Green was Manager/Affiliate Sales, West Coast & Canada for Bloomberg. From 1996-1998 he was WW1's Regional Manager/Affiliate Sales in Chicago. His network resume also includes a stint as Director/Operations & Affiliate Relations for the Wisconsin/Illinois Radio Network.

"I've been fortunate to work with fantastic talent and help to make that talent a part of the lineup on the finest stations in the country," Green told R&R. "I'm looking forward to the opportunity to continue to bring great programming to stations from coast to coast in all formats."

the PPM in Quebec by Canada's BBM is going well and that Arbitron continues to look at ways to attract men 18-24 as diarykeepers. The council also asked Arbitron to move

faster on the testing cycle of its e-diary concept and said it hopes to look at data on its development sometime in July.

— Additional reporting by Joe Howard.

BMG

Continued from Page 1

Lavigne, Carlos Santana, Whitney Houston, Kenny G and Babyface. While LaFace and So So Def remain standalone entities, they and their roster of artists — including OutKast, Usher, Pink, J-Kwon, Jermaine Dupri, Anthony Hamilton, Bone Crusher, Youngbloodz, Kelis and Clipse, among others — will now be included within the Zomba Label Group. ZLG will also take on key LaFace and So So Def A&R and marketing personnel.

With the creation of ZLG — which will also include Jive, Verity, Volcano and Violator — Barry Weiss assumes the new title of President/CEO of ZLG. "I'm really grateful that Barry will take on this critical role in our new structure," said Davis, to whom Weiss reports. "He is one of the premier music executives and has established a stellar track record during his more than 20 years in the business."

Weiss commented, "The labels of the newly formed Zomba Label

Group collectively boast one of the most powerful artist rosters in the music business. I look forward to working with such an extraordinarily talented group of artists and continuing to be a part of BMG's dynamic North America team."

A number of Arista employees will join the staffs of both the RCA Music Group and Zomba Label Group. "With today's realignment, BMG North America is setting clear priorities to sustain and enhance our creative and financial success for the future in the face of ongoing marketplace challenges," said Goldstuck. "We continue to strengthen our A&R focus and investment in artists while creating an organization that is more efficient, responsive and profitable."

Under the new structure, BMG's North American operations will now include RCA Music Group (RCA, J and Arista), Zomba Label Group, BMG Canada, BMG Strategic Marketing Group and BMG Distribution. RLG-Nashville, BMG Music Publishing and BMG Classics are not affected by the realignment.

GMA

Continued from Page 1

the GMA. Over the last three years, R&R has cultivated many wonderful relationships within the Christian radio and record communities. Receiving the GMA Outstanding Mainstream Contribution to Gospel Music Award rewards the many R&R employees who work hard to make certain our Christian editorial and airplay charts are the best they can possibly be."

Former recipients of the Outstanding Mainstream Contribution to Gospel Music Award have been Wal-Mart, Time-Life's *Songs for Worship* and *Songs for Life* series and last year's recipient, *Newsweek*. Farber

will accept the award on behalf of R&R during the Monday Morning Live ceremony, which is the annual meeting of the GMA membership, in the Renaissance Hotel Ballroom adjacent to the Nashville Convention Center in downtown Nashville.

RAB

Continued from Page 1

"Radio's stronghold in the local marketplace has sustained the medium through the early part of 2004," RAB President/CEO Gary Fries said. "We anticipate national growth will accelerate as the year progresses."

Mort Crim

The power of positive radio

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

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Charles Osgood, CBS News

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

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National Radio

• WESTWOOD ONE'S MTV Radio Network presents Kurt Cobain and Nirvana Remembered on April 5-8.

Changes

Active Rock: Bob & Brian join WWVX/Appleton-Oshkosh, WI for mornings.

Full Service: The weekly *Beatles, Etc.*, produced and hosted by Stephen K. Peeples, premieres April 4 on HKTS-AM/Santa Clarita, CA.

News/Talk: KABC-AM/Los Angeles adds *The Tammy Bruce Show* for Saturdays.

Oldies: *The Doo-Wop Express* adds af-

PROS ON THE LOOSE

ASCAP Chief of Staff Bill Thomas; 212-794-4521 or billthom56@aol.com.

filiates WRRN-FM/Warren, PA and WMEX-FM/Rochester, NH.

Records: Verve Music Group names Jamie Krents Manager/International ... EMI Music Publishing extends his contract with Exec. VP Evan Lamberg.

Industry: MTV hires Ian Rowe as VP/ Public Affairs & Strategic Partnerships ... FORM signs Anthony Bongiovi as Director for DVD productions, music videos and commercials.

Chicago

Continued from Page 1

Medic. He replaces Dave Robbins, who relinquished his duties at B96 last month in favor of managing Country WUSN (US99)/Chicago.

Martin spent more than 11 years with Clear Channel Radio and Jacor Communications and became President of Clear Channel's Web Services Group in February 2000, overseeing the buildout of 1,200 Clear Channel radio-station websites. He has been President of Critical Mass Media and has worked with Evergreen Media as VP/GM of KHYI/Dallas. Martin spent five years with CBS Radio Networks, including stints in New York as VP/Affiliate Relations and Chicago as Midwest Sales Manager, and has also worked in Chicago as GSM at WLSN, LSM at WFYR and AE at WDAI-FM and WLS-AM & FM.

"We are thrilled to add someone of John's caliber to our strong Chicago management team," said Infinity/Chicago Sr. VP/Market Manager Rod Zimmerman. "John Martin has done it all in radio, at the highest levels and with outstanding results."

"I am pleased to welcome John to Infinity. His experience in CHR radio, the Internet and database marketing will translate into some very exciting and fresh ideas for our B96 listeners, advertisers and the Chicago community."

Martin said, "What a great honor it is to join Rod, the talented B96 team

and Infinity Broadcasting. It doesn't get much better than this. B96 is a heritage station with a dominant morning show and talent lineup that reaches more than 1.3 million Chicagoans each week. I look forward to working closely with the B96 team and the Chicago advertising community to maximize the tremendous reach of B96."

Agase, a 22-year Chicago radio sales veteran, has been with Infinity for 14 years, including 12 years as GSM of B96. He was upped to his most recent position last year and in recent weeks has been acting GM for WSCR. Day-to-day management of WSCR had previously been covered by Zimmerman, who will continue to oversee management for all seven of the company's Windy City radio stations while remaining GM for News WBBM-AM.

"Paul's management skills and passion for The Score make him the perfect choice to lead WSCR to new heights" said Zimmerman. "These announcements emphasize the commitment we have in our Chicago radio group to putting the best people in place at our radio stations to better serve our listeners, advertisers and the great community of Chicago."

Agase told R&R, "I have great passion for The Score as a radio station, and I always have. I am thrilled to be given this opportunity to manage it."

Additional reporting by Julie Gidlow.

Kaplan

Continued from Page 3

and marketing with stations in the company's Denver, Seattle and Greensboro clusters. His programming experience includes stints as OM of KRBBZ/Kansas City and OM/PD of WBBO & WJLK/Monmouth-Ocean.

"He's super, he's absolutely spectacular, and he couldn't be more perfect for New Orleans," Entercom/New Orleans Market Manager Phil Hoover told R&R. "His creativity and his passion for the music fit this city to a T."

Kaplan told R&R, "I'm really excited to be heading to New Orleans

and a couple of heritage radio stations. I'm going to build on the great foundation that John Roberts has put in place. I'm looking to continue that and enhance a couple of stellar brands for Entercom."

CHRONICLE

BIRTHS

WACO/Waco, TX morning show host Jim Cody and wife Melanie, daughter Riley Lynn, March 21.

CONDOLENCES

Jan & Dean's Jan Berry, 62, March 26.

FCC ACTIONS

Continued from Page 5

FCC Media Bureau Promotes Two

James Bradshaw and Edward De La Hunt have both been promoted to Deputy Chief/Engineering for the FCC's audio division, which handles radio applications. While the two will share oversight of the technical staff for FM applications, De La Hunt has exclusive oversight of the AM staff, and Bradshaw will handle issues related to LPFM and FM translators. Bradshaw and De La Hunt report to FCC Bureau Chief Ken Ferree.

FCC Names Deputy General Counsel

Austin Schlick moves over from the Department of Justice's Solicitor General's office to take the FCC's Deputy General Counsel post. He will oversee the FCC General Counsel's litigation division. Before joining the DOJ, Schlick worked at a variety of law firms and served as a law clerk for U.S. Supreme Court Justice Sandra Day O'Connor.

BUSINESS BRIEFS

Continued from Page 5

Ridge Set To Kick Off RTNDA@NAB

Homeland Security Director Tom Ridge will address attendees and conduct a Q&A session during the opening breakfast of the annual RTNDA@NAB convention, which runs concurrent with the annual NAB convention in Las Vegas. The RTNDA@NAB opening breakfast will take place April 19 at 7:15am at the Las Vegas Hilton.

RTNDF Releases Newsroom Diversity Tool Kit

The Radio & Television News Directors Foundation has released a newsroom-diversity tool kit, designed to help newsrooms evaluate how they address race issues among their staffs and in their news coverage. The kit includes an instructional guide for workplace diversity training and an accompanying DVD featuring five stories about diversity. The kit also includes instructions for holding a diversity workshop. RTNDF Exec. Director Deborah Potter said, "We hope this instructional guide and DVD will spark candid discussion and encourage news organizations to take positive steps to seek diversity in the newsroom and in news coverage."



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

Just look at Heloise's credentials:

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

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

Ask Heloise

Live: Saturdays & Sundays 11:00 AM-1:00 PM (ET)
 Repeats: Monday-Friday, 11:00 AM-12:00 Noon (ET)
 12:00 Noon-1:00 PM (ET)
 Avoils: 10 minutes local, 6 minutes network

Hints From Heloise

Content: 60 Seconds • Avoils: 30 Seconds

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CALLING Our Lives
JC CHASEZ All Day Long I Dream About Sex
GAVIN DEGRAW I Don't Want To Be
HANSON Penny And Me
SARAH HUDSON Girl On The Verge
LINDSEY LOHAN Drama Queen
LOS LONELY BOYS Heaven
JENNIFER MARKS Live
MERCYME Here With Me
N.E.R.D. She Wants To Move
OUTKAST Roses

SOFT ROCK

Seth Neiman
LIONEL RICHIE Just For You
TRAIN When I Look To The Sky

R&B & HIP HOP

Damon Williams
CEE-LO The One
GHOSTFACE /MISSY ELLIOTT Push
JANET JACKSON I Want You
LIL FLIP Game Over
METHOD MAN /BUSTA RHYMES What's Happenin'
TEEDRA MOSES Be Your Girl
RELL No Better Love
ST. JUSTE 5 Dollars

RAP

DJ Mecca
CAM'RON Get 'Em Girl
PITBULL /LIL JON Kulo
T.I. Rubberband Man
YING YANG TWINS Salt Shaker

PROGRESSIVE

Liz Opoka
PATTY GRIFFIN Love Throws A Line
ALANIS MORISSETTE Everything

AMERICANA

Liz Opoka
PATTY GRIFFIN Useless Desires

ROCK

Adam Neiman
AEROSMITH Baby, Please Don't Go
BLACK LABEL SOCIETY House Of Doom
FLAW Recognize
JIMMIE'S CHICKEN SHACK Fallin' Out

ALTERNATIVE

Adam Neiman
HISS Back On The Radio
N.E.R.D. She Wants To Move
SPITALFIELD Those Days You Felt Alive
ZEROMANCER Teenage Recol

TODAY'S COUNTRY

Liz Opoka
DAVID LEE MURPHY Loco
SHANIA TWAIN It Only Hurts When I'm Breathing
RON SEXSMITH From Now On
STING Sacred Love

SMOOTH JAZZ

Gary Susalis
CABO FRIO Island Dance
COUCH POTATO ALLSTARS Sex And The City
BRIAN LENAIR Gone Ridin'
OAN SIEGEL This Time Around
NESTOR TORRES Lluvias De Cristal

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21,000 movie theaters

- WEST**
- JANET JACKSON Just A Little While
 - NORAH JONES Sunrise
 - SEAL Love's Divine
 - LINDSEY LOHAN Drama Queen
 - MAROON 5 This Love
- MIDWEST**
- JANET JACKSON Just A Little While
 - NORAH JONES Sunrise
 - LINDSEY LOHAN Drama Queen
 - SEAL Love's Divine
 - SUPERLITIO Que Vo Hacer
- SOUTHWEST**
- JANET JACKSON Just A Little While
 - MAROON 5 This Love
 - SUPERLITIO Que Vo Hacer
 - MUSIC WhoKnows
 - LAMONT DOZIER I Hear A Symphony
- NORTHEAST**
- JANET JACKSON Just A Little While
 - SEAL Love's Divine
 - LINDSEY LOHAN Drama Queen
 - MAROON 5 This Love
 - SUPERLITIO Que Vo Hacer
- SOUTHEAST**
- MAROON 5 This Love
 - JANET JACKSON Just A Little While
 - SEAL Love's Divine
 - SUPERLITIO Que Vo Hacer
 - LAMONT DOZIER I Hear A Symphony

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HOWIE DAY She Says
SOPHIE B. HAWKINS Beautiful Girl
NELLY FURTADO The Grass Is Green
KIMBERLY LOCKE 8th World Wonder
PAT MCGEE BAND Beautiful Ways
LOS LONELY BOYS Heaven
SHANIA TWAIN It Only Hurts When I'm Breathing
K. CHESNEY & UNCLE... When The Sun Goes Down
MATT NATHANSON Suspended

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

CHR/RHYTHMIC

Mark Shands
BRANDY /KANYE WEST Talk About Our Love
AVANT Read Your Mind
JUVENILE Slow Motion
LIL FLIP Game Over
RIC-A-CHE Coo-Coo Chee

ALTERNATIVE

Dave Sloan
RAVEONETTES That Great Love Sound
MORRISSEY Irish Blood, English Heart
DARKNESS Growing On Me

ROCK

Stephanie Mondello
LENNY KRAVITZ Where Are We Runnin'
DROWNING POOL Step Up

DANCE

Randy Schlager
TINA ANN All I Need Is A Miracle
LOW FREQUENCY OCCUPATION Back To You...
NO DOUBT Batwater (Invincible Overload Remix)
STYLOPHONEIC Da Symphony
SUPERMEN LOVERS Diamonds For Her...
SUNMO Don't You Love Me (Rasmus Faber Remix)
KENTISH MAN Easy Lover
JANET JACKSON Just A Little While...
KYLIE MINOGUE Red Blooded Woman...
MARTIN SOLVEIG Rocking Music
RACHEL STEVENS Sweet Dreams
TEE Take Me Away
DEJA VU All This Time
THALIA Don't Look Back (English Radio Mix)
BT The Force Of Gravity
AMASTACIA Left Outside Alone...
TAMBERLAIN Red Light
DA BUZZ Tonight Is The Night

ADULT ALTERNATIVE

Stephanie Mondello
LENNY KRAVITZ Where Are We Runnin'
DAVE MATTHEWS On
311 Love Song

ADULT CONTEMPORARY

Jason Shift
LENNY KRAVITZ Where Are We Runnin'

INTERNATIONAL HITS

Mark Shands
N.E.R.D. She Wants To Move
ANASTASIA Left Outside
BLUE Breathe Easy
SUGABABES In The Middle
KANYE WEST Through The Wire

COUNTRY

Leanne Flask
TOBY KEITH Whiskey Girl
BRAD PAISLEY /ALISON KRAUSS Whiskey Lullaby

RHYTHMIC DANCE

Danielle Ruysschaert
TUBE AND BURGER /CHRISSE HYNDE Straight Ahead
LMC VS. U2 Take Me To The Clouds Above
GAUDINO /CRYSTAL WATERS Destination Unknown
PAUL WAX D.Y.K. Time Of Our Lives (Swiss-American Mix)
ASTRID SURYANTO Rain Water
ENRIQUE IGLESIAS Not In Love (Dave Aude Mix)

RAP/HIP-HOP

Mark Shands
LIL FLIP Game Over

SIRIUS

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New York, NY 10020
212-584-5100

Planet Dance

Swedish Egil
MAINBRAIN & SOMVILLE Energy
CORDEROY Sweetest Dreams (Fairy Corsten remix)
CHICKS ON SPEED Worthy Rappinghood
BRYAN COX Music Is Movin'

The Pulse

Haneen Ararat
BARENAKED LADIES Testing 1, 2, 3

U.S. 1

Kid Kelly
MARIO WINANS I Don't Wanna Know
3 DOORS DOWN Away From The Sun
USHER Burn

Hot Jamz

Geronimo
JUVENILE Slow Motion
JAGGED EDGE What It's Like

Hip Hop Nation

Reggie Hawkins
NAS Star Wars
STAT QUO Problems
M.O.P. /BUSTA RHYMES Raise Your Flag
LLOYD BANKS Warrior
JA RULE R.U.L.E.
JOE BUDDEN Wait A Minute
BEANIE SIGEL /CAM'RON Wanted Dead Or Alive

New Country

Ai Skop
JOSH TURNER What It Ain't
HANK WILLIAMS JR. Why Can't We All Just Get...
CRAIG MORGAN Look At Us
RACHEL PROCTOR Me And Emily

Octane

Jose Mangin
KORN Everything I've Known
INCUBUS Talk Show On Mute
FLAW Recognize
40 BELOW SUMMER Breathless
CLUTCH Mob Goes Wild
SMILE EMPTY SOUL Silhouettes
SEETHER w/AMY LEE Broken
SKILLET Savior

The Beat

Howard Marcus
DEBORAH COX Easy As Lite
DIANA ROSS & THE SUPREMES You Keep Me...
TUBE & BERGER /CHRISSE HYNDE Straight...
KARMA CLUB Lucky Star
CHERIE I'm Ready

Heart & Soul

B.J. Stone
AVANT Don't Take Your Love Away
HIL ST. SOUL Pieces
PRINCE Musicology



Artist/Title	Total Plays
HILARY DUFF Come Clean	75
HILARY DUFF So Yesterday	73
RON STOPPABLE & RUFUS Naked ...	72
O-TENT BOYS Dig It	72
LINDSEY LOHAN Drama Queen ...	72
CHEETAH GIRL Cinderella	70
HILARY DUFF Why Not	69
BAHA MEN Who Let The Dogs Out	64
PLAYA W/AARON CARTER Every ...	32
SIMPLE PLAN Perfect	30
LINDSEY LOHAN Ultimate	30
KELLY CLARKSON Miss Independent	27
A. HATHAWAY w/J. MCCARTNEY Don't ...	30
AVRIL LAVIGNE Sk8er Boi	29
BAHA MEN Move It Like This	29
CLAY AIKEN Invisible	28
AVRIL LAVIGNE Complicated	28
MICHELLE BRANCH Everywhere	28
RAVEN Superstition	27
RAVEN Grazing In The Grass	27

POWERED BY
MEDIABASE
Playlist for the week of March 22-28.

AOL Radio@Network

Ron Nenni 415-934-2790

Top Alternative

Robert Benjamin
KORN Everything I've Known
VON BONDIES C'mon C'mon
POSTAL SERVICE Such Great Heights

Top Pop

Mark Hamilton
BEYONCÉ /LIL FLIP Naughty Girl
SIMPLE PLAN Don't Wanna Think About You
CHERIE I'm Ready



Phil Hall • 972-991-9200

Hot AC

Steve Nichols
FUEL Falls On Me
HOBBASTANK The Reason

Tom Joyner Morning Show

Vern Catron
PATTI LABELLE New Day

Country Coast To Coast

Dave Nicholson
JUE OIFFIE Tougher Than Nails
TOBY KEITH Whiskey Girl

Real Country

Richard Lee
TOBY KEITH Whiskey Girl



Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
LENNY KRAVITZ Where Are We Runnin'

Active Rock

Steve Young/Kristopher Jones
EVERLAST White Trash Beautiful
STATIC-X So

Hot AC

John Fowkes
ALANIS MORISSETTE Everything
HOBBASTANK The Reason

CHR

Steve Young/Josh Hoster/John Fowkes
BEYONCÉ Naughty Girl
RODNEY I'm Shakin'
SIMPLE PLAN Don't Wanna Think About You
USHER Burn
ANGEL CITY Love Me Right

Rhythmic CHR

Steve Young/Josh Hoster/John Fowkes
TWISTA Overnight Celebrity
KANYE WEST /SYLEENA JOHNSON All Falls Down
JOE VIG-UMT Ride W/ U
LIL FLIP Game Over
CHRISTINA MILLIAN Dip It Low

Mainstream AC

Mike Bettelli/Teresa Cook
LUTHER VANDROSS Buy Me A Rose

Mainstream Country

Ray Randall/Hank Aaron
LEE ANN WOMACK Wrong Girl
TOBY KEITH Whiskey Girl

New Country

Hank Aaron
CLAY WALKER I Can't Sleep
BIG & RICH Wild West Show
EMERSON DRIVE Last One Standing

Lia

Ken Moultrie/Hank Aaron
LONESTAR Let's Be Us Again
GRETCHEN WILSON Redneck Woman

Danny Wright

Ray Randall/Hank Aaron
BIG & RICH Wild West Show
SHANIA TWAIN It Only Hurts When I'm Breathing

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

Jon Holiday
AVRIL LAVIGNE Don't Tell Me

US COUNTRY

Penny Mitchell
TOBY KEITH Whiskey Girl
TRACE ADKINS Rough & Ready

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
TOBY KEITH Whiskey Girl



Charlie Cook • 661-294-9000

Soft AC

Andy Fuller
ROD STEWART Time After Time
LIONEL RICHIE Just For You

Bright AC

Jim Hays
ALANIS MORISSETTE Everything

Mainstream Country

David Felker
GRETCHEN WILSON Redneck Woman

Hot Country

Jim Hays
TOBY KEITH Whiskey Girl
BRAD PAISLEY /ALISON KRAUSS Whiskey Lullaby

Young & Verna

David Felker
CHELIE WRIGHT Back Of The Bottom Drawer
JUE ROBERTS Break Down Here
ANDY GRIGGS She Thinks She Needs Me



Country Today

John Glenn
GRETCHEN WILSON Red Neck Woman
LONESTAR Let's Be Us Again

AC Active

Dave Hunter
ALANIS MORISSETTE Everything

Alternative Now!

Chris Reeves • 402-952-7600
THORNLEY So Far So Good
RAPTURE Sister Saviour



Scott Meyers • 888-548-8637

Nightly Tesh Show

MARTINA MCBRIDE This One's For The Girls

Weekend Tesh Show

WYNONNA I Want To Know What Love Is

LAUNCH

MUSIC ON YAHOO!

Jay Frank • 310-526-4247

Audio

TWISTA Overnight Celebrity
DWELE Hold On
STILLS Still In Love Song
STATIC-X So

DROWNING POOL Step Up

MUSE Time Is Running Out
SUGARCULT Memory
SMILE EMPTY SOUL Silhouettes
JESSICA SIMPSON Take My Breath Away
INGRID You Promised Me
BLAKE SHELTON When Somebody Knows You That Well
JENI They

HARRY CONNICK JR For Once In My Life

AIR Surfing On A Rocket
GRETCHEN WILSON Red Neck Woman
ALANIS MORISSETTE Everything
BREAKING BENJAMIN So Cold
STAIND Zoe Jane
PRINCE Musicology

Video

CARL THOMAS Make It Alright
HOBBASTANK The Reason
JET Cold Hard Bitch
MARY J. BLIGE It's A Wrap
PUDDLE OF MUDD Hee Hee Over Head
SMILE EMPTY SOUL Silhouettes
TRAVIS Love Will Come Through

MUSICSNIPPET.COM

Tony Lamptey • 866-552-9118

Hip Hop

DEAD PREZ Radio Free
R&B
VAN HUNT Down Here In Hell

72 million households



BRITNEY SPEARS Toxic	69
USHER Yeah	68
D12 I/EMINEM My Band	66
J-KWON Tossy	62
JAY-Z Dirt 11 Your Shoulder	62
BEYONCÉ Naughty Girl	62
G UNIT I/Janet Wanna Get To Know You	59
BLINK-182 I Miss You	52
MAROON 5 This Love	49
JET Are You Gonna Be My Girl	46
YELLOWCARD Ocean Avenue	39
T.I. Rubber Band Man	26
JOSS STONE Fell In Love With A Boy	22
MARION WILLIAMS I Don't Wanna Know	22
HOBBASTANK The Reason	21
KANYE WEST All Falls Down	20
YEAH YEAH YEAHS Maps	20
ALICIA KEYS If I Ain't Got You	17
EVANESCENCE My Immortal	16
LOSTPROPHETS Last Train Home	16

Video playlist for the week of March 22-28


 David Cohn
General Manager

2

USHER LUDACRIS & LIL JON Yeah	36
J-KWON Topsy	29
VINES Ride	26
D12 I/EMINEM My Band	26
JAY-Z Dirt 11 Your Shoulder	24
CASSIDY I/R. KELLY Hotel	23
LOSTPROPHETS Last Train Home	23
YELLOWCARD Ocean Avenue	22
AFI Silver And Cold	21
KANYE WEST All Falls Down	20
JET Cold Hard Bitch	17
CHINGY One Call Away	17
T.I. Rubber Band Man	15
RZA Grts	14
PETEY PABL3 Freek-A-Leek	14
LINKIN PARK Lying From You	13
TWISTA (KANYE WEST & JAMIE FOXX) Slow Jamz	12
KANYE WEST Through The Wire	12
EVANESCENCE My Immortal	11
FINGER ELEVEN One Thing	11

Video playlist for the week of March 22-28

75 million households


 Paul Marszalek
VP/Music Programming

ADDS

AVRIL LAVIGNE Don't Tell Me
PRINCE Musicology
MICHAEL AN JREWS I/GARY JULES Mad World

JOSS STONE Fell In Love With A Boy

EVANESCENCE My Immortal
MAROON 5 This Love
USHER U/LIL JON & LUDACRIS Yeah
HOBBASTANK The Reason
BRITNEY SPEARS Toxic
BEYONCÉ Naughty Girl
BLACK EYED PEAS Hey Mama
FIVE FOR FIGHTING 100 Years
NORAH JONES Sunrise
ALICIA KEYS If I Ain't Got You
AVRIL LAVIGNE Don't Tell Me
SARAH MCCLACHLAN Slupid
KYLIE MINOGUE Red Blooded Woman
PRINCE Musicology
MICHAEL ANDREWS I/GARY JULES Mad World
BLINK-182 I Miss You

Video playlist for the week of March 29-April 5.

BPM

Blake Lawrence

KYLIE MINOGUE Red Blooded Woman (Narcotic Thrust Mix)
JUNIOR JACK Da Hype
BT & JC CHASEZ Force of Gravity

SQUIZZ (XM48)

Charlie Logan

STAIN'D Zoe Jane
THREE DAYS GRACE Just Like You
BLACK LABEL SOCIETY House of Doom

U-POP (XM29)

Zach Overking

TODD & THE MAYTALS w/NO DOUBT Monkey Man
RAPTURE Sister Saviour
NELLY FURTADO Try

THE LOFT (XM50)

Mike Marrone

DIANA KRALL Temptation
DOMINIC MILLER I/STING Shape Of My Heart
JIM WHITE Static On The Radio
JIM WHITE Bluebird
JULES SHEAR Be Nice To Me
PATTY GRIFFIN Cold As It Gets
PATTY GRIFFIN Love Throws A Line

RAW (XM66)

Leo G.

DON YUTE I/YING YANG TWINS Row Da Boat
--

WATERCOLORS (XM71)

Trinity

JOYCE COOLING Camelback
JOYCE COOLING Green Impala

X COUNTRY (XM12)

Jessie Scott

JEFF PLANKENHORN I'm So Low
JACKSON PARTEN Boomtown

XM CAFÉ (XM45)

Bill Evans

KYLE RABKO Kyle Rabko EP
MAGGI, PIERCE AND E. J. Maggi, Pierce And E.J.

XMLM (XM42)

Ward Cleaver

PSYOPUS Ideas Of Reference
FROM A SECOND STORY WINDOW Not One Word Has...
VEHEMENCE Helping The World To See

36 million households



Cindy Mahmoud.

VP/Music Programming & Entertainment

VIDEO PLAYLIST

CHINGY One Call Away
KANYE WEST Through The Wire
CASSIDY I/R. KELLY Hotel
RUBEN STUDDARD Sorry 2004
LUDACRIS Splash Waterfalls
OUTKAST I/SLEEPY BROWN The Way You Move
BEYONCÉ Me, Myself And I
YING YANG TWINS I/LIL JON... Salt Shaker
JAY-Z Dirt 11 Your Shoulder
ALICIA KEYS You Don't Know My Name

RAP CITY TOP 10

CHINGY One Call Away
LUDACRIS Splash Waterfalls
CASSIDY I/R. KELLY Hotel
YING YANG TWINS I/LIL JON... Salt Shaker
JUVENILE I/MANNIE FRESH In My Life
KANYE WEST I/SYLEENA JOHNSON All Falls Down
J-KWON Topsy
T.I. Rubber Band Man
TWISTA I/KANYE WEST... Slow Jamz
JAY-Z Dirt 11 Your Shoulder

Video playlist is frozen.



COUNTRY MUSIC TELEVISION

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

ADDS

TOBY KEITH Whiskey Girl
CROSS CANADIAN... I/L. WOMACK Sick And Tired
CHELY WRIGHT Back Of The Bottom Drawer

TOP 20

	Plays	TW	LW
GRETCHEN WILSON Redneck Woman	56	4	
KEITH URBAN You'll Think Of Me	43	34	
K. CHESNEY & UNCLE KRACKER When The Sun Goes Down	34	30	
TOBY KEITH American Soldier	34	30	
CLINT BLACK Spend My Time	33	28	
JOSH TURNER Long Black Train	32	31	
DIERKS BENTLEY My Last Name	32	27	
REBA MCKENTIRE Somebody	32	27	
GARY ALLAN Songs About Rain	31	28	
MONTGOMERY GENTRY If You Ever Stop...	31	27	
BUDDY JEWELL Sweet Southern Comfort	30	28	
JULIE ROBERTS Break Down Here	28	21	
CLAY WALKER I Can't Sleep	26	13	
NORAH JONES Sunrise	24	20	
KEITH URBAN Who Wouldn't Wanna Be Me	19	9	
BRAD PAISLEY Little Moments	18	29	
SHANIA TWAIN If Only Hurts When...	18	13	
CARDYLN DAWN JOHNSON Simple Life	18	11	
ALAN JACKSON Remember When	17	31	
JIMMY WAYNE I Love You This Much	16	28	

 Airplay as monitored by Mediabase 24/7
between March 22-27.

 Jim Murphy, VP/Programming
26.5 million households

ADDS

TOBY KEITH Whiskey Girl
TOP 20
SHANIA TWAIN If Only Hurts When I'm Breathing
KEITH URBAN You'll Think Of Me
K. CHESNEY & UNCLE KRACKER When The Sun Goes Down
BRAD PAISLEY Little Moments
JOSH TURNER Long Black Train
CLAY WALKER I Can't Sleep
SHEDDIS Passenger Seat
TRACY LAWRENCE Paint Me A Birmingham
GARY ALLAN Songs About Rain
JOE NICHOLS Cool To Be A Fool
SARA EVANS Perfect
TOBY KEITH American Soldier
DIERKS BENTLEY My Last Name
BILLY CURRINGTON I Got A Feelin'
REBA MCKENTIRE Somebody
CLINT BLACK Spend My Time
EMERSON DRIVE Last One Standing
SCOTTY McCRECK The Coast Is Clear
MONTGOMERY GENTRY If You Ever Stop Loving Me
KELLIE COFFEY Texas Plates

Information current as of April 2.



Pos.	Artist	Avg. Gross (in 000s)
1	BETTIE MIDLER	\$1,143.9
2	ROD STEWART	\$947.9
3	GEORGE STRAIT	\$809.8
4	TOBY KEITH	\$537.8
5	DAVID BOWIE	\$481.1
6	LINKIN PARK	\$417.8
7	SARAH BRIGHTMAN	\$344.6
8	TRANS-SIBERIAN ORCHESTRA	\$316.6
9	KID ROCK	\$315.8
10	CHRIS ROCK	\$308.6
11	JOSH GROBAN	\$242.4
12	JOHN MAYER	\$236.7
13	BILL GAITHER & FRIENDS	\$224.3
14	BARNEKAD LADIES	\$214.5
15	RASCAL FLATTS	\$167.1

Among this week's new tours:

 BO ODDLEY
MADONNA
MODDY BLUES
PETER, PAUL & MARY
TIM MCGRAW

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

TELEVISION

TOP TEN SHOWS
Total Audience
(105.5 million households)

1. American Idol (Tuesday)
2. The Apprentice
3. American Idol (Wednesday)
4. CSI: Miami
5. Everybody Loves Raymond
6. 60 Minutes
7. Survivor: All-Stars (Wednesday)
8. Friends
9. Two And A Half Men
10. Will & Grace

Source: Nielsen Media Research

 March 22-28
Adults 18-49

1. American Idol (Tuesday)
2. The Apprentice
3. American Idol (Wednesday)
4. Will & Grace
5. Friends
6. CSI: Miami
7. Fear Factor
8. Everybody Loves Raymond
9. Survivor: All-Stars (Wednesday)
10. E.R.

COMING NEXT WEEK
Tube Tops

Toots & The Maytals featuring Bootsy Collins, The Roots, Ben Harper and Jack Johnson are slated to perform on NBC's *Saturday Night Live* (Saturday, 4/3, 11:30pm ET/PT).

Friday, 4/2

Janet Jackson, *On-Air With Ryan Seacrest* (check local listings for time and channel).

Three Days Grace, *The Sharon Osbourne Show* (check local listings for time and channel).

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

Chesterfield Kings, *Jimmy Kimmel Live* (ABC, check local listings for time).

Sleepy Jackson, *Late Night With Conan O'Brien* (NBC, check local listings for time).

Dizzee Rascal and The Yards, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 4/3

OutKast and Avril Lavigne are

slated to perform on Nickelodeon's *Kids' Choice Awards* (8pm ET/PT).
• Willie Nelson performs on USA's *Nashville Star* (10pm ET/PT).

Monday, 4/5

Bow Wow and Solange Knowles, *Sharon Osbourne*.

Missy Elliott and Buddy Guy, *Jimmy Kimmel*.

Harry Connick Jr., *Conan O'Brien*.

Tuesday, 4/6

Nappy Roots, *Jay Leno*.

The Distillers, *Conan O'Brien*.

Wednesday, 4/7

Nelly Furtado, *The Ellen DeGeneres Show* (check local listings for time and channel).

Nelly Furtado, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Thursday, 4/8

Kanye West, *Sharon Osbourne*.

William Hung, *Jay Leno*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Title	Distributor	March 26-28	\$ Weekend	\$ To Date
1	<i>Scooby-Doo 2: Monsters Unleashed</i> (WB)*	\$29.43	\$29.43	
2	<i>The Ladykillers</i> (Buena Vista)*	\$12.63	\$12.63	
3	<i>The Passion Of The Christ</i> (Newmarket)	\$12.59	\$315.15	
4	<i>Dawn Of The Dead</i> (Universal)	\$10.67	\$44.22	
5	<i>Jersey Girl</i> (Miramax)*	\$8.31	\$8.31	
6	<i>Taking Lives</i> (WB)	\$6.55	\$21.71	
7	<i>Starsky & Hutch</i> (WB)	\$6.21	\$76.82	
8	<i>Hidalgo</i> (Buena Vista)	\$5.33	\$56.42	
9	<i>Secret Window</i> (Sony)	\$5.31	\$40.57	
10	<i>Eternal Sunshine Of The Spotless...</i> (Focus)	\$5.25	\$16.55	

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

COMING ATTRACTIONS: This week's openers include *The Prince & Me*, starring Julia Stiles. The film's Hollywood soundtrack includes Josh Kelley's "Everybody Wants You," Fastball's "Fire Escape," O.A.R.'s "Hey Girl," Jessica Riddle's "Symphony," The D4's "Party," Scapegoat Wax's "Bloodsweat" and "Freeway," Forty Foot Echo's "Drift," Diffuser's "Karma," Katy Fitzgerald's "It Doesn't Get Better Than This," Jem's "Just a Ride" and Jennifer Stills' "Good Intentions."

Also opening this week is the animated *Home on the Range*, which showcases voiceovers by Roseanne and Randy Quaid, who performs "Yodel-Adle-Eddie-Idle-Oh" on the film's Disney soundtrack. Tim McGraw's "Wherever the Trail May Lead," Bonnie Raitt's "Will the Sun Ever Shine Again," k.d. lang's "Little Patch of Heaven" and The Beau Sisters' "Anytime You Need a Friend" also appear on the ST.

— Julie Gidlow



Still Funny After All These Years

Talk host tries not to take it all so seriously

We've all heard those great stories about the successful radio host who, as a kid, used to hang around the local radio station, where his favorite disc jockey helped a willing pupil to learn and love the radio business. The following is *not* one of those stories.

In fact, the story of WOR Radio Network late-evening talk host Lionel doesn't remotely resemble that sort of heartwarming tale. In the past 15 years, the single-monikered host has worked in only two markets and at only three radio stations: WFLA/Tampa and WABC and WOR in New York. But for a few unplanned twists of fate, the lawyer-turned-talker would likely still be a prosecutor and defense attorney in Tampa.

In 1988 Lionel was offered a weekend show on WFLA, which turned into a stint hosting afternoon drive on the station less than one year later. An ABC Radio executive vacationing in Tampa heard the show, and Lionel soon found himself behind the microphone at WABC/New York, where he hosted both mornings and after-

noons during his tenure. Nationally syndicated for the past several years, Lionel joined the WOR Radio Network just over a year ago.

Following his appearance on the opening-day panel at the recently held R&R Talk Radio Seminar in Washington, DC, I caught up with

Lionel to learn more about why people always tell him how funny he is and to learn exactly what happened to his last name.



Lionel

R&R: *Let's start with two obvious questions: First, what happened to your last name, and, second, do you ever get tired of people saying to you, "Oh, Lionel — like the trains"?*

Lionel: What words best describe my reaction to that comment? *Loathing? Hatred? Despise?* There's nothing worse than someone who thinks

they're funny, but they're not. When I hear someone say to me, "Hey, I used to buy your trains" and then laugh hysterically at themselves, it makes me want to take a fork and stab 'em in the heart. I mean, do they really think this is the first time anyone has ever said that to me?

As to my last name, when I was a caller to Talk radio in Tampa back in the early 1980s, I noticed that all the callers were identified by a place instead of a name: "OK, let's go to Gulfport for our next call."

"Critical thinking for critical times is my thing."

No one seemed to have a name, and I thought that was ridiculous. I had just watched the movie *Scarecrow* with Al Pacino and Gene Hackman, and Pacino's character is named Francis Lionel Del Buchi — and don't ask me, because I don't know how the hell you spell that — but I liked the name.

Lionel Speaks Out

I asked WOR Radio Network evening host Lionel to give me his first response to a number of names and topics in the news.

• **Broadcast indecency:** "The death knell of the shock jock. But that is not a good thing. Anytime the government tells you, 'No, you can't do that,' it's not a good thing. That's regressive, and I don't like that."

"Janet Jackson — 'the breast heard 'round the world; a tempest in a C-cup' — that was *the* seminal moment, and I don't know why. There is this rumbling, a subterranean anger about what people perceive to be indecent. But my question is, Why are you pointing this out now? This has been going on forever."

"Janet Jackson — 'the breast heard 'round the world; a tempest in a C-cup' — that was *the* seminal moment, and I don't know why."

• **Martha Stewart:** "As a lawyer, the fact that she spoke to the FBI and the SEC and the prosecution from the beginning is just unbelievable. Remember, what she lied about wasn't against the law. She wasn't an insider, all she did was respond to a tip. I'd call it bad legal advice."

"It's similar to this whole indecency thing. For a long time, there has been insider trading, cooking the books and corporate greed. We all kind of knew it, but we looked the other way. Then came Enron, WorldCom, Tyco, you name it, and now we're saying, 'That's enough, and we want somebody's head!'"

Continued on Page 16

Anyway, I just said to myself, "OK, starting today, I'm Lionel." That's all there really was to it. When I got the weekend job at WFLA, they said to use that name because listeners would recognize me as that guy who called in all the time. One day an Indian cab driver here in New York City says to me, "Oh, you're that guy on the radio. What is your last name?"

So I went through my usual explanation of people with one name, like Cher or Liberace — now that I think of it, maybe those aren't the best examples — but, anyway, he says to me, "Oh, I see. Like God?" I

thought, "Now that's just perfect!"

R&R: *I take it you had not exactly planned on a career in Talk radio, right?*

Lionel: I had no idea or any interest in doing Talk radio professionally. I was a lawyer, but I loved calling in and fooling around with the hosts. One day I got a call from the PD at WFLA, who asked if I wanted to try doing a weekend show. I always thought that people paid to get those shows on the air that you hear on weekends, so, God's honest truth, I craftily asked him what they thought was a fair price, and he said, "\$100."

Continued on Page 16



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Fall To Fall AQH Listeners: Men 25-54

KNEW *San Francisco* (First Book) **+766%**

KLIF *Dallas* **+150%**

WTNT *Washington, D.C.* **+71%**

KRPC *Houston* **+13%**

WFLF *Orlando* **+328%**

WXNT *Indianapolis* **+175%**

WJNO *West Palm Beach* **+43%**

And More!



PREMIERE
RADIO NETWORKS

For more information call 212.445.3935

Source: Arbitron FA 2002 vs FA 2003, AQH Listeners, Exact times, MSA, M-F, Men 25-54

PREMIERE TALENT

Still Funny After All....

Continued from Page 14

I flinched a little, but he said, "Really, that's all we can afford to pay you for this right now." I was stunned. I said, "You're going to pay me?" Now I know this sounds like a really hokey story, but it is absolutely true.

I had no idea they were going to pay me to have a weekend show instead of the other way around. I brought my mother with me for that first show to take a picture because I figured it was my one shot and by the next week, after they'd heard me, I'd be gone. That was October 1988, and I have done this job continually ever since.

R&R: *What made you want to give up practicing law, which, by all accounts, you were doing successfully at the time?*

Lionel: Everybody I know who practices law hates it — I mean, *hates* it! It's drudgery and tedium; it is nothing like the lawyers we see on TV. I talked to friends and confidants about it when the opportunity came up, and they all told me to go ahead and do it because I could always go back to what I was doing. Why would I want to pass up a chance like that?

R&R: *Let's fast-forward a few years. You are heard on the radio in Tampa by the then-President of ABC Radio, who just happened to be vacationing there, and he whisks you away to New York and WABC. Wow, talk about your Cinderella story!*

Lionel: Yeah, I guess it sounds a little pretentious, but it all came so easily. It's not that it's an easy job, mind you, but I didn't do that whole "radio thing" to get here. I was at WABC from 1993 through 1998. For the most part, I did either morning or afternoon drive, but at one point I was actually doing both, for a period of about six weeks, right after Bob Grant left the station.

Following that, I did a show on Court TV called *Snap Judgment* that about three people saw. From there, I joined a new Internet talk venture called eYada that was headed up by Bob Meyrowitz. My daily show was syndicated by Premiere Radio Networks for a while before I hooked up with Bob again at Rex Broadcasting. Then, just over a year ago, I moved over to WOR/New York and also joined the lineup at the WOR Radio Network.

R&R: *After your appearance at TRS 2004, people kept saying to me, "That guy is really funny." Are you comfortable with that, and do you think you're funny?*

"Let's put it this way: I guess I'm funny if people say I am. If you're seven feet tall and when you walk into a room, people say, 'Hey, you're tall,' then I guess you're tall even if you don't feel like you are."

Lionel: Let's put it this way: I guess I'm funny if people say I am. If you're seven feet tall and when you walk into a room, people say, "Hey, you're tall," then I guess you're tall even if you don't feel like you are. Being able to synthesize the absurd in something is what I think

is funny. Being able to take news or sports or anything and point out what is ridiculous, a la *The Daily Show*, is what I think is funny and what I like to do.

Also, I have always felt that when people laugh with you, they like you. When someone laughs with you, it means they're comfortable with you, they like you, and — perhaps most importantly — they understand you. It's the greatest connection there is.

One of the things that bothers me about a lot of Talk radio is that it can be so ponderous and strident. Come on, lighten up and take it easy, folks. There are some hosts who, after I listen, I just want to ask them, "What the hell should I do, kill myself? Move?" I mean, what is the response I am supposed to have to someone who sounds so worried and scared? Geeze, lighten up and take it easy.

R&R: *Who makes you laugh?*

Lionel: Very few people. Robert Klein is one, but very few people make me laugh. *The Daily Show* is probably one of the best news shows out there; it makes me laugh. And, interestingly, sometimes I laugh at stuff I see or hear, but I don't think they intended to make me laugh. I can't tell you how often Fox News makes me howl.

Dennis Miller's new show on CNBC makes me laugh because it's such an abortion. And Joe Scarborough on MSNBC makes me laugh. If you had a conservative talk boot camp, he would be the template. I laugh at his show a lot, but I don't think they intend for me to do that.

R&R: *You are obviously not a card-carrying member of the political right, so are you the next great liberal host so often talked about and sought after these days?*

Lionel: Absolutely not. Anybody who thinks they can have a successful show, format or station merely by presenting this ideology called liberalism — if anyone thinks people are going to listen to hear an ide-

Lionel Speaks Out

Continued from Page 14

"Who is it? Martha Stewart. A juror said afterward that it would send a message that the little guys 'weren't going to get pushed around anymore.' What are you talking about? If that's not grounds for appeal, I don't know what is."

• **George W. Bush:** "For me, I separate him into two categories, the person and the president. George Bush the person, I think, is nothing but exemplary. He's probably a great guy, I think he's sincere, and I think he honestly believes what he is talking about."

"He has this idea, albeit sometimes rather simplistic, in my view, about good and evil. He certainly had the worst situation thrust on any president that can be imagined in 9/11, and all of that is great. But George Bush the President scares the hell out of me because I don't like the people who give him information."

• **John Kerry:** "OK, let me try to explain this. I want you to think of two different dishes, neither of which you particularly care for, but you could eat one if you had to. I have not heard one thing that he wants to do. OK, now that you've said Bush is scary and established your gravitas regarding the Vietnam War, that's great and hats off to you."

"But what are you going to do? I have not the foggiest idea, I just keep hearing these sort of vague and generic pronouncements. I don't know. So does it make me a liberal or a conservative, because they both scare me?"

• **Sept. 11, 2001:** "I will never forget that day and the nuances that you can only imagine unless you were here. Do you know that honking stopped? For days, there was this acrid smell in the air, kind of like when an electric motor burns out. People were kind to each other. I was in my first-ever candlelight vigil. I have never marched on anything or protested anything. But I stood there in the street with strangers, all of us holding candles, and we were all speechless."

• **New York City:** "The greatest place in the world. It's like having a love affair, where you keep discovering something new about that person, stuff that you never saw before. It is the most magical place I know. It's wonderful."

ology vs. good programming — they're out of their minds. When Rush started out, he was funny, he was entertaining, he was something new and refreshing on the radio, and, oh yeah, by the way, his ideology is conservative.

I loathe the whole liberal-and-conservative label in Talk radio today. I happen to be anti-death penalty, I'm a gun-owners' rights person, and I think drugs should be legalized. So what am I? I have actually thought about these issues instead of just going to the conservative or liberal playbook to see what I should think. Critical thinking for critical times is my thing.

R&R: *What is it that you most hope*

listeners come away from your show with?

Lionel: Let me give you three examples of things people who have listened have told me. One guy told me I got him to vote, and I thought that was pretty good. Another caller told me I had changed his opinion on the death penalty — and he was a staunch pro-capital punishment kind of guy until I came along — and I thought, "Wow, that's pretty good."

But my favorite one was the guy who said, "You make me think." My response is, "That should really come easy to you," but I do like the idea of making somebody think. That's good.

The Debate Begins.

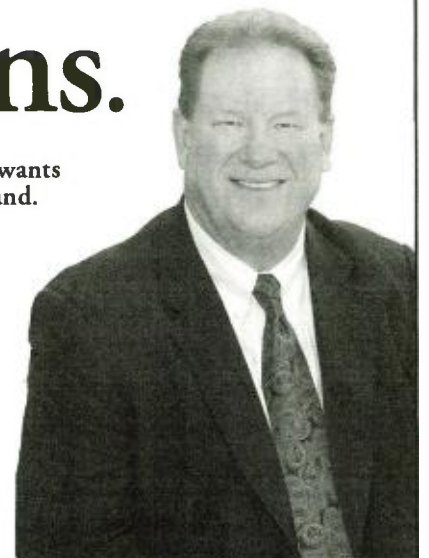
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A Perry Capital Corporation

Air America

Continued from Page 1

"Air America Radio is launching in the top U.S. markets with leading talent who will provide compelling and entertaining programming on the radio, on satellite feeds and on the web," said Progress Media CEO Mark Walsh. "We aim to build an important new media franchise that delivers results."

Walsh spoke to R&R at Tuesday's kickoff party and laid out the three goals he has for the network. "First, we want the buzz and hype to die down so we can get down to operating a real radio business, where we hit our marks and run our ads," he said. "And, speaking of ads, we want to sell ads. We want advertisers to take meetings, and we want to have a media kit that makes sense. And, third, we've got to deliver a good product. We've got to be funny, we've got to be fresh, and we've got to be innovative so that we can take advantage of some of the buzz and hype that has surrounded our launch, so that advertisers say, 'That's the kind of product I want to be a part of.'"

As for the detractors who point to liberal Talk radio's previous failures as an indication that Air America faces an uphill battle, Walsh said the difference with his network is in its commitment to the content. "In the past, we had individual shows — sometimes weekly — that were alone in a sea of right-

wing talk shows," he said. "And I don't think radio is a destination listening medium. That's why we formed an entire broadcast day of all liberal, progressive talk. Whenever you punch that button or turn that dial, you know you'll get some entertainment, some comedy from the liberal side of the fence."

The network's previously announced talent lineup includes comedian and author Al Franken, who was set to kick off the network's broadcast as host of his new daily weekday show, *The O'Franken Factor*. Franken's show airs from noon-3pm ET, pitting him directly against a frequent target of the comedian, conservative Talk radio titan Rush Limbaugh. At the kickoff party Franken took a shot at Limbaugh by quipping, "We are pledging to do our show drug-free."

Franken also told the packed party crowd that his reason for dubbing his show *The O'Franken Factor* was to "annoy and bait [Fox News'] Bill O'Reilly." He added that another reason was "maybe, just maybe, to get [O'Reilly] to sue us."

Commenting on how much of the network's early attention has focused on him, Franken joked that he will wind up as "the Chevy Chase of the network," referring to the comedian's famous exit from NBC's *Saturday Night Live* after that show's inaugural season. "All of the early publicity is focused on me, and after that, I'm going to go right downhill," he said.

Other notables who have signed

on as part of Air America's Monday-Friday on-air lineup are former *Daily Show* producer Lizz Winstead; rapper Chuck D.; former Minnesota Public Radio host Katherine Lanpher; long-time left-leaning Florida talker Randi Rhodes; comedienne Janeane Garofalo; and Marty Kaplan of the University of Southern California's Annenberg School for Communication. Longtime political activist Robert F. Kennedy Jr. has also joined Air America and will host a weekend program.

Both Winstead and Kaplan told R&R at the party (where guests also included Yoko Ono, Keith Olbermann and *The View* co-host and Air America contributor Joy Behar) that they plan to invite guests onto their shows who don't share their political views, stressing that opening up a discourse on ideas — not just imparting their own beliefs — is the goal. "We want to tackle the meat-and-potatoes issues and have experts on the show to present those issues daily," Winstead told R&R. "And not just people who agree with me. Who wants to hear that? It's not interesting at all."

"We want to get the attention of everyone in America," said Kaplan, whose *So What Else Is News* program will air weekdays from 8-9pm. But Kaplan said he doesn't plan to turn to shocking material to grab listeners' attention. "I have no plans to be indecent," he said, "just irreverent."

Additional reporting by Al Peterson.

Greater Media

Continued from Page 1

"Although I plan to stay involved with my management business, I will devote most of my time over the next two years to helping Peter and his team win — and win big — in Philadelphia," Fullam said. "Greater Media is an outstanding company with extraordinary assets, and I am looking forward to getting started in Philadelphia."

Fullam joined Infinity as President/COO in August 2002. Before that he was a Sr. Regional VP for Clear Channel, which he joined following CC's 2000 merger with AMFM Inc. At AMFM, Fullam served as Market Exec. VP/New York and was instrumental in the 1996 reintroduction of WKTU/New York. He was also President of AMFM's Detroit cluster.

Regarding Weston's appointment, Greater Media VP/Radio Rick Feinblatt said, "Bill is someone whom Greater Media has had its eye on for quite some time. We are very excited and fortunate that he will be joining Greater Media and 93.3 WMMR."

Buzz Knight — OM for WMGK & WMMR, as well as for WBOS & WROR/Boston — said, "Bill Weston is one of the premier Rock programmers in America, and I

look forward to teaming up with him to make great radio."

Before his stint in Richmond, Weston was PD of WWRX/Providence. He spent 1 1/2 years at WAXQ/New York and programmed WHJY/Providence for more than eight years.

Weston said, "How do you reply when offered the opportunity to

work at the most heritage set of Rock call letters in the country, with a talented team of people already in-house and for a broadcasting company that garners genuine respect from its industry peers? Hmm, let me think for a second or two. That would be a 'yes.' To be a part of Greater Media and witness the resurgence of WMMR is pretty cool."



DON'T LET HER COOK WPLJ/New York, one of the last stations in America still using carts (as evidenced by this picture), recently hosted pop princess Jessica Simpson for "Breakfast With Jess." Seen here are (l-r) WPLJ PD/morning co-host Scott Shannon and meteorologist Bill Evans, Simpson and WPLJ morning co-hosts Todd Pettengill and Patty Steele.

Dawn Breaks Over Black Wednesday

At press time, the ongoing consolidation continued at Elektra and Atlantic Records — which means that many talented promotion pros will be hitting the street this week. Chief among the Elektra departures is Exec. VP/GM **Greg Thompson**, who exits after more than 10 years at the label, and Sr. VP/Promotion **Dennis Reese**. Over on the Atlantic side, Sr. VP/Promotion **Danny Buch** exits after an amazing 25-year run. Look for Warner Music Group's newly merged "East Coast Label" to use the Atlantic Records name, while, after 53 years, Elektra will reportedly be phased out as a fully staffed label and will instead remain alive as an imprint, much like Arista.

Thompson can be reached via e-mail at brother6@aol.com; find Buch at 516-769-3885 or buchmail@aol.com. Reese can be found on his cell at 917-705-9840, via e-mail at workreese1@aol.com, or on the first tee of the Sterling Farms Country Club in Stamford, CT.

On A Brighter Note....

Former Columbia promo honcho **Lee Leipsner** is returning to his former home at 550 Madison Avenue as he joins Epic Records in a national capacity, working closely with Sr. VP/Promotion Joel Klaiman and his staff.

Howard Is Hot For Tracy

Remember when **Raqiyah Mays** was fired by WWPR/New York for saying she wasn't a fan of black men dating white women? Well, the story got a lot more ironic — not to mention entertaining, because it involved Emmis/New York VP/Programming **Tracy Cloherty** ... and **Howard Stern**. Mays' firing became a topic of conversation on both Cloherty's station, WQHT (Hot 97), and on Stern's show. "David Hinckley from the *Daily News* called for my reaction to Raqiyah's firing, and they ran it — along with my picture," Cloherty tells **ST**. The photo captured Stern's attention, as he quickly bestowed his highest compliment upon Cloherty, deeming her "hot." At one point, he even asked aloud, "Hey, how come our PD doesn't look like this?"

"I decided to call Howard and thank him for the compliment," says Cloherty, who was put right through to Stern,

who quickly warmed up to her. "He asked me if I really looked like my picture, and I said, 'Actually, I don't photograph well — I look much better than that!'" The kicker came when Stern asked her if she was single. "I said I was — but I told him I only date black men!" she says. From the Happy Ending Dept.: Mays was hired for weekends at Hot 97.

Sopranos Ask, And Bada Bing! WPLJ Delivers

Alert radio geeks watching the March 22 episode of *The Sopranos* caught the free plug for **WPLJ/New York**. ABC VP/FM Programming Tom "The Godfather" Cuddy explains how the deal went down. "We've wanted to get a mention on



'Just do the ID the way we tell you.'

The Sopranos from the very beginning, so every time we interviewed anyone associated with the show, we'd plead with them, 'Please — the next time you need radio audio for a scene, think of 'PLJ!' Then, about three months ago, we got the call from Exec. Producer David Chase's office," he tells **ST**. "In order to establish the location of a bar scene in Brooklyn, Chase

requested a voiceover of our afternoon drive guy, Race Taylor, saying '95.5 WPLJ in Brooklyn.' Even though our legal ID doesn't mention Brooklyn, I figured I wasn't about to challenge what Tony Soprano's boss wanted!"

Before we leave WPLJ, we should tell you that PD/morning icon **Scott Shannon's** voice will be heard in Southern California for the first time since his Pirate Radio days. Shannon is lending his dulcet tones to Oldies XSUR-AM (Oldies 540)/San Diego, where he can be heard from 3-8pm weekdays, effective April 1.

Los Formats You'll El Flippo Over

Last week, we somewhat skeptically reported that Clear Channel's **KOHT (Hot 98.3)/Tucson** announced it was flipping from CHR/Rhythmic to "Mexican" March 29 at 7am. Damned if it wasn't true — for all of 45 minutes. "All weekend, we ran promos claiming 'The Mexicans are coming' and were hammered by calls from concerned listeners," PD **R Dub!** tells **ST**. "Our sales staff was also bombarded with calls

R&R Timeline

1 YEAR AGO

- RLG/Nashville adds Provident Music Group under its umbrella. **Joe Galante** will oversee the label; **Terry Hemmings** appointed President/CEO of PMG.
- **Tom Curley** named President/CEO of Associated Press.



Joe Galante

5 YEARS AGO

- Launch Media buys out SW Networks.
- **Gregg Cassidy** named PD at WOCT/Baltimore.
- WKDF/Nashville flips from Rock to Country after 30 years. **Carl Mayfield** returns to morning radio.



Gregg Cassidy

10 YEARS AGO

- **Erica Farber** named R&R COO.
- **Matt Mills** named Sr. VP/GM at WXKS-AM & FM/Boston.
- **Al Teller** named Exec. VP of MCA.

15 YEARS AGO

- EMI purchases 50% of Chrysalis Records; **Jim Fifield** named President/CEO of EMI Music Worldwide.
- **Kevin Sutter** named Sr. Dir./Album Promotion at RCA Records.



Jim Fifield

20 YEARS AGO

- **Frank Dileo**, VP/Nat'l Promotion of Epic/Portrait/Associated Labels, becomes personal manager of Michael Jackson.
- **Steve Goldstein** named PD at WOMC/Cleveland.
- **Don Kelley** named PD of WFTQ/Worcester, MA
- **Ernie Singleton** appointed Nat'l Dir./Black Music Promotion for MCA Records.

25 YEARS AGO

- **John Smith** named VP/Black Product at MCA Records.

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Mary Ware at jwarem2000@aol.com or
Lynn Anderson at lande@rab.com

from clients wanting to know what was happening." During the 6am hour on Monday, Hot 98.3 looped "End of the Road" by Boyz: II Men, which led up to the "debut" of "Super Banda Novena Ocho Punto Tres (98.3):"

"We deliberately found the worst-sounding Mexican music, complete with accordions and tubas and this really annoying, fast-talking 'ay-yi-yi'-yelling, Spanish-speaking DJ," says Dub. The extra-loud production values were "enhanced" by cheesy lasers, '70s-era echo effects — and roosters crowing.

After 45 minutes, the early April Fools' joke was revealed: The bit was a promotion for the station's new *Mexicanz* morning show, comprising Hot 98.3 alumni **Latin Rascal** and **Chico**. Rascal returns after four years at KFSM/Sacramento, while Chico was across the street at Journal Rhythmic Oldies KGMG. The week's worth of mega-publicity obviously worked because everybody heard about it: "Someone from Clear Channel corporate in San Antonio called and wanted the details about the format flip," says Dub.

The Programming Dept.

- KEZK/St. Louis PD **Mark Edwards** is awarded interim PD responsibilities over Hot AC sister KYKY (Y98).
- WFKS/New York Programming Asst. **Julie Gustines** is upped to MD.
- **Ken Jones**, Asst. PD/afternoon guy at Smooth Jazz KSSJ/Sacramento, is named MD of Clear Channel Smooth Jazz KKSF/San Francisco.
- **Pattie Moreno**, former PD of KBOS/Fresno, is the newly named Director/Programming for Citadel/Reno, NV, where she will program CHR/Pop KNEV (Mix 95.5) and oversee CHR/Rhythmic KWYL (Wild 92.9), programmed by Marvin "Doughboy" Nugent.
- **WNVZ/Norfolk** Asst. PD/MD/afternoon personality **Jay West** exits after nearly nine years. He can be reached at 757-749-7747 or vbch20@cox.net.

Quick Hits

- KYSR (Star 98.7)/Los Angeles rewards **Bradley Wright** for six years of dedicated part-time service by handing him

the keys to the night show.

- **Kesha Monk** joins Urban AC WRKS/New York for middays. She replaces Diana King, who had been holding down the shift since last summer. Monk was last heard doing middays at WGCI-FM/Chicago as Kesha Keyz.
- **KISW/Seattle** night jock **Ditch** returns to KILO/Colorado Springs as afternoon guy/Asst. PD. He's replaced by KAZR/Des Moines MD/midday talent **Jo Michaels**.
- **WIOQ/Philadelphia** weekender **Nudge** has landed the lead role in his very own night gig — at WSTR (Star 94)/Atlanta. MD Michael Chase has been covering the shift since Nikki Nite exited in January.
- Long Island has a new CHR/Pop outlet: AAA Entertainment tweaks **WBEA-FM/Riverhead, NY** from Hot AC to CHR/Pop as "The All-New 101.7 The Beach" under new PD **Harry Wareing**.
- **Johnny Vincent** is the new morning co-host at Cumulus CHR/Pop WYOK/Mobile. Most recently, Vincent was PD of WQEN/Birmingham. He'll team up with existing co-host Heather Branch to form the cleverly named *Johnny & Heather in the Morning*.



And best of all, no pesky jet lag!

- **Gene & Julie** have returned to the Bay Area, this time for afternoons on Clear Channel's KIOI (Star 101.3)/San Francisco. As we suspected, the duo will save on moving expenses by keeping their day job — mornings at WLTM (Lite 94.9)/Atlanta — and will communicate with their Bay Area fans through the magic of voicetracking. G&J previously did mornings at Bonneville's now-defunct KZQZ.
- The Atlanta Braves and Clear Channel just signed a five-year agreement making CC the exclusive radio partner of the team, starting with the 2005 season. In Atlanta, the games will air on **WGST-AM** and **WKLS (96 Rock)**. The Braves currently call crosstown Cox News/Talker WSB-AM home.
- After 13 years as Hot 105, **KHTN/Merced, CA** becomes "Hot 104.7, Modesto's Hip-Hop and R&B." Please plan your life accordingly.
- **WLUM (Rock 102)/Milwaukee** inks **Chris Calef** for nights, replacing Traci Curtis, who's moving to Nashville for family reasons. Most recently, Calef was PD of WPGU/Champaign, IL.
- **Brad B.** segues from nights at WHZZ/Lansing, MI to WJFX/Ft. Wayne, IN as Production Director. Look for him

to soon take over nights, as interim PD **Randy Alomar** moves to afternoons.

- This week's Leap o' the Week recipient is WWVG/Syracuse morning dude **Bob Schmidt** (pictured), who's headed for L.A. to become Creative Production Director at KXTA-AM.



Ow! My face is too big to fit!

Great Moments In Stupidity!

"Sometimes, I even amaze myself," says **Keith Kennedy**, PD of WKDD/Akron and ST poster boy for self-inflicted dumbass behavior. "Last week, we made the switch to our new studios. I had one job at that point, and it was simple: Pull some transmission equipment from the old place and drive it over to the new place — sounds easy enough, right? I pulled the vehicle in front of the station, loaded the equipment and ran back inside to grab a few more things," he says. "When I came back out, I suddenly realized that I had locked the keys in the vehicle with the engine running!"

"Normally it's not a big issue, except the extra set of keys wasn't handy, and I was on a tight timetable," says Kennedy, who quickly engaged his oversized brain. "The bricks used for landscaping around the station should break the driver's window," his brain told him. That info proved to be correct. "I spent Saturday sweeping glass out of a station vehicle and replacing the window at my own expense," Kennedy says, sheepishly. "Honestly, I try real hard not to do this s**t, but it must be in my genes. Can you imagine what'll happen if I ever have kids?"

By the way, **WKDD** is now located at 7755 Freedom Avenue, North Canton, OH 44720. The phone and fax numbers remain the same.

Condolences



Alistair Cooke, signing off....

Legendary broadcaster **Alistair Cooke**, best known for his long-running BBC radio series *Letter From America* and as the host of public television's *Masterpiece Theatre*, died March 29 at his home in New York City. He was 95. Cooke's *Letter* aired on the BBC for 58 years until his retirement earlier this year.

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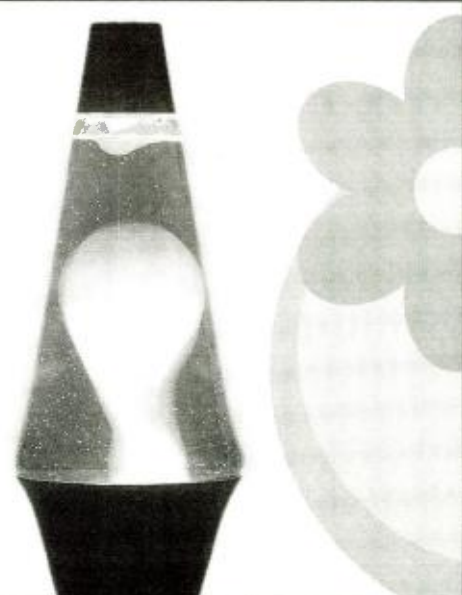
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Around 1,000 Bands In Four Days

Picks and pics from SXSW '04

Now in its 18th year, the South By Southwest music festival and conference in Austin exhibits all the exuberance, swagger and drunken stagger you'd expect any 18-year-old music junkie to have. And it's always a great look into the industry's future. Hit the convention center and you may get mixed vibes from panelists about where we're headed, but slam a free beer from sponsor Miller Lite and walk up to Sixth Street for the bands, and the future's a bright place indeed.

For the SXSW conference itself, things are definitely looking up. Around 8,000 people registered for this year's edition, a reported 30% increase from last year. Within the Austin Convention Center, the panel portion of the annual festival kicked off with an off-the-wall keynote conversation with the architect of rock 'n' roll, Little Richard. While last year's keynote speech by acclaimed producer Daniel Lanois was more informative and focused, rock journalist Dave Marsh's interview with Little Richard was certainly more entertaining.

Marsh could barely get a word in edgewise as Richard rambled from story to story, punctuating audience laughter with his patented "Shut up!" comeback and looking back on experiences with Jimi Hendrix and James Brown. As for today's artists, the architect urged musicians to be themselves and be the best at what they do, no exceptions.

While Richard's keynote was uplifting, other panels reflected the industry's conflicted state. In a discussion called "The End of the Record Store?" independent retailers discussed the challenges of selling records in a Best Buy world. As an interesting side note, word came down during the conference that Tower Records would be closing its Austin location. During a roundtable discussion on the "next music business," dot-com billionaire and owner of the Dallas Mavericks Mark Cuban observed that major labels have an arcane business model, and the rest of the industry has already weathered the storm.

The old-school record executive was certainly represented during Friday's interview with Walter Yetnikoff, former CEO/President of Columbia/CBS Records and author of current tell-all *Howling at the Moon: The Out of Control Odyssey of a Music Mogul in the Age of Excess*. Yetnikoff looked back on his vodka- and cocaine-fueled days at the helm of one of the most successful music companies of the '80s. On Saturday, fellow old-schooler and scribe Andrew Loog Oldham, producer and manager of The Rolling Stones from their formation until 1967, also played the reminiscing game, during an interview with U.K. journalist Paul Du Noyer.

Musicians also got to say their piece during interview sessions. Flaming Lips frontman Wayne Coyne talked about his group's shift to experimental music and his label's backing of their experimentation, and indie queen Ani DiFranco revealed plans to tour swing states dur-

ing the upcoming election and talked about plans for a new album.

Free Beer, Free Barbecue, Free The Ozo Three

Naturally, the real action took place in and around Austin's bars, clubs, record stores and warehouses, as bands from across the globe descended on the town for four days of music, schmoozing and general debauchery. For me, things kicked off admirably Wednesday night at the BMG party with free Shiner Bock and a rousing set from Cooper Temple Clause. After that it was off to the Hard Rock to catch great sets by Detroit's The Go and the wild and wonderful Dresden Dolls (a must-see). Finally, some cohorts and I wrapped up the evening by witnessing the rebirth of Cave In at Emo's.

From there, it all becomes a haze of great bands, daytime parties, nighttime pub crawls, free beer and shots from friends I haven't seen in a while, and the inevitable four-hour crash/nap back at the hotel. The best parties had to be the annual *Spin* shindig (I managed to make it in time for jaw-dropping sets from The Von Bondies and The Hives), The Fader/Levi's Lounge (free Red Stripe and great sets by Sleepy Jackson and Snow Patrol), and the invite-only bash at The Driskill thrown by Hollywood Records (Polyphonic Spree convert the masses).

The "it" show was certainly Franz Ferdinand at Buffalo Billiards. Expect to hear big things from these Scottish imports, especially now that Epic has picked them up. The floor was thumping when they kicked into "Take Me Out." From there, Snow Patrol drummer Jonny grabbed a few pints from the bar for us before we headed out to see Irish rockers Turn. You always find one band you've never heard of that just floors you, and for me it was Turn.

Other great sets I witnessed during the week included Murder By Death (another wow moment), Gram Rabbit, Low Flying Owls and more that I'm surely forgetting. At 1:30 Sunday morning the four-day lost weekend wrapped up perfectly with the amazing sounds of Tom McCrae. Simply put, the man and his band are genius.

The one thing I didn't witness was the big Ozomatli controversy. The Grammy-winning band ended their concert as they always do, by forming a conga line and marching outside the venue. Unfortunately, when they marched outside Exodus early Thursday morning, they violated Austin's

First You Nominate, Then You Vote

The key word here being *you*. Yes, the annual R&R Industry Achievement Awards are determined by you, the people who live, breathe and eat the radio and record industries. You are the ones who, each year, decide who should be honored for their achievements during the past year. Here's the task before you now: Find the nominating ballot in the March 26 issue of R&R, and write in the names of those you want to honor in both radio and records. Then send it back to us pronto; the deadline is April 9. Winners will be honored at R&R Convention 2004, June 24-26 at the Beverly Hilton Hotel in Los Angeles. Check this space every week for convention updates.



NO SLEEP TILL AFTER AUSTIN Sleepy Jackson bassist J lays down the low end during the band's set at the Virgin/Astralwerks shindig at Cedar St. Courtyard.



LEGION OF BOOM L.A.'s Crystal Method bring their electronic vibe to the Austin Music Hall.



THE HIVES BREAK OUT At the *Spin* party, Swedish rockers The Hives made the audience sweat as they played favorites from Veni Vidi Vicious and previewed their upcoming album.



MURDER, SHE NOTES During a performance at Emo's, Murder By Death's Sarah Balliet proves that the coolest stringed instrument is actually the cello.



ROCK SOLID Hard rock fans at Emo's witness the rebirth of Cave In, who unveiled their new "old" sound during a Wednesday-night set.



CLAUDE & EFFECT Ben Gautrey of U.K. buzz act Cooper Temple Clause breaks out the acoustic during the group's set at the BMG party.

noise ordinance. Police arrived and a scuffle ensued, resulting in the arrest of two Ozomatli bandmembers and their manager. Pepper spray from police? Assault on a public officer by a bandmember? Only time, and a trial, will tell. By the next day the hottest T-shirt on the street featured three silhouettes with the Ozo logo blocking their faces. Underneath: "Free The Ozo Three!"

During the festival I managed to get some snapshots of the action. And if a picture is truly worth a thousand words, I present my novel on SXSW '04. The action continues on Max Tolkoff's Alternative page and in the rest of the Alternative section, where there are also some quotes we grabbed from programmers who survived intact. Bring on SXSW '05!

THE INDUSTRY'S NO. 1 RETAIL CHART April 2, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	USHER	Confessions	LaFace/Zomba	1,087,954	—
—	2	VARIOUS	Now 15	Eminent	350,838	—
—	3	GUNS N'ROSES	Greatest Hits	Geffen	172,423	—
—	4	CARL THOMAS	Let's Talk About It	Bad Boy/Universal	138,386	—
1	5	NORAH JONES	Feels Like Home	Blue Note	108,992	-27%
—	6	N.E.R.D.	Fly Or Die	Virgin	108,514	—
3	7	EVANESCENCE	Fallen	Wind-up	91,889	-14%
4	8	JESSICA SIMPSON	In This Skin	Columbia	82,986	-17%
6	9	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	77,724	-18%
7	10	KENNY CHESNEY	When The Sun Goes Down	BNA	74,135	-13%
8	11	MAROON 5	Songs About Jane	Octone/J/RMG	63,367	-10%
2	12	CASSIDY	Split Personality	J/RMG	55,849	-52%
10	13	SHERYL CROW	Very Best Of	A&M/Interscope	53,789	-17%
9	14	VARIOUS	Bad Boy's 10th Anniversary...	Bad Boy/Universal	52,607	-24%
13	15	JOSH GROBAN	Closer	143/Reprise	52,152	-5%
11	16	OUTKAST	Speakerboxxx/The Love Below	Arista/RMG	49,166	-17%
—	17	CYPRESS HILL	Till Death Do Us Part	Columbia	48,518	—
12	18	TWISTA	Kamikaze	Atlantic	44,931	-23%
5	19	GODSMACK	Other Side	Republic/Universal	44,201	-55%
25	20	HOOBASTANK	The Reason	Island/IDJMG	43,993	+24%
22	21	G-UNIT	Beg For Mercy	G Unit/Interscope	42,650	+13%
—	22	MASTER P	Good Side/Bad Side	Koch	42,135	—
18	23	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	41,157	-.7%
21	24	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	41,068	+5%
—	25	PASTOR TROY	By Any Means Necessary	Universal	40,797	—
15	26	BRITNEY SPEARS	In The Zone	Jive	39,850	-15%
—	27	KNOC-TURN'AL	The Way I Am	Elektra/EEG	39,756	—
14	28	CHINGY	Jackpot	DTP/Capitol	38,873	-24%
17	29	NICKELBACK	Long Road	Roadrunner/IDJMG	37,978	-15%
28	30	JET	Get Born	Elektra/EEG	37,156	+10%
—	31	SOUNDTRACK	The Punisher	Wind-up	37,146	—
19	32	LUDACRIS	Chicken & Beer	Def Jam South/IDJMG	36,471	-10%
—	33	VINES	Winning Days	Capitol	36,072	—
27	34	BLACK EYED PEAS	Elephunk	A&M/Interscope	35,522	+4%
16	35	EAMON	Eamon	Jive	35,222	-23%
31	36	BLINK 182	Blink 182	Geffen	33,694	+1%
38	37	BEYONCE	Dangerously In Love	Columbia	33,669	+10%
30	38	LOSTPROPHETS	Start Something	Columbia	31,973	-5%
23	39	ALAN JACKSON	Greatest Hits Vol.2	Arista	31,211	-14%
29	40	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	29,835	-12%
33	41	YOUNG GUNZ	Tough Luv	Roc-A-Fella/IDJMG	29,756	-8%
26	42	TOBY KEITH	Shock'n Y'all	DreamWorks	29,638	-14%
36	43	DARKNESS	Permission To Land	Atlantic	29,085	-8%
24	44	INCUBUS	A Crow Left Of The Murder	Immortal/Epic	27,808	-22%
37	45	NO DOUBT	The Singles 1992-2003	Interscope	27,781	-12%
40	46	NORAH JONES	Come Away With Me	Blue Note	27,771	-.3%
20	47	CLAY AIKEN	Measure Of A Man	RCA/RMG	27,393	-32%
35	48	FIVE FOR FIGHTING	The Battle For Everything	Aware/Columbia	27,335	-15%
48	49	YELLOWCARD	Ocean Avenue	Capitol	26,565	+11%
32	50	LINKIN PARK	Meteora	Warner Bros.	24,386	-26%

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ON ALBUMS
Usher Looks Like A Million

Soul crooner Usher comes in like a lion this week, as his former Arista label goes out very unlike a lamb.

Thar king executive producer (and former label head) An-



Usher

tonio "L.A." Reid on the liner notes "for the guidance you have provided through my career" and for "being an intrinsic part of my success," the soul star and his *Confessions* (now on LaFace/Zomba) slam into the top spot on the HITS album chart, with 1.09 million in sales.

That makes it the highest-debuting album of the year, beating out Norah Jones, who bowed in February with 1.03 million in first-week sales. In fact, it's the largest seven days since 'N Sync's *Celebrity* did some 1.9 million in July 2001.

But that's not the only news. In all,



Hoobastank

five of the top six albums are debuts, with EMI's *Now 15* (No. 2), Geffen's *Guns N' Roses* best-of (No. 3), *Bad Boy/Universal's* Carl Thomas (No. 4) and Virgin's *N.E.R.D.* (No. 6). Only *Blue Note/EMC's* Norah Jones, dislodged from her No. 1 spot after six weeks, breaks the new-release hegemony, at No. 5.

The rest of the top 10 is rounded out by *Wind-up's* perennial rockers *Evanescence* (No. 7), *Columbia* multimedia tuna queen *Jessica Simpson* (No. 8), *Roc-A-Fella/IDJMG's* Kanye West (No. 9) and *BNA/RLG's* hatwearing *Kenny Chesney*.

Other chart newcomers include *Columbia's* *Cypress Hill* (No. 17), *Koch's* *Master P* (No. 22), *Universal's* *Pastor Troy* (No. 25), *Elektra/EEG's* *Knoc-Turn'al* (No. 27), *Wind-up's* *The Punisher* soundtrack (No. 31) and *Capitol's* Aussie garage-

rockers *The Vines* (No. 33).

Double-digit increases are registered by *Island/IDJMG's* *Hoobastank* (No. 25-20, +24%), *G Unit/Interscope's* *G Unit* (+13%), *Elektra/EEG's* *Jet* (+10%), *Columbia's* *Beyonce* (+10%) and *Capitol's* *Yellowcard* (+11%).



N.E.R.D.

Next week, make way for the debut of Janet's *Danita Jo*. Can she top Usher? Only her gold sunburst breast medallion knows for sure.



Hit The Ground Runnin'

Lenny Kravitz got a head start on learning about the entertainment business by virtue of being the son of Roxie Roker, who played Helen Willis on *The Jeffersons*. With his 1989 debut album, *Let Love Rule*, Kravitz put that knowledge to good use, becoming one of the premier artists of the '90s.

Now, almost three years after the release of his last album, *Lenny*, the rocker is back to present his seventh studio project, *Baptism*, reaching store shelves on May 18.

"Where Are We Runnin'" is the first cut from the highly anticipated album, and Kravitz plans to hit the ground runnin' by Going For Adds at five formats next week: Hot AC, Rock, Active Rock, Alternative and Triple A.

Kravitz wrote, produced and arranged all of the tracks on *Baptism*, and, in addition to guitar, he played most of the other instruments on the project, including bass and drums. Says Kravitz about the CD's title, "*Baptism* marks a musical and spiritual rebirth. That's what the album is all about." The singer-songwriter will embark on a world tour beginning May 31 in Holland. U.S. dates will begin in August and will continue through October.

Now that "Megalomaniac" is finally beginning to loosen its grip on the charts, Incubus have decided to begin the process anew. "Talk Show on Mute," the next single from the band's Brendan O'Brien-produced album *A Crow Left of the Murder*, goes for adds at Alternative next week.

Incubus have made a mark through their music and hope to make an even bigger impact on the world through their new organization, the Make Yourself Foundation. The group has a goal of raising \$1 million over the next year through music-related activities for various local and international causes and charities. To help with that, proceeds from touring, record royalties, online auctions of tickets and memorabilia and special events will go to the foundation.

"We feel that after numerous years of prosperity and good fortune, this could be a cool way to say thank you and give something back to people who have not been as fortunate," say Incubus. The band will be touring Europe through mid-June. U.S. dates will begin on June 24 in Atlantic City, NJ and run through mid-October.

JC Chasez continues his solo career in music as he presents "All Day Long I Dream About Sex" to Pop next week (as if we couldn't already figure out what he dreams about from his last single, "Some Girls [Dance With Women]"). Riprock 'n' Alex G., the team behind "Some Girls," produced the single with Chasez.

When it came to his album, 'N Sync bandmate Justin Timberlake only had one piece of advice for Chasez. "The lesson Justin learned was simple and brief," says Chasez. "Make sure you do what you want to do." I took that approach from the very beginning. I didn't create a formula or anything like that. Instead, I wanted my album to feel organic. So I just did a variety of the music I love."

The variety of genres is apparent on the 15 tracks, all co-written by Chasez, contained on his solo debut, aptly titled *Schizophrenic*. Chasez will be opening for fellow Mickey Mouse Club graduate Britney Spears for her eight U.K. shows, running from April 26 to May 5. He will then tour markets on the West Coast for the remainder of April and move on to Midwestern and Eastern markets in May.

Young Gunz hope to shoot up the Rhythmic and Urban charts as they go for adds with "Friday Night," the second single from their debut album, *Tough Love*. Though Hanif "Neef" Muhammad and Christopher Ries grew up in the Nicetown area of Philly (which isn't exactly the nicest part of town), their Young Gunz moniker is derived from a more positive source.

Says Neef, "You know what they call 'gunning' in basketball? It's taking the rock, going down and shooting. You just take advantage and take over. That's why we call ourselves the Young Gunz. We're just gunning at anything."



Lenny Kravitz



Incubus



JC Chasez

R&R Going For Adds

Week Of 4/5/04

CHR/POP

CHRISTINA MILIAN f*FABOLOUS & SHAWNNA*
Dip It Low (*Island/IDJMG*)
EDIE BRICKELL Volcano (*Universal*)
GEORGE MICHAEL Amazing (*Epic*)
JC CHASEZ All Day Long I Dream About Sex (*Live/Zomba*)
SEAN PAUL I'm Still In Love With You (*VP/Atlantic*)
TRAPT Echo (*Warner Bros.*)

SMOOTH JAZZ

ELAINE ELIAS Call Me (*RVG*)
ERIC DARIUS Night On The Town (*Higher Octave/Narada*)
ERIC LEONE How 'Bout Us (*Rockwilder*)
JESSIE ALLEN COOPER Full Moon (*Cooper Sound Waves*)
MICHAEL LINGTON Show Me (*Rendezvous*)
VOODOO VILLAGE Bounce Wit It (*40 West*)

CHR/RHYTHMIC

AKON f*STYLES P.* Locked Up (*SRC/Universal*)
AMANDA PEREZ I Pray (*Virgin*)
YOUNG GUNZ Friday Night (*Roc-A-Fella/IDJMG*)

ROCK

JACK BLADES Nature's Way (*Sanctuary/SRG*)
LENNY KRAVITZ Where Are We Runnin'? (*Virgin*)
NEW FOUND GLORY All Downhill From Here (*Geffen*)
SEVENWISER Take Me As I Am (*Wind-up*)

URBAN

AKON f*STYLES P.* Locked Up (*SRC/Universal*)
TEENA MARIE Still In Love (*Cash Money/Universal*)
YOUNG GUNZ Friday Night (*Roc-A-Fella/IDJMG*)

ACTIVE ROCK

LENNY KRAVITZ Where Are We Runnin'? (*Virgin*)
NEW FOUND GLORY All Downhill From Here (*Geffen*)
SEVENWISER Take Me As I Am (*Wind-up*)

URBAN AC

No adds

ALTERNATIVE

INCUBUS Talk Shows On Mute (*Epic*)
KICKS Mir (*TVT*)
LENNY KRAVITZ Where Are We Runnin'? (*Virgin*)
NEW FOUND GLORY All Downhill From Here (*Geffen*)
RAVEONETTES That Great Love Sound (*Columbia*)
SEVENWISER Take Me As I Am (*Wind-up*)

COUNTRY

JOSH TURNER What It Ain't (*MCA*)
WELL HUNGARIANS Sorry 'Bout The Mess (*American Eagle/V-Tone*)

TRIPLE A

ALLISON MOORER All Aboard (*Sugar Hill*)
BRIAN VANDER ARK Written And Erased (*Brash*)
DAMNWELLS Sleepsinging (*Epic*)
DICK SIEGEL Pretty Colored Wagons (*Ardent*)
EDIE BRICKELL Volcano (*Universal*)
JOSH RITTER Snow Is Gone (*Signature Sound*)
KELLER WILLIAMS Apparition (*SCI-Fidelity*)
KINGS Because Of You (*Bullseye*)
LENNY KRAVITZ Where Are We Runnin'? (*Virgin*)
LEROY MARTEZ BELL She Believes (*Martez*)
PATTI SMITH Jubilee (*Columbia*)
WARE RIVER CLUB Ocean Size (*SpiritHouse*)
BLACKIE & THE RODEO KINGS Bark (album) (*True North*)
GREYBOY Soul Mosaic (album) (*Ubiquity*)
TODD RUNDGREN Liars (album) (*Sanctuary/SRG*)

AC

No adds

HOT AC

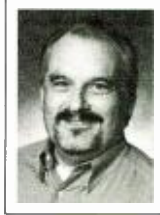
EDIE BRICKELL Volcano (*Universal*)
GEORGE MICHAEL Amazing (*Epic*)
LENNY KRAVITZ Where Are We Runnin'? (*Virgin*)

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.

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., WFLY/Albany, NY; WKSE/Bufalo, NY; WGTZ/Dayton, OH) with their respective call letters, formats, and program details.

POWERED BY MEDIABASE
* Monitored Reporters
174 Total Reporters
124 Total Monitored
50 Total Indicator
Did Not Report, Playlist Frozen (3):
KZII/Lubbock, TX
WPPY/Peoria, IL
WZOK/Rockford, IL



KEVIN CARTER

kcarter@radioandrecords.com

April Foolishness Reigns

Pulling the wool over your listeners' ears

It's a time-honored radio tradition: Every first day of April since commercial broadcasting was invented, radio stations across this great land have attempted to alter reality for their listeners — and sometimes succeeded. Some classic April Fools' gags, such as persuading people to place plastic bags over phones (see below), still elicit a comical response, even 100 years after Marconi, posing as "Fred Mertz from the Menlo Park, NJ Health Department," called Thomas Edison and told him to bag his phone, then hung up, giggling.

In honor of this weirdly goofy holiday, tailor-made for radio's theater-of-the-mind antics, some of our friends now share their fondest April Fools' Day memories. Please feel free to steal them as necessary.

Jeff Wyatt

RVP/Programming, WIHT (Hot 99.5)/Washington

Nothing could top this for thrills: When I was at KPWR (Power 106) in Los Angeles, back when Jay Thomas was doing mornings, we did "free breast augmentations." The bit was done on a Saturday, and we had these recorded vignettes, produced by Production Director Eric Edwards, of the "doctor" and "patients" getting "additions" and "reductions." We stopped down in regular format and played reports from this amazing scene that was happening at an address that was most likely a vacant lot.

We drove up incognito to this nonexistent address close to Vine Street in Hollywood that morning. To our surprise, over a hundred people had slept overnight in front of the address closest to the one we were announcing, and more were arriving as we showed up. People were gathered around this portable radio in a panic, trying to figure out where this whole thing was going on.

Every time we would do a new report, they would stop talking and listen for a clue. Over the hour or so after we got there, some people finally began to believe they'd become victims of a cruel joke. At one point we heard someone say, "I think they're watching us!" — having no idea that we were actually among them.

Someone came running over

saying, "I just spotted one of them behind the bushes. Come on!" And they ran off to beat the crap out of some poor unsuspecting guy who just happened to be behind a bush.

The following Monday, the local CBS-TV consumer reporter came to talk to us because someone went to them with a cry of "fraud." Yes, there were some pissed-off people. But, come on — the "doctor," played by MD Al Tavera, was named "Dr. Sneeep Sneeep," for God's sake! And some of the commentary was just so over the top it had to be fake, like, "There's blood everywhere, but we're having a good time!"

Jon Zellner

VP/Operations, Infinity/Kansas City; Soon-To-Be PD, WBMX/Boston

We've done our fair share of silly morning show pranks. I remember when we did the "new pet tax" deal, where people would call in and tell us the weight of their pets, and the morning show would then read how much their tax bill was going to be.

At KMXV/Kansas City the past few years, we've had success with April Fuel's Day, where morning hosts Rocket and Teresa give out free gas all morning. This usually gets a good reaction and TV coverage.

Tommy Chuck

PD, WQEN/Birmingham

Here is a summary of the April Fools' Day fiasco we got caught up in last year at WKXJ/Chattanooga, TN. The story begins in early March 2003. At a staff lunch meeting, we decided it would be fun to promote

an "M&M Appearance" in Chattanooga on April 1. Of course, everyone thought we were talking about the rapper Eminem, not the candy.

Our morning show did a great job, setting up the bit weeks in advance, talking to people from around the country who had "seen M&M on the Taking It Back to the Streets tour." On the morning of April 1, they made a huge announcement that M&M was actually coming to Chattanooga and would be making an appearance at 4pm in the local Big Lots parking lot! It was so unbelievable that we thought no one would believe it. We thought wrong!

"After eight months of court cases, community service and on-air apologies to the local police department, the charges against our station personnel were finally dropped."

Tommy Chuck

People took their kids out of school early and left work early in hopes of seeing the hottest rapper in the country. When the crowd figured out that we were talking about M&M, not Eminem, they were very unhappy. The police had to bring in 13 patrol cars and 20 officers to get rid of the crowd.

Thankfully, most of the people thought this prank was hilarious and couldn't believe they fell for it. The local police department, however, did not think it was very funny at all: They

arrested all the station personnel who were on-site and charged them with disorderly conduct.

Needless to say, we dominated the local news for two days after the event and got TV coverage with followup stories through December. We also received national coverage on the television show *Celebrity Justice* and worldwide coverage on tons of wacky-news websites. And, after eight months of court cases, community service and on-air apologies to the local police department, the charges against our station personnel were finally dropped.

Kidd Kraddick

Syndicated Morning Guy, KHKS/Dallas & Premiere Radio Networks

I've always believed that making fools of your listeners on April 1 is a bad idea, so we've always tried to do something that was different but didn't make the listeners the butt of the joke. Several examples:

• A few years ago we started the show at 6am with "Disco 106" jingles and did the entire show as if it were 1977. We gave away a '77

Trans Am, and we also had Horshack on from the new show *Welcome Back, Kotter*. He predicted that John Travolta would be a good TV actor but would never have a film career. Interviewing Donna Summer, I asked her if she thought disco was a fad or something that was here forever. She answered, "Disco will never die."

We also interviewed the creator of the Rubik's Cube and a member of the Super Bowl champion Dallas

First You Nominate, Then You Vote

The key word here being *you*. Yes, the annual R&R Industry Achievement Awards are determined by you, the people who live, breathe and eat the radio and record industries. You are the ones who, each year, decide who should be honored for their achievements during the past year. Here's the task before you now: Find the nominating ballot in the March 26 issue of R&R, and write in the names of those you want to honor in both radio and records. Then send it back to us pronto; the deadline is April 9. Winners will be honored at R&R Convention 2004, June 24-26 at the Beverly Hilton Hotel in Los Angeles. Check this space every week for convention updates.



John Reynolds

Cowboys. All the music was 1977 disco. This bit worked great because, 20 years after the fact, it wasn't hard to book these personalities from the '70s. Once we explained the joke to them, they all wanted to do it.

• A few years later, during the apex of radio consolidation, we told our listeners that our station had moved to Tijuana, Mexico to save money. There was a recorded statement from the GM explaining that we would continue to serve our Dallas listeners, we were just able to do it more cheaply from Mexico.

You could hear chickens cackling in the background throughout the show. We also had the mayor of Tijuana on, who welcomed us (entirely in Spanish), and we gave away lavish prizes that had to be picked up at our Tijuana studios "before the close of business today."

• One year the show was entirely made up of urban legends that we played straight. One of the people on the show said they had a blind date the night before and woke up in a bathtub full of ice, with a sign on the mirror saying someone had stolen their kidney. Another person said they just got back from Mexico and brought back a pet dog that turned out to be a huge rat. Every break was an acted-out urban legend. Some callers never caught on; they were calling in and saying, "That exact thing happened to a friend of mine!"

John Reynolds

OM, WKQC & WNKS/Charlotte

The one that I remember that I really liked was called "Cleaning Out the Phone Lines." The concept

Continued on Page 29

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Please Contact: Greg Maffei at 310-788-1656 or gmaffei@radioandrecords.com

April 2, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BRITNEY SPEARS Toxic (Jive/Zomba)	8650	+44	741086	13	123/0
3	2	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	8427	+483	723346	10	113/0
2	3	EVANESCENCE My Immortal (Wind-up)	7920	-46	690707	15	123/0
5	4	MAROON 5 This Love (Octone/JRMG)	7688	+540	654773	10	124/0
4	5	JESSICA SIMPSON With You (Columbia)	6984	-614	569113	19	119/0
8	6	CHINGY One Call Away (DTP/Capitol)	5616	+429	419744	8	110/1
6	7	OUTKAST The Way You Move (LaFace/Zomba)	5356	-505	391645	19	119/0
7	8	LINKIN PARK Numb (Warner Bros.)	5049	-458	435543	18	116/0
10	9	HILARY DUFF Come Clean (Buena Vista/Hollywood)	4551	+1	372443	11	116/0
9	10	NICKELBACK Someday (Roadrunner Records/IDJMG)	4498	-319	338491	26	122/0
13	11	SARAH CONNOR Bounce (Epic)	4199	+71	237941	11	117/0
11	12	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	4109	-309	292201	16	107/0
17	13	J-KWON Topsy (So So Def/Zomba)	4032	+904	295419	6	96/7
19	14	CASSIDY f/R. KELLY Hotel (JRMG)	3741	+708	302277	9	101/5
14	15	OUTKAST Hey Ya! (LaFace/Zomba)	3622	-336	276161	27	120/0
12	16	EAMON F* *k It (I Don't Want You Back) (Jive/Zomba)	3581	-713	226661	21	106/0
21	17	D12 f/EMINEM My Band (Shady/Interscope)	3543	+792	280716	3	110/2
16	18	JET Are You Gonna Be My Girl (Elektra/EEG)	3507	+353	250031	8	115/1
27	19	HOOBASTANK The Reason (Island/IDJMG)	3152	+943	184502	5	113/7
22	20	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	2987	+505	210793	4	114/5
25	21	JESSICA SIMPSON Take My Breath Away (Columbia)	2871	+541	275907	4	113/4
23	22	BLACK EYED PEAS Hey Mama (A&M/Interscope)	2652	+275	203509	10	101/9
15	23	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	2651	-893	163818	12	101/0
26	24	KIMBERLEY LOCKE 8th World Wonder (Curb)	2437	+182	135342	9	103/5
28	25	3 DOORS DOWN Away From The Sun (Republic/Universal)	2260	+111	131425	6	85/0
29	26	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2216	+265	140890	12	97/4
24	27	NICK CANNON Gigolo (Jive/Zomba)	1890	-462	135853	13	98/0
30	28	FRANKEE F.U.R.B. (Marro)	1849	+5	118653	4	23/1
33	29	BLINK-182 I Miss You (Geffen)	1818	+234	139770	4	97/8
50	30	BEYONCE' Naughty Girl (Columbia)	1606	+939	104965	2	105/27
32	31	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	1552	-63	106124	8	58/0
37	32	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1413	+109	48192	6	96/4
36	33	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1395	+47	50731	5	79/0
34	34	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	1232	-253	86794	15	56/0
31	35	NELLY Work It (Remix) (Fo' Reel/Universal)	1165	-537	71367	9	48/0
Debut	36	MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	1033	+451	123542	1	57/26
44	37	OUTKAST Roses (LaFace/Zomba)	1031	+179	77212	3	65/9
42	38	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1028	+62	55335	4	58/2
43	39	ROONEY I'm Shakin' (Geffen)	1024	+102	67391	5	66/2
39	40	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	952	-221	42773	14	68/0
40	41	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	928	-102	46093	10	49/0
Debut	42	USHER Burn (LaFace/Zomba)	891	+474	87993	1	53/20
Debut	43	YELLOWCARD Ocean Avenue (Capitol)	835	+175	25375	1	75/7
35	44	ENRIQUE IGLESIAS f/KELIS Not In Love (Interscope)	826	-532	58946	7	69/0
38	45	BEYONCE' Me, Myself And I (Columbia)	817	-360	49387	17	97/0
48	46	TOBY LIGHTMAN Devils And Angels (Lava)	815	+86	39914	2	59/4
46	47	KATY ROSE Overdrive (V2)	789	-12	29612	3	47/0
Debut	48	SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	772	+196	35565	1	56/8
Debut	49	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	702	+38	50834	1	25/0
Debut	50	G UNIT f/JOE Wanna Get To Know You (Interscope)	681	+108	42129	1	25/2

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 3/21-3/27. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
SUGABABES Hole In The Head (Interscope)	29
BEYONCE' Naughty Girl (Columbia)	27
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	26
USHER Burn (LaFace/Zomba)	20
CHERIE I'm Ready (Lava)	15
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	14
BLACK EYED PEAS Hey Mama (A&M/Interscope)	9
OUTKAST Roses (LaFace/Zomba)	9
LOS LONELY BOYS Heaven (Dr/Epic)	9

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
HOOBASTANK The Reason (Island/IDJMG)	+943
BEYONCE' Naughty Girl (Columbia)	+939
J-KWON Topsy (So So Def/Zomba)	+904
D12 f/EMINEM My Band (Shady/Interscope)	+792
CASSIDY f/R. KELLY Hotel (JRMG)	+708
JESSICA SIMPSON Take My Breath Away (Columbia)	+541
MAROON 5 This Love (Octone/JRMG)	+540
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	+505
USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	+483
USHER Burn (LaFace/Zomba)	+474

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
3 DOORS DOWN Here Without You (Republic/Universal)	2693
BABY BASH Suga Suga (Universal)	2446
FUEL Falls On Me (Epic)	2201
NO DOUBT It's My Life (Interscope)	2185
TRAPT Headstrong (Warner Bros.)	1955
SIMPLE PLAN Perfect (Lava)	1836
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1504
50 CENT In Da Club (Shady/Aftermath/Interscope)	1478
SANTANA f/ALEX BAND Why Don't You & I (Arista/RMG)	1447
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1401
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	1380
MAROON 5 Harder To Breathe (Octone/JRMG)	1302
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1254
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	1221
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1187
DIDD White Flag (Arista/RMG)	1178
JUSTIN TIMBERLAKE Rock Your Body (Jive/Zomba)	1135
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA/RMG)	978
R. KELLY Ignition (Jive/Zomba)	977
MATCHBOX TWENTY Unwell (Atlantic)	940
KELLY CLARKSON Miss Independent (RCA/RMG)	850
MATCHBOX TWENTY Bright Lights (Atlantic)	839
EVANESCENCE Bring Me To Life (Wind-up)	811
3 DOORS DOWN When I'm Gone (Republic/Universal)	741
LIZ PHAIR Why Can't I? (Capitol)	741

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



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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BRITNEY SPEARS Toxic (Jive/Zomba)	2999	-42	69913	12	49/0
2	2	EVANESCENCE My Immortal (Wind-up)	2949	-12	67473	17	49/0
4	3	MARON 5 This Love (Octone/LJ/RMG)	2887	+257	68912	11	48/1
3	4	JESSICA SIMPSON With You (Columbia)	2586	-109	58903	18	48/0
6	5	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	2548	+229	59789	10	47/1
5	6	LINKIN PARK Numb (Warner Bros.)	2164	-220	47084	19	46/0
9	7	HILARY DUFF Come Clean (Buena Vista/Hollywood)	2162	+249	48571	10	49/2
7	8	OUTKAST The Way You Move (LaFace/Zomba)	2095	-79	47980	18	46/0
13	9	CHINGY One Call Away (DTP/Capitol)	1846	+398	40709	8	46/1
11	10	SARAH CONNOR Bounce (Epic)	1846	+174	45077	9	47/1
8	11	NICKELBACK Someday (Roadrunner Records/IDJMG)	1845	-74	41685	27	44/0
10	12	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1724	-138	37714	23	43/0
15	13	JET Are You Gonna Be My Girl (Elektra/EEG)	1590	+237	36276	9	45/3
12	14	EAMON F**k It (I Don't Want You Back) (Jive/Zomba)	1444	-180	30982	17	38/0
19	15	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1317	+269	31258	4	47/2
22	16	HOOBASTANK The Reason (Island/IDJMG)	1245	+296	29412	5	46/3
24	17	D12 f/EMINEM My Band (Shady/Interscope)	1174	+396	26941	3	45/2
21	18	3 DOORS DOWN Away From The Sun (Republic/Universal)	1165	+166	26530	8	42/1
20	19	BLACK EYED PEAS Hey Mama (A&M/Interscope)	1152	+127	27617	11	46/1
18	20	KIMBERLEY LOCKE 8th World Wonder (Curb)	1059	+10	24739	11	39/1
17	21	OUTKAST Hey Ya! (LaFace/Zomba)	999	-107	22812	24	36/0
27	22	JESSICA SIMPSON Take My Breath Away (Columbia)	983	+322	23765	3	45/3
16	23	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	953	-345	18298	12	32/0
31	24	J-KWON Topsy (So So Def/Zomba)	894	+331	22076	5	41/8
25	25	CASSIDY f/R. KELLY Hotel (J/RMG)	831	+76	20061	7	35/4
30	26	BLINK-182 I Miss You (Geffen)	717	+154	15336	4	40/8
28	27	SWITCHFOOT Meant To Live (Red Ink/Columbia)	675	+63	15063	10	33/1
32	28	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	500	-50	9952	18	15/0
33	29	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	484	+6	11706	7	29/0
26	30	NICK CANNON Gigolo (Jive/Zomba)	417	-258	7014	10	20/0
36	31	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	406	+37	10309	6	26/5
37	32	FRANKEE F.U.R.B. (Marro)	395	+56	6923	3	20/0
38	33	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	365	+27	7943	4	21/1
40	34	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	355	+76	8967	6	20/2
35	35	NELLY Work It (Remix) (Fo' Reel/Universal)	344	-98	6708	8	12/1
39	36	ADELAYDA Not Tonight (Superkala)	328	-4	5806	7	15/2
Debut	37	BEYONCE' Naughty Girl (Columbia)	325	+226	9429	1	31/10
29	38	ENRIQUE IGLESIAS f/KELIS Not In Love (Interscope)	321	-250	6030	8	19/0
42	39	OUTKAST Roses (LaFace/Zomba)	267	+53	5423	2	20/2
47	40	SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	256	+78	4883	2	21/4
46	41	LIZ PHAIR Extraordinary (Capitol)	255	+64	6694	2	16/2
50	42	PLUMB Boys Don't Cry (Curb)	202	+52	4275	2	20/2
45	43	ROONEY I'm Shakin' (Geffen)	180	-15	3320	3	12/2
Debut	44	USHER Burn (LaFace/Zomba)	169	+47	4102	1	14/5
Debut	45	TOBY LIGHTMAN Devils And Angels (Lava)	165	+18	3357	1	12/1
49	46	BEN JELEN Come On (Maverick/Warner Bros.)	152	-12	3250	2	17/2
Debut	47	MARO WINANS f/JENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	145	+34	3249	1	13/7
Debut	48	MELISSA ETHERIDGE Breathe (Island/IDJMG)	139	+51	2740	1	8/0
Debut	49	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	137	+75	3676	1	12/3
Debut	50	N.E.R.D. She Wants To Move (Virgin)	135	+8	3029	1	11/0

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 3/21 - Saturday 3/27.

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Most Added*

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ARTIST TITLE LABEL(S)	ADDS
SUGABABES Hole In The Head (Interscope)	20
BEYONCE' Naughty Girl (Columbia)	10
J-KWON Topsy (So So Def/Zomba)	8
BLINK-182 I Miss You (Geffen)	8
M. WINANS f/JENYA & P. DIDDY I Don't... (Bad Boy/Universal)	7
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	5
USHER Burn (LaFace/Zomba)	5
CASSIDY f/R. KELLY Hotel (J/RMG)	4
SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	4
CHERIE I'm Ready (Lava)	4
DEL Careless Whisper (MBCS)	4
HOOBASTANK The Reason (Island/IDJMG)	3
JET Are You Gonna Be My Girl (Elektra/EEG)	3
JESSICA SIMPSON Take My Breath Away (Columbia)	3
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	3
BURKE RONEY Sounds Of The Ocean (R World/Ryko)	3
JOJO Leave (Get Out) (BlackGround/Universal)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHINGY One Call Away (DTP/Capitol)	+398
D12 f/EMINEM My Band (Shady/Interscope)	+396
J-KWON Topsy (So So Def/Zomba)	+331
JESSICA SIMPSON Take My Breath Away (Columbia)	+322
HOOBASTANK The Reason (Island/IDJMG)	+296
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	+269
MARON 5 This Love (Octone/LJ/RMG)	+257
HILARY DUFF Come Clean (Buena Vista/Hollywood)	+249
JET Are You Gonna Be My Girl (Elektra/EEG)	+237
USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	+229
BEYONCE' Naughty Girl (Columbia)	+226
SARAH CONNOR Bounce (Epic)	+174
3 DOORS DOWN Away From The Sun (Republic/Universal)	+166
BLINK-182 I Miss You (Geffen)	+154
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+127
SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	+78
CASSIDY f/R. KELLY Hotel (J/RMG)	+76
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+75
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	+75
ALANIS MORISSETTE Everything (Maverick/Reprise)	+71
LIZ PHAIR Extraordinary (Capitol)	+64
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+63
FRANKEE F.U.R.B. (Marro)	+56
OUTKAST Roses (LaFace/Zomba)	+53
CHERIE I'm Ready (Lava)	+53
DEL Careless Whisper (MBCS)	+53
PLUMB Boys Don't Cry (Curb)	+52
MELISSA ETHERIDGE Breathe (Island/IDJMG)	+51
USHER Burn (LaFace/Zomba)	+47
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+41

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ON THE RISE

ARTIST: Avril Lavigne

LABEL: Arista/RMG

By MIKE TRIAS/ASSOCIATE EDITOR



Avril Lavigne grew up as a middle child and, as a result, always craved attention. What better way to receive all the attention you can handle (and more) than to become a rock star? During her teenage years, Lavigne would travel to New York City and Los Angeles — cities that were extremely different from her small hometown of Napanee, Ontario — to improve her songwriting skills. It was during one of her trips to New York that she caught the eye of Arista's Antonio "L.A." Reid, who quickly signed her. A year later, 17-year-old Lavigne stormed onto the music scene. She became the antithesis of all the Britneys in the industry, and her fan base grew quickly as a result. Her debut album, *Let Go*, achieved multiplatinum status. Now, at age 19, the skater girl who burst bubblegum pop's bubble returns.

Lavigne's highly anticipated sophomore project, *Under My Skin*, is slated to drop on May 25. Judging by the single "Don't Tell Me," *Skin* may sound like more of the same on the surface. But the CD promises to be more mature, and probably a little darker, thanks to the content. Lavigne enlisted help from many good sources to co-write the material. Former Evanescence guitarist Ben Moody joined Lavigne to pen some songs, and, reportedly, the two got along so well that they got matching star tattoos on their left wrists. Fellow Canadian singer-songwriter Chantal Kreviazuk also got into the act. In fact, Lavigne and Kreviazuk were in so much of an artistic zone that they wrote 12 songs together, five of which will appear on *Skin*. Kreviazuk's husband, Our Lady Peace frontman Raine Maida, also produced some tunes, as did Don Gilmore, famous for his work with Linkin Park and Good Charlotte. The Matrix, the production

team who were a large part of *Let Go*, are not present on the new album.

"Don't Tell Me" is the album's lead single and was produced by former Marvellous 3 frontman Butch Walker, with mixing by Tom Lord-Alge. The song was actually written by Lavigne and her guitarist, Evan Taubenfeld, while her debut album was still in its production stages. "Don't Tell Me" definitely shows maturity in subject matter compared to her previous work. "Did you think I was gonna give it up to you this time/ Did you think that it was something I was gonna do and cry?" sings Lavigne in a voice that also shows growth. The second verse of the song continues the theme of not giving in to sexual pressure. "Don't think that your charm/ And the fact that your arm/Is now around my neck/Will get you in my pants/I'll have to kick your ass/And never make you forget."

As expected, Lavigne is in the middle of a hectic promotional schedule in anticipation of the release of *Under My Skin*. Her 21-city Top Secret Mall Tour runs through mid-April, with venues being announced on local radio stations and AOL CityGuide 48 hours before each show. Lavigne and Taubenfeld are playing acoustic sets throughout the tour, with the playlist containing lots of new material and, of course, fan favorites from her last album. She will also be performing at Nickelodeon's 17th annual Kids Choice Awards, which will air live from Los Angeles on April 3. The following day she will attend the Juno Awards, where she has been nominated in the categories of Juno Fan Choice and Music DVD of the Year, for *My World*.

ON THE RECORD

With Beau Richards PD, WADA/Melbourne



The Space Coast — Melbourne, Titusville and Cocoa Beach, FL — is a melting pot of Florida natives and transplants from all across the world. Nestled in Brevard County, the market is 72 miles wide and gets stations from Orlando, Tampa, Daytona Beach and West Palm Beach. The most notable industry here is NASA. No, it's not just a bunch of rocket scientists, but there is a gigantic engineering influence in the market. Harris Corp. which supplies the government with satellite technology, is one block from our studios, as is Patrick Air Force Base. Musically, WAOA/Melbourne is a heritage Pop radio station that is growing with the demographic terrain of the market. We are focused on the 18-44 audience — primarily female. Songs from 3 Doors Down, Nickelback, Britney Spears, OutKast, Usher and Matchbox Twenty make up the core of our current list. Our station is very aggressive in the street, and our Hummer is on location every day! Hot songs for us right now: Usher's "Yeah" is exploding, as are Eamon's "F**k It (I Don't Want You Back)" and Linkin Park's "Numb."

Britney Spears remains queen of this week's R&R CHR/Pop chart, as "Toxic" (Jive/Zomba) stays at No. 1*. Usher featuring Ludacris & Lil Jon's "Yeah" (LaFace/Zomba) moves up 3-2*, as Evanescence's "My Immortal" (Wind-up) slips 2-3. Maroon 5 continue their ascent — "This Love" (Octone/RMG) rises 5-4* ... J-Kwon tips up with "Topsy" (So So Def/Zomba), which rises 17-13*, followed by Cassidy featuring R. Kelly's "Hotel" (J/RMG), which climbs 19-14* ... D12 featuring Eminem's "My Band" (Shady/Interscope) cracks the top 20, moving 21-17* ... Hoobastank score Most Increased Plays honors as "The Reason" (Island/IDJMG) jumps 27-19* and picks up 943 plays ... Former *American Idol* contestant Kimberley Locke's "8th World Wonder" (Curb) moves 26-24* ... Switchfoot's "Meant to Live" (Red Ink/Columbia) won't die — it climbs 29-26* ... Blink-182's "I Miss You" (Geffen) hops up 33-29*, followed by Beyoncé's "Naughty Girl" (Columbia), which rockets 50-30* ... OutKast give "Roses" (LaFace/Zomba) to the chart, and the song jumps 44-37* ... *The OC* darlings Rooney roll up 43-39* with "I'm Shakin'" (Geffen) ... Sugababes claim Most Added this week, with "Hole in the Head" (Interscope) scoring 29 adds ... Chart debuts: Mario Winans featuring Enya & P. Diddy, Usher, Yellowcard, Simple Plan, Ludacris and G Unit featuring Joe.

CHR/POP ON THE RADIO

— Keith Berman, Associate Radio Editor

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RATE THE MUSIC
POWERED BY MEDIABASE

America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 4/2/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
MAROON 5 This Love (Octone/JRMG)	4.31	4.35	95%	17%	4.40	4.29	4.35
USHER ft LUDACRIS & LIL' JON Yeah (Arista)	4.11	4.07	95%	23%	4.14	4.16	4.14
EVANESCENCE My Immortal (Wind-up)	4.07	4.15	99%	32%	3.95	4.16	4.05
LINKIN PARK Numb (Warner Bros.)	4.01	3.96	95%	32%	4.07	3.94	3.95
KIMBERLEY LOCKE 8th Wonder (Curb)	3.92	3.91	58%	8%	3.97	3.88	3.83
NICKELBACK Someday (Roadrunner Records/IDJMG)	3.90	3.87	99%	45%	3.79	3.78	4.13
JESSICA SIMPSON With You (Columbia)	3.88	4.00	99%	39%	4.02	3.83	4.00
FUEL Falls On Me (Epic)	3.88	3.83	81%	21%	3.68	3.93	4.07
3 DOORS DOWN Here Without You (Republic/Universal)	3.87	3.84	98%	49%	3.65	3.84	4.21
BRITNEY SPEARS Toxic (Jive/RMG)	3.83	4.05	99%	35%	3.80	4.04	3.65
3 DOORS DOWN Away From The Sun (Republic/Universal)	3.81	—	65%	11%	3.91	3.81	3.74
NELLY Work It (Remix) (Fo' Reel/Universal)	3.72	3.77	83%	23%	3.81	3.75	3.99
HILARY DUFF Come Clean (Buena Vista/Hollywood)	3.69	3.79	96%	28%	3.59	3.67	3.62
SARAH CONNOR Bounce (Epic)	3.68	3.73	85%	23%	3.63	3.36	3.93
BLACK EYED PEAS Hey Mama (A&M/Interscope)	3.68	3.66	75%	19%	3.73	3.63	3.73
OUTKAST Hey Ya! (LaFace/Zomba)	3.62	3.75	99%	67%	3.35	3.44	3.89
OUTKAST The Way You Move (LaFace/Zomba)	3.62	3.73	98%	53%	3.23	3.45	4.05
JET Are You Gonna Be My Girl (Elektra/EEG)	3.61	3.49	87%	27%	3.82	3.52	3.67
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.58	3.65	97%	41%	3.55	3.35	4.00
CHINGY One Call Away (DTP/Capitol)	3.57	3.51	84%	28%	3.57	3.50	3.57
J-KWON Topsy (So So Def/Zomba)	3.56	3.58	66%	18%	3.71	3.57	3.80
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.55	—	72%	15%	3.52	3.37	3.73
EAMON F**k It (I Don't Want You Back) (Jive/Zomba)	3.48	3.50	93%	40%	3.64	3.33	3.57
NO DUBT It's My Life (Interscope)	3.38	3.59	99%	57%	2.91	3.13	3.85
BABY BASH Suga Suga (Universal)	3.34	3.29	94%	60%	3.21	3.42	3.33
CASSIDY ft R. KELLY Hotel (J/RMG)	3.30	3.29	83%	29%	3.10	3.49	3.36
TWISTA ft KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3.26	3.34	85%	38%	3.20	3.38	3.31
JANET JACKSON Just A Little While (Virgin)	3.21	3.21	75%	26%	3.45	2.95	3.11
NICK CANNON Gigolo (Jive/Zomba)	3.12	3.12	86%	37%	3.13	3.12	3.06

Total sample size is 447 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
Total Plays: 674, Total Stations: 31, Adds: 5

SEAN PAUL I'm Still In Love With You (VP/Atlantic)
Total Plays: 639, Total Stations: 35, Adds: 14

LIZ PHAIR Extraordinary (Capitol)
Total Plays: 569, Total Stations: 59, Adds: 6

JOJO Leave (Get Out) (BlackGround/Universal)
Total Plays: 540, Total Stations: 45, Adds: 7

N.E.R.D. She Wants To Move (Virgin)
Total Plays: 438, Total Stations: 34, Adds: 2

GAVIN DEGRAW I Don't Want To Be (J/RMG)
Total Plays: 428, Total Stations: 45, Adds: 6

CHERIE I'm Ready (Lava)
Total Plays: 316, Total Stations: 58, Adds: 15

ANGEL CITY Love Me Right (Ultra)
Total Plays: 300, Total Stations: 12, Adds: 4

BEN JELEN Come On (Maverick/Warner Bros.)
Total Plays: 299, Total Stations: 26, Adds: 2

FINGER ELEVEN One Thing (Wind-up)
Total Plays: 240, Total Stations: 25, Adds: 6

Songs ranked by total plays

April Foolishness....

Continued from Page 24

was to tell listeners that at 10am, the phone company was going to be routinely cleaning the phone lines, and everyone was instructed to put plastic bags around their phone receivers to prevent any dirt from getting into their house. Just the visual of people bagging their phones is great.



Dave Johnson

Dave Johnson

PD, KCHZ/Kansas City

I always enjoy a good "Country Music Morning," just to freak out the April Fools' crowd, but one of my favorites — it seems so lame — is when you tell people that the health department or a new health study has now said that you should use plastic wrap or some sort of protection over the mouthpiece of the phone due to toxins or chemical agents that can come through the receiver. Of course, *duh!* That's impossible, but it's fun to see what people believe. It seems cheesy, but the reaction is classic!

Jeff McHugh

PD, WKZL/Greensboro

Our traffic reporter on *Murphy in the Morning* mentioned a tanker truck that had overturned on High Point Road. As the morning progressed, Murphy's "on-the-scene reporters" said the truck was actually carrying Red Oak beer (a local lager), and that volunteers were desperately needed to help empty the tanker

so they could right it and clear the accident.

Hundreds of people arrived on the scene to help cart off the nonexistent beer. They showed up carrying gallon milk jugs, empty Pepsi liter bottles, even buckets and wash bins!

We had a TV crew filming people as they pulled up and saw our morning show producer hold up a big sign that read "April Fools!"

Also, *Two Guys Named Chris*, on WKRR (Rock 92) next door, once did this thing where they told people

"That year we had to pay to repair several expensive ATM machines. Plus, we got to be on a first-name basis with the North Carolina attorney general."

Jeff McHugh



Jeff McHugh

they could get their tax refunds instantly by placing their driver's licenses in the ATM at any local bank. That year we had to pay to repair several expensive ATM machines. Plus, we got to be on a first-name basis with the North Carolina attorney general.



NO, HE'S THE MAN! Sean Paul (r) recently stopped by KIIS/Los Angeles, where he and midday personality Gary Spears took turns making hand gestures at the camera.

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



America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 4/2/04

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top songs like 'Yeah' by Usher and 'Burn' by Usher.

Total sample size is 366 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Mr. Vegas

LABEL: Delicious Vinyl/Geffen

By MIKE TRIAS/Associate Editor



Though spring break just passed, many kids have already experienced the sound of summer through Jamaican dancehall artist Mr. Vegas. The "singjay" — a combination of DJ (reggae rapper) and singer — got a head start on the competition when his summertime song debuted at No. 47* this week on R&R's CHR/Rhythmic chart.

Clifford Smith, who was nicknamed "Mr. Vegas" because of his high, showgirl-like kicking style as a football player, started out as just a singer. But a potentially career-threatening event turned into his greatest musical blessing. In the late '90s he was singing cover songs but getting nowhere. During an altercation over music rights, an assailant broke Smith's jaw with a crowbar. Mr. Vegas heard Beenie Man's "Who Am I" while still recovering and was so enamored of the track that he had to put his own vocals to it. He rushed to his doctor to get the hardware holding his jaw together removed. But when he got into the studio he was unable to open his mouth wide enough to round out his words. He decided to try singing differently, creating his signature sound in the process.

"Pull Up" is the lead single and title track from Mr. Vegas' third album, which drops April 13. Produced by Scatta Burrell, "Pull Up" features a hypnotic beat that should heat up beach parties around the world this summer. In the meantime, Mr. Vegas will be hopping from coast to coast for performances until mid-April. Then he will head to Jamaica and Japan to further promote the CD.

Reporters

Grid of reporter names and stations across various states including Alaska, Arizona, Arkansas, California, Colorado, Connecticut, Florida, Georgia, Idaho, 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.

POWERED BY MEDIABASE logo and text: *Monitored Reporters 97 Total Reporters 86 Total Monitored 11 Total Indicator Did Not Report, Playlist Frozen (2): KMRK/Odessa, TX KRRG/Laredo, TX



DONTAY THOMPSON
 dthompson@radioandrecords.com

Have You Ever Wondered?

Thoughts about the radio and records biz

Not too long ago I was having dinner in New York City with an individual who heads the promotion department at a highly respected record label. Although we met to get caught up and have a few laughs, our conversation somehow shifted to his sharing with me some of the challenges he faces each day doing record promotion.

I'm sure you've heard it before: the long hours in the office, the time away from the family, the numerous meetings and conference calls, dealing with little to no budget, dealing with unhappy artists who think your promotion department stinks, worrying about label mergers and the possibility of being laid off. Oh, and did I mention getting radio to play the label's music?

We all know the last six months in the record business haven't been exactly the easiest thing to deal with. But the conversation I had during dinner left me with some lingering thoughts on why do we do what we do. I'd like to share them with you, if you don't mind.

Getting Most Added

Every Tuesday I meditate to prepare myself for the insanity that takes place on impact day. OK, maybe I was lying about meditating, but I've got to say that every Tuesday brings forth a bit of wackiness from both the radio and records communities.

Why does this wackiness happen? I have no clue, and it often leads me to scratch my head and wonder "How come?" at the end of each Tuesday. As you know, record companies set a particular impact day for their projects. Before that impact date, the record company and artist should be doing everything in their power to build a story for themselves and their project so it can strike a nerve with radio programmers and get them as excited about the project as if it were their own.

Once the radio programmer gets excited about the project, he plays the record the appropriate number of times, or he may play a few songs

If I were a programmer I would find it embarrassing to add a record one week, have it drop the following week and then call R&R for the re-add.

of the album because he believes in the project and wants to help build the artist's career. From that point, the label and artist work together to make the artist a fixture at that station, partnering up to do special promotions, performances, station drops — anything possible to give that artist a strong presence with that station's listeners and make them want to go out and buy the album.

In a perfect world, that's what happens. It's called believing in an artist and developing them to be the next Dr. Dre, Madonna or Aerosmith. Unfortunately, we don't always have those types of luxuries in today's climate. And that is because of, among other things, the record labels' fight to get Most Added. So you're going to brag about a record being Most Added during its impact week — but not see that in the weeks to follow, the airplay doesn't reflect the number

of adds? What nincompoop said that was allowable?

Who Needs Plays? Just Add My Record!

Why worry about building an artist's career if all you have to do is add their record, play it a few times for three or four weeks, then drop it? (Oh, so you don't know what I'm talking about? Sure, you do!)

This is something that seems to be accepted by most labels in their weekly battles to get Most Added. Even though a programmer may not be feeling the record, it sometimes seems to me that all some record companies care about is getting radio to add records, with no solid commitment to playing them. And you wonder why records aren't selling?

Sometimes I question whether record companies that do business in this manner are really committed to developing their artists or if they believe in just wasting their time and money. It makes you wonder if business practices like these have led to labels merging and folks losing their jobs. What genius came up with the concept of doing business this way? I'd like to meet that guy and tell him he just may be the reason one of my friends lost their job.

The lack of follow-through and commitment from a label only hurts the artists' careers, and eventually, the labels suffer — as you can see, because it's been happening in front of our eyes. Some may argue that record companies aren't signing great artists and the music is just wack. If that's the case, why do radio stations continue to add bad records?

Which leads me to my next wacky thought, my good people. And that is that those stations that choose to add a record with no intention of giving it any kind of real rotation are just as much at fault as those labels are. I don't have much to say about it, other than if you're not going to give a full commitment to a record, why add that s**t? Your ideas of committing on a record may

First You Nominate, Then You Vote

The key word here being you. Yes, the annual R&R Industry Achievement Awards are determined by you, the people who live, breathe and eat the radio and record industries.

You are the ones who, each year, decide who should be honored for their achievements during the past year. Here's the task before you now: Find the nominating ballot in the March 26 issue of R&R, and write in the names of those you want to honor in both radio and records. Then send it back to us pronto; the deadline is April 9. Winners will be honored at R&R

Convention 2004, June 24-26 at the Beverly Hilton Hotel in Los Angeles. Check this space every week for convention updates.



Before the impact date, the record company and artist should be doing everything in their power to build a story for themselves and their project.

be different from mine, but I was always told you should give a record anywhere from 150 to 200 spins in a decent rotation, with a few weeks of callout research and seeing what the vibe on the streets is, before you drop it out of rotation.

Who told radio programmers that it was cool to add a record with no solid commitment?

The Infamous Re-Add

And there is more wackiness. Bear with me awhile longer as I share with you more of my lingering thoughts. The thought that some programmers forget add days bugs me out. Isn't this the music industry's "business day"? For a programmer to forget to do their adds is crazy! Remember, the cutoff time for getting your adds in for the Rhythmic panel is 3pm PT.

But there is a bigger problem that persists. Once a record actually gets added at a station, in many cases with no plays, there seems to be a disconnect between the record label that fought for the add and the radio station that added it. I don't know how many times I've seen a record added one week and dropped the next week.

I'm not going to put anyone on blast, but come on! If you add a record, you play it! If I were a programmer I would find it embarrass-

ing to add a record one week, have it drop the following week and then call R&R for the re-add. I would think that would put you in a bad light with the record company you added the record for as well. Sure, you can re-add it the week after it drops, but the drop shows a lack of commitment to the artist or the project.

Who's at fault here? Is it the radio station or the label? Probably both. I'd say it's partially the label's fault because it is most likely taking advantage of its relationship with a programmer to get him or her to add that crappy record with no intention of playing it. It's partially the programmer's fault because he or she is putting crap on the station because of a relationship with that record promoter. So who suffers? The artist, of course! Who's going to be held accountable for that artist's career not taking off, with those kinds of "favors" taking place?

Change Isn't Always Bad

I know there is always uncertainty when your company goes through changes. I've seen our staff at R&R go through changes as well and have wondered about the future of the business. If I didn't, I wouldn't be human. We all think about our careers and what the future holds, and when change comes, it can be difficult to stomach at times.

Although it may be difficult, not all change is bad. With all these changes going on with the labels and the FCC indecency crackdown — which is a whole other column of wacky thoughts — maybe my wacky thoughts will no longer exist. Thanks for letting me share my thoughts with you.

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 f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	6649	-98	829349	13	85/1
2	2	J-KWON Topsy (So So Def/Zomba)	6146	-82	703824	13	83/1
3	3	CHINGY One Call Away (DTP/Capitol)	5775	-187	635693	13	78/0
4	4	MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	5062	+499	586047	10	76/1
6	5	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	4155	-44	427227	13	77/0
8	6	USHER Burn (LaFace/Zomba)	3962	+658	411054	5	80/1
5	7	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	3825	-394	437409	14	80/0
14	8	D12 f/EMINEM My Band (Shady/Interscope)	3555	+634	332578	4	74/1
10	9	G UNIT f/JOE Wanna Get To Know You (Interscope)	3368	+164	397292	12	78/0
13	10	PETEY PABLO Freek-A-Leek (Jive/Zomba)	3232	+317	321294	13	78/1
11	11	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	2811	-267	280927	19	75/1
12	12	EAMON F**k It (I Don't Want You Back) (Jive/Zomba)	2764	-199	253491	18	65/1
9	13	CASSIDY f/R. KELLY Hotel (J/RMG)	2753	-476	375534	22	74/0
7	14	TWISTA f/KANYE WEST & JAMIE FDXX Slow Jamz (Atlantic)	2668	-762	375013	17	82/0
15	15	TWISTA Overnight Celebrity (Atlantic)	2545	+488	259261	6	78/1
24	16	BEYONCE' Naughty Girl (Columbia)	2413	+834	260913	3	76/6
18	17	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	2313	+527	301743	5	80/2
21	18	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	2184	+459	235283	8	66/2
17	19	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	2117	+332	288345	17	71/4
16	20	DUTKAST Roses (LaFace/Zomba)	1840	+35	126281	6	69/3
19	21	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	1747	-14	111648	7	45/1
20	22	T.I. Rubber Band Man (Grand Hustle/Atlantic)	1745	-8	167356	14	63/0
23	23	FRANKEE F.U.R.B. (Marro)	1554	-18	127739	4	11/1
22	24	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	1532	-114	215575	17	61/0
26	25	BRITNEY SPEARS Toxic (Jive/Zomba)	1442	-50	109377	9	31/0
27	26	RUBEN STUDDARD Sorry 2004 (J/RMG)	1229	-155	135296	13	57/1
34	27	ALICIA KEYS If I Ain't Got You (J/RMG)	1065	+239	151085	4	54/4
30	28	M. LEE f/J. PHA & S. BRDWN Luv Me Baby (Fo' Reel/Universal)	844	-170	69455	8	51/0
28	29	BEYONCE' Me, Myself And I (Columbia)	842	-284	83984	20	49/0
31	30	AVANT Read Your Mind (Geffen)	823	-163	94424	20	39/0
36	31	JAGGED EDGE What It's Like (Columbia)	761	+67	47357	7	41/1
37	32	NB RIDAZ f/GEMINI So Fly (Upstairs)	751	+98	43921	7	10/2
29	33	SLEEPY BROWN f/DUTKAST I Can't Wait (Interscope)	732	-274	84187	10	54/0
35	34	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	678	-74	61918	14	32/0
38	35	BLACK EYED PEAS Hey Mama (A&M/Interscope)	653	+15	26236	9	25/0
40	36	BEENIE MAN f/MS. THING Dude (Virgin)	631	+86	118257	9	30/0
42	37	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	625	+103	50835	3	45/3
49	38	PITBULL f/LIL' JON Culo (TVT)	616	+208	71713	2	32/11
46	39	JOE f/G UNIT Ride Wit U (Jive/Zomba)	612	+136	50811	2	46/6
33	40	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	604	-241	86315	11	43/0
32	41	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	603	-263	64546	11	59/0
48	42	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	577	+133	64077	2	36/4
45	43	JOJD Leave (Get Out) (BlackGround/Universal)	557	+63	38118	3	35/4
-	44	TRILLVILLE Neva Eva (BME/Warner Bros.)	427	+24	54173	15	19/0
50	45	DD DR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot)	419	-1	16337	2	24/3
41	46	RYAN DUARTE You (Universal)	416	-113	68487	18	22/0
Debut	47	MR. VEGAS Pull Up (Delicious Vinyl/Geffen)	413	+83	52510	1	22/9
Debut	48	TAMIA Questions (Elektra/EEG)	411	+183	19353	1	41/3
Debut	49	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	404	+107	30685	1	44/18
47	50	BABY BASH Shorty Doowop (Universal)	385	-62	41362	20	17/0

86 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/21-3/27. 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.

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
ELEPHANT MAN Jook Gal (VP/Atlantic)	21
GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/IDJMG)	19
YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear... (J/RMG)	18
AMANDA PEREZ I Pray (Virgin)	18
BIG TYMERS No Love (Beautiful Life) (Cash Money/Universal)	14
PITBULL f/LIL' JON Culo (TVT)	11
PRINCE Musicology (Columbia)	10
MR. VEGAS Pull Up (Delicious Vinyl/Geffen)	9
BEYONCE' Naughty Girl (Columbia)	6
JOE f/G UNIT Ride Wit U (Jive/Zomba)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' Naughty Girl (Columbia)	+834
USHER Burn (LaFace/Zomba)	+658
D12 f/EMINEM My Band (Shady/Interscope)	+634
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+527
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+499
TWISTA Overnight Celebrity (Atlantic)	+488
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	+459
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	+332
PETEY PABLO Freek-A-Leek (Jive/Zomba)	+317
AMANDA PEREZ I Pray (Virgin)	+240

New & Active

AMANDA PEREZ I Pray (Virgin) Total Plays: 363, Total Stations: 27, Adds: 18
GUERRILLA BLACK Guerrilla Nasty (Virgin) Total Plays: 302, Total Stations: 17, Adds: 1
PLAY-N-SKILLZ Freaks (Independent) Total Plays: 248, Total Stations: 18, Adds: 5
WYCLEF JEAN f/SHARISSA Take Me As I Am (J/RMG) Total Plays: 238, Total Stations: 22, Adds: 0
T.O.K. Gal You Lead (VP) Total Plays: 231, Total Stations: 12, Adds: 1
8-BALL & MJG You Don't Want Drama (Bad Boy/Universal) Total Plays: 206, Total Stations: 14, Adds: 5
AVANT Don't Take Your Love Away (Geffen) Total Plays: 206, Total Stations: 12, Adds: 2
MUSIC Whoknows (Def Soul/IDJMG) Total Plays: 197, Total Stations: 13, Adds: 0
CONWAY Nutcracker (Universal) Total Plays: 186, Total Stations: 13, Adds: 4
ELEPHANT MAN Jook Gal (VP/Atlantic) Total Plays: 137, Total Stations: 21, Adds: 21

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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Where Do You Find Your Next Hit?

When programmers go searching for hit records

How aggressively do you search out new music? Seriously, are you actively looking for that next hit song? Or, as our lives in radio become more bogged down with corporate meetings and responsibilities, do you simply wait for the labels to send you what they have, then pick and choose from among the litter? Dare I suggest that we've become lazy when it comes to finding hits?

I hope we haven't. In fact, I honestly feel there are still truly passionate programmers out there who will go the extra mile when it comes to music. And if they can't do it themselves, they'll find the best people at their stations to do it for them.

It's a fact that most programmers have more on their plates than ever. Management meetings and budget concerns, the pressure to achieve top ratings and the need to find and groom top talent — the list of things to do goes on and on. That's why it's so important to make sure you have a good music director, or someone in a similar capacity, whose job is to find the best songs out there. Here are a few people who do just that.

Songs That Stand Out

WGCI-FM/Chicago has a history of making hits. There have been more than a few records that have started at this heritage station and grown into huge national hits. WGCI is known for taking chances and playing records outside the expected, and that's why it wins, says Asst. PD/MD Tiffany Green.



Tiffany Green

She explains, "One of the best examples of that was when [WGCI-FM PD] Elroy Smith found the Yolanda Adams record 'Open My Heart.' He likes to play records that are totally different from what the rest of the country is gravitating to.

"After all, most stations are playing

the same music anyway, so you try to make your station sound different between the records. But we feel that if we can also play some songs that stand out, then that gives us an edge as well. The Ruben Studdard record 'Superstar' is another example. There were several reasons we went looking for that record long before the label made it a single. *American Idol* was a huge hit, so we knew people would be interested. The record was a great version of a classic hit. It just made sense.

"I meet with my mixers every other week. They can bring me any record they are feeling, and we all vote on it. If it gets enough support, it goes on the mix-show playlist. Labels today generally send out music to the mixers first, so, for the most part, by the time a record rep brings me a new record, I've already heard it through one of my mixers.

"At the same time, you can't always apply what's happening in the clubs to what's happening at radio, so I make a point of going to the clubs myself to see how the crowd is reacting. While mixers do a great job of bringing me the headbangers and the hot hip-hop, they aren't as quick to feel the softer records, which can also be big hits on the radio. I also try to go to different clubs, because there is a unique vibe and clientele in each one."

Green continues, "It's funny — I used to listen to a lot more albums when they first came out. Now I wait. I want to see what the staff is saying is hot, and they will tell me. I find that most people tend to gravitate to the same songs, which is a good sign of what's going to be a big hit. I do this because I can't always just go by my vibe. Sometimes you have to listen to what others are vibing on, and that's what makes someone a good MD."

WGCI also has a history of developing strong relationships with local artists, both large and small. "Elroy has a great relationship with R. Kelly," Green says. "Elroy come by the studio to speak with Robert about something, and he usually comes out with one or two songs that he feels we need to play. I've also developed relationships with Avant, Kanye West and others, so there's always that open communication. One of our mixers brought us this record by a new artist named K-Fox, who is signed to Def Soul but who hasn't come out yet. We heard this record and knew we wanted to play it, even though it hadn't even been mastered yet.

"We talked to the producer, he mas-

First You Nominate, Then You Vote

The key word here being *you*. Yes, the annual R&R Industry Achievement Awards are determined by you, the people who live, breathe and eat the radio and record industries. You are the ones who, each year, decide who should be honored for their achievements during the past year. Here's the task before you now: Find the nominating ballot in the March 26 issue of R&R, and write in the

names of those you want to honor in both radio and records. Then send it back to us pronto; the deadline is April 9. Winners will be honored at R&R Convention 2004, June 24-26 at the Beverly Hilton Hotel in Los Angeles. Check this space every week for convention updates.



tered it, and now it's really starting to blow up on WGCI. It has the old-school sound that is so popular in Chicago. That's another key — knowing what your audience gravitates to."

Honest Reactions

WBLS has been musically paving the way in New York for more than 30 years. From the days under PD Frankie Crocker to today, it's been a station that will search out the hits. WBLS MD Deneen Womack says part of her job is homing in on the station's P1 listener.

She says, "As a music director, you have a lot of people telling you what they think is hot — your staff, the mixers, the record reps. I tend to listen to people such as the receptionist, the sales assistant and women who are in our target demo and aren't really into the whole music-industry thing — the person living a regular lifestyle. They seem to have the most honest reaction to records.

"I also like to listen to stations in other markets when I travel. Sometimes you can hear a song on a station and it just pops. I like to watch Music Choice because they seem to be able to take chances with new music that commercial radio cannot. Or I'll watch videos and a song will take on a new vibe when I see it visually."

While Womack says she is interested in finding out what's selling at retail, she adds, "A lot of the new music that is happening for the mom-and-pop stores is really more underground. It's not something that will necessarily fit our sound or appeal to our demo. So it's just as important to know what suggestions to listen to and which to just put aside. We used to feel a vibe from records that you'd hear on television shows, like *New York Undercover*, where everyone would be talking about it the next day. But now, a lot of that stuff is just sponsored and bought by the labels and ultimately not that great.

"I do feel that the labels should let programmers hear an album long before they start to work a single. If I hear a project that sounds like it has legs — there is more than just one hit on the project — I can really get behind it. We can hear what songs we predict we will plug in down the road."

The Extra Effort

WMIB (103.9 The Beat)/Miami, launched just over a year ago, reflects the Miami sun-and-fun attitude. PD Dion Summers says, "Miami is like New York, only with great weather year 'round. It's always alive and on. It's a 24-hour city."

Because of that, the club and music scenes thrive.

"There's a very active music industry here, and you



Dion Summers

have a wide variety of people going out to the clubs — black, Latin, Asian, white," Summers says. "Going to a club is almost a mini research project because it's a cross section of all your listeners in one place, responding to music."

The music is varied as well. Summers explains, "Miami is a place where Southern hip-hop, reggae and dance music are all widely accepted. I've noticed when we have our conference calls with other programmers in the Clear Channel chain, there are songs that we've supported and have blown up down here weeks before that are just reaching markets up north."

He continues, "I rely heavily on my mixers for feedback on new music. We meet twice a month to discuss music. The team is Eric and Nick Vidal [The Baka Boyz], Mr. Mauricio and LS-One. On the mix shows, we have one 'gimme record' per hour. The 'gimme list' is all the songs that we've decided on as a group to play. We believe these records are going to be the next big hits. It might be a track on the J-Kwon or Usher album that hasn't been released as a radio single yet. The best mixer is one who has that drive and love of finding new music, but also understands a radio audience.

"I've also hired on someone to help me with music, Darnella Dunham. I'll have her, and a few other key people I work with, take home a new album. Last week we took home the new Usher and Janet Jackson and we all came back together a few days later to see what each of us liked. It's generally the same tracks, with a few odds and ends.

"You've got to make that extra effort to look for music and not just wait for the singles to drop on your desk. Make a point of finding the best place to listen to new music. I like to put a CD on in my truck and drive. It's all part of creating a vibe, so you can feel the vibe of the music to its fullest potential."



Here's a new way to find your next big hit! It's called R&R Going For Adds Urban Radio. Check it out at <http://gfa.radioandrecords.com/gfaradio>.

What Is It?

Going For Adds Radio is R&R's way of making programmers' lives easier by highlighting some of the top radio stations and talent in the country in the Urban and Urban AC formats. Each month we play excerpts from different radio stations, as well as never-before-heard breaks custom-made for R&R by the host station. In between the breaks, you get to hear the hottest new music Going For Adds this month without ever having to get up from your desk! It's just a click away.

Who's On For April?

WMIB (103.9 The Beat)/Miami, featuring The Baka Boyz, Big Tigger, Nina Chantele, Papa Keith and PD Dion Summers

This Month's GFA Urban Playlist

ADINA HOWARD Nasty Grind (*Rufftown/Maybach*)
 AMANDA PEREZ I Pray (*Virgin*)
 AMEL LARRIEUX For Real (*Blisslife*)
 CASSIDY #MASHONDA Get No Better (*J*)
 DON YUTE #YING YANG TWINS Row Da Boat (*Slip-N-Slide/Priority/Capitol*)
 LAMONT DOZIER I Hear A Symphony (*Jamwright*)
 LLOYD #ASHANTI Southside (*The INC/Del Jam*)
 MONICA U Should've Known Better (*J*)
 MASTER P Act A Fool (*New No Limit/Koch*)
 PRINCE Musicology (*Columbia/Sony*)
 RHIAN BENSON Stealing My Peace Of Mind (*DKG Music*)
 YUNG WUN #DMX, LIL FLIP & DAVID BANNER Tear It Up (*J*)

R&R URBAN TOP 50

April 2, 2004

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3522	-210	506489	13	68/0
4	2	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3318	+25	470648	13	67/0
2	3	CHINGY One Call Away (DTP/Capitol)	3160	-231	373458	11	66/0
5	4	J-KWON Tippy (So So Def/Zomba)	3136	-95	392911	11	65/1
3	5	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	3057	-302	401815	13	60/0
8	6	ALICIA KEYS If I Ain't Got You (J/RMG)	2747	+393	386104	7	67/1
9	7	USHER Burn (LaFace/Zomba)	2670	+378	328990	4	66/3
6	8	RUBEN STUDDARD Sorry 2004 (J/RMG)	2273	-360	352602	14	66/0
7	9	CASSIDY f/R. KELLY Hotel (J/RMG)	2246	-211	274658	14	66/0
13	10	G UNIT f/JOE Wanna Get To Know You (Interscope)	2238	+314	276948	10	59/1
14	11	MARID WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	2195	+330	351171	6	57/2
10	12	T.J. Rubber Band Man (Grand Hustle/Atlantic)	2073	-61	252648	15	63/0
12	13	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	2026	+24	203217	10	62/0
16	14	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	1984	+285	215893	8	59/0
15	15	PETEY PABLO Freek-A-Leek (Jive/Zomba)	1972	+176	242736	14	63/2
21	16	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	1928	+489	304052	5	67/1
19	17	AVANT Don't Take Your Love Away (Geffen)	1813	+174	237533	7	60/0
11	18	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	1562	-465	179942	18	66/0
30	19	BEYONCE' Naughty Girl (Columbia)	1538	+593	226213	3	66/1
22	20	JANET JACKSON I Want You (Virgin)	1445	+145	138596	5	65/0
17	21	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	1410	-251	216999	12	56/0
29	22	TWISTA Overnight Celebrity (Atlantic)	1389	+434	189883	5	64/6
23	23	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	1389	+102	267144	9	54/1
18	24	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	1316	-326	171991	18	55/0
24	25	JAGGED EDGE What It's Like (Columbia)	1275	+88	138471	9	50/1
26	26	TAMIA Questions (Elektra/EEG)	1044	-44	100171	7	58/0
32	27	MUSIQ Whoknows (Def Soul/IDJMG)	1032	+143	99966	8	51/0
35	28	OUTKAST Roses (LaFace/Zomba)	940	+97	98557	4	56/7
34	29	ATL Make It Up With Love (Noontime/Epic)	878	+27	79087	7	52/2
25	30	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	856	-278	94094	18	56/0
33	31	BEENIE MAN f/MS. THING Dude (Virgin)	846	-18	167821	9	42/1
28	32	TRILLVILLE Neva Eva (BME/Warner Bros.)	812	-165	67590	20	48/0
27	33	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	798	-210	78240	16	46/0
37	34	JUVENILE Slow Motion (Cash Money/Universal)	794	+81	81765	7	1/0
39	35	CARL THOMAS Make It Alright (Bad Boy/Universal)	737	+162	105443	3	49/3
42	36	JOE f/G UNIT Ride Wit U (Jive/Zomba)	689	+221	104825	2	54/6
41	37	R. KELLY Happy People (Jive/Zomba)	654	+178	97897	3	3/0
36	38	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	578	-207	69971	11	47/0
38	39	OUTKAST Hey Ya! (LaFace/Zomba)	485	-155	54966	17	39/0
45	40	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	468	+52	34532	3	33/0
Debut	41	MONICA U Should've Known Better (J/RMG)	460	+187	40637	1	41/5
40	42	M. LEE f/J. PHA & S. BRDWN Luv Me Baby (Fo' Reel/Universal)	437	-42	38065	7	26/0
Debut	43	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	416	+152	23850	1	36/4
43	44	JAY-Z Encore (Roc-A-Fella/IDJMG)	414	-45	82967	10	1/0
44	45	MEMPHIS BLEEK f/T.I. AND TRICK DADDY Round Here (Roc-A-Fella/IDJMG)	365	-76	33150	11	15/0
46	46	DWELE Hold On (Virgin)	346	-14	41970	5	28/0
-	47	NELLY Tip Drill (Fo' Reel/Universal)	335	+41	26872	2	0/0
47	48	EAMON F**k It (I Don't Want You Back) (Jive/Zomba)	332	-3	25447	5	13/0
Debut	49	GUERRILLA BLACK Guerilla Nasty (Virgin)	327	+60	17531	1	32/2
Debut	50	SLUM VILLAGE Selfish (Barak/Capitol)	291	+145	25488	1	30/4

69 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 3/21-3/27. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
RUBEN STUDDARD What If (J/RMG)	46
PRINCE Musicology (Columbia)	37
GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/IDJMG)	36
BIG TYMERS No Love (Beautiful Life) (Cash Money/Universal)	31
ELEPHANT MAN Jook Gal (VP/Atlantic)	25
OUTKAST Roses (LaFace/Zomba)	7
TWISTA Overnight Celebrity (Atlantic)	6
JOE f/G UNIT Ride Wit U (Jive/Zomba)	6
MONICA U Should've Known Better (J/RMG)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' Naughty Girl (Columbia)	+593
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+489
TWISTA Overnight Celebrity (Atlantic)	+434
ALICIA KEYS If I Ain't Got You (J/RMG)	+393
USHER Burn (LaFace/Zomba)	+378
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+330
G UNIT f/JOE Wanna Get To Know You (Interscope)	+314
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	+285
JOE f/G UNIT Ride Wit U (Jive/Zomba)	+221
MONICA U Should've Known Better (J/RMG)	+187

New & Active

- DILATED PEOPLES f/KANYE WEST This Way (Capitol)
Total Plays: 274, Total Stations: 18, Adds: 0
- WYCLEF JEAN f/SHARRISA Take Me As I Am (J/RMG)
Total Plays: 253, Total Stations: 26, Adds: 1
- MARQUES HOUSTON Because Of You (T.U.G./JEG)
Total Plays: 226, Total Stations: 26, Adds: 2
- CALVIN RICHARDSON Not Like This (Hollywood)
Total Plays: 225, Total Stations: 29, Adds: 1
- PASTOR TROY I'm Ridin' Big Yo (Universal)
Total Plays: 195, Total Stations: 17, Adds: 1
- T.O.K. Gal You Lead (VP)
Total Plays: 167, Total Stations: 9, Adds: 3
- ELEPHANT MAN Jook Gal (VP/Atlantic)
Total Plays: 113, Total Stations: 25, Adds: 25
- GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/IDJMG)
Total Plays: 110, Total Stations: 36, Adds: 36
- ASHANTI Break Ups 2 Make Ups (Murder Inc./IDJMG)
Total Plays: 99, Total Stations: 12, Adds: 0
- MISTA NAKED f/KANDI ALI Keep Hitten (Liquid B)
Total Plays: 89, Total Stations: 12, Adds: 1

Songs ranked by total plays

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



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America's Best Testing Urban Songs 12+ For The Week Ending 4/2/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs like USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba).

Total sample size is 338 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator Most Added

Table listing 'Most Added' songs and artists, including TWISTA Overnight Celebrity (Atlantic), RUBEN STUDDARD What If (J/RMG), ELEPHANT MAN Jook Gal (VP/Atlantic).

Songs ranked by total plays Recurrents

Table listing 'Recurrents' songs and artists, including BEYONCE' Me, Myself And I (Columbia), ALICIA KEYS You Don't Know My Name (J/RMG), R. KELLY Step In The Name Of Love (Jive/Zomba).

Reporters

Grid of reporter information for various markets including Albany, NY; Boston, MA; Columbus, GA; Jackson, MS; Miami, FL; New Orleans, LA; Rochester, NY; Savannah, GA; Tampa, FL; etc. Includes names, phone numbers, and email addresses.

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

tha JUMP off

DJ Kut
Mixer, WWPR/New York

Ghostface featuring Missy Elliott's "Tush" (Def Jam/IDJMG): Can you say "Life With Def"? Pretty Toney's back with a club banger. Rush, rush, rush! Play this record! • Nina Sky's "Move Ya Body" (Universal): Remember "Uhh Ohh"? Here's another song that will dominate the summer. Don't sleep. Get in while the price is low! • Mobb Deep's "Got It Twisted" (Jive): "She Blinded Me With Science"? Who would've thought? This is the mix-show record right now! • First Draft's "Too Many People" (Def Jam/IDJMG): This is next to blow outta St. Louis. I've seen this record do wonders in that city. Don't forget, Chingy's "Right Thurr" and J-Kwon's "Tipsy" started slow, then *blam!*



Michael Saunders
PD, WWPR (Power 105.1)/New York



WWPR (Power 105.1)/New York is holding its first-ever Power Music Summit on Saturday, April 24. It's an all-day event, from 9am-5pm, and it's for serious people who want to learn about the music industry. The panels, which run one after another, are "Putting Your Team Together," "Inside the Record Label," "The State of the Industry," "Where Does the \$\$ Come From?" and "The Radio Business." We wanted to cover all facets of the industry, from being a songwriter, producer or artist to learning about being a record executive or radio person. People from all areas of the music industry can learn from this, not just aspiring artists. • Scheduled to participate at this year's panels are INC's Irv Gotti; Violator's Chris Lighty; Beyoncé's father and manager, Matthew Knowles; Outkast's manager Blu Williams; Eve's manager Troy Carter; Roc-A-Fella GM John Menelly; and a number of entertainment attorneys. We also have record executives on panels, like Def Jam's Mike Kyzer and former Arista Sr. VP CeCe McClendon. For our radio panel, I have Clear Channel VP/Urban Doc Wynter, Clear Channel Sr. VP/Programming Tom Poleman, me and Power 105.1 morning host Ed Lover, among others. • We've also scheduled a luncheon with a keynote speaker. Right now, we are about 99% confirmed that Russell Simmons will be that speaker. The cost of the all-day seminar is purposely high — \$299. We do that because we want to make sure we only have those people who are truly serious about learning about and being in the business. But they certainly get their money's worth. • At the same time, we're helping to educate those who are trying to get into the business. You can't just walk into Mike Kyzer's office to speak with him, but here you can walk up to him at the panel and introduce yourself. It's a great way to get your start in the business.



STUDIO STATS

ARTIST: Crea
LABEL: Aezra
CURRENT PROJECT: *Mystory*
IN STORES: June 1
CURRENT SINGLE: "U Lied"
HOMETOWN: Birmingham
By DANA HALL/URBAN EDITOR



Personal Stats: Born LeCresia Holboy, Crea says she did not grow up singing in the church choir, like so many of her peers have. But her upbringing did include a musical household. "My mother and stepfather listened to a variety of music: funk, jazz, soul, even folk music. They had crates and crates of vinyl, which I would go through and listen to. I've never really had that gospel sound to my voice. I have a softer voice like that of Minnie Ripperton. I tended to be drawn to singer-songwriters because of the lyrical content in their music — artists like Stevie Wonder."

As a teen, Crea began writing her own lyrics, first in the form of poetry and in journals, then as songs. She later picked up the guitar and put those lyrics to music. "I probably should have been into the whole hip-hop scene at that time," she says, "but I was drawn to more musical songs and performers. I was even into artists like Steely Dan and Manhattan Transfer." Today she's described as a neo-

soul artist and grouped in with such new singers as Anthony Hamilton, Goapele and Javier. Crea says, "I don't mind being considered neo-soul. It's music derived from the depth of a person's soul. It's an interesting melding of pop, soul and alternative R&B, I guess. The way the music industry is, they have to put you in some category. Neo-soul is like going back to the roots of R&B music, and I kind of like being part of that — with real singing and musical instruments."

Influences: Stevie Wonder, Phoebe Snow, Marvin Gaye, Michael Franks and Quincy Jones.

The Album: Crea wrote all the lyrics and arranged the songs on her debut album, *Mystory*. While she says every song is autobiographical, she feels anyone can relate to the songs' content. The album was produced entirely by her manager, producer Sa-Ra.

Past Successes: Crea has toured with The Supremes' Mary Wilson as a backup singer. The tour included a stint performing on a cruise line, where Crea says she learned how to truly be a professional performer. She's also not new to the music business, having written songs for several artists in the past.

See her: *Soul Train*, www.bet.com.

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 adds listed alphabetically by market

<p>WWIN/Baltimore, MD* PD: Tim Watts AP/DMD: Keith Fisher VAN HUNT</p> <p>KQXL/Baton Rouge, LA* DIE: Jeff Jennings PD/MD: Mya Vernon RUBEN STUDIOARD CARL THOMAS PATRI LARLELE PRICE</p> <p>WBHK/Birmingham, AL* DMD/PT: Jay Dixon AP/DMD: Darryl Johnson No Adds</p> <p>WMGL/Charleston, SC* DMD/PT: Terry Beas AP/DMD: Salinda Pletcher RUBEN STUDIOARD CARL THOMAS PRICE</p> <p>WBAN/Charlotte* PD/MD: Terri Avery 9 PRICE RUBEN STUDIOARD</p> <p>WVZ/Chicago, IL* DMD/PT: Eroy Smith AP/DMD: Armando Rivera COMBLE MUSO WYMAN GENVA & P DIDDY</p> <p>WZAC/Cleveland, OH* DMD/PT: Kim Johnson MD: Bobby Rush PRICE</p>	<p>WLXC/Columbia, SC* PD: Drew Williams RUBEN STUDIOARD CARL THOMAS PRICE</p> <p>WWDM/Columbia, SC* PD: Mike Love MD: Lori Mash RUBEN STUDIOARD CARL THOMAS PATRI LARLELE PRICE</p> <p>WAGH/Columbus, GA DIE: Brian Waters PD/MD: Oshea Rasheeda MD: Edward Lewis No Adds</p> <p>WRHB/Dayton, OH* DMD/PT: J.D. Keesee 2 TERNA MARE PRICE</p> <p>WNXO/Detroit, MI* DIE: KJ Holaday PD: Jamillah Muhammad AP/D: Geoff Stevens MD: Sherita Little No Adds</p> <p>WUKS/Fayetteville, NC* PD: Garrett Davis MD: Carlie Rose 7 CALVIN ROCHARDSON PRICE RUBEN STUDIOARD CARL THOMAS</p>	<p>WZZZ/Flint, MI* PD: Jarrod Jackson No Adds</p> <p>WFLM/Flr. Pierce, FL* DMD/PT/MD: Mike James 2 RUBEN STUDIOARD 7 CARL THOMAS 1 PRICE</p> <p>WOMG/Greensboro, NC* PD/MD: AC Shaw 3 PRICE RUBEN STUDIOARD</p> <p>KNJQ/Houston, TX* PD: Tom Calabrocci MD: Sam Cleaves No Adds</p> <p>WTLC/Indianapolis, IN* PD: Brian Wallace AP/DMD: Garth Adams 3 TAMIA PRICE</p> <p>WXXI/Jackson, MS* DMD/PT/MD: Stan Branson 9 CARL THOMAS PRICE RUBEN STUDIOARD</p> <p>WSDJ/Jacksonville, FL* PD/MD: KJ Bessels 3 TERNA MARE 1 MUSO PATRI LARLELE</p>	<p>KMLK/Kansas City, MO* PD: Greg Lane MD: Trey Mitchell 6 PRICE</p> <p>KNEK/Lafayette, LA* PD/MD: John Kasari 4 PATRI LARLELE 3 PRICE RUBEN STUDIOARD</p> <p>KOKY/Little Rock, AR* DIE: Joe Beaker PD/MD: Blak Dylan 8 PRICE 5 CARL THOMAS 4 PATRI LARLELE 4 RUBEN STUDIOARD</p> <p>KJLH/Los Angeles, CA* PD/MD: Jennifer Russell 11 ALCHA MEVS CARL THOMAS No Adds</p> <p>WRSB/Macon, GA PD/MD: Chris Williams 21 JAMIE JACKSON 20 VAN HUNT 15 ANTHONY HAMILTON 18 DWLE 16 MUSO 14 KELLY 12 PATRI LARLELE 12 ARIET</p> <p>KJMS/Memphis, TN* PD: Nate Bell AP/DMD: Elton Collier PRICE</p> <p>WHOT/Miami, FL* DIE: Julie Gustin MD: Julie Gustin No Adds</p>	<p>WJMR/Milwaukee, WI* PD/MD: Larry Jones 19 JAMIE JACKSON PRICE</p> <p>WDLT/Mobile, AL* DIE: Steve Crumley PD: Kathy Barber RUBEN STUDIOARD CALVIN ROCHARDSON CARL THOMAS CARL THOMAS PRICE</p> <p>WQQK/Nashville, TN* PD/MD: Derrick Carbutt 3 CARL THOMAS 4 PATRI LARLELE 2 TAMIA PRICE RUBEN STUDIOARD</p> <p>WYBC/New Haven, CT* DIE: Wayne Schmitt PD: Juan Castillo AP/D: Auguste Haderia 3 PRICE RUBEN STUDIOARD</p> <p>WYLD/New Orleans, LA* DIE: Carlie Beaker PD: AJ Appleberry 3 PRICE RUBEN STUDIOARD</p> <p>WRKS/New York, NY* DIE: Julie Gustin PD: Taya Beasley MD: Julie Gustin No Adds</p>	<p>WSW/Norfolk, VA* DMD/PT: Eric Brachetti 8 PRICE 8 MUSO</p> <p>WVKL/Norfolk, VA* DIE: Dick Lantz PD/MD: Dan London 15 JAMIE JACKSON 7 PRICE 7 DWLE 5 TAMIA</p> <p>WCFB/Orlando, FL* PD: Steve Helms 13 GREGORY THE FAMILY SOUL 1 JAMIE JACKSON PATRI LARLELE PRICE</p> <p>WDAS/Philadelphia, PA* DIE: Tera Mitchell PD: Joe Tombarra AP/DMD: Jo Gamble 3 PRICE</p> <p>WFXC/Raleigh, NC* PD: Cy Young AP/DMD: Jodi Berry No Adds</p>	<p>WBSE/Roanoke, VA* PD/MD: Walt Ford RUBEN STUDIOARD CARL THOMAS PRICE</p> <p>WLW/Savannah, GA DIE: Brad Kelly PD/MD: Gary Young AP/D: Jewel Carter 7 PRICE 7 DWLE 5 TAMIA</p> <p>KMUN/Si. Louis, MO* DMD/PT: Chuck Adams MD: Taylor J 4 HE ST SOUL MUSO RUBEN STUDIOARD</p>	<p>WBMX/Toledo, OH* PD: Rocky Love MD: Brandi Browne 9 CARL THOMAS 6 PATRI LARLELE 6 RUBEN STUDIOARD</p> <p>WHUR/Washington, DC* PD/MD: Dave Robinson 7 TAMIA PRICE RUBEN STUDIOARD CARL THOMAS</p> <p>WMMJ/Washington, DC* DIE: Jodi Berry MD: Jodi Berry 3 CARL THOMAS PRICE</p>
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*Monitored Reporters
46 Total Reporters
42 Total Monitored
4 Total Indicator
Did Not Report, Playlist Frozen (1):
WMCS/Milwaukee, WI

April 2, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	LUTHER VANDROSS Think About You (J/RMG)	1139	-81	142653	19	42/0
1	2	RUBEN STUDDARD Sorry 2004 (J/RMG)	1099	-143	137600	14	42/0
3	3	BEYONCE' Me, Myself And I (Columbia)	1015	-65	131049	10	37/0
4	4	ALICIA KEYS If I Ain't Got You (J/RMG)	863	+83	134461	5	34/1
7	5	TEENA MARIE Still In Love (Cash Money/Universal)	752	+40	85990	6	40/2
5	6	ALICIA KEYS You Don't Know My Name (J/RMG)	735	-2	85607	21	41/0
9	7	BABYFACE The Loneliness (Arista/RMG)	687	+11	68337	11	37/0
6	8	KEM Love Calls (Motown/Universal)	662	-63	96749	60	32/0
8	9	JOE More & More (Jive/Zomba)	636	-45	78623	24	40/0
12	10	WILL DOWNING A Million Ways (GRP/VMG)	620	+52	60219	26	33/0
10	11	AVANT Read Your Mind (Geffen)	618	-58	55442	24	39/0
16	12	JANET JACKSON I Want You (Virgin)	584	+133	55279	4	38/3
11	13	GERALD LEVERT Wear It Out (Elektra/EEG)	541	-103	46227	10	40/0
14	14	SILK Side Show (Liquid 8)	537	+26	54457	15	30/0
13	15	OUTKAST The Way You Move (LaFace/Zomba)	507	-55	85545	16	10/0
17	16	VAN HUNT Seconds Of Pleasure (Capitol)	351	-27	25089	18	30/1
23	17	EN VOGUE Ooh Boy (33rd Street/Funky Girl)	349	+102	36597	5	22/0
19	18	OWELE Hold On (Virgin)	345	+5	50402	6	26/0
18	19	ANTHONY HAMILTON Charlene (So So Def/Zomba)	343	+2	22362	7	24/0
21	20	MUSIQ Whoknows (Def Soul/IDJMG)	323	+38	38421	6	23/4
20	21	JAGGED EDGE Walked Outta Heaven (Columbia)	296	-9	24732	18	16/0
22	22	HIL ST. SOUL Pieces (Shanachie)	245	-11	20781	8	21/1
24	23	KINDREO THE FAMILY SOUL Stars (Hidden Beach)	241	+12	26413	15	16/1
26	24	R. KELLY Happy People (Jive/Zomba)	231	+50	41010	2	3/0
29	25	PATTI LABELLE New Day (Def Soul/IDJMG)	210	+78	28557	2	30/9
27	26	AVANT Don't Take Your Love Away (Geffen)	169	-8	19243	3	4/0
Debut	27	TAMIA Questions (Elektra/EEG)	141	+66	11194	1	18/3
25	28	JAVIER Beautiful U R (Capitol)	140	-75	8270	13	16/0
30	29	RHIAN BENSON Stealing My Peace Of Mind (DKG)	137	+7	5605	2	17/0
28	30	GOAPELE Closer (Columbia)	129	-4	9319	4	15/1

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 3/21-3/27. 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 day part 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

CALVIN RICHARDSON Not Like This (Hollywood)
Total Plays: 123, Total Stations: 18, Adds: 2

MONICA U Should've Known Better (J/RMG)
Total Plays: 112, Total Stations: 14, Adds: 0

CREA U Lied (Aezra)
Total Plays: 101, Total Stations: 11, Adds: 1

JESSE POWELL Did You Cry (Liquid 8)
Total Plays: 80, Total Stations: 15, Adds: 1

SPOOKS Don't Be Afraid (Koch)
Total Plays: 78, Total Stations: 7, Adds: 0

PRINCE Musicology (Columbia)
Total Plays: 57, Total Stations: 28, Adds: 28

O'JAYS I Know What You're Doing (Philly International/Right Stuff)
Total Plays: 51, Total Stations: 7, Adds: 0

FREDDIE JACKSON Natural Thang (Martland)
Total Plays: 42, Total Stations: 4, Adds: 0

CARL THOMAS Make It Alright (Bad Boy/Universal)
Total Plays: 41, Total Stations: 15, Adds: 15

LAMONT DOZIER I Hear A Symphony (Jam Right/WEA Distribution)
Total Plays: 30, Total Stations: 7, Adds: 0

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
PRINCE Musicology (Columbia)	28
RUBEN STUDDARD What If (J/RMG)	19
CARL THOMAS Make It Alright (Bad Boy/Universal)	15
PATTI LABELLE New Day (Def Soul/IDJMG)	9
MUSIQ Whoknows (Def Soul/IDJMG)	4
JANET JACKSON I Want You (Virgin)	3
TAMIA Questions (Elektra/EEG)	3
TEENA MARIE Still In Love (Cash Money/Universal)	2
CALVIN RICHARDSON Not Like This (Hollywood)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JANET JACKSON I Want You (Virgin)	+133
EN VOGUE Ooh Boy (33rd Street/Funky Girl)	+102
ALICIA KEYS If I Ain't Got You (J/RMG)	+83
PATTI LABELLE New Day (Def Soul/IDJMG)	+78
TAMIA Questions (Elektra/EEG)	+66
PRINCE Musicology (Columbia)	+57
WILL DOWNING A Million Ways (GRP/VMG)	+52
R. KELLY Happy People (Jive/Zomba)	+50
MONICA U Should've Known Better (J/RMG)	+41
TEENA MARIE Still In Love (Cash Money/Universal)	+40

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
R. KELLY Step In The Name Of Love (Jive/Zomba)	452
SMOKIE NORFUL I Need You Now (EMI Gospel)	443
HEATHER HEADLEY I Wish I Wasn't (RCA)	352
GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)	318
ARETHA FRANKLIN Wonderful (Arista/RMG)	258
LUTHER VANDROSS Dance With My Father (J/RMG)	251
KINDRED Far Away (Epic)	245
JAHMIM Put That Woman First (Divine Mill/Warner Bros.)	239
TAMIA Officially Missing You (Elektra/EEG)	195
OWELE Find A Way (Virgin)	180

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

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COUNTRY

Record Reps: Phone, Fax And E-mail

Our annual guide to Country radio promotion departments

It's been a year since we last ran a compilation of country label promo staffs and how to reach them. A lot can change in a year, as evidenced by the additions to — and deletions from — the list of country labels. As a public service, here's an updated version. (Editor's note: An explanation of some of the abbreviations: "NSD" is National Sr. Director; "ND" is National Director; "RD" is Regional Director; "C" is Central; "MA" is Mid-Atlantic; "MC" is Mid-Central; "MS" is Mid-South; "MW" is Midwest; "NC" is North-Central; "Reg." is Regional; "P" is Pacific; and, "Sec." is Secondary.)



Table with columns: Name, Phone, Fax, E-mail. Includes VP: Bobby Kraig, NSD: Teddi Bonadies, RD: Jeri Detweiler, Dir./SW: Ken Rush, Dir./W: Lori Hartigan, RM: Nathan Cruise, Mgr./NE: David Friedman, Mgr./MW: Dawn Ferris, Coor: Matt Galvin.



Table with columns: Name, Phone, Fax, E-mail. Includes VP: Rob Dalton, NE: Rick Cardarelli, MW: Mark Westcott, SE: Mike Rogers, SW: Adrian Michaels, W: John Curb, Coor.: Allison Smith.



Table with columns: Name, Phone, Fax, E-mail. Includes VP: Tom Baldrica, NSD: Rick Moxley, NC: Jean Williams, NE: Jimmy Rector, SE: Tony Morrae, SW: Christian Svendsen, Dir./W: Scot Michaels, W: Dave Dame, MR Mgr.: R.G. Jones, Mgr.: Britta Coleman.



Table with columns: Name, Phone, Fax, E-mail. Managing Partner: Joe Kelly.



Table with columns: Name, Phone, Fax, E-mail. Includes Sr. Dir.: Jonathan Loba, ND: Tony Benken, NE: Lee Adams, MW: Bill Heltemes, SW: Shelley Hargis, W: Dick Watson, Sec. Dir.: Layna Bunt, Coor.: Tina Crawford.



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Table with columns: Name, Phone, Fax, E-mail. Includes VP: Carson James, VP/F: Eva Wood, ND: April Rider, NE: Rick Rockhill, MW: Karen McGuire, W: Joe O'Donnell, Coor.: Jill Gleason.



Table with columns: Name, Phone, Fax, E-mail. Includes Sr. Exec.: Scott Borchetta, Nat. Head: Bruce Shindler, NE: Suzanne Durham, MW: George Briner, SW: David Newmark, W: Lisa Owen, Sec.: Katharine Hodges, Coor.: Sally Green.



Table with columns: Name, Phone, Fax, E-mail. Includes Promo.: Andy Moore, Co-Pres.: Dan Herrington, Co-Pres.: Scott Robinson.



Table with columns: Name, Phone, Fax, E-mail. Includes Sr. VP: Larry Pareigis, VP: Bill Macky, ND: Buffy Cooper, NE: Bob Reeves, MW: Bo Martinovich, SE: Rick Hughes, SW: Chad Schultz, W: Rhonda Christensen, Coor.: Ryan Barnstead.



Table with columns: Name, Phone, Fax, E-mail. Includes VP: Rick Baumgartner, NSD: Tom Moran, NE: Cliff Blake, MA: Matt Williams, MW: Darlene Starr, SE: Brad Howell, W: David "Bubba" Berry, Coor.: Amy Matousek.

Continued on Page 40

Record Reprs....

Continued from Page 39



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Dir.: Chuck Rhodes	615-269-4500, x25	615-269-0330	
Mgr.: Anne Sarosdy	615-269-4500, x21	615-269-0330	
W: Gary Greenberg	818-990-7383	—	
SE/SW: Keith Greer	972-988-0411	972-602-3327	
Coord.: Allen Mitchell	888-698-3475, x30	615-269-0330	



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Promo.: Martha Borchetta	615-726-0099	615-726-0096	
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Promo.: Caley Crisp	615-726-0099	615-726-0096	



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MW: Chris Palmer	615-963-4871	615-963-4862	
SE: Theresa Durst	704-543-1002	704-543-1293	
SW: Neda Tobin	972-919-6325	972-406-3276	
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SE: Louie Newman	770-417-3110	770-441-9201	
SW: Enzo Devincenzo	972-919-6320	972-484-0208	
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Coord.: John Zarling	615-524-7553	615-524-7619	



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VP/SE: Rocco Cosco	615-524-7515	615-524-7619	
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NE: Damon Moberly	615-524-7520	615-524-7619	
SW: Haley McLimore	615-524-7509	615-524-7619	
Mgr. Sec.: E.J. Bernas	615-524-7517	615-524-7619	
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President: Bob Heatherly	615-269-3100	615-269-3115	<i>E-mail</i> bob@musiccity records.com
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Dir./MA: Suzette Tucker	615-301-4368	615-301-4356	
Dir./SE: Doug Baker	615-301-4465	615-301-4356	
Dir./W: Sam Harrell	310-358-40E7	310-356-4006	
Mgr./NE: Dan Nelson	603-626-9898	603-626-8444	
Mgr./SW: Greg Sax	972-480-5160	972-480-5171	
Coord.: Darcy Miller	615-301-4352	615-301-4356	



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Coord.: Danielle Taylor	615-748-8000	615-214-1475	

COUNTRY TOP 50

April 2, 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	KENNY CHESNEY fUNCLE KRACKER When The Sun Goes Down (BNA)	14181	932	4473	+381	418982	27723	10	112/0
3	2	KEITH URBAN You'll Think Of Me (Capitol)	12736	1215	3933	+376	375011	25530	15	112/0
7	3	BUDDY JEWELL Sweet Southern Comfort (Columbia)	11429	813	3876	+275	327959	16853	22	112/0
8	4	RASCAL FLATTS Mayberry (Lyric Street)	10966	1316	3467	+419	319845	28664	13	111/0
6	5	SARA EVANS Perfect (RCA)	10794	11	3559	+6	313878	3745	28	112/0
4	6	TIM MCGRAW Watch The Wind Blow By (Curb)	10263	-1142	3341	-495	296824	-25892	22	111/0
9	7	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	9968	979	3099	+291	298809	29324	11	112/2
11	8	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	8499	736	2741	+284	239132	26225	21	107/3
12	9	GEORGE STRAIT Desperately (MCA)	8157	578	2639	+218	232969	19560	12	110/0
15	10	BLUE COUNTY Good Little Girls (Asylum/Curb)	7317	415	2387	+121	202533	13174	23	106/1
14	11	CLINT BLACK Spend My Time (Equity Music Group)	7182	243	2300	+98	193947	115	22	109/0
13	12	GARY ALLAN Songs About Rain (MCA)	7107	-69	2360	+14	184795	-6815	19	108/1
19	13	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	6603	722	2130	+232	182064	22220	9	108/0
20	14	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	6526	955	2063	+355	184423	20616	9	109/3
18	15	CAROLYN DAWN JOHNSON Simple Life (Arista)	6471	356	2129	+147	169314	11964	17	108/1
21	16	LONESTAR Let's Be Us Again (BNA)	6462	1390	1895	+465	182621	26955	6	108/5
17	17	DIERKS BENTLEY My Last Name (Capitol)	6429	256	2125	+100	174433	9289	22	107/1
10	18	TRACE ADKINS Hot Mama (Capitol)	6106	-2376	2025	-851	170337	-62511	27	109/0
23	19	GRETCHEN WILSON Redneck Woman (Epic)	5860	1270	1826	+441	175439	51059	5	102/8
24	20	BIG & RICH Wild West Show (Warner Bros.)	4861	321	1528	+135	122912	6076	13	92/1
22	21	SHEDAISY Passenger Seat (Lyric Street)	4771	109	1566	+92	122303	1576	10	99/1
25	22	BRIAN MCCOMAS You're In My Head (Lyric Street)	4579	355	1463	+141	118953	6024	23	89/1
28	23	OAVID LEE MURPHY Loco (Audiom)	4428	917	1372	+240	112858	23090	12	92/3
26	24	CLAY WALKER I Can't Sleep (RCA)	4240	35	1403	+40	99917	-272	15	97/1
27	25	REBA MCENTIRE Somebody (MCA)	3581	23	1191	-4	91079	-266	12	92/3
29	26	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	3080	212	1008	+106	88174	4171	8	83/5
31	27	EMERSON DRIVE Last One Standing (DreamWorks)	2615	215	852	+81	62698	7769	11	79/2
Breaker	28	BILLY CURRINGTON I Got A Feelin' (Mercury)	2451	100	737	+53	59737	2587	11	74/9
30	29	PAT GREEN Guy Like Me (Republic/Universal South)	2083	-549	583	-159	48885	-15227	20	58/0
33	30	JEFF BATES I Wanna Make You Cry (RCA)	1882	116	664	+25	44293	2751	11	77/3
Breaker	31	LEE ANN WOMACK The Wrong Girl (MCA)	1875	222	625	+64	44364	8649	7	67/5
36	32	JOE DIFFIE Tougher Than Nails (BBR/C4)	1823	217	635	+75	43782	8807	8	59/2
34	33	WYONNNA f/NAOMI JUDD Flies On The Butter... (Asylum/Curb)	1815	59	600	+24	50845	2329	12	52/0
Breaker	34	ANDY GRIGGS She Thinks She Needs Me (RCA)	1753	323	591	+97	45904	11592	5	67/3
43	35	JOSH GRACIN I Want To Live (Lyric Street)	1596	713	484	+218	44527	18923	4	55/9
39	36	AMY DALLEY Men Don't Change (Curb)	1476	223	532	+78	30336	3886	8	51/3
38	37	BILLY DEAN Thank God I'm A Country Boy (View2)	1407	140	445	+55	39681	4468	6	33/0
40	38	RACHEL PROCTOR Me And Emily (BNA)	1346	199	333	+49	40733	3749	5	39/12
42	39	JULIE ROBERTS Break Down Here (Mercury)	1152	208	434	+77	22825	2901	4	51/4
41	40	CHRIS CAGLE I'd Be Lying (Capitol)	1143	169	436	+59	22982	5629	8	53/1
44	41	TOBY KEITH Whiskey Girl (DreamWorks)	1098	400	309	+147	34451	14340	3	55/42
Debut	42	JOE NICHOLS If Nobody Believed In You (Universal South)	976	599	306	+182	23835	14881	1	43/14
48	43	HANK WILLIAMS, JR. Why Can't We All Just Get... (Asylum/Curb)	835	338	280	+93	18228	5679	2	32/3
Debut	44	TRENT WILLMON Beer Man (Columbia)	680	429	236	+135	13774	6384	1	35/27
45	45	PINMONKEY Let's Kill Saturday Night (BNA)	658	48	203	+15	13849	2984	3	30/11
49	46	BLAKE SHELTON When Somebody Knows You That Well (Warner Bros.)	652	192	260	+82	12469	3644	2	47/7
47	47	CHELY WRIGHT Back Of The Bottom Drawer (Vivaton)	651	149	215	+55	17113	2547	2	27/6
50	48	JENKINS Blame It On Mama (Capitol)	483	37	136	+36	11223	-1547	3	37/21
-	49	SHERRIE AUSTIN Drivin' Into The Sun (BBR/C4)	435	9	165	+9	7993	768	2	29/2
Debut	50	SHANNON LAWSON Smokin' Grass (Equity Music Group)	405	277	148	+92	5957	2006	1	8/4

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
TOBY KEITH Whiskey Girl (DreamWorks)	42
TRENT WILLMON Beer Man (Columbia)	27
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	22
JENKINS Blame It On Mama (Capitol)	21
RODNEY ATKINS Someone To Share It With (Curb)	21
LANE TURNER Always Wanting More (Breathless) (Warner Bros.)	15
JOE NICHOLS If Nobody Believed In You (Universal South)	14
RACHEL PROCTOR Me And Emily (BNA)	12
PINMONKEY Let's Kill Saturday Night (BNA)	11

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
LONESTAR Let's Be Us Again (BNA)	+1390
RASCAL FLATTS Mayberry (Lyric Street)	+1316
GRETCHEN WILSON Redneck Woman (Epic)	+1270
KEITH URBAN You'll Think Of Me (Capitol)	+1215
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+979
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+955
K. CHESNEY fUNCLE KRACKER When The Sun Goes Down (BNA)	+932
DAVID LEE MURPHY Loco (Audiom)	+917
BUDDY JEWELL Sweet Southern Comfort (Columbia)	+813
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+736

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LONESTAR Let's Be Us Again (BNA)	+465
GRETCHEN WILSON Redneck Woman (Epic)	+441
RASCAL FLATTS Mayberry (Lyric Street)	+419
K. CHESNEY fUNCLE KRACKER When The Sun Goes Down (BNA)	+381
KEITH URBAN You'll Think Of Me (Capitol)	+376
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+355
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+291
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+284
BUDDY JEWELL Sweet Southern Comfort (Columbia)	+275
DAVID LEE MURPHY Loco (Audiom)	+240

Breakers

BILLY CURRINGTON
I Got A Feelin' (Mercury)

9 Adds • Moves 32-28

LEE ANN WOMACK

The Wrong Girl (MCA)

5 Adds • Moves 35-31

ANDY GRIGGS

She Thinks She Needs Me (RCA)

3 Adds • Moves 37-34

Songs ranked by total plays

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

112 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 3/21-3/27. 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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April 2, 2004

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT.AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
2	1	BUDDY JEWELL Sweet Southern Comfort (Columbia)	5545	353	4051	+252	122469	8535	23	109/0
1	2	KENNY CHESNEY fUNCLE KRACKER When The Sun Goes Down (BNA)	5516	244	4121	+180	121294	4953	10	109/0
4	3	KEITH URBAN You'll Think Of Me (Capitol)	5252	360	3894	+243	115510	8535	16	111/0
3	4	SARA EVANS Perfect (RCA)	5210	46	3840	+33	113771	347	27	107/0
6	5	RASCAL FLATTS Mayberry (Lyric Street)	4879	290	3656	+219	108323	7163	13	111/0
8	6	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	4507	356	3386	+269	98386	7730	11	111/1
9	7	GEORGE STRAIT Desperately (MCA)	4238	162	3144	+127	92684	3488	12	110/2
5	8	TIM MCGRAW Watch The Wind Blow By (Curb)	3987	-674	2868	-507	90031	-15185	22	99/0
11	9	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	3939	541	2858	+389	85900	11838	22	109/8
10	10	GARY ALLAN Songs About Rain (MCA)	3883	-25	2915	+4	84232	-834	19	110/0
12	11	CAROLYN DAWN JOHNSON Simple Life (Arista)	3335	148	2478	+99	74078	3576	17	105/0
14	12	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	3323	369	2480	+248	72333	8357	9	109/0
13	13	DIERKS BENTLEY My Last Name (Capitol)	3219	233	2446	+175	69439	5621	22	106/1
16	14	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	3186	355	2390	+258	70479	7880	9	107/1
15	15	BLUE COUNTY Good Little Girls (Asylum/Curb)	3051	153	2293	+144	68411	3056	24	92/1
17	16	LONESTAR Let's Be Us Again (BNA)	2772	416	2087	+313	61046	9540	6	104/4
20	17	SHEDAISY Passenger Seat (Lyric Street)	2400	257	1776	+183	52179	6083	9	99/3
18	18	REBA MCENTIRE Somebody (MCA)	2327	94	1723	+69	50730	2112	13	87/1
19	19	BIG & RICH Wild West Show (Warner Bros.)	2284	131	1687	+91	49103	2794	13	92/1
21	20	CLAY WALKER I Can't Sleep (RCA)	2276	197	1693	+167	49230	4878	16	86/2
25	21	GRETCHEN WILSON Redneck Woman (Epic)	2187	682	1644	+536	47945	14876	3	98/21
23	22	DAVID LEE MURPHY Loco (Audiium)	1961	176	1481	+151	42564	3344	12	81/2
22	23	BRIAN MCCOMAS You're In My Head (Lyric Street)	1919	35	1423	+27	43069	1035	26	79/1
24	24	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	1897	166	1417	+112	42274	3991	8	80/5
26	25	EMERSON DRIVE Last One Standing (DreamWorks)	1521	140	1129	+78	32718	3517	12	73/0
27	26	BILLY CURRINGTON I Got A Feelin' (Mercury)	1292	129	1043	+89	26420	2552	12	72/2
29	27	LEE ANN WOMACK The Wrong Girl (MCA)	1231	126	956	+109	26808	3015	7	75/5
31	28	JOE DIFFIE Tougher Than Nails (BBR/C4)	1131	129	783	+82	24400	2761	8	61/3
30	29	WYNONNA f/NAOMI JUDD Flies On The Butter... (Asylum/Curb)	1058	7	822	+9	22483	268	11	56/2
32	30	JEFF BATES I Wanna Make You Cry (RCA)	903	26	705	+14	18879	715	12	56/2
33	31	CHRIS CAGLE I'd Be Lying (Capitol)	820	27	665	+27	16585	802	8	50/0
37	32	JOE NICHOLS If Nobody Believed In You (Universal South)	736	330	552	+229	15863	7560	2	54/17
41	33	JOSH GRACIN I Want To Live (Lyric Street)	682	326	510	+250	14673	6590	3	45/17
35	34	ANDY GRIGGS She Thinks She Needs Me (RCA)	674	115	527	+85	14343	2230	4	47/4
34	35	AMY DALLEY Men Don't Change (Curb)	665	84	475	+69	15584	2161	8	36/2
46	36	TOBY KEITH Whiskey Girl (DreamWorks)	618	532	507	+432	12246	10405	1	50/39
46	37	BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	537	310	434	+244	11283	6724	2	40/22
39	38	BLAKE SHELTON When Somebody Knows You That Well (Warner Bros.)	521	138	369	+111	11064	2462	3	30/8
36	39	JULIE ROBERTS Break Down Here (Mercury)	506	89	417	+59	10505	2045	5	36/1
38	40	CHEL Y WRIGHT Back Of The Bottom Drawer (Vivaton)	497	107	387	+79	10998	2538	3	40/7
43	41	RACHEL PROCTOR Me And Emily (BNA)	493	207	344	+117	10923	5014	2	30/5
40	42	BILLY DEAN Thank God I'm A Country Boy (View2)	395	34	321	+32	9307	755	6	22/2
42	43	SHERRIE AUSTIN Drivin' Into The Sun (BBR/C4)	332	29	267	+23	7195	450	4	27/1
47	44	JIMMY WAYNE You Are (DreamWorks)	286	67	233	+47	6340	1851	2	21/0
49	45	TRACY BYRD How'd I Wind Up In Jamaica (RCA)	278	76	219	+49	6282	1998	3	17/4
45	46	CROSS CANADIAN RAGWEED Sick And Tired (Universal South)	269	25	248	+23	4588	295	3	26/2
47	47	HANK WILLIAMS, JR. Why Can't We All Just Get... (Asylum/Curb)	252	118	198	+82	5416	2922	1	22/4
44	48	SCOTTY EMERICK The Coast Is Clear (DreamWorks)	218	-45	184	-34	4789	-734	6	20/1
48	49	BILLY RAY CYRUS Face Of God (Ward/Curb/Warner Bros.)	198	-10	165	-6	3407	-170	3	15/0
48	50	JENKINS Blame It On Mama (Capitol)	177	58	122	+49	3990	1335	1	15/8

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 3/21 - Saturday 3/27.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
TOBY KEITH Whiskey Girl (DreamWorks)	39
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	22
GRETCHEN WILSON Redneck Woman (Epic)	21
JOE NICHOLS If Nobody Believed In You (Universal South)	17
JOSH GRACIN I Want To Live (Lyric Street)	17
J. STEELE Good Year... (3 Ring Circus/LaFont Creek Records)	10
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	8
B. SHELTON When Somebody Knows You That Well (Warner Bros.)	8
PINMONKEY Let's Kill Saturday Night (BNA)	8
JENKINS Blame It On Mama (Capitol)	8

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GRETCHEN WILSON Redneck Woman (Epic)	+682
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+541
TOBY KEITH Whiskey Girl (DreamWorks)	+532
LONESTAR Let's Be Us Again (BNA)	+416
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+369
KEITH URBAN You'll Think Of Me (Capitol)	+360
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+356
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+355
BUDDY JEWELL Sweet Southern Comfort (Columbia)	+353
JOE NICHOLS If Nobody Believed In You (Universal South)	+330

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GRETCHEN WILSON Redneck Woman (Epic)	+536
TOBY KEITH Whiskey Girl (DreamWorks)	+432
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+389
LONESTAR Let's Be Us Again (BNA)	+313
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+269
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+258
BUDDY JEWELL Sweet Southern Comfort (Columbia)	+252
JOSH GRACIN I Want To Live (Lyric Street)	+250
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+248
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	+244



Country Radio's #1 Overnight Program

PREMIERE



WHO LOVES YA, BABY?

Clay Walker and Blair Garner cutting up at the After MidNite disco party.

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES April 2, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of February 22-28.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TOBY KEITH American Soldier (DreamWorks)	34.7%	67.0%	20.2%	99.3%	4.9%	7.3%
JIMMY WAYNE I Love You This Much (DreamWorks)	32.2%	66.1%	24.8%	98.2%	3.3%	3.9%
TIM MCGRAW Watch The Wind Blow By (Curb)	31.6%	66.8%	21.0%	97.6%	6.2%	3.7%
GARY ALLAN Songs About Rain (MCA)	30.8%	60.1%	26.6%	97.8%	6.5%	4.6%
KEITH URBAN You'll Think Of Me (Capitol)	30.7%	66.0%	21.8%	94.4%	5.2%	1.4%
DIERKS BENTLEY My Last Name (Capitol)	30.4%	65.5%	23.4%	93.5%	3.7%	0.9%
BUDDY JEWELL Sweet Southern Comfort (Columbia)	29.7%	64.2%	24.3%	99.0%	4.3%	6.2%
SARA EVANS Perfect (RCA)	29.3%	62.9%	22.8%	97.3%	6.9%	4.7%
KENNY CHESNEY fUNCLE KRACKER When The Sun Goes Down (BNA)	29.3%	63.9%	23.7%	93.0%	4.2%	1.2%
BRAD PAISLEY Little Moments (Arista)	28.7%	65.8%	21.2%	98.6%	4.3%	7.3%
CAROLYN DAWN JOHNSON Simple Life (Arista)	27.3%	61.0%	25.0%	94.7%	6.4%	2.3%
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	27.2%	62.4%	18.3%	92.9%	9.2%	3.0%
REBA MCENTIRE Somebody (MCA)	27.1%	59.9%	25.9%	91.9%	5.5%	0.7%
BIG & RICH Wild West Show (Warner Bros.)	26.9%	55.0%	26.0%	93.3%	9.2%	3.1%
RASCAL FLATTS Mayberry (Lyric Street)	26.8%	60.8%	25.2%	95.3%	5.9%	3.4%
GEORGE STRAIT Oesperately (MCA)	26.6%	59.0%	26.1%	90.2%	4.7%	0.4%
BLUE COUNTY Good Little Girls (Asylum/Curb)	26.5%	59.2%	24.1%	98.4%	8.6%	6.5%
TRACE ADKINS Hot Mama (Capitol)	26.5%	57.8%	23.3%	98.6%	6.9%	10.6%
CLINT BLACK Spend My Time (Equity Music Group)	26.4%	60.6%	28.1%	97.0%	6.2%	2.1%
JOSH TURNER Long Black Train (MCA)	26.3%	54.2%	24.2%	97.9%	9.5%	10.0%
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	26.1%	62.8%	22.5%	92.9%	5.8%	1.7%
CLAY WALKER I Can't Sleep (RCA)	24.9%	58.9%	24.1%	90.9%	6.9%	1.0%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	24.7%	59.0%	26.6%	97.3%	7.1%	4.7%
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	24.7%	59.4%	23.5%	90.7%	5.6%	2.2%
SHEDAISI Passenger Seat (Lyric Street)	24.4%	57.8%	25.2%	89.0%	4.6%	1.5%
BRIAN MCCOMAS You're In My Head (Lyric Street)	24.3%	62.5%	20.2%	94.3%	7.1%	4.5%
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	23.8%	55.6%	22.4%	86.0%	6.9%	1.2%
BILLY CURRINGTON I Got A Feelin' (Mercury)	21.4%	64.5%	23.2%	95.1%	5.6%	1.8%
DAVID LEE MURPHY Loco (Audium)	21.1%	57.2%	24.8%	91.6%	7.9%	1.7%
EMERSON DRIVE Last One Standing (DreamWorks)	20.8%	56.7%	25.5%	89.3%	6.7%	0.3%
LEE ANN WOMACK The Wrong Girl (MCA)	20.6%	53.3%	23.8%	86.7%	8.3%	1.3%
GRETCHEN WILSON Redneck Woman (Epic)	20.4%	50.4%	23.8%	85.6%	9.4%	2.1%
JEFF BATES I Wanna Make You Cry (RCA)	20.2%	57.7%	22.0%	87.4%	7.0%	0.7%
LONESTAR Let's Be Us Again (BNA)	19.7%	59.7%	22.4%	91.6%	7.5%	2.1%
PAT GREEN Guy Like Me (Republic/Universal South)	17.9%	53.8%	24.6%	88.1%	6.7%	3.1%

**CALLOUT AMERICA®
HOT SCORES**

Password of the Week: Rider.
Question of the Week: Are you planning on voting in the fall Presidential election? On a scale of 1-5 - with 1 meaning you think President Bush is doing a terrible job and 5 meaning he's doing a great job - how would you rate the overall performance of President George W. Bush?

Total
Yes, I plan to vote: 91%
He's doing a great job: 18%
He's doing a good job: 37%
He's OK: 26%
He's not doing a good job: 8%
He's doing a terrible job: 11%

P1
Yes, I plan to vote: 92%
He's doing a great job: 18%
He's doing a good job: 36%
He's OK: 28%
He's not doing a good job: 5%
He's doing a terrible job: 13%

P2
Yes, I plan to vote: 89%
He's doing a great job: 16%
He's doing a good job: 39%
He's OK: 19%
He's not doing a good job: 17%
He's doing a terrible job: 9%

Male
Yes, I plan to vote: 86%
He's doing a great job: 15%
He's doing a good job: 40%
He's OK: 24%
He's not doing a good job: 11%
He's doing a terrible job: 10%

Female
Yes, I plan to vote: 93%
He's doing a great job: 20%
He's doing a good job: 34%
He's OK: 28%
He's not doing a good job: 6%
He's doing a terrible job: 12%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. WEST: Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2004 R&R Inc. © 2004 Bullseye Marketing Research Inc..

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TO RADIO PROGRAMMERS VIA...**

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FOR MORE INFORMATION CONTACT:
GABRIELLE GRAF (615) 244-8822 x14

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E-MAIL**

GOING FOR ADDS



America's Best Testing Country Songs 12 +
For The Week Ending 4/2/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	4.29	4.31	91%	10%	4.36	4.37	4.36
BRAD PAISLEY Little Moments (Arista)	4.21	4.28	99%	32%	4.24	4.14	4.32
KEITH URBAN You'll Think Of Me (Capitol)	4.21	4.14	97%	18%	4.12	4.21	4.07
TOBY KEITH American Soldier (DreamWorks)	4.19	4.19	100%	35%	4.32	4.44	4.24
GEORGE STRAIT Desperately (MCA)	4.16	4.14	82%	11%	4.22	4.31	4.16
BUOBY JEWELL Sweet Southern Comfort (Columbia)	4.14	4.11	97%	25%	4.20	4.24	4.18
KENNY CHESNEY I (UNCLE KRACKER When The Sun Goes Down (BNA)	4.13	4.08	97%	19%	4.12	4.38	3.93
JIMMY WAYNE I Love You This Much (DreamWorks)	4.07	4.09	98%	30%	4.07	4.24	3.96
RASCAL FLATTS Mayberry (Lyric Street)	4.04	3.99	95%	22%	3.95	3.97	3.94
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	4.03	3.99	91%	18%	4.07	4.24	3.97
GARY ALLAN Songs About Rain (MCA)	4.01	3.88	97%	24%	3.95	4.11	3.85
CLAY WALKER I Can't Sleep (RCA)	4.01	4.00	80%	9%	3.97	4.05	3.91
JOSH TURNER Long Black Train (MCA)	4.00	3.93	97%	31%	4.11	4.17	4.07
REBA MCENTIRE Somebody (MCA)	4.00	4.05	85%	13%	4.05	4.14	3.99
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	4.00	3.99	80%	9%	4.03	4.06	4.01
BRIAN MCCOMAS You're In My Head (Lyric Street)	4.00	3.88	75%	14%	3.99	4.16	3.88
SARA EVANS Perfect (RCA)	3.99	3.91	96%	28%	3.96	3.98	3.95
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	3.98	4.00	82%	12%	3.95	4.07	3.87
BLUE COUNTY Good Little Girls (Asylum/Curb)	3.97	3.92	86%	16%	3.94	4.10	3.84
LONESTAR Let's Be Us Again (BNA)	3.97	3.89	65%	10%	3.94	4.17	3.81
DIERKS BENTLEY My Last Name (Capitol)	3.95	3.97	94%	23%	3.98	3.89	4.04
CLINT BLACK Spend My Time (Equity Music Group)	3.93	3.92	94%	21%	4.00	3.96	4.02
TRACE ADKINS Hot Mama (Capitol)	3.91	3.93	98%	31%	3.96	4.05	3.90
TIM MCGRAW Watch The Wind Blow By (Curb)	3.84	3.85	96%	33%	3.81	3.98	3.70
DAVID LEE MURPHY Loco (Audiom)	3.84	3.89	55%	7%	3.83	3.87	3.81
CAROLYN DAWN JOHNSON Simple Life (Arista)	3.79	3.77	84%	18%	3.81	3.81	3.82
SHEDAISY Passenger Seat (Lyric Street)	3.66	3.56	76%	16%	3.59	3.57	3.60
GRETCHEN WILSON Redneck Woman (Epic)	3.66	-	49%	11%	3.71	3.61	3.77
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	3.52	-	78%	25%	3.51	3.36	3.60

Total sample size is 449 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

RODNEY ATKINS Someone To Share It With (Curb)
Total Plays: 132, Total Stations: 25, Adds: 21

TRACY BYRD How'd I Wind Up In Jamaica (RCA)
Total Plays: 125, Total Stations: 24, Adds: 5

BRAD PAISLEY f/JALISON KRAUSS Whiskey Lullaby (Arista)
Total Plays: 122, Total Stations: 28, Adds: 22

VINCE GILL In These Last Few Days (MCA)
Total Plays: 122, Total Stations: 20, Adds: 2

JAMES OTTO Sunday Morning And Saturday Night (Mercury)
Total Plays: 60, Total Stations: 12, Adds: 4

LANE TURNER Always Wanting More (Breathless) (Warner Bros.)
Total Plays: 10, Total Stations: 15, Adds: 15

Songs ranked by total plays

Please Send Your Photos

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

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

R&R, c/o Mike Davis:
10100 Santa Monica Blvd., 3rd Floor,
Los Angeles, CA 90067

Email: mdavis@radioandrecords.com

C O U N T R Y FLASHBACK

1 YEAR AGO

- No. 1: "Have You Forgotten" — Darryl Worley

5 YEARS AGO

- No. 1: "How Forever Feels" — Kenny Chesney

10 YEARS AGO

- No. 1: "My Love" — Little Texas

15 YEARS AGO

- No. 1: "The Church On Cumberland Road" — Shenandoah

20 YEARS AGO

- No. 1: "Happy Birthday Dear Heartache" — Barbara Mandrell

25 YEARS AGO

- No. 1: "I Just Fall In Love Again" — Anne Murray

30 YEARS AGO

- No. 1: "Magnolia Blossom" — Billy "Crash" Craddock

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TOBY KEITH American Soldier (DreamWorks)	3411
BRAD PAISLEY Little Moments (Arista)	2846
ALAN JACKSON Remember When (Arista)	2833
KENNY CHESNEY There Goes My Life (BNA)	1991
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	1870
JIMMY WAYNE I Love You This Much (DreamWorks)	1752
JOSH TURNER Long Black Train (MCA)	1536
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	1501
TOBY KEITH I Love This Bar (DreamWorks)	1477
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	1351

KEAN/Abilene, TX
OM: James Cameron
PD/MD: Rudy Fernandez
APD: Shy Hill

WKHM/Biloxi, MS
OM: Walter Brown
PD: Kim Gregory
APD: Shy Hill

WYGY/Cincinnati, OH
OM/MD: Tom Holland
PD: Kim Gregory
APD: Shy Hill

WKML/Fayetteville, NC
PD: Paul Johnson
No Adds

WFM5/Indianapolis, IN
OM: David Wood
PD: Bob Richards
APD/MD: Tony Cannon

KZLA/Los Angeles, CA
OM/MD: R.J. Curtis
PD/MD: Tony Cannon

KMFM/Odessa, TX
OM/MD: John Moesch
PD/MD: Tony Cannon

KFRG/Riverside, CA
OM: Lee Douglas
PD: Jay Daniels
APD: Bob Castle

KORK/Spokane, WA
OM: Tim Colter
PD: Jay Daniels
APD: Bob Castle

KVOD/Tulsa, OK
PD/MD: Moon Mullins
No Adds

WOMX/Akron, OH
OM/MD: Kevin Mason
APD: Ken Stehl

WZKX/Biloxi, MS
PD: Bryan Rhodes
MD: Gwen Wilson
No Adds

WVWV/Binghamton, NY
OM: Jeff Keith
PD: Alan Jackson and Jimmy Buffett
APD: James O'Day

WFBF/Flint, MI
PD: Coyote Collins
APD/MD: Dave Geronimo

WWSJ/Jackson, MS
MD: Cory Wiggs
PD: Coyote Collins

KLLA/Lubbock, TX
OM/MD: Jay Richards
APD/MD: Kelly Greene

WDEW/Macon, GA
PD: Gerry Marshall
APD/MD: Laura Staring

WBEF/Rochester, NY
OM: Dave Symonds
PD/MD: Billy Kidd

WFMF/Springfield, IL
PD: Dave Shepel
MD: John Spalding

WVFX/Springfield, MA
PD: Rick Damon
MD: Jessica Taylor

WGHV/Albany, NY
PD: Buzz Brindle
MD: Bill Earley

WDXB/Birmingham, AL
PD: Tom Hanrahan
MD: Jay Cruze

WKCS/Colorado Springs, CO
PD: Shannon Stone
MD: Sid Franklin

WVFX/Florence, AL
PD: Gary Murdoch
APD: Jim McCall

WVFX/Jacksonville, FL
OM/MD: Gail Austin
APD/MD: Laura Staring

WVFX/Madison, WI
PD: Mark Granlin
MD: Neil McKenzie

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112 Total Monitored
112 Total Indicator
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WPKS/Blacksburg, VA

PART THREE OF A THREE-PART SERIES

Reinventing Radio

The final step, and the importance of training

So you've reinvented your radio station. Now what? Well, once the product is right, you promote it. Promoting a product before it is ready can only encourage listeners to try it — and decide they don't like it — so make sure your product is right.

Cross-promotion is something you can make a big part of your push. During the Super Bowl (despite the wardrobe malfunction) there was a lot of cross-promotion between CBS and MTV, since Viacom owns both. For example, *Total Request Live*, an MTV program, was part of the pre-Super Bowl broadcast on CBS.

Watch NBC and you'll see it cross-promote CNBC and MSNBC. We can cross-promote among our sister radio stations the same way television networks do, but it has to make sense.

We also need to reinvest in external marketing. Promotion and marketing have been the areas broadcasters cut first. The minute the economy went down and budgets became tight, we decided that we weren't going to promote.

Running Interference

To promote effectively, we must interfere with listeners' habits. We need to make noise on a level that's commensurate with major advertisers. Your television commercial doesn't just run on a TV station, it is competing with the likes of Coca-Cola, Sony electronics, GE appliances and more. That's the world we are marketing in, and that's why reinvestment is needed.

We should create partnerships with record labels and other third-party businesses. We play music that the record labels want played. We know that airplay of a song increases the sales of that record or album. We're helping them. Let's ask them to help us.

However, we should not expect the record labels to underwrite our promotions, buy us bumper stickers and line our pockets. What we should do is go to the labels and create win-win scenarios in which we help them accomplish their goals while we accomplish ours. If it is the launch of a new record by OutKast, then create a promotion where you send listeners to New York to see the band in concert. Give away something that can't be purchased.

The same type of partnership can be conducted with other advertisers,

including office-supply stores, travel agents, casinos and health care facilities. Given how concerned everyone is about their health and weight today, don't you think that a giveaway to a spa would be special for your audience, or that learning how to eat and exercise properly would have value?



Mike McVay

We need to image our radio stations the same way that television images itself. Learning to image like TV would be a valuable lesson in how we write and present promotional announcements. Watch E! Entertainment Television, Spike TV or ESPN. These people do an excellent job of cross-promotion and writing and producing promos that have the levity or creativity that makes you want to come back and watch even more.

Marketing Options

Mass marketing means television; outdoor, like billboards and bus huts; transit, which is buses and taxis; and newspaper. Using TV and your own radio station both fall under the heading of mass marketing. It is the most expensive way to market, but it is the most effective way to market. Most radio formats require continuous marketing to remain top-of-mind, and top-of-mind awareness is important to win the ratings game.

Direct marketing is much more cost-efficient, but not necessarily as effective. Direct marketing is telemarketing, direct mail, online or Internet marketing, outbound e-mails, fax attacks and marriage mail (your piece in an envelope with other advertisers' material). You can never feel success is quite so guaranteed with direct marketing as with mass marketing. Having said that, I am a fan of direct marketing, and I want to do it all. Give me TV and direct marketing.

Then there is what's known as "termite marketing." You know what a termite does. One day you're sitting on your porch, and the floor collapses and you fall through. Well, the termites didn't show up yesterday; they've been eating away at that porch for years. With termite

marketing you do your little bit every day, and one day the station breaks through. Ask yourself this question: "If you're going to live here the rest of your life, why wouldn't you tell everyone you meet about your station?" Termite marketing is messages on shopping carts, an insert in a shopping bag, handing out cards at a station promotion or walking up and down the street with a sandwich board.

These small-scale tactics have value and should be used, as they enable you to build your database. Database marketing, while it is not new, is one of the most underused marketing methods that radio has available to it.

Third-party tactics are another new opportunity to consider. This cost-effective approach to direct mail involves partnering with an office-supply outlet, cellular-telephone company or other service that mails bills to consumers and inserting your promo into their bills. Maybe your piece is an invitation to a movie or a station event. Maybe it is something that tips off the listeners to the "secret song." Maybe it's information about a big cash giveaway. Whatever it is, it has to have value to the listeners so they'll make an effort to change their habits. When it comes to getting someone to try your radio station, you have to interfere with his or her existing habits.

We need to reinvest in external marketing. The minute the economy went down and budgets became tight, we decided that we weren't going to promote.

Your station should become vertically integrated into the community. Find a charity that your community cares about and attach yourself to it. Make it the charity that is the most deserving, and make yourself a part of it. Doing so makes you part of the fiber of the community and warrants a button on the car radio. It shows that you are not just another

First You Nominate, Then You Vote

The key word here being *you*. Yes, the annual R&R Industry Achievement Awards are determined by you, the people who live, breathe and eat the radio and record industries.

You are the ones who, each year, decide who should be honored for their achievements during the past year. Here's the task before you now: Find the nominating ballot in the March 26 issue of R&R, and write in the names of those you want to honor in both radio and records. Then send it back to us pronto; the deadline is April 9.

Winners will be honored at R&R Convention 2004, June 24-26 at the Beverly Hilton Hotel in Los Angeles. Check this space every week for convention updates.



er radio station that could change format at any time, but a station that is here to stay.

Listener-loyalty programs are increasingly becoming part of radio marketing. The airlines have frequent-flyer programs on which we can model our own listener-loyalty programs. Another option is to use an outside listener-loyalty company.

Using the Internet is still a new tactic for many radio stations. One idea is to send an e-mail to everyone in a loyal-listener database from your morning show, inviting them to listen. The Internet also gives you an opportunity to send coupons for advertisers and sponsors as a way to give added value to their advertising schedules.

You can use your website to market your station, generate revenue and provide a service. There are broadcasters who are still without a computer in their office. The Internet is not a passing fad.

Increased Training

Management and ownership should make a concerted effort to train program directors, just like they train general sales managers. GSMs and local sales managers receive training on a regular basis at the expense of the radio station, but we don't put that type of training effort into our programmers. Given the value of your property, shouldn't your programmer be trained in the ways of programming and encouraged to prosper in that position?

Similarly, stations need to invest in training air talent. I have already mentioned that consulting companies like ours train talent. We have made quite a bit of money over the years, and quite a name for ourselves, by coaching air talent. But the majority of broadcasters do not invest in their talent. Television stations spend more money on training one news anchor than radio stations do on training an entire airstaff.

Additionally, there are mistakes being taught at the college level that we need to be aware of. During the Christmas holidays one of my nephew's many girlfriends, a media student at Emerson College, asked if I

would give her a phone interview. I always try to accommodate students who are hoping to learn.

During the interview she asked me, "What will people in radio do in 10 years, when this is all over?" I was shocked. I said to her, "I can't believe you asked that question." And she said, "Why? Our professor indicated to us that radio as we know it is going to go away." I guess that plays right into the need to reinvent radio, but what I explained to her was that radio is here, and it is not going to go away. We may ultimately have digital radio, and all stations, AM and FM, will be on one band. But we are not going away.

The reality is that there are even more opportunities for radio people today. We cannot fear the future any more than AM broadcasters feared the future when television and FM came along. Satellite radio, the Internet, wireless, side channels, digital radio, mobile phones, etc., are all delivery systems. They are how people will get radio tomorrow. You may be an air personality at an FM station today, but tomorrow you may be on a satellite station. The reality of it is that we will still be doing radio.

I made a decision in 1996, when deregulation really changed the face of radio, that no matter what happened, I would still be standing when the storm cleared. I didn't know what it would look like, I didn't know what McVay Media would be like, but I knew I would be here. The reality of it is that we are here — and we will be here tomorrow.

What about you? Are you ready to reinvent yourself?

Mike McVay is founder and President of McVay Media, a full-service consultancy with more than 20 years of service to broadcasters worldwide. The company serves AC, Country, CHR, Oldies, Rock, Classic Rock, Contemporary Christian, Classical, Sports and News/Talk radio stations. McVay's 35 years of broadcast experience include stints as a station owner, general manager, program director, sales representative and air personality. Contact him at mcvaymedia@aol.com or 440-892-1910.

R&R AC TOP 30

April 2, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JOSH GROBAN You Raise Me Up (143/Reprise)	2267	-6	205362	22	111/1
2	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2194	-9	224180	25	103/0
3	3	DIDO White Flag (Arista/RMG)	2145	+38	214747	25	98/1
6	4	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2056	+72	181813	13	110/2
4	5	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	2027	-62	171476	47	119/0
5	6	TRAIN Calling All Angels (Columbia)	1913	-125	151484	38	112/0
7	7	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Laval)	1800	-47	161201	55	104/0
8	8	MATCHBOX TWENTY Unwell (Atlantic)	1719	-1	167171	45	100/1
9	9	MICHAEL MCOONALD Ain't No Mountain High Enough (Motown)	1646	-9	125047	21	93/2
10	10	MARTINA MCBRIOE This One's For The Girls (RCA)	1476	+66	111784	11	105/2
11	11	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	1424	+36	117149	10	97/1
12	12	LUTHER VANDROSS Dance With My Father (J/RMG)	1306	-80	119702	41	103/0
14	13	SEAL Love's Divine (Warner Bros.)	1105	+85	115544	9	84/6
13	14	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1007	-35	103032	46	87/1
15	15	WYNNONNA I Want To Know What Love Is (Curb)	1003	+62	36292	7	85/1
17	16	LUTHER VANROSS Buy Me A Rose (J/RMG)	816	+153	86471	4	69/3
19	17	LIONEL RICHIE Just For You (Island/IDJMG)	765	+360	74024	3	72/6
16	18	3 OOOORS OOWN Here Without You (Republic/Universal)	747	-23	91444	14	49/1
18	19	SANTANA f/ALEX BAND Why Don't You & I (Arista/RMG)	568	-26	98214	20	40/1
22	20	KENNY LOGGINS I Miss Us (All The Best)	456	+176	18149	7	50/7
20	21	ROD STEWART Time After Time (J/RMG)	402	+13	32741	5	63/2
21	22	MICHAEL BUBLE Sway (143/Reprise)	292	+5	8422	6	48/0
23	23	NO OOOBT It's My Life (Interscope)	266	0	28017	8	19/1
27	24	TRAIN When I Look To The Sky (Columbia)	231	+31	19620	4	20/1
25	25	MELISSA ETHERIOGE Breathe (Island/IDJMG)	216	+6	22896	4	23/2
29	26	HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM)	211	+15	8064	2	36/3
30	27	KATRINA CARLSON Count On Me (Kataphonic)	210	+16	3169	2	42/3
24	28	ISRAEL KAMAKAWIWO'OLE Over The Rainbow (Big Boy)	208	-5	11551	5	29/1
Debut	29	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	192	+132	36693	1	35/5
28	30	NORAH JONES Sunrise (Blue Note/EMC)	187	-10	27801	3	19/1

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/21-3/27. 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

HARRY CONNICK, JR. For Once In My Life (Columbia)
Total Plays: 174, Total Stations: 28, Adds: 2

GLORIA ESTEFAN I Wish You (Epic)
Total Plays: 172, Total Stations: 32, Adds: 5

PHIL COLLINS No Way Out (Hollywood)
Total Plays: 144, Total Stations: 30, Adds: 7

KIMBERLEY LOCKE 8th World Wonder (Curb)
Total Plays: 135, Total Stations: 40, Adds: 10

JESSICA SIMPSON Take My Breath Away (Columbia)
Total Plays: 119, Total Stations: 17, Adds: 4

DARYL HALL What's In Your World (Rhythm & Groove/Liquid B)
Total Plays: 1, Total Stations: 14, Adds: 14

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
DARYL HALL What's In Your World (Rhythm & Groove/Liquid B)	14
KIMBERLEY LOCKE 8th World Wonder (Curb)	10
KENNY LOGGINS I Miss Us (All The Best)	7
PHIL COLLINS No Way Out (Hollywood)	7
SEAL Love's Divine (Warner Bros.)	6
LIONEL RICHIE Just For You (Island/IDJMG)	6
RJ HELTON Even If (B-Rite/PLG)	6
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	5
GLORIA ESTEFAN I Wish You (Epic)	5
JESSICA SIMPSON Take My Breath Away (Columbia)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LIONEL RICHIE Just For You (Island/IDJMG)	+360
KENNY LOGGINS I Miss Us (All The Best)	+176
LUTHER VANDROSS Buy Me A Rose (J/RMG)	+153
LONESTAR I'm Already There (BNA)	+133
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	+132
KIMBERLEY LOCKE 8th World Wonder (Curb)	+106
JOSH GROBAN To Where You Are (143/Reprise)	+103
GLORIA ESTEFAN I Wish You (Epic)	+94
SEAL Love's Divine (Warner Bros.)	+85
FAITH HILL Cry (Warner Bros.)	+75

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 AC Songs 12+ For The Week Ending 4/2/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 25-54, Women 25-34, Women 35-54. Lists top AC songs like 'Invisible' by Clay Aiken and 'You Raise Me Up' by Josh Groban.

Total sample size is 367 respondents. Total average favorability estimates are based on a scale of 1-5. (1=disslike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator Most Added

DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)

Recurrents

Table listing recurrent songs and artists such as Vanessa Carlton's 'A Thousand Miles' and Norah Jones's 'Don't Know Why'.

Songs ranked by total plays

Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send them to: R&R c/o Keith Bertram...

Reporters

Grid of reporter information for various markets including Albany, Boston, Denver, Grand Rapids, Jacksonville, etc. Each entry includes reporter name, phone number, and email address.

POWERED BY MEDIABASE logo and text: *Monitored Reporters, 137 Total Reporters, 120 Total Monitored, 17 Total Indicator, Did Not Report, Playlist Frozen (1): WSWT/Peoria, IL

ON THE RECORD

With **Terese Taylor**
Asst. PD, WRMM/Rochester, NY



It is so great to have CHR grow records for AC again! Our sister station — WPXY (98PXY)/Rochester, NY — is breaking some great titles and building familiarity for us at WRMM (Warm)/Rochester. • Coming out of a huge fall book, we exchanged holiday music for fresh

tunes from Dido and Train. And our symbiotic relationship almost guarantees another smash from Five For Fighting with "100 Years." I see this as being the song of the year for AC. Check out the lyrics and see why it transcends generations and formats. • We just wrapped up Read to Your Child Month in February, a promotion that featured a different guest reader every week-night of the month. We had everyone from local TV anchors and politicians to authors, children's entertainers and national recording artists reading kids' books on the radio. It was a cost-effective, feel-good promotion that aimed to recycle at-work listening into evenings. (Translation: It was free and made us look good!)

Impressive play increase on Lionel Richie's "Just for You" (Island/IDJMG), up 360. Kenny Loggins comes in second Most Increased with "I Miss You" (All The Best), up 176 ... Josh Groban continues to hold the No. 1 slot at AC, though Dido's "White Flag" (Arista) and Five For Fighting's "100 Years" (Columbia) seem to be promising contenders for the top spot ... Many at Hot AC are obviously excited about Alanis Morissette's new single, "Everything" (Maverick/Reprise), which debuts at No. 28 and wins greatest gainer, with 510 ... Hoobastank's "The Reason" (Island/IDJMG) comes in second Most Increased, up 291, and Avril Lavigne's "Don't Tell Me" (Arista/J) is third, up 205 ... Looks like an upcoming battle for No. 1 on the Hot AC chart between Evanescence's "My Immortal" (Wind-up), in the lead with 3,663 plays, and Maroon 5's "This Love" (Octone/J), close behind with 3,629. Could Maroon 5 bump the rock 'n' roll superstars from their No. 1 slot?



artist activity

ARTIST: Switchfoot
LABEL: Red Ink/Columbia
By MIKE TRIAS/ASSOCIATE EDITOR



Switchfoot have been making their mark on the music world a lot longer than many people think. Not only has the band been on the Christian scene for a while, their songs have been used more than 50 times on television. Shows like *Regis & Kelly*, *Felicity* and *Dawson's Creek* (which has used five of their songs) were among the first to showcase Switchfoot's talent. However, sometimes the songs are misused. "I remember writing a song about spiritual longing and then seeing it played during a hot-tub scene on some show," remembers Switchfoot vocalist-guitarist Jon Foreman. "The songs can wind up very far from the edge of the bed where they were originally written."

Switchfoot's origins go back to the mid-'90s on the beaches of San Diego. Foreman and his brother Tim (bass, vocals) were professional surfers, along with Chad Butler (drums). Though they all competed in national surf championships, they also found they had a common love for music. They decided to form Switchfoot, naming the band after a surfing term. Jerome Fontamillas (guitar, keyboards, vocals) joined up with the boys in 2000, and they haven't looked back since. Though they released three albums on Christian labels, the band ultimately decided to go with a major label and recently released their Red Ink/Columbia debut, *The Beautiful Letdown*.

So far, their decision has paid off. They are currently on a headlining tour with The Jealous Sound and Copeland until May; they have been nominated for six awards at the April 28 Dove Awards in Nashville; and *Letdown*, their biggest selling album to date, is approaching platinum status. However, Foreman notes, "If

I'm content as an artist to write a hit song or have a platinum record, then I'll have failed a lot of my fellow human beings. We have the best jobs in the world because we play music for a living and love doing it, but we didn't get into this to try and sell something. For us, it's about communicating and connecting with people on a different level."

"Dare You to Move" from *Letdown* is one of those songs that have already changed someone's life. Foreman recalls meeting a fan who was going through tough times and was contemplating suicide, yet was able to draw inspiration from the song. "That's incredible," Foreman says. "On days when you're wondering what you're doing playing a show in some small town in the middle of nowhere, you think about moments like that and realize that you're part of a bigger story than your own."

"Meant to Live" is the lead single from the album and has already made its mark at many formats. Inspired by T.S. Eliot's "The Hollow Men," "Meant to Live" deals with trying to survive in a world where love and hate occupy the same space. "We were meant to live for so much more/Have we lost ourselves?/Somewhere we live inside."

Produced by John Fields, *The Beautiful Letdown* was recorded in only two weeks, thanks to the boys' preproduction from home and their nonstop work ethic. "We didn't want to waste time screwing around in a \$1,000-a-day studio," says Foreman. "There were no lunch or dinner breaks — we worked straight through, and it turned out great. You can ruin things if you spend too much time in the studio."

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	EVANESCENCE My Immortal (Wind-up)	3663	+106	250228	18	96/0
2	2	MAROON 5 This Love (Octone/J/RMG)	3629	+153	258155	12	98/0
4	3	NICKELBACK Someday (Roadrunner Records/IDJMG)	3342	+74	227294	27	87/0
3	4	3 DOORS DOWN Here Without You (Republic/Universal)	3191	-90	216534	33	94/0
6	5	NO OUBT It's My Life (Interscope)	3050	-54	242789	22	90/0
7	6	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2920	+74	185238	19	98/0
5	7	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2865	-263	199788	26	88/0
8	8	MATCHBOX TWENTY Bright Lights (Atlantic)	2687	-19	192105	33	92/0
9	9	SANTANA f/ALEX BANO Why Don't You & I (Arista/RMG)	2448	-124	187079	41	93/0
10	10	DIDO White Flag (Arista/RMG)	2339	-134	174433	36	87/0
11	11	MELISSA ETHERIDGE Breathe (Island/IDJMG)	2237	-1	144092	14	87/0
12	12	SARAH MCLACHLAN Fallen (Arista/RMG)	2046	-75	149702	28	86/0
13	13	OUTKAST Hey Ya! (LaFace/Zomba)	1921	-119	143159	17	50/0
14	14	JOHN MAYER Clarity (Aware/Columbia)	17E7	-186	113434	12	84/2
15	15	TRAIN When I Look To The Sky (Columbia)	1672	-100	100978	22	73/0
16	16	LIZ PHAIR Extraordinary (Capitol)	1532	-30	80656	14	80/0
19	17	HOOBASTANK The Reason (Island/IDJMG)	1421	+291	67385	6	74/13
17	18	FUEL Falls On Me (Epic)	1420	+48	59718	20	57/0
18	19	NORAH JONES Sunrise (Blue Note/EMC)	1213	+54	71820	10	68/0
20	20	TOBY LIGHTMAN Devils And Angels (Lava)	1125	+23	41673	11	63/1
21	21	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	1048	-32	48778	7	60/1
22	22	3 DOORS DOWN Away From The Sun (Republic/Universal)	968	+11	48633	7	51/0
23	23	JESSICA SIMPSON With You (Columbia)	917	+55	53677	8	37/1
24	24	SEAL Love's Divine (Warner Bros.)	880	+65	55102	9	46/1
25	25	JOSH KELLEY Everybody Wants You (Hollywood)	730	+23	26879	8	52/1
26	26	LIVE WJ SHELBY LYNNE Run Away (Radioactive/Geffen)	716	+116	40088	4	51/4
31	27	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	712	+205	30206	3	48/7
Debut	28	ALANIS MORISSETTE Everything (Maverick/Reprise)	709	+510	42867	1	69/22
28	29	JET Are You Gonna Be My Girl (Elektra/EEG)	654	+95	37942	6	22/2
27	30	LINKIN PARK Numb (Warner Bros.)	643	+46	32655	10	10/0
29	31	MATCHBOX TWENTY Downfall (Atlantic)	624	+70	30251	5	36/0
32	32	SARAH MCLACHLAN Stupid (Arista/RMG)	573	+89	35776	3	47/3
30	33	NELLY FURTADO Try (DreamWorks/Interscope)	550	+22	19576	4	44/0
36	34	LOS LONELY BOYS Heaven (Dr/Epic)	480	+140	28346	2	34/7
37	35	OUTKAST The Way You Move (LaFace/Zomba)	433	+94	23770	5	10/1
34	36	KIMBERLEY LOCKE 8th World Wonder (Curb)	418	+22	19717	7	25/0
39	37	GAVIN DEGRAW I Don't Want To Be (J/RMG)	366	+50	15694	2	31/1
Debut	38	BRITNEY SPEARS Toxic (Jive)	320	+66	14352	1	8/0
35	39	SIMPLE PLAN Perfect (Lava)	316	-77	14290	16	13/0
38	40	CLAY AIKEN Invisible (RCA/RMG)	298	-30	19473	19	12/0

99 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 3/21-3/27. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
ALANIS MORISSETTE Everything (Maverick/Reprise)	22
CALLING Our Lives (RCA/RMG)	14
HOOBASTANK The Reason (Island/IDJMG)	13
JESSICA SIMPSON Take My Breath Away (Columbia)	11
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	10
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	7
LOS LONELY BOYS Heaven (Dr/Epic)	7
CHERIE I'm Ready (Lava)	6
LIVE WJ SHELBY LYNNE Run Away (Radioactive/Geffen)	4

hoobastank
 "the reason"

19 - 17 R&R Hot AC #2 Most Increased
 15* - 19* Modern Adult Monitor #2 Greatest Gainer
 20* - 17* Top 40 Adult Monitor #2 Greatest Gainer

New Adds Include:
 WPLJ/New York WMWX/Philadelphia
 KHMV/Houston WWZZ/Washington DC
 KMPX/Phoenix KIMN/Denver
 WMVX/Cleveland

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALANIS MORISSETTE Everything (Maverick/Reprise)	+510
HOOBASTANK The Reason (Island/IDJMG)	+291
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	+205
MAROON 5 This Love (Octone/J/RMG)	+153
LOS LONELY BOYS Heaven (Dr/Epic)	+140
LIVE WJ SHELBY LYNNE Run Away (Radioactive/Geffen)	+116
EVANESCENCE My Immortal (Wind-up)	+106
JESSICA SIMPSON Take My Breath Away (Columbia)	+105
JET Are You Gonna Be My Girl (Elektra/EEG)	+95
OUTKAST The Way You Move (LaFace/Zomba)	+94

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 Hot AC Songs 12 + For The Week Ending 4/2/04



Artist Title (Label)	TW	LW	Familiarity	Burn	Women 18-34	Women 18-24	Women 25-34
MARON 5 This Love (Octone/LJ)	4.39	4.42	98%	16%	4.51	4.54	4.42
MATCHBOX TWENTY Downfall (Atlantic)	4.23	4.32	59%	4%	4.22	4.12	4.46
MATCHBOX TWENTY Bright Lights (Atlantic)	4.20	4.20	95%	30%	4.23	4.14	4.46
HOBBASTANK The Reason (Island/IDJMG)	4.17	4.12	65%	7%	4.31	4.33	4.25
NICKELBACK Someday (Roadrunner Records/IDJMG)	4.14	4.02	98%	40%	4.10	3.97	4.45
EVANESCENCE My Immortal (Wind-up)	4.12	4.18	98%	31%	4.15	4.19	4.07
3 DOORS DOWN Here Without You (Republic/Universal)	4.11	4.09	98%	43%	4.20	4.08	4.51
3 DOORS DOWN Away From The Sun (Republic/Universal)	4.09	4.18	72%	9%	4.14	4.08	4.33
FUEL Falls On Me (Epic)	4.08	4.06	87%	18%	4.03	3.94	4.26
TRAIN When I Look To The Sky (Columbia)	4.05	4.02	88%	23%	4.04	3.96	4.23
SANTANA w/ ALEX BAND Why Don't You & I (Arista/RMG)	4.02	3.97	95%	38%	4.13	4.04	4.35
LINKIN PARK Numb (Warner Bros.)	3.93	4.04	88%	29%	3.97	3.86	4.28
JOHN MAYER Clarity (Aware/Columbia)	3.93	4.05	78%	14%	4.01	3.99	4.06
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	3.92	3.88	84%	19%	3.92	3.95	3.83
SARAH McLACHLAN Fallen (Arista/RMG)	3.84	3.84	90%	32%	3.87	3.83	3.95
JET Are You Gonna Be My Girl (Elektra/EEG)	3.82	-	86%	25%	3.87	3.87	3.88
JOSH KELLEY Everybody Wants You (Hollywood)	3.76	3.90	55%	8%	3.82	3.86	3.71
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.66	3.58	99%	47%	3.86	3.81	4.00
BARENAKED LADIES Testing 1, 2, 3 (Reprise)	3.59	3.73	53%	10%	3.43	3.31	3.81
OUTKAST Hey Ya! (Arista/RMG)	3.57	3.58	97%	59%	3.67	3.53	4.07
DIDO White Flag (Arista/RMG)	3.56	3.69	96%	48%	3.69	3.66	3.77
NO DOUBT It's My Life (Interscope)	3.54	3.54	99%	53%	3.64	3.53	3.91
MELISSA ETHERIDGE Breathe (Island/IDJMG)	3.51	3.47	79%	22%	3.55	3.43	3.86
SEAL Love's Divine (Warner Bros.)	3.51	3.46	62%	15%	3.51	3.39	3.77
JESSICA SIMPSON With You (Columbia)	3.48	3.67	91%	39%	3.56	3.55	3.62
LIZ PHAIR Extraordinary (Capitol)	3.45	3.56	70%	21%	3.36	3.28	3.55
NELLY FURTADO Try (DreamWorks/Interscope)	3.41	-	41%	9%	3.46	3.54	3.22
TOBY LIGHTMAN Devils And Angels (Lava)	3.38	3.50	53%	13%	3.36	3.24	3.71
NORAH JONES Sunrise (Blue Note/EMC)	3.34	3.35	73%	23%	3.55	3.52	3.64

Total sample size is 461 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

- DURAN DURAN** Sunrise (Capitol)
Total Plays: 251, Total Stations: 21, Adds: 1
- JOSH GROBAN** You Raise Me Up (143/Reprise)
Total Plays: 247, Total Stations: 12, Adds: 0
- SWITCHFOOT** Meant To Live (Red Ink/Columbia)
Total Plays: 235, Total Stations: 19, Adds: 3
- 311** Love Song (Maverick/Volcano/Zomba)
Total Plays: 207, Total Stations: 20, Adds: 2
- MICHAEL ANDREWS FIGARY JULES** Mad World (Universal)
Total Plays: 203, Total Stations: 13, Adds: 3
- BLONDIE** Good Boys (Sanctuary/SRG)
Total Plays: 193, Total Stations: 20, Adds: 1
- JESSICA SIMPSON** Take My Breath Away (Columbia)
Total Plays: 186, Total Stations: 16, Adds: 11
- LENNY KRAVITZ** Where Are We Runnin'? (Virgin)
Total Plays: 180, Total Stations: 17, Adds: 10
- RICK SPRINGFIELD** Will It? (Gomer/Red Ink)
Total Plays: 133, Total Stations: 11, Adds: 0
- HANSON** Penny & Me (3CG)
Total Plays: 126, Total Stations: 10, Adds: 0

Songs ranked by total plays

Indicator Most Added*

- EVANESCENCE** My Immortal (Wind-up)
- ALANIS MORISSETTE** Everything (Maverick/Reprise)
- AVRIL LAVIGNE** Don't Tell Me (Arista/RMG)
- KIMBERLEY LOCKE** 8th World Wonder (Curb)
- COUNTING CROWS** Big Yellow Taxi (Geffen/Interscope)
- JESSICA SIMPSON** Take My Breath Away (Columbia)
- CALLING** Our Lives (RCA/RMG)
- CHUBBY C. & DD** The Original Master Of The Dance Hall Beat (TEEC)
- BUTTERFLY BOUCHER** Another White Dash (A&M/Interscope)

Reporters

WDDO/Acron, OH 5 LIVE W/SHELBY LYNNE AVRIL LAVIGNE	WALC/Charleston, SC PD: Brent McKay No Adds	KLTV/Corpus Christi, TX PD: Brent McKay CALLING LENNY KRAVITZ	WVXV/Fl. Myers, FL PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Lexington, KY PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	KOSD/Modesto, CA PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WJLQ/Pensacola, FL PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Sarasota, FL PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WHYI/Springfield, MA APD: Mike Miller PD: Mike Miller No Adds	KZSU/Tulsa, OK 17
WVYE/Albany, NY PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WCSO/Charleston, SC APD: Richard Clark MD: Richard Clark 6 AVRIL LAVIGNE ALANIS MORISSETTE HOBBASTANK	KDWB/Dallas, TX PD: Pat McLaughlin MD: Lisa Thomas No Adds	WHEE/Ft. Wayne, IN PD: Mike Miller MD: Carrie Cape No Adds	KURB/Little Rock, AR PD: Mike Miller MD: Becky Rogers No Adds	WVXV/Wilmington, NC PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Wilmington, NC PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Wilmington, NC PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Wilmington, NC PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Wilmington, NC PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON
KPEK/Albuquerque, NM PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Charlotte, NC PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Dayton, OH PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Dayton, OH PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Dayton, OH PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Dayton, OH PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Dayton, OH PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Dayton, OH PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Dayton, OH PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON	WVXV/Dayton, OH PD: Mike Miller APD: Bruce Cannon JESSICA SIMPSON
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110 Total Monitored
99 Total Indicator
11 Total Indicator
Did Not Report, Playlist Frozen (3):
KMXS/Anchorage, AK
WMT/Cedar Rapids, IA
WVNU/Elmira, NY



Paul Goldstein Comes Full Circle

He helped launch *The Wave/L.A.* in 1987, then returned last November as VP/Programming

KTWV (*The Wave*)/Los Angeles VP/Programming and Infinity VP/Smooth Jazz Programming Paul Goldstein is a Smooth Jazz pioneer and the format's leading innovator. A member of the team — also including Frank Cody and Chris Brodie — that launched Smooth Jazz as a full-time format at *The Wave* in 1987, Goldstein went on to distinguish himself by programming Digital Planet, KOAI (*The Oasis*)/Dallas, SW Networks, WNUA/Chicago — where he conceived the biggest promotion in radio history, trip-a-day, and hired jazz icon Ramsey Lewis as morning personality — and KKSF/San Francisco before rejoining *The Wave* 16 months ago.

Goldstein begins by acknowledging Brodie, who was present at the birth and was his immediate predecessor at *The Wave*: "It's rare that a program director is with a station for the number of years that Chris Brodie programmed *The Wave*," Goldstein says. (Brodie worked at the 94.7 frequency for 20 years, the last 15 as *The Wave's* PD — the longest tenure for a PD at one station in format history, I believe.) "She did a phenomenal job. The station performed in the top echelons of L.A. radio for the last seven or eight years, so coming in as the new program director after such an incredible reign of success was a formidable task."

"The timing was right for the station to be infused with an evolution in its sound, and that's just what has happened. It still sounds like *The Wave* — and to the average listener, the differences aren't apparent — but we did make a lot of changes in all aspects."

Style & Personality

Goldstein continues, "It's about creating a style and personality that are memorable and that reflect the fusion of all the different parts of the station: the music, the personalities, especially the production, the events, the marketing, the promos, all of it together — on-air, online, onsite. *The Wave's* image is of elegance and luxury — what people who listen to the station either have or aspire to. It's also about unwinding and relaxing with elegance and luxury, so everything we do must fit that vibe."



Paul Goldstein

"Everybody on *The Wave* airstaff strives to have high impact in as concise a presentation as possible, and that's really what it's all about when you're running 16 or 17 units an hour. The coveted programming inventory that we do have needs to be striking and really stand out, so our air talents have to be not only concise, but also compelling. The quality of their voices is extremely important, because people like to listen to someone who has not big pipes, but a soothing, luxurious voice quality."

SJ morning shows seldom achieve dominant ratings, but Goldstein is optimistic about *The Wave's Dave Koz in the Morning*, with partner Pat Prescott, which launched in April 2001 under Brodie. "The ratings are OK, but we think they can be a lot better, so we've made a lot of changes, especially by tightening it up, because there was too much talk," he says. "We've really worked on improving its flow and adding more production elements so that the components of the show are better connected. And we've tried to use Dave so that his skills and connections are exploited more; we've had Stevie Wonder on and other celebrities. Dave has great stories about the music that he tells concisely from the artist's point of view."

"Critically important to the morning show — which has held it together — is Pat Prescott, who is simply a phenomenal talent. Dave has learned a lot from her. She is a key anchor we all depend on. She's incredible."

"Another element of the morning show is 'The Wave of the Future,' a feature with a tech expert from *Popular Science* who comes on for a 45-second bit on a futuristic thing — advances in medicine, new stuff with cars, high-tech devices, electronics and entertainment — which has been well received. It's perfect for our audience."

"We did a marketing campaign for morning drive a couple of years ago that helped it achieve better numbers than it ever had before. Every week a feature runs on KNBC-TV/L.A. called 'The Wave Weekend,' where Dave and Pat broadcast a vignette on the morning news live from our studio. They talk about events around town and concerts, and they plug things happening on their show and our station, which helps drive tune-in."

Just Play The Hits

Goldstein goes on, "But it's also about playing the hits. People listen to *The Wave* at work because we're playing their favorite songs. There is nothing more important we can do than that. We're not really musically adventurous, because that's not what people come to the station for. We're adventurous to the extent that we take musical risks, but we don't see ourselves as a progressive, eclectic NPR-type format. With any new music we play, that is all a calculated risk."

Asked about the impact of online music testing with Rate The Music — the results of which suggest the service accurately predicts listeners' preferences, even on unfamiliar songs — on *The Wave's* music programming, Goldstein responds, "If we really believe in something and it bombs in online research, that won't affect us adding it. We'll keep testing it over time, and after six months, if it continues to do poorly, then we're going to pay attention to that. We've seen songs test at the bottom, and then once we play them, not surprisingly, they move up. From time to time we'll stay on something and it never moves up, which means it has clearly been rejected by the audience."

Goldstein remains optimistic about the format's musical future: "People in their late 30s are going to need a place to go to chill out, and we'll be able to provide it for them. Musically, even though it's sad what is happen-

First You Nominate, Then You Vote

The key word here being *you*. Yes, the annual R&R Industry Achievement Awards are determined by you, the people who live, breathe and eat the radio and record industries. You are the ones who, each year, decide who should be honored for their achievements during the past year. Here's the task before you now: Find the nominating ballot in the March 26 issue of R&R, and write in the names of those you want to honor in both radio and records. Then send it back to us pronto; the deadline is April 9. Winners will be honored at R&R Convention 2004, June 24-26 at the Beverly Hilton Hotel in Los Angeles. Check this space every week for convention updates.



ing in the music business today, the consolidation happening is creating a lot of innovation. There are some aggressive smaller labels that have popped up that are doing cool things. It's certainly possible that the breakout SJ artist who'll cross to other formats will come from one of those labels."

A signature element of Goldstein's stations is lustrous production values. *The Wave* is no exception, starting with its jingles. "The idea behind our jingles is for them to weave into the music, helping to create flow and to present the call letters in a way that pops, yet still has musical integrity," he says. "I hired Brian Culbertson to produce a jingle package for WNUA and KKSF [Culbertson did WJZ/Philadelphia's too], and we're using him again at *The Wave* this year."

"People listen to *The Wave* at work because we're playing their favorite songs. There is nothing more important we can do than that."

The Biggest Radio Promotion Ever

Coming up with marketing dollars is a primary challenge in SJ. Goldstein observes, "We recently did a big billboard campaign for 'Trip-a-Day Anywhere in the World,' where the winner chooses the destination. Our goal was to do something huge that caused a lot of talk. People are still blown away by it, and that really helps the station stay top-of-mind because it's not just your typical promotion that gets lost in the clutter. This stands out because it's so big, but also because it avoids what adult listeners perceive as bullshit — all kinds of contrived contests and qualifying. This is the real deal where we give the audience something of real value — yesterday a trip for two to

Paris; the day before, Bali. The eater of the mind we create with this promotion makes it stand out."

"When I started trip-a-day at NUA I imagined it would have longevity and that there would be no reason to ever get rid of it. I imagined talking about the number of trips getting into the thousands, so that it would just be part of the fabric of the station for years and years to come. An ongoing challenge for the format is to find ways to keep it fresh and exciting."

"From time to time I'll hear a competitor do a trip giveaway. We need to make sure their giveaway of one trip doesn't sound more exciting than our daily trip giveaway. We need to keep innovating the ways we do recorded and on-air promos, and we need to keep the staff excited — remind them what a huge daily prize it is and how lucky we are that the stations we work for give us real ammunition, as opposed to others who have to work with contrivances."

"Our big promotion is trip-a-day. Many of our other promotions are designed to generate revenue, so we have to work with the sales department to find ways to present those so they fit, sound exciting, don't create clutter and don't cost any money, so we're working on ways to do that with marketing partnerships."

"For several years the station has done 'Wave Wednesday' at a club, the Garden of Eden. Since I've been here I've tried to add value by creating special nights, such as record-release parties and thematic nights to keep it fresh so that people continue to want to come. We'll be doing singles nights and events like Cinco de Mayo. And since some Lakers games are on Wednesday nights and we noticed our attendance dip [because of it], we added a big-screen TV on the back patio for the game."

"For the past seven years the station has presented WaveFest, a one-day concert event at UCLA's Tennis Center. This year it will be a two-day event at The Greek Theater, and the talent will be the biggest we've ever had."

In closing, Goldstein suggests that Smooth Jazz embrace the importance of "the online thing," as Smooth Jazz is among the most popular formats on the Internet. "High-speed Internet access is growing at astounding rates," he says. "If we take advantage of it, that can only be good for our stations."

April 2, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	KIM WATERS The Ride (Shanachie)	847	+13	112330	19	40/0
2	2	RICHARD ELLIOT Sly (GRP/VMG)	784	-19	95806	17	39/0
4	3	PETER WHITE Talkin' Bout Love (Columbia)	749	+109	93075	11	40/0
5	4	PAUL BROWN 24/7 (GRP/VMG)	690	+72	93878	10	39/1
10	5	EUGE GROOVE Livin' Large (Narada)	553	+60	61239	8	37/0
7	6	HIL ST. SOUL For The Love Of You (Shanachie)	548	+10	61715	11	39/1
11	7	PAUL TAYLOR Steppin' Out (Peak)	509	+68	66847	9	35/0
6	8	STEVE COLE Everyday (Warner Bros.)	503	-36	57446	24	33/0
13	9	DAVE KOZ All I See Is You (Capitol)	483	+52	71846	5	37/1
9	10	JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)	480	-45	40731	32	27/0
3	11	CHRIS BOTTI Indian Summer (Columbia)	478	-188	56067	27	29/0
8	12	NICK COLIONNE High Flyin' (3 Keys Music)	440	-86	45796	25	27/0
14	13	NORAH JONES Sunrise (Blue Note/EMC)	431	+24	39105	9	32/0
12	14	BASS X Vonni (Liquid 8)	418	-15	48568	20	28/0
16	15	RICHARD SMITH Sing A Song (A440)	370	-16	38731	16	31/2
18	16	MARC ANTOINE Mediterraneo (Rendezvous)	356	+7	33758	6	33/0
17	17	MINDI ABAIR Save The Last Dance (GRP/VMG)	354	+1	43365	6	32/1
19	18	JOYCE COOLING Expression (Narada)	336	+35	35390	3	33/3
20	19	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)	329	+45	42084	4	29/2
21	20	JEFF GOLUB Pass It On (GRP/VMG)	274	+2	17814	8	21/0
22	21	NAJEE Eye 2 Eye (N-Coded)	259	+10	25870	14	20/0
24	22	RICK BRAUN Daddy-O (Warner Bros.)	242	+25	22309	4	25/2
28	23	PRAFUL Let The Chips Fall (Rendezvous)	240	+111	28306	2	26/2
Debut	24	DIANA KRALL Temptation (GRP/VMG)	216	+108	24784	1	23/11
23	25	DAVID SANBORN Isn't She Lovely (GRP/VMG)	213	-10	19145	7	17/0
25	26	BRIAN BROMBERG Bobblehead (A440)	165	-3	7621	8	13/0
26	27	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	146	+2	5785	3	11/0
27	28	DAN SIEGEL In Your Eyes (Native Language)	143	+9	6772	5	13/0
Debut	29	BRAXTON BROTHERS When You Touch Me (Peak)	139	+21	12128	1	15/1
29	30	PETE BELASCO Deeper (Compendia)	137	+12	6849	2	10/0

40 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 3/21-3/27. 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

PAUL JACKSON, JR. Walkin' (Blue Note/EMC)

Total Plays: 95, Total Stations: 10, Adds: 0

GRADY NICHOLS Alright (Grady Nichols Ltd.)

Total Plays: 91, Total Stations: 9, Adds: 0

MICHAEL McDONALD Ain't Nothing Like The Real Thing (Motown)

Total Plays: 73, Total Stations: 7, Adds: 1

KEN NAVARRO In The Sky Today (Shanachie)

Total Plays: 70, Total Stations: 8, Adds: 0

BLAKE AARON Keepin' It Real (Innervision)

Total Plays: 65, Total Stations: 5, Adds: 0

NESTOR TORRES Maybe Tonight (Heads Up International)

Total Plays: 62, Total Stations: 10, Adds: 1

BEYONCE f/LUTHER VANDROSS The Closer I Get To You (J/Columbia)

Total Plays: 59, Total Stations: 5, Adds: 1

SEAL Love's Divine (Warner Bros.)

Total Plays: 38, Total Stations: 4, Adds: 1

ALEX BUGNON 108 Degrees (Narada)

Total Plays: 31, Total Stations: 4, Adds: 0

KEIKO MATSUI Reflections (Narada)

Total Plays: 30, Total Stations: 4, Adds: 1

Songs ranked by total plays

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
DIANA KRALL Temptation (GRP/VMG)	11
ALKEMX Time To Lounge (Rendezvous)	5
DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)	5
GENE DUNLAP Up South (Rhythm & Groove/Liquid 8)	4
JOYCE COOLING Expression (Narada)	3
MICHAEL LINGTDN Show Me (Rendezvous)	3
RICHARD SMITH Sing A Song (A440)	2
B. CULBERTSON f/N. BROWN Come On Up (Warner Bros.)	2
PRAFUL Let The Chips Fall (Rendezvous)	2
RICK BRAUN Daddy-O (Warner Bros.)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PRAFUL Let The Chips Fall (Rendezvous)	+111
PETER WHITE Talkin' Bout Love (Columbia)	+109
DIANA KRALL Temptation (GRP/VMG)	+108
PAUL BROWN 24/7 (GRP/VMG)	+72
PAUL TAYLOR Steppin' Out (Peak)	+68
EUGE GROOVE Livin' Large (Narada)	+60
DAVE KOZ All I See Is You (Capitol)	+52
B. CULBERTSON f/N. BROWN Come On Up (Warner Bros.)	+45
JOYCE COOLING Expression (Narada)	+35
KEIKO MATSUI Reflections (Narada)	+26

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	337
RONNY JORDAN At Last (N-Coded)	288
PRAFUL Sigh (Rendezvous)	210
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	201
DAVID BENDIT Watermelon Man (GRP/VMG)	198
SEAL Touch (Warner Bros.)	185
SIMPLY RED Sunrise (simplyred.com/Red Ink)	151
PAMELA WILLIAMS Atterglow (Shanachie)	125
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	120
ERIC MARIENTHAL Sweet Talk (Peak)	112
PAUL JACKSON, JR. It's A Shame (Blue Note)	95
DAVE KOZ Honey-Dipped (Capitol)	93
LUTHER VANDROSS Dance With My Father (J)	86
KIRK WHALUM Do You Feel Me (Warner Bros.)	76
KENNY G. Malibu Dreams (Arista)	73
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	73

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

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- Big songs from big artists, and everyone is fully compensated for their performances.
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ON THE RECORD

With
Michael Erickson
PD KKSf/San Francisco



Since I entered the Smooth Jazz world about six months ago, the question I've been asked the most is, "How do you like it?" I always break into a huge smile right before I say, "I love it!" For me, this comes down to passion. The music comprises it, the listeners exude it, and the people in this format generate it. • My passion for the music was ignited in college (I still have my vinyl collection of Grover Washington Jr., Bob James, Earl Klugh, Sadao Watanabe, etc.), but my career path led me away from it. Now, reawakened, I'm constantly stimulated (will the FCC fine me for that?) by songs I haven't heard in years, like "Morning Dance" by Spyro Gyra, and by new stuff, like Praful's "Let the Chips Fall" and Pete Belasco's "Deeper." • We all know people who can look at a work of art but only see paint on a canvas. With Smooth Jazz there are those who hear all the rich tones, dynamic textures and intricate arrangements, while others just hear "background music." I look forward to the challenge of trying to thrill the jazz aficionados while simultaneously converting the casual listener into someone who develops a passion for the music. • My passion is what drives me, my knowledge and experience are what guide me (I knew spying on Paul Goldstein while he was here would pay off someday). My question for you is, "How do you like it?"

Impressively, this is the fifth consecutive week at No. 1 for Kim Waters' "Ride" (Shanachie). The indie label has another top 10 track — Hil St. Soul's "For the Love of You," at 6* ... I certainly have to hand it to Paul Brown. Not only is he the signature producer in smooth jazz, with more than 40 No. 1 records to his credit, but his debut single, "24/7" (GRP/VMG), is 4* and rising, with a 72-play gain this week. What's more, Brown's production hand — or, rather, ear — is behind two other projects with tracks in our top five — Peter White's "Talkin' Bout Love" (Columbia), which is 3* and second Most Increased, at +109 plays, as well as Euge Groove's "Livin' Large" (Narada), which catapults 10-5* ... Paul Taylor's "Steppin' Out" continues to gain, climbing 11-7* ... Likewise, Dave Koz's "All I See Is You" (Capitol) surges 13-9* ... Praful earns No. 1 Most Increased, as "Let the Chips Fall" (Rendezvous) garners +111 plays, plus two new adds ... Diana Krall's "Temptation" (GRP/VMG) debuts at 25*, is third Most Increased with +108 plays, and tops Most Added with a whopping 10 new adds, including KTWV (The Wave)/Los Angeles, with 10 plays, and WVMV/Detroit, with six ... Independent Rendezvous Entertainment is ablaze! Besides Praful, the label has two other hot new releases: Alkemx's "Time to Lounge," which picks up four adds, including KOAI/Dallas and KYOT/Phoenix; and Michael Lington's "Show Me," added out of the box by WNUA/Chicago, WNWW/Cleveland and KIFM/San Diego.



— Carol Archer, Smooth Jazz Editor

Reporters

WZMR/Albany, NY
OM/PP: Kevin Callahan
MO: Julie Felner
1 ERIC MARSHALL
1 RICK DEBRUNGER
1 HEDDERS
1 HESTON TORRES
1 DARYL HALL
1 GENE DUNLAP
1 JOYCE COOLING

KAJZ/Albuquerque, NM
OM: Jim Walton
PD: Paul Lavoie
APD/MD: Jeff Young
No Adds

WJZZ/Atlanta, GA
PD/MD: Nick Francis
No Adds

KSMJ/Bakersfield, CA
OM/PP/MD: Chris Townsend
APD: Matt Kelly
1 RICE BRADEN
1 JOYCE COOLING

WNUA/Chicago, IL
OM: Bob Kaatz
PD/MD: Steve Stiles
HIL ST. SOUL
MICHAEL LINGTON

WNWW/Cleveland, OH
OM/PP/MD: Bernice Kimble
MICHAEL LINGTON

WJZA/Columbus, OH
PD/MD: Bill Harman
JOYCE COOLING

KOAI/Dallas, TX
OM/PP: Ker Johnson
MD: Mark Sanford
ALKEMX

KJCD/Denver, CO
PD/MD: Michael Fischer
1 DIANA KRALL

WVMV/Detroit, MI
OM/PP: Tom Sleaker
MD: Sandy Kovach
1 DIANA KRALL
3 LUTHER VANDROSS

KEZL/Fresno, CA
OM: E. Curtis Johnson
PD/MD: J. Weidenheimer
1 DARYL HALL

WRRR/Ft. Myers, FL
OM: Steve Amari
PD: Joe Turner
MD: Raeli Bachman
ALKEMX
1 GENE DUNLAP

KHJZ/Houston, TX
PD: Suzanne Todd
APD/MD: Greg Morgan
1 MINT JARAF
1 SEAL
1 RICHARD SMITH
1 DAVE KOZ
1 JOYCE COOLING

WYJZ/Indianapolis, IN
OM/PP/MD: Carl Frye
17 DIANA KRALL

KOAS/Las Vegas, NV
PD/MD: Erik Fox
BRAXTON BROTHERS
DARYL HALL

KSBR/Los Angeles, CA
DM/PP: Terry Wedel
MD: Susan Kuchibay
1 DIANA KRALL
1 GREG JASPERSE

KTWV/Los Angeles, CA
PD: Paul Goldstein
APD/MD: Samantha Wiedmann
19 DIANA KRALL

WELV/Macon, GA
OM: Erik West
PD/MD: Rick Smith
No Adds

WJZN/Memphis, TN
PD/MD: Norm Miller
1 VOODOO VILLAGE
1 JORGE WHALLEN
1 DIANA KRALL
1 GENE DUNLAP

WLVE/Miami, FL
OM: Michael Martin
MD: Rob Roberts
PD/MD: Rich McMillan
No Adds

WJZM/Milwaukee, WI
DM/PP/MD: Steve Scott
No Adds

KRYV/Modesto, CA
OM/MD: Doug Waff
PD/MD: Barry Miller
1 DIANA KRALL
1 ALKEMX

Jones Smooth Jazz/Network
PD: Steve Hilbard
MD: Laurie Cobb
1 LEE PITTSBURGH
1 ZERO 7
1 DIANA KRALL
1 CHRIS STANDING

WQCD/New York, NY
OM: John Wilton
PD/MD: Chelsey Conroy
No Adds

WLOQ/Orlando, FL
PD: Brian Morgan
MD: Patricia James
1 MICHAEL MCCORMACK
1 DIANA KRALL
1 CHUCK COEB
1 PRAFUL

WJZJ/Philadelphia, PA
PD: Michael Tazzi
MD: Frank Chiles
No Adds

KYOT/Phoenix, AZ
PD: Shaun Holly
APD/MD: Angie Hando
1 PAUL BROWN
1 ALKEMX

KJZS/Reno, NV
OM: Rob Brooks
PD/MD: Robert Deas
ERIC MARSHALL

WJZV/Richmond, VA
PD: Reid Snider
No Adds

KSSJ/Sacramento, CA
PD/MD: Lee Hansen
APD: Rob James
1 RICK BRADEN
1 RICHARD SMITH

KZLN/Salt Lake City, UT
OM/PP/MD: Dan Jessop
1 DARYL HALL

KIFM/San Diego, CA
OM: John Dimick
PD: Mike Vasquez
APD/MD: Kelly Cole
1 STYVOE LUTHER VANDROSS
1 MICHAEL LINGTON

KKSF/San Francisco, CA
OM: Michael Martin
PD: Michael Erickson
1 BRIAN CULBERTSON
1 SHORRAAN BROWN

KJZY/Santa Rosa, CA
PD: Gordon Ziet
APD/MD: Rob Singleton
1 PRAFUL
2 DIANA KRALL

KWJZ/Seattle, WA
PD: Carol Hamilton
MD: Dianna Rosa
1 BOB JAMES
1 MARION MEADOWS

WEIB/Springfield, MA
PD: Carol Cutting
MD: Joanne Shavers
1 KERO MATSU
1 ALAN HEWITT
1 ALKEMX
1 DARYL HALL
1 GENE DUNLAP
1 JASON BILES
1 WALTER BEASLEY
1 DIANA KRALL

WSSM/St. Louis, MO
PD: David Myers
1 BRIAN CULBERTSON
1 SHORRAAN BROWN

WSJT/Tampa, FL
PD: Ross Block
MD: Kathy Curtis
No Adds

WJZW/Washington, DC
OM: Kenny King
PD: Carl Anderson
MD: Renee DeFry
No Adds

*Monitored Reporters

40 Total Reporters

40 Total Indicator

Did Not Report, Playlist Frozen (1):
KNIK/Anchorage, AK



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Traits Of Award Winners

Qualities to consider when nominating and voting

What are the characteristics to consider when first making your nominations, then later casting your votes for R&R Industry Achievement Awards? It's not uncommon to hear people complain that the awards are just a popularity contest. But do people really win because of high visibility in the industry or because they add every label's records or because they return every phone call? The answer, my friend, is blowin' in the wind. In other words, it depends on how each individual fills out the form.

Nevertheless, this is a subject that's worthy of consideration, so I asked several radio and record execs what they think the criteria should be for award nominees. The categories are Station of the Year, Program Director of the Year, Music Director of the Year, Local Air Talent or Local Show of the Year, Promotion Exec of the Year and Label of the Year.

Localism is crucial in the eyes of KOMP/Las Vegas PD John Griffin. "I think 80%-90% should be based on what stations accomplish in their own markets and 10%-20% on what they do nationally," he says. "We're hired to have success in our own markets, then that translates to what can happen nationally."

Things to consider include a view of the marketplace itself, he says. "Look at the hurdles a guy has to overcome, rather than whether he talks to every label and adds every record. Someone can add every record out of the box, but is he getting his butt kicked? Or, on the other side, he might have good ratings — even huge ratings — but why? Does he have only one competitor or no competitors?"

Griffin adds that music is also part of the standard. He says, "Maybe all the labels love him, but does



John Griffin

the guy just follow the chart, or does he step out on his own? Is this the type of guy who supports the show that comes into town but drops the record when the show leaves so he can make room for something else, or does he still believe in the project?"

Ratings Aren't Everything

Even with an emphasis on ratings, that's not the sole barometer when evaluating local air talent. Griffin explains, "I will also look at the extra things personalities do, like community involvement — fundraising activities, charitable events, etc. What are they doing to promote themselves and, in turn, promote the station? We can tell if they do a good show consistently. Arbitron is not the sole deciding factor. Longevity is also important, especially nowadays."

Longevity is also key for Griffin when it comes to nominating label promotion execs. He says, "Labels are big on building relationships, and the ones I still like to talk to are the ones I have relationships with and whom I'm buddies with."

He also wants to know who will

give him the real story on a record and who really knows his station and the marketplace. "Not someone who says that we sound great on their way in from the airport or between station visits," he says. "Looking at our playlist doesn't tell you about our promotions, imaging, jock feel, our outdoor, etc. The people who really know about my station are the ones who get my vote; the ones who offer a level playing field here and let me and my competition do our own thing on the street."

"A big part of the awards should be about achievement," says Roadrunner VP/Rock Promotion Mark Abramson. "For example, a radio station that doesn't talk to the industry but does a fantastic job crushing the competition in the market should still have a chance of winning, because they're the best radio station. Similarly for a label, maybe the senior executives can't talk to every radio station as often as they'd like, but if they're having a great run, then that should be considered toward their achievement."

Abramson is adamant that people remember the awards are about achievement and are not a popularity contest. "It's not about who the most popular person is," he says. "It's about who did the best job that year. In the past I've seen certain people — more so on the radio side, though it does happen on the record side too — win many times, and I don't know that they've earned it as much as they've done a better job of working the industry."



Mark Abramson

Street Connections

Abramson says the best radio stations are the ones that not only achieve the ratings but also have a great connection on the street. "A smart label promotion person is certainly aware of which stations have that," he says. "A perfect example is WAAF/Boston. They do well with their target demo, have an incredible bond with their PIs and a great street connection, are very interactive and tie it all together into a complete package. That's what radio is about, not just playing songs and airing a syndicated show. It's about

producing the best station for the market. Those are the ones that should get recognition."

He credits KISS/San Antonio for being the best Active Rock station in the country. He says, "They do everything I just described, and they've frequently achieved No. 1 in their market. That's huge. I think that WAAF, KISS and KXXR/Minneapolis are the three perfect examples of an Active Rock radio station, period."

Tommy Daley, who is head of rock promotion at Geffen, says communication is critical when it comes to considering people for nominations. "You vote for those who are easily accessible and exchange information in a positive way with both radio and records," he says. "It's about whoever communicates the best and is willing to work."

"It's up to the individual PD, MD or air talent to build his or her own profile in the industry."

Tim Sabeen

But that doesn't mean it's just about those with good news. Daley explains, "Even though they don't always tell you what you want to hear, just knowing where you're at with them makes the station worthy of recognition or an award. It's not exclusively about ratings or about adding records, it's about working together and having open communication."

Then there are other factors that come into play. "WEBN/Cincinnati always wins because it's just a kick-ass station," he says. "They know what they're doing, they're aggressive on the street, they help break



'Rate-A-Record, Rate-A-Wine'

It's become the annual mantra for Rock and Active Rock at the R&R Convention. This year we will again listen to music while lubricating ourselves with a fine selection of crushed grapes. Panelists will be announced in the weeks ahead. Plus, with any luck, we'll get that Alternative slumlord Max Tolkoff to be one of our wine stewards again. Also, the Jacobs Media Rock Summit will return on Thursday, June 24. Make your reservations now. R&R Convention 2004 will be held June 24-26 at the Beverly Hilton Hotel in Los Angeles.

bands, and they have great ratings and overall a great product."

KUFO/Portland, OR OM Dave Numme lists some of the things that make a programmer worthy of a nomination: "Someone who has been effective in his or her market, has been successful ratings-wise and is known to have creativity and the ability to assemble a great staff and nurture talent. Look at the essence of a radio station, how it operates in its market and if it contributes to the



Dave Numme

growth of the industry and pushes the industry forward by example."

Creativity, Vision, Ratings

A station should set an example of leadership for the industry in "how it treats its people, how well it does with its audience and how it connects with its audience," Numme says. "Those concepts are summarized in creativity, vision and ratings. To me, a station award has much less to do with numbers of first impressions on top 10 hits and how many dinners you go to. Everybody talks about radio being a local medium; that's a great gauge to use. Look at how stations do in their markets."

Numme has some ideas on how to nominate music directors. "Their communication skills, accessibility, vision, ears and the ability to spot and differentiate between trends and fads," he says. "They need to be able to screen music against your station's individual goals and articulate to labels and management what the station's criteria are and why a certain record would or would not work. It's really a communications and a vision job."

When it comes to local air talent, the first, most important concept is their ability to create content. Numme says, "Are they really connecting with the audience? Is every bit they do better than the Tool record? Do they transcend the music of the station? Do they broaden the station to a wider cume beyond the musical base of the format?"

"It's not exclusively about ratings or about adding records, it's about working together and having open communication."

Tommy Daley

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	718	+38	41919	20	25/0
2	2	INCUBUS Megalomaniac (Epic)	576	+24	30773	13	23/0
4	3	AEROSMITH Baby, Please Don't Go (Columbia)	512	+41	31548	4	22/0
3	4	AUDIOSLAVE I Am The Highway (Interscope/Epic)	479	-18	28391	26	22/0
6	5	JET Are You Gonna Be My Girl (Elektra/EEG)	393	+22	29427	28	18/0
9	6	JET Cold Hard Bitch (Elektra/EEG)	390	+41	20731	8	26/3
5	7	LINKIN PARK Numb (Warner Bros.)	372	-35	25547	24	19/0
7	8	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	371	+14	16039	8	21/2
8	9	TESLA Caught In A Dream (Sanctuary/SRG)	369	+17	15697	10	18/0
11	10	PUDDLE OF MUDD Heel Over Head (Geffen)	339	+4	17090	7	24/2
14	11	SHINEDOWN 45 (Atlantic)	334	+42	17197	15	23/1
10	12	TANTRIC Hey Now (Maverick/Reprise)	328	-17	14795	13	21/0
13	13	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	317	+23	19466	23	18/3
12	14	GODSMACK Re-Align (Republic/Universal)	265	-36	13870	17	15/0
16	15	A PERFECT CIRCLE The Outsider (Virgin)	253	+38	9267	11	16/1
17	16	GODSMACK Running Blind (Republic/Universal)	251	+37	11510	4	20/0
15	17	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	228	-13	9100	15	16/0
18	18	3 DOORS DOWN Away From The Sun (Republic/Universal)	201	-12	11190	10	13/1
22	19	HOOBASTANK The Reason (Island/IDJMG)	198	+50	8251	7	15/0
20	20	TRAPT Echo (Warner Bros.)	187	+3	6988	9	15/1
21	21	LINKIN PARK Lying From You (Warner Bros.)	185	+36	8193	6	12/0
19	22	FUEL Million Miles (Epic)	165	-30	8947	11	14/0
25	23	LO-PRO Sunday (Geffen)	142	+10	4646	6	14/1
23	24	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	140	+6	7130	13	6/0
26	25	DAMAGEPLAN Save Me (Elektra/EEG)	139	+17	3088	7	10/0
27	26	LOSTPROPHETS Last Train Home (Columbia)	125	+4	5217	4	8/0
29	27	SEVENDUST Broken Down (TVT)	115	+5	3138	8	11/0
30	28	DROWNING POOL Step Up (Wind-up)	110	+11	3467	4	8/0
28	29	AUDIOSLAVE What You Are (Interscope/Epic)	110	-10	2232	3	12/1
Debut	30	DEFAULT Throw It All Away (TVT)	100	+24	8413	1	9/2

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JET Cold Hard Bitch (Elektra/EEG)	3
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	3
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	3
THREE DAYS GRACE Just Like You (Jive)	3
PUDDLE OF MUDD Heel Over Head (Geffen)	2
KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	2
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	2
DEFAULT Throw It All Away (TVT)	2
BLACK LABEL SOCIETY House Of Doom (Spitfire)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
HOBBASTANK The Reason (Island/IDJMG)	+50
SHINEDOWN 45 (Atlantic)	+42
JET Cold Hard Bitch (Elektra/EEG)	+41
AEROSMITH Baby, Please Don't Go (Columbia)	+41
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	+38
A PERFECT CIRCLE The Outsider (Virgin)	+38
GODSMACK Running Blind (Republic/Universal)	+37
LINKIN PARK Lying From You (Warner Bros.)	+36
AUDIOSLAVE Like A Stone (Interscope/Epic)	+35
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	+33

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAPT Headstrong (Warner Bros.)	205
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	190
STAIN'D So Far Away (Flip/Elektra/EEG)	176
GODSMACK Serenity (Republic/Universal)	169
WHITE STRIPES Seven Nation Army (Third Man/V2)	168
AUDIOSLAVE Like A Stone (Interscope/Epic)	165
PUDDLE OF MUDD Away From Me (Geffen)	148
BLACK LABEL SOCIETY Stillborn (Spitfire)	146
FOO FIGHTERS Times Like These (Roswell/RCA/RMG)	145
3 DOORS DOWN When I'm Gone (Republic/Universal)	132

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

27 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 3/21-3/27. 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

OFFSPRING (Can't Get My) Head Around You (Columbia)
Total Plays: 98, Total Stations: 7, Adds: 1
SOIL Redefine (J/RMG)
Total Plays: 75, Total Stations: 7, Adds: 1
THORNLEY So Far So Good (Roadrunner Records/IDJMG)
Total Plays: 64, Total Stations: 11, Adds: 2
DROPBOX Wishbone (Re-Align/Universal)
Total Plays: 60, Total Stations: 6, Adds: 0
STATIC-X So (Warner Bros.)
Total Plays: 56, Total Stations: 7, Adds: 0

LENNY KRAVITZ Where Are We Runnin'? (Virgin)
Total Plays: 47, Total Stations: 7, Adds: 3
BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)
Total Plays: 41, Total Stations: 4, Adds: 0
JOSH TODD Shine (Todd Entertainment/XSRECOROS)
Total Plays: 30, Total Stations: 3, Adds: 0
EVERLAST White Trash Beautiful (Island/IDJMG)
Total Plays: 29, Total Stations: 3, Adds: 1
UPO Free (Nitrus)
Total Plays: 23, Total Stations: 3, Adds: 0

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM* CBS 28.1 PD: Phil Heston AP: Josh Clement 9 QUERSTROKE 9 A PERFECT CIRCLE	KIDC/Beaumont, TX* PD: Steve Heston 9 TRAPT 4 LO-PRO 3 EVERLAST THORNLEY	WMMS/Cleveland, OH* PD: Jay Robinson MC: Steve PUDDLE OF MUDD	WDHA/Morrisstown, NJ* PD: Tom Donohue 1 BRIDES OF DESTRUCTION	KOKB/Phoenix, AZ* PD: Tom Donohue MC: Long Paul NO ADDS	WROV/Roanoke, VA* PD: James Heston AP: Mike Grammet-Tate 1 JAMES' CHOICE SHACK KATHON LEWIS BLACK LABEL SOCIETY	KZQZ/San Luis Obispo, CA PD: David Howard 1 SEVEN MARY THREE	KMOD/Tulsa, OK* PD: Bob Grant 21
WZZO/Allentown, PA* PD: Rick Heston MC: Keith Meyer NO ADDS	WBUF/Buffalo, NY* PD: John Paul AP: Steve Heston 1 KID ROCK Lenny Kravitz	KNCN/Corpus Christi, TX* PD: Steve Heston AP: Steve Heston NO ADDS	KFZX/Odesa, TX PD: Steve Heston 6 HOBBASTANK 4 INCUBUS AP: Chris "Bisc" Garrett NO ADDS	WHEB/Portsmouth, NH* PD: Steve Heston AP: Steve Heston NO ADDS	WXRK/Rockford, IL PD: Steve Heston AP: Steve Heston 1 JET Lenny Kravitz	KTUX/Shreveport, LA* PD: Steve Heston MC: Steve Heston NO ADDS	KRTQ/Tulsa, OK* PD: Steve Heston PD: Steve Heston AP: Steve Heston SE7-ER
KWHL/Anchorage, AK PD: Long Paul 2 CLUTCH 1 LO-PRO	WRWK/Canton, OH* PD: Steve Heston MC: Steve Heston THREE DAYS GRACE	KLAQ/El Paso, TX* PD: Steve Heston MC: Steve Heston SOIL	KCLB/Palm Springs, CA PD: Steve Heston MC: Steve Heston NO ADDS	WHJY/Providence, RI* PD: Steve Heston AP: Steve Heston 1 JET Lenny Kravitz	KRXQ/Sacramento, CA* PD: Steve Heston AP: Steve Heston 10 THREE DAYS GRACE 14 OFFSPRING 12 3 DOORS DOWN 12 DEFAULT	WKLT/Traverse City, MI PD: Steve Heston 1 THREE DAYS GRACE 1 THORNLEY	WMKZ/Wausau, WI PD: Steve Heston 5 RUSH
KLBJ/Austin, TX* PD: Steve Heston MC: Steve Heston 10 THREE DAYS GRACE BLACK LABEL SOCIETY	WPXC/Cape Cod, MA PD: Steve Heston AP: Steve Heston THREE DAYS GRACE SOIL	WMTT/Elmira, NY PD: Steve Heston AP: Steve Heston NO ADDS	WRRX/Pensacola, FL* PD: Steve Heston MC: Steve Heston NO ADDS	WBBB/Raleigh, NC* PD: Steve Heston 1 JET	KBER/Salt Lake City, UT* PD: Steve Heston AP: Steve Heston MC: Steve Heston CLUTCH		
KDOJ/Baton Rouge, LA* PD: Steve Heston AP: Steve Heston 3 THREE DAYS GRACE RUSH	WKLK/Charleston, WV PD: Steve Heston AP: Steve Heston 4 THREE DAYS GRACE 10 WINDUP/JACKET	WRCC/Fayetteville, NC* PD: Steve Heston AP: Steve Heston NO ADDS	WWCT/Peoria, IL PD: Steve Heston Lenny Kravitz	KCAL/Riverside, CA* PD: Steve Heston AP: Steve Heston 10 THREE DAYS GRACE 10 OFF-10 PUDDLE OF MUDD	KSJO/San Jose, CA* PD: Steve Heston AP: Steve Heston NO ADDS		
WRKR/Kalamazoo, MI PD: Steve Heston AP: Steve Heston SHINEDOWN							

ACTIVE ROCK TOP 50

POWERED BY
MEDIABASE

April 2, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	INCUBUS Megalomaniac (Epic)	1846	-44	82867	13	60/0
2	2	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1632	-123	79540	20	58/0
3	3	A PERFECT CIRCLE The Outsider (Virgin)	1609	+49	72824	17	62/1
5	4	SHINEDOWN 45 (Atlantic)	1540	+104	71067	23	59/2
7	5	JET Cold Hard Bitch (Elektra/EEG)	1435	+102	74098	13	62/1
8	6	LINKIN PARK Lying From You (Warner Bros.)	1346	+167	65393	9	60/1
6	7	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1335	-43	60535	43	54/0
4	8	GODSMACK Re-Align (Republic/Universal)	1323	-155	60124	19	56/1
9	9	PUDDLE OF MUDD Heel Over Head (Geffen)	1281	+108	54771	8	59/1
10	10	LOSTPROPHETS Last Train Home (Columbia)	1195	+75	40863	15	57/1
13	11	DAMAGEPLAN Save Me (Elektra/EEG)	1106	+53	43753	12	62/1
12	12	TRAPT Echo (Warner Bros.)	1098	+25	36553	11	53/0
11	13	TANTRIC Hey Now (Maverick/Reprise)	1012	-107	40223	14	55/0
15	14	HOOBASTANK The Reason (Island/IDJMG)	1006	+100	35343	8	49/0
16	15	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	978	+110	35864	10	54/2
14	16	LINKIN PARK Numb (Warner Bros.)	924	-84	44858	26	55/0
18	17	DROWNING POOL Step Up (Wind-up)	872	+74	29542	8	59/1
21	18	GODSMACK Running Blind (Republic/Universal)	836	+158	39122	4	58/2
20	19	LO-PRO Sunday (Geffen)	803	+62	29205	13	48/1
17	20	AUDIOSLAVE I Am The Highway (Interscope/Epic)	748	-77	45334	27	49/0
19	21	SEVENDUST Broken Down (TVT)	740	-57	26767	12	50/0
22	22	OFFSPRING (Can't Get My) Head Around You (Columbia)	728	+60	24800	5	50/3
26	23	AUDIOSLAVE What You Are (Interscope/Epic)	704	+147	26871	4	53/0
27	24	AEROSMITH Baby, Please Don't Go (Columbia)	650	+103	25456	3	41/0
25	25	SOIL Redefine (J/RMG)	626	+65	20523	7	52/5
23	26	OFFSPRING Hit That (Columbia)	600	+20	29005	20	40/0
24	27	CROSSFADE Cold (Columbia)	599	+27	18788	9	45/0
29	28	DROPBOX Wishbone (Re-Align/Universal)	466	+26	10023	10	44/1
28	29	STAIN'D How About You (Flip/Elektra/EEG)	385	-156	15180	20	26/0
44	30	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	364	+153	8615	2	45/7
40	31	SMILE EMPTY SOUL Silhouettes (Lava)	360	+81	7361	3	44/5
32	32	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	355	+17	5962	5	22/1
35	33	STATIC-X So (Warner Bros.)	351	+36	7574	6	35/0
36	34	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	338	+33	10928	6	25/0
34	35	THOUSAND FOOT KRUTCH Rawkist (Tooth & Nail/EMC)	328	+9	9016	9	28/0
33	36	PREYTHING Faded Love (V2)	325	-2	10274	4	31/0
38	37	TESLA Caught In A Dream (Sanctuary/SRG)	313	+22	19696	8	21/2
30	38	KORN Y'All Want A Single (Immortal/Epic)	307	-98	14846	13	27/0
41	39	MUSHROOMHEAD Crazy (Universal)	263	-15	7526	7	23/0
39	40	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	242	-42	7653	18	22/0
43	41	BLINDSIDE All Of Us (Elektra/EEG)	209	-43	4064	10	24/0
45	42	EVERLAST White Trash Beautiful (Island/IDJMG)	202	-3	8388	6	18/0
46	43	EDGEWATER Eyes Wired Shut (Wind-up)	201	-3	4865	6	24/1
31	44	FUEL Million Miles (Epic)	192	-197	7963	14	20/0
48	45	UPO Free (Nitrus)	189	-4	7768	3	16/0
42	46	3 DOORS DOWN Away From The Sun (Republic/Universal)	178	-85	5476	11	13/0
47	47	ILL NINO This Time's For Real (Roadrunner Records/IDJMG)	161	-35	4940	10	19/0
Debut	48	ATOMSHIP Pencil Fight (Wind-up)	157	+20	2796	1	16/1
50	49	JOSH TODD Shine (Todd Entertainment/XSRECORDS)	136	-22	2444	7	17/0
49	50	APARTMENT 26 Give Me More (Atlantic)	134	-52	4660	11	15/0

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
THREE DAYS GRACE Just Like You (Jive/Zomba)	26
FLAW Recognize (Republic/Universal)	13
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	7
SEETHER Broken (Wind-up)	6
KORN Everything I've Known (Immortal/Epic)	6
SOIL Redefine (J/RMG)	5
SMILE EMPTY SOUL Silhouettes (Lava)	5
TONY C. & THE TRUTH Little Bit More (Lava)	5
40 BELOW SUMMER Breathless (Razor & Tie)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LINKIN PARK Lying From You (Warner Bros.)	+167
GODSMACK Running Blind (Republic/Universal)	+158
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	+153
AUDIOSLAVE What You Are (Interscope/Epic)	+147
KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	+110
PUDDLE OF MUDD Heel Over Head (Geffen)	+108
SHINEDOWN 45 (Atlantic)	+104
AEROSMITH Baby, Please Don't Go (Columbia)	+103
JET Cold Hard Bitch (Elektra/EEG)	+102
HOOBASTANK The Reason (Island/IDJMG)	+100

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAPT Still Frame (Warner Bros.)	650
STAIN'D So Far Away (Flip/Elektra/EEG)	551
TRAPT Headstrong (Warner Bros.)	536
LINKIN PARK Faint (Warner Bros.)	533
PUDDLE OF MUDD Away From Me (Geffen)	531
DISTURBED Liberate (Reprise)	483
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	468
JET Are You Gonna Be My Girl (Elektra/EEG)	468
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	457
CHEVELLE Send The Pain Below (Epic)	450

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 3/21-3/27. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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America's Best Testing Active Rock Songs 12+
For The Week Ending 4/2/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
LINKIN PARK Lying From You (Warner Bros.)	4.42	4.34	91%	9%	4.36	4.39	4.34
LINKIN PARK Numb (Warner Bros.)	4.41	4.36	99%	34%	4.36	4.44	4.29
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	4.33	4.34	99%	27%	4.06	4.00	4.12
SEVENDUST Broken Down (TVT)	4.12	4.14	65%	5%	4.10	4.16	4.05
GODSMACK Re-Align (Republic/Universal)	4.08	4.13	88%	18%	4.15	4.16	4.13
LOSTPROPHETS Last Train Home (Columbia)	4.07	4.03	81%	16%	3.96	4.17	3.76
SHINEDOWN 45 (Atlantic)	4.07	4.14	68%	13%	4.10	4.22	4.00
TRAPT Echo (Warner Bros.)	4.05	4.10	84%	14%	3.68	3.70	3.65
DROWNING POOL Step Up (Wind-up)	4.04	3.97	64%	6%	4.07	4.07	4.08
HOBBASTANK The Reason (Island/IDJMG)	4.03	4.14	84%	11%	3.72	3.90	3.57
GODSMACK Running Blind (Republic/Universal)	4.03	—	66%	9%	4.18	4.22	4.14
A PERFECT CIRCLE The Outsider (Virgin)	4.01	4.08	79%	14%	3.99	4.18	3.84
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	3.99	3.93	96%	25%	3.82	3.96	3.69
STAINED How About You (Flip/Elektra/EEG)	3.95	3.97	89%	22%	3.81	3.95	3.69
DAMAGEPLAN Save Me (Elektra/EEG)	3.95	3.92	52%	4%	3.89	4.08	3.76
KORN Y'All Want A Single (Immortal/Epic)	3.94	3.97	76%	15%	3.81	3.95	3.69
OFFSPRING (Can't Get My) Head Around You (Columbia)	3.93	—	73%	9%	3.97	4.00	3.93
SOIL Redefine (JRMG)	3.92	—	40%	4%	3.73	3.78	3.67
CROSSFADE Cold (Columbia)	3.90	3.92	43%	3%	3.75	4.05	3.55
PUDDLE OF MUDD Heel Over Head (Geffen)	3.85	3.70	72%	13%	3.66	3.85	3.51
INCUBUS Megalomaniac (Epic)	3.84	3.95	96%	27%	3.74	3.74	3.75
AUDIOSLAVE What You Are (Interscope/Epic)	3.83	—	67%	14%	4.04	4.25	3.88
OFFSPRING Hit That (Columbia)	3.82	3.63	96%	33%	3.88	3.89	3.86
FUEL Million Miles (Epic)	3.82	3.84	68%	13%	3.73	3.84	3.63
LO-PRO Sunday (Geffen)	3.82	3.71	41%	4%	3.84	4.00	3.72
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.80	3.61	92%	32%	3.96	3.98	3.94
TANTRIC Hey Now (Maverick/Reprise)	3.67	3.75	67%	12%	3.44	3.91	3.11
JET Cold Hard Bitch (Elektra/EEG)	3.62	3.68	78%	21%	3.56	3.68	3.45
P.O.D. Change The World (Atlantic)	3.52	3.56	65%	13%	3.26	3.32	3.21

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. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

THREE DAYS GRACE Just Like You (Jive/Zomba)
Total Plays: 126, Total Stations: 39, Adds: 26

EVANESCENCE Everybody's Fool (Wind-up)
Total Plays: 124, Total Stations: 14, Adds: 1

DEFAULT Throw It All Away (TVT)
Total Plays: 123, Total Stations: 14, Adds: 1

SEETHER Broken (Wind-up)
Total Plays: 115, Total Stations: 11, Adds: 6

LENNY KRAVITZ Where Are We Runnin'? (Virgin)
Total Plays: 104, Total Stations: 7, Adds: 1

CLUTCH The Mob Goes Wild (DRT)
Total Plays: 75, Total Stations: 11, Adds: 2

ATREYU Lip Gloss And Black (Victory)
Total Plays: 74, Total Stations: 8, Adds: 1

JIMMIE'S CHICKEN SHACK (AARON LEWIS) Falling Out (Koch)
Total Plays: 51, Total Stations: 6, Adds: 3

STAINED Zoe Jane (Flip/Elektra/EEG)
Total Plays: 43, Total Stations: 9, Adds: 4

KORN Everything I've Known (Immortal/Epic)
Total Plays: 21, Total Stations: 6, Adds: 6

Songs ranked by total plays

Indicator Most Added*

THREE DAYS GRACE Just Like You (Jive/Zomba)

THORNLEY So Far So Good (Roadrunner Records/IDJMG)

KORN Everything I've Known (Immortal/Epic)

CLUTCH The Mob Goes Wild (DRT)

SEETHER Broken (Wind-up)

Reporters

WGBK/Albany, NY*
PD: Cass Walker
3 CLUTCH
2 40 BELOW SUMMER
3 THREE DAYS GRACE

KZRX/Amarillo, TX
PD: Eric Stanley
3 LIVING FOR

WWW/Appleton, WI*
PD: Sam Clark
1 SEALED
1 THORNLEY

WCHZ/Augusta, GA*
PD: Harley Brown
PD: Chad Williams
THREE DAYS GRACE
THORNLEY

KRAB/Bakersfield, CA*
PD: Danny Sparks
3 KORN

KRFR/Bakersfield, CA*
PD: Bob Lewis
PD: Alex Delaney
3 SEETHER
LOSTPROPHETS

WYY/Baltimore, MD*
PD: Kerry Plachemey
PD: Dave Hill
AP: Rob Hechtman
NO ADDS

WCPR/Biloxi, MS*
PD: Jay Taylor
PD: Scott Fox
PD: Mitch Cry
KORN

WGB/Binghamton, NY
PD: Jim Free
AP: Tim Toland
1 AUDIOSLAVE
1 KORN
1 THORNLEY

WAAR/Boston, MA*
PD: Keith Hastings
PD: Melissa Carter
BAD LABEL SOCIETY

WRXR/Chattanooga, TN*
PD: Kyla Yule Dyle
PD: Boomer
PD: Dale
NO ADDS

WZZM/Chicago, IL*
PD: Bill Ganshik
AP: Steve Levy
PD: James Waldman
THREE DAYS GRACE
1 SEVEN ELEVEN
1 CHEVY
1 PUDDLE OF MUDD

KROR/Chicago, CA
PD: Ron Woodard
PD: Dain Sandoval
1 KORN

KLQ/Colorado Springs, CO*
PD: Rich Hawk
PD: Russ Ford
AP: Mark Gentry
16 KORN

WZZM/Columbus, OH*
PD: Neil Fob
AP: David Hunter
THREE DAYS GRACE

KRPV/Corpus Christi, TX*
PD: Scott Holt
AP: Dave Rose
THREE DAYS GRACE
1 PERFECT CIRCLE
1 FUEL
1 FLAW

KEGL/Dallas, TX*
PD: Mike Dugan
AP: Chris Ryan
PD: Emily Scall
4 WREXDOWN

KPFI/Denver, CO*
PD: Bob Richards
AP: Willie B.
NO ADDS

KAZR/Des Moines, IA*
PD: Jim Schaefer
PD: Ryan Patrick
PD: Jo Michaels
1 DROWNING POOL
1 SMILE EMPTY SOUL
1 KORN

WRF/Detroit, MI*
PD: Kevin Padden
AP: Mark Pennington
FLAW

WQRO/Eugene, OR
PD: Russ Swanson
PD: Kyla Yule Dyle
THREE DAYS GRACE
1 SEVEN ELEVEN
1 DROWNING POOL
1 KORN

WGSE/Evanville, IN
PD: Mike Sanders
PD: Claydon Dulaney
PD: Wilson
THORNLEY

WWRN/Flint, MI*
PD: Michael Pizzini
AP: Mike Kumpf
THREE DAYS GRACE
1 THORNLEY
1 SEVEN ELEVEN
1 FLAW

KRZV/Fresno, CA*
PD: Eric Johnson
AP: Don De La Cruz
PD: Rick Robinson
FLAW

WBYR/FL Wayne, IN*
PD: Shannon Roberts
1 THORNLEY
1 KORN
1 PUDDLE OF MUDD
1 EDWARDS
1 SMILE EMPTY SOUL
1 PERFECT CIRCLE

WRUF/Gainesville, FL*
PD: Amy Gussert
AP: Brian Lee
PD: Matt Ross
1 SMILE EMPTY SOUL
1 THORNLEY
1 STORY OF THE YEAR

WKLG/Grand Rapids, MI*
PD: Brent Alberts
PD: Dennis Arnesen
AP: Sean Kelly
PD: Spahr
1 SEETHER
THREE DAYS GRACE
SOUL

WZOR/Green Bay, WI
PD: Ross Steele
NO ADDS

WKOR/Greenville, NC*
PD: Brian Holman
AP: Bill Lee
SEETHER
FLAW

WTPP/Greenville, SC*
PD: Rich Harris
PD: James Taylor
19 Lenny Kravitz
1 SEVEN ELEVEN
1 SEETHER
THREE DAYS GRACE

WDOA/Harrisburg, PA*
PD: Michael Pizzini
PD: Claydon Dulaney
PD: Wilson
THORNLEY

WCCC/Hartford, CT*
PD: Michael Pizzini
AP: Mike Kumpf
THREE DAYS GRACE
1 KORN

KPOM/Honolulu, HI*
PD: Ryan Sean
AP: Matt Smith
SOURCE
FLAW

WAMD/Huntington
PD: Paul Dabbers
PD: Paul Dabbers
1 STORY OF THE YEAR
1 KORN
1 Lenny Kravitz

WRIT/Huntsville, AL*
PD: Bob Hunter
PD: Jamie Wood
1 ATORSHIP
1 JIMMY'S CHICKEN SHACK MARON LEWIS
1 40 BELOW SUMMER
THREE DAYS GRACE

WRKW/Jackson, MS*
PD: Brecker Sam
PD: Paul Gentry
AP: Big Johnson
PD: Brad Stevens
1 SEETHER
1 THREE DAYS GRACE
1 FLAW
1 TONY C & THE TRUTH
1 OFFSPRING

KOPC/Kansas City, MO*
PD: Dan Edwards
AP: Dave Fritz
14 KORN
1 PRESENCE

KLFB/Knox, TN
PD: Bob Smith
1 THREE DAYS GRACE
1 THORNLEY
1 CLUTCH

WDXJ/Lansing, MI*
PD: John Griffin
PD: Carolyn Stone
THREE DAYS GRACE
1 TONY C & THE TRUTH

KOMP/Las Vegas, NV*
PD: John Griffin
PD: Mark Merty
SOUL

WZZL/Lexington, KY*
PD: Robert Lindley
PD: James Fischer
4 THORNLEY
1 TONY C & THE TRUTH
1 SCZ

KRZL/Lincoln, NE
PD: Tim Sheridan
AP: Steve
PD: Jim Palmer Terry
2 OFFSPRING
2 OCCASIONAL
2 AUDIOSLAVE
14 LOSTPROPHETS
1 THORNLEY
3 CLUTCH

KDJE/Little Rock, AR*
PD: Sam Wall
STAND

WTFX/Louisville, KY*
PD: Michael Lee
PD: Frank White
NO ADDS

KPMD/Lubbock, TX
AP: Mike Wessness
4 THE TRUTH

WJW/Jacksonville, FL*
PD: Randy Hendrix
AP: Mike Patton
TEA
FLAW
40-LOW SUMMER

WCFR/Manchester, NH
PD: Yvonne Egan
PD: Jason "JR" Russell
NO ADDS

WJZZ/Milwaukee, WI*
PD: Tom Schone
PD: Matthew Ross
THREE DAYS GRACE

KQOR/Minneapolis, MN*
PD: Wade Linder
AP: Ryan Pardo
NO ADDS

KWRQ/Modesto, CA*
PD: Jack Paper
AP: Neil Foley
1 SMILE EMPTY SOUL
4 OFFSPRING
THREE DAYS GRACE
GOODSACK

WRAT/Monroeville, NJ*
PD: Carl Crall
AP: Robyn Lane
NO ADDS

WCLG/Morgantown, WV
PD: Jeff Miller
PD: Eric Gentry
2 OCCASIONAL
1 THREE DAYS GRACE
1 KORN
1 THORNLEY

WZQO/Norfolk, VA*
PD: Barry Brown
PD: Brian Richman
AP: Chris
CLUTCH
EVANESCENCE

WNOR/Norfolk, VA*
PD: Harvey Kemp
AP: Tim Parker
1 FLAW
1 TONY C & THE TRUTH

KATT/Oklahoma City, OK*
PD: Mike Daniels
PD: Chris Baker
THREE DAYS GRACE
GOODSACK

WTKO/Pensacola, FL*
PD: Paul Campbell
AP: Mike Shert
THREE DAYS GRACE
3 JET
1 DAMAGEPLAN

WYSP/Philadelphia, PA*
PD: Tom Schone
AP: Bill Edwards
PD: Spahr
NO ADDS

KUPD/Phoenix, AZ*
PD: JJ Jellison
AP: Larry McFelle
ATREYU

KUFO/Portland, OR*
PD: Jack Paper
AP: Dan Boyce
SHADEON
THREE DAYS GRACE

KORB/Quebec City, IA*
PD: Darren Piro
PD: Dave Loverso
2 STAND
SOUL

KDOT/Reno, NV*
PD: Jim McClain
AP: Steve Patterson
1 THREE DAYS GRACE

WVVE/Rochester, NY*
PD: Eric Gentry
PD: Nick D'Arcy
1 THREE DAYS GRACE

WQOZ/Saginaw, MI*
PD: Steve Gagnier
AP: Brian Lucas
1 THREE DAYS GRACE
1 SEETHER
EVANESCENCE

WZB/Salisbury, MD
PD: Mike Hunter
AP: Mike Hunter
1 PRESENCE
1 SHADEON
CLUTCH
40-LOW SUMMER

WZB/Salisbury, MD
PD: Mike Hunter
AP: Mike Hunter
1 PRESENCE
1 SHADEON
CLUTCH
40-LOW SUMMER

KQFX/Santa Rosa, CA*
PD: Don Harrison
PD: Todd Fynn
3 THREE DAYS GRACE

KISW/Seattle, WA*
PD: Dave Richards
AP: Ryan Castle
AP: Larry McFelle
2 THORNLEY

KUFO/South Bend, IN
PD: Dan Piro
PD: Ron Steyer
2 SEETHER

KHTO/Spokane, WA*
PD: Brent Michaels
PD: Ryan Castle
1 SMILE EMPTY SOUL
1 THREE DAYS GRACE
SOUL

WVVE/Rochester, NY*
PD: Eric Gentry
PD: Nick D'Arcy
1 THREE DAYS GRACE

WQOZ/Saginaw, MI*
PD: Steve Gagnier
AP: Brian Lucas
1 THREE DAYS GRACE
1 SEETHER
EVANESCENCE

WZB/Salisbury, MD
PD: Mike Hunter
AP: Mike Hunter
1 PRESENCE
1 SHADEON
CLUTCH
40-LOW SUMMER

WZB/Salisbury, MD
PD: Mike Hunter
AP: Mike Hunter
1 PRESENCE
1 SHADEON
CLUTCH
40-LOW SUMMER

WZB/Salisbury, MD
PD: Mike Hunter
AP: Mike Hunter
1 PRESENCE
1 SHADEON
CLUTCH
40-LOW SUMMER

KZRO/Springfield, MO
PD: Brad Nasson
PD: Adam Barnes
PD: George Spambolter
SEETHER
SMILE EMPTY SOUL

WADK/Syracuse, NY*
PD: Tom Mitchell
PD: Mike
AP: Ryan Castle
1 SMILE EMPTY SOUL
1 THREE DAYS GRACE
SOUL

WVVE/Rochester, NY*
PD: Eric Gentry
PD: Nick D'Arcy
1 THREE DAYS GRACE

WVVE/Rochester, NY*
PD: Eric Gentry
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PD: Eric Gentry
PD: Nick D'Arcy
1 THREE DAYS GRACE

WVVE/Rochester, NY*
PD: Eric Gentry
PD: Nick D'Arcy
1 THREE DAYS GRACE

WVVE/Rochester, NY*
PD: Eric Gentry
PD: Nick D'Arcy
1 THREE DAYS GRACE

POWERED BY MEDIABASE
* Monitored Reporters
82 Total Reporters
62 Total Monitored
20 Total Indicator

Traits Of Award Winners

Continued from Page 55

That's really the key. If a talent can do that, then you don't care if they play four songs or 10."

Much like music directors, communication skills are critical for promo execs. Numme explains some of the other factors he considers: "Their ability to understand the goals of a radio station against their priorities, and their effectiveness in communicating that up to their management, then communicating information back to the stations. It's not about 'How can we get this record on?' but about why is a record right or not right, and, if we disagree, can we still have open communication about it?"

Multifaceted Dimensions

WYSP/Philadelphia OM Tim Sabean describes the characteristics he'd consider for a radio-station nominee: "I'd look at a station's ratings success and ratings track record; the relationships the station has built in the marketplace and the industry; the overall brand and what it means in the industry; the achievements it's had; any awards it's received, both nationally and locally; how involved it's been in the community; and the profile it has in the industry."

But when it comes to all the other categories, Sabean admits the decision can be

quite a quandary. "It's hard if you don't know who people really are," he says. "It's up to the individual PD, MD or air talent to build his or her own profile in the industry. It's the relationships they build and the recognition they develop with the trades and so forth. It's all those things combined that tell me who a person is. When you take on one of these positions, if you want to be a known name in the industry, you have to campaign, in a sense. You're out there shaking hands and slapping backs and kissing babies as you go on through your career, building relationships and a profile of who you are and what you do based on your success."

Sabean laments that there are fewer people who have tackled the notion of building an industry profile. He says, "There's maybe a handful of guys out there who are really well known who have been around for awhile, have been recognized in the trades, are at the conventions and are building relationships and a track record that people around the country know about. I think we need more of that. Where are more of the Kevin Weatherlys and Oedipuses?"

With all of this sage advice in mind, I hope you'll take to heart the thoughts and ideas presented in this column as you make your nominations for the 2004 R&R Industry Achievement Awards. Your list of nominees is due by April 9!

Isn't it "Just Like You" (Three Days Grace, with 26 adds) to "Recognize" (Flaw, 13 adds) some good music when you hear it? "So Far So Good" (Thornley, seven adds), as long as nothing gets "Broken" (Seether featuring Amy Lee, six adds). "Everything I've Known" (Korn, six adds) about this industry is changing, and it's time to "Redefine" (Soil, five adds) the future. The past is but a montage of "Silhouettes" (Smile Empty Soul, five adds), yet if I could have it for a "Little Bit More" (Tony C. & The Truth, five adds), I'd take it. Nevertheless, don't become "Breathless" (40 Below Summer, five adds) waiting for me to run out of ways to end this crazy exercise. I've already done it! **MAX PIX: LENNY KRAVITZ "Where Are We Runnin'?" (Virgin)**



— Cyndee Maxwell, Active Rock/Rock Editor

Record Of The Week

ARTIST: Zeke
TITLE: 'Til the Living End
LABEL: Relapse



On their sixth full-length and debut for Relapse, Northwest-ern thrashers Zeke continue full throttle with the sound that's fueled their engine since they formed back in '93: a head-on collision between hardcore and vintage hard rock. Seemingly raised by Lemmy Kilmister, Angus Young and Tony Iommi, Zeke party like they've just raided their three dads' liquor cabinet. And this is some high-test shit they're swilling. Just 40 seconds into the barn-burning opening track, "All Night Long," you're already at the first guitar solo; exactly a minute later you're into the Motorhead rumble of "Long Train Running." And from there it just doesn't let up — there's barely enough time to exhale between tracks, as Zeke feel the need for speed throughout the whole beer-soaked affair. "Little Queen" is a sleazy night in the Bowery, while "383" drops a fat-ass Zeppelin groove into its mayhem. And with the bass grooves and guitar tones in "Dragonfly," you'd swear the boys were toking a bit of the old "Sweet Leaf." Not a pretty song among the bunch; 'Til the Living End is a gritty blast of everything that's oh-so-right about down 'n' dirty biker rock.

— Frank Correia, Rock Specialty Editor

active
INSIGHT

ARTIST: Flaw

LABEL: Republic/Universal

By FRANK CORREIA / ROCK SPECIALTY EDITOR



Sure. Montecore, the 600-pound albino tiger that attacked master illusionist Roy Horn in October 2003, seemed to strike a blow for endangered species everywhere when he decided to use his master's neck as a chew toy. But the Las Vegas incident didn't galvanize the animal community, and tigers, pandas, polar bears and rhinos worldwide remain on the endangered-species list.

Over in the music world, you can write up your own endangered-species list for the mid-'00s. At the top of the list could be the whole nu-metal thing that seems to have grown old quickly. Louisville slug-gers Flaw rose out of that scene in 2001 with their impressive debut, *Through the Eyes*. Intensely personal songs like "Whole" connected with baggy-pantsed outsiders, and tours with Cold, Kittie, Mushroomhead and Ozzfest '02 helped the group sell 300,000 copies of their Republic/Universal debut.

But those content to stand still are destined to be picked off, and the boys in Flaw knew that evolution was key to their survival with their followup, *Endangered Species*. "Basically, the entire band felt like we needed some level of progression," says singer Chris Volz. "Not only musically, but also in terms of showing the listener that we will stay true to both the realms of music that we draw from, from the heavy to the soft, while remaining intricate. So on this record we wanted to make sure

that there was an audible difference in the way that we were approaching the music. We wanted to make sure that we weren't releasing the same record twice."

Furthermore, Flaw had to fine-tune their approach when it came to the band itself, slimming down from a five-piece to a quartet and finding a new drummer in Micah Havertape. "Our fans were really happy with *Through the Eyes* because they found an album that they could listen to from front to back," says Volz. "We wanted to do that again with the new album, keeping the flow even, but still making the adjustments that we had to make."

With Tool-like atmospheres giving way to Volz's cathartic cries and a Disturbed vibe, the lead single, "Recognize," shows the evolutionary steps the band has taken. "It's a self-realization song," Volz explains about the track, which has picked up early adds at WTFX/Louisville and WLZR/Milwaukee. "It's taking a long hard look in the mirror at yourself and trying to figure out who you are. Everyone goes through major changes in their life, and I think that's what I was trying to get across."

TOP 20 SPECIALTY ARTISTS

1. SOULFLY (*Roadrunner/IDJMG*) "Prophecy"
2. MACHINE HEAD (*Roadrunner/IDJMG*) "Bite The Bullet"
3. FEAR FACTORY (*Liquid 8*) "Archetype"
4. EXODUS (*Nuclear Blast*) "Tempo Of The Damned"
5. DAMAGEPLAN (*Elektra/EEG*) "New Found Power"
6. JUDAS PRIEST (*Legacy/Columbia*) "Breaking The Law (Live)"
7. CLUTCH (*DRT*) "The Mob Goes Wild"
8. GOD FORBID (*Century Media*) "Better Days"
9. CANNIBAL CORPSE (*Metal Blade*) "Severed Head Stoning"
10. SCARS OF TOMORROW (*Victory*) "From My Existence"
11. GRIP INC. (*SPV*) "Skin Trade"
12. ZEKE (*Relapse*) "On Through The Night"
13. 36 CRAZYFISTS (*Roadrunner/IDJMG*) "At The End Of August"
14. SOIL (*RCA/RMG*) "Redefine"
15. PROBOT (*Southern Lord*) "Red War"
16. PRONG (*Locomotive*) "Reactive Minds"
17. BRIDES OF DESTRUCTION (*Sanctuary/SRG*) "Shut The Fuck Up"
18. VEHEMENCE (*Metal Blade*) "By Your Bedside"
19. ALL THAT REMAINS (*Prosthetic*) "The Deepest Gray"
20. DEICIDE (*Earache*) "Scars of the Crucifix"

Ranked by total number of shows reporting artist.



Around 1,000 Bands In Four Days

Picks and pics from SXSW '04 (continued)

That was some Alternative special issue last week. Whew, I'm tired. It was a lot of work editing other people's words. So now I'm resting. Music Editor Frank Correia has more photos from his recent trip to Austin for SXSW than he has room for in his Sound Decisions column and has been whining at me for more space. Fine. We also added some pithy words from PDs who may have been committing indecent acts in Texas rather than dealing with indecency issues back at their stations.

Jim McGuinn

PD, WPLY/Philadelphia

SXSW is like rock 'n' roll fantasy camp. It's also a bit like a fetishist rock 'n' roll porn store — "Hey, buddy, whaddaya like? Japanese death metal? Danish tweeptop? Australian roots rockers with a dash of emo? Oh, yeah, we got that." It's a veritable rock 'n' roll orgy, a world where generic and mainstream hip-hop don't exist and it's 75 degrees and we're watching The Hives with a free beer in one hand and Stubbs' barbecue in the other. I saw about 20 bands without really trying, including some great ones like Murder By Death, Spoon, Junior Senior, Ted Leo, Redwalls, Delani and The Reputation.



CONVENTIONAL WISDOM

Everclear's Art Alexakis (l) and WDYL/Richmond's Charlie Padgett pause for a photo between discussing Midwest trade sanctions and their effects on Midwest grain futures.

And don't forget to leave the Sixth Street campus once in a while. There's tacos *al pastor*, Yard Dog folk art and coffee at Jo's. While the music is wonderful, so are the people who tend to attend. SXSW is a great time to remember that at some point in the back of our skulls we all used to emphasize the word *music* more than the word *business* when describing the industry we work in.

Nothing refreshes like seeing your peers that you rarely get a chance to spend any time with. This year I am psyched to have met Jaime Cooley and Jack Davis, two programmers I've admired but had never met.

For me, it's also nice to see friends in bands so far from the usual stomping grounds, like The Washington Social Club, Natural History, Stiffed and



KNOXVILLE BOUND KNRK/Portland, OR APD Jaime Cooley gets wrapped up with Jackass star-turned-serious actor Johnny Knoxville.

Hurry Up Offense. Look out for these bands, coming to your town soon. In short, SXSW is the best place in music in the world, and those three nights wash away many of the sins of the other 362. If you've been there, you know what I mean, and if you've never been, what are you waiting for?

Jaime Cooley

Asst. PD, KNRK/ Portland, OR

Wednesday: Got off the plane rather late, only made it to see Modest Mouse. Thursday: Ugh, I forget. Until that night, when I saw Stellastarr and other bands I can't remember. Friday: *Spin* party at Stubbs. The Bronx, The Killers (*who rule*), The Von Bondies and The Hives played. Good overall afternoon of "The" bands. Friday night: saw The Killers again, at the Diesel party. Can you tell I like them? Then went to another warehouse party, where The Walkmen played. Got home around 5:30am after eating Denry's for the first time in like 10 years. Ugh.

Saturday: Made the trek out to the world-famous Salt Lick Barbecue. Came back into town, went to the Cornerstone party. Then went to dinner with Johnny Knoxville. He's hot. Saw On The Speakers, The Waxwings, Har-Mar Superstar and N.E.R.D. Stayed up until my plane left at 6am. Had fun, glad to be back in Portland!

Mike Halloran

Asst. PD/MD, KBZT/San Diego

Austin, Tustin, Houston, Boston... I have been going to Austin for more years than I can remember. In fact, I can remember Sandy Horowitz — back when he answered my phones at XTRA-FM (91X)/San Diego — and myself sleeping on the floor of someone else's hotel room. Since you don't remember him, I won't torture you. But it was before the major labels f'ed it up.

Austin's SXSW is, hands down, the best thing about the U.S. today. Max wants me to write about all the cool bands I saw, but that would be giving up info I paid dearly for. (Pssst! Scout Niblet.) But I will say how cool it was to hang with Tom Osborne and Jaime Cooley; Rob Goldklang; Adrian Moriera; and the freaks of Reno, NV, Jeremy Smith and Mat Diablo, as we drove halfway to Mexico City for some great barbecue. Jaime Cooley needs to get out more. Hey, Jaime! How do you circumcise a whale? Send down four skin divers!



ALL I WANT FOR X-MAS is an add for Air, Astralwerks' Dayna Talley tells KDGE/Dallas APD/MD Alan Ayo. He agreed after three more rounds of Bloody Marys.

Charlie Padgett

Mornings, WDYL/ Richmond

Top three live acts at SXSW:

1. The Features
2. The Hives
3. Har-Mar Superstar

Honorable mention: Broken Social Scene

Top three surprises:

1. Chris Stowers of JMA didn't punch me on sight.
2. I can drink more Red Stripes without falling down than I thought.
3. David Cross is really mellow in person.

Top three things I learned at SXSW:

1. Jeans look good but are wicked uncomfortable.
2. Getting a hotel next to the airport probably wasn't so bad.
3. I need to buy more ironic T-shirts.

I'll Cut You Open

R&R Convention 2004 is right around the corner, or at least it seems that way: It's June 24-26 at the Beverly Hilton Hotel in Los Angeles. In addition to the time-honored tradition of the Jacobs Media Rock/Alternative Summit on June 24, we are once again going to expose you to the inner workings of one of our Alternative brethren. Last year's KITS (Live 105)/San Francisco "Anatomy of a Music Meeting" video and Q&A with PD Sean Demery stunned the room into silence. Either that, or everyone was sleeping. Who will the lucky station be this year? Find out in the weeks to come.



MADE IN THE SHADE

Programming masterminds (l-r) Andy Yen of WBRU/Providence; KRZQ/Reno, NV's Jeremy Smith; and WBRU's Seth Ressler step out of the heat during the Virgin party to talk shop.

Alan Ayo

Asst. PD/MD, KDGE/Dallas

The Church sucked! Forty minutes late going onstage. Cooper Temple Clause ruled! On the CD, anyway — I don't think they had the best set that night. The Saturday-morning hang-over sucked! Thank God for the awesome Bloody Marys at Cedar Street Courtyard and the outstanding set from The 88. The *Spin* party ruled!

Von Bondies and The Hives were a weekend highlight. Waiting 5 1/2 hours inside Emo's to see David Cross sucked! But it was worth it. He's a sick fuck and very funny. Against Me ruled! I have a new favorite punk band. They were introduced by Jello Biafra and opened for David Cross — nice. George W. sucked as a president so bad, I actually registered to vote at the Rock Against Bush party. Thanks, Fat Wreck Chords — great party.

The "Where to Eat on the Road" panel ruled! Actually, it didn't, but it was interesting. The overcrowding and the trashing of America's last



POLYPHONIC RING TRUE Shortly after turning water into wine, Polyphonic Spree leader Tim Delaughter sat down with his new disciples during the Hollywood party at the Driskill hotel. Rock 'n' robing are (l-r) KBZT/San Diego's Mike Halloran, U.N.C.L.E.'s Marc Kordellos, Delaughter, Hollywood's Georgie Gillespie and iTunes' Alex Luke.

great creative and original music city sucked. Come on, people.

Dinner with Johnny Knoxville and his Crown-drinkin', dirty-country-song-singin', beautiful-person cousin (Roger Allan Wade) ruled balls. Trying to watch Read Yellow with a full stomach afterward sucked. Jamie Collum, especially his gorgeous cover of "High and Dry," ruled supremely — perhaps my favorite of the entire

weekend. Realizing people can hear you talk on your cell phone during Jamie Collum's set sucked. Sorry, y'all. Going back to the hotel Saturday night at 12:30, blazing one and ordering a huge dessert while watching *The Game* on TBS ruled all.

Good times. I love you, Austin (cough).

Scott Register

Air Talent, WRAX/ Birmingham

Random thoughts from a worn-out mind and body after a week in Austin. This was my first trip back in three years after going to eight straight SXSW's and the 10th anniversary of my first trip to Austin.

- I've been saying it for a while, but now I have confirmed it: Los Lonely Boys will be huge.

- Patti Griffin is one of the most special artists the music world has ever known and deserves to be put on a pedestal with names like Joni Mitchell, Joan Baez, Bonnie Raitt and Janis Joplin.

- Rose Hill Drive make me want to buy a muscle car and an industrial-size bong!

- The Old 97's still rock, and Rhett Miller is a rock star onstage and a genuinely nice guy off it.

- The Decemberists take me to my happy place.

- Las Manitas still rules. If I could eat breakfast there every day, I would be in utter bliss.

- Waterloo Records is still Mecca for music lovers.

- Joss Stone really is the real deal. Onstage, you would think she's been

doing it for 30 years. Not bad for a teenager.

- Pete Yorn co-owns a cool record label (Trampoline Records).

- Jason Collett is making some of the freshest Americana rock I have heard in 15 years.

- I finally got to see the John Butler Trio, and I loved them as much as I knew I would.

- Beer still tastes better in Texas.

- Grant-Lee Phillips is better than ever.

- A Hard Rock Cafe and a Coyote Ugly Saloon in Austin? What the fuck?

- I love my job and the friends I have made at it, and I will never take them for granted.

- Indie retail is alive and well. You can believe otherwise if you like. It's fine with them. They'll just keep breaking bands and dealing to music junkies.

R&R ALTERNATIVE TOP 50

April 2, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	BLINK-182 I Miss You (Geffen)	2429	-23	143887	14	73/0
1	2	INCUBUS Megalomaniac (Epic)	2306	-172	170989	13	75/0
3	3	HOOBASTANK The Reason (Island/IDJMG)	2274	+170	148586	10	72/1
5	4	311 Love Song (Maverick/Volcano/Zomba)	2156	+104	166437	10	70/0
4	5	LOSTPROPHETS Last Train Home (Columbia)	2123	+65	143353	15	74/0
6	6	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1716	-128	112242	18	59/0
8	7	AFI Silver And Cold (DreamWorks/Interscope)	1714	+42	114593	19	67/0
11	8	JET Cold Hard Bitch (Elektra/EEG)	1708	+144	132937	10	71/4
7	9	FINGER ELEVEN One Thing (Wind-up)	1680	-94	95625	22	60/0
9	10	A PERFECT CIRCLE The Outsider (Virgin)	1656	+52	87132	17	69/0
13	11	LINKIN PARK Lying From You (Warner Bros.)	1586	+165	119971	8	60/1
12	12	TRAPT Echo (Warner Bros.)	1568	+30	86426	11	69/0
10	13	LINKIN PARK Numb (Warner Bros.)	1442	-125	108934	29	69/0
17	14	PUDDLE OF MUDD Heel Over Head (Geffen)	1377	+94	74396	8	71/3
14	15	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1375	-30	113238	40	64/0
19	16	VINES Ride (Capitol)	1273	+83	69717	7	64/0
21	17	OFFSPRING (Can't Get My) Head Around You (Columbia)	1240	+95	77055	7	65/1
15	18	AUDIOSLAVE I Am The Highway (Interscope/Epic)	1204	-138	94317	26	62/0
16	19	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1106	-229	68325	18	59/0
20	20	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1103	-53	71400	37	46/0
24	21	YEAH YEAH YEAHS Maps (Interscope)	1060	+148	92682	6	53/4
22	22	PHANTOM PLANET Big Brat (Daylight/Epic)	995	-58	42584	10	52/0
25	23	STROKES Reptilia (RCA/RMG)	871	+56	67546	11	49/1
23	24	YELLOWCARD Ocean Avenue (Capitol)	831	-197	46515	13	57/2
29	25	GODSMACK Running Blind (Republic/Universal)	805	+65	47053	4	48/4
26	26	CYPRESS HILL What's Your Number? (Columbia)	799	+8	52798	7	47/2
28	27	LO-PRO Sunday (Geffen)	721	-49	24366	11	43/0
31	28	LIVING END Who's Gonna Save Us? (Reprise)	697	+28	30147	9	51/3
27	29	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	672	-109	44911	17	26/0
34	30	MODEST MOUSE Float On (Epic)	655	+146	55858	3	44/3
32	31	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	590	-48	33420	9	35/1
36	32	SMILE EMPTY SOUL Silhouettes (Lava)	553	+110	17376	2	42/2
33	33	OFFSPRING Hit That (Columbia)	540	-71	34153	20	36/0
35	34	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	529	+70	17911	3	40/3
38	35	AUDIOSLAVE What You Are (Interscope/Epic)	513	+84	46715	4	31/3
42	36	MUSE Time Is Running Out (EastWest/Warner Bros.)	423	+90	19857	2	35/6
45	37	SHINEDOWN 45 (Atlantic)	391	+88	13078	4	25/4
37	38	GODSMACK Re-Align (Republic/Universal)	387	-56	19439	17	16/0
40	39	3 DOORS DOWN Away From The Sun (Republic/Universal)	367	-1	16802	11	18/0
46	40	EVANESCENCE Everybody's Fool (Wind-up)	364	+64	10545	2	24/0
44	41	STILLS Still In Love Song (Vice/Atlantic)	328	+15	15133	3	22/0
43	42	SEVENDUST Broken Down (TVT)	322	-6	12886	9	17/0
Debut	43	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	294	+173	19176	1	33/5
41	44	BLINDSIDE All Of Us (Elektra/EEG)	293	-48	9870	7	28/0
Debut	45	INCUBUS Talk Shows On Mute (Epic)	290	+150	31183	1	32/14
49	46	N.E.R.D. She Wants To Move (Virgin)	283	+18	11933	2	20/0
48	47	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	281	+7	15146	5	16/0
Debut	48	DROWNING POOL Step Up (Wind-up)	271	+42	12709	1	19/0
39	49	WHITE STRIPES I Just Don't Know What To Do With Myself (Third Man/V2)	254	-118	30713	12	14/0
50	50	POSTAL SERVICE Such Great Heights (Sub Pop)	229	-19	23691	2	13/1

79 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/21-3/27. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
COURTNEY LOVE Hold On To Me (Virgin)	22
THREE DAYS GRACE Just Like You (Jive/Zomba)	16
INCUBUS Talk Shows On Mute (Epic)	14
VON BONDIES C'mon C'mon (Sire Records/Reprise)	11
NEW FOUND GLORY All Downhill From Here (Geffen)	9
TONY C. & THE TRUTH Little Bit More (Lava)	7
MUSE Time Is Running Out (EastWest/Warner Bros.)	6
CROSSFADE Cold (Columbia)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	+173
HOOBASTANK The Reason (Island/IDJMG)	+170
LINKIN PARK Lying From You (Warner Bros.)	+165
INCUBUS Talk Shows On Mute (Epic)	+150
YEAH YEAH YEAHS Maps (Interscope)	+148
MODEST MOUSE Float On (Epic)	+146
JET Cold Hard Bitch (Elektra/EEG)	+144
MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	+135
SMILE EMPTY SOUL Silhouettes (Lava)	+110
311 Love Song (Maverick/Volcano/Zomba)	+104

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JET Are You Gonna Be My Girl (Elektra/EEG)	1092
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	970
WHITE STRIPES Seven Nation Army (Third Man/V2)	848
LINKIN PARK Faint (Warner Bros.)	815
FOO FIGHTERS Darling Nikki (Roswell/RCA/RMG)	748
STAIN'D So Far Away (Flip/Elektra/EEG)	674
AUDIOSLAVE Like A Stone (Interscope/Epic)	665
CHEVELLE Send The Pain Below (Epic)	604
FOO FIGHTERS All My Life (Roswell/RCA/RMG)	525
FOO FIGHTERS Times Like These (Roswell/RCA/RMG)	524

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

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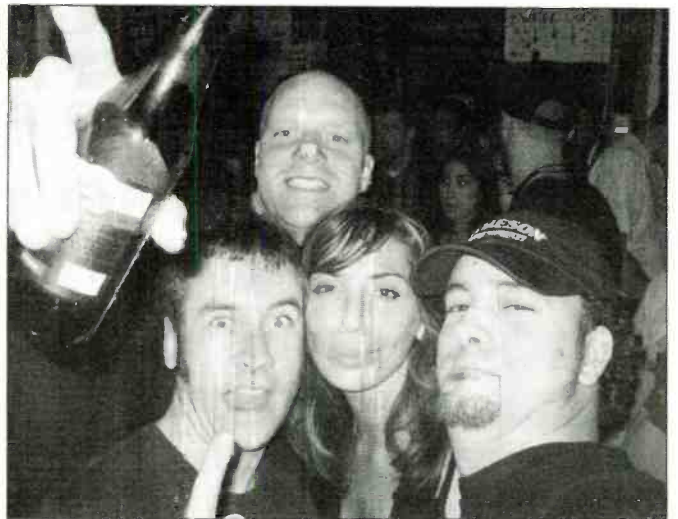


AUSTIN-TATIOUS Like a swarm of locusts, industry types descended upon Austin, consumed its beer supply and moved on four days later. Spotted in action on the streets of Austin were (l-r) Cornerstone's Jeremy Goldstein; former Interscope college dude and current pro on the loose Leany LaSalandra; KNRK/Portland, OR's Jaime Cooley; Universal Records' Kari Crawley; and WDYL/Richmond's Charlie Padgett.

Blink-182 capture the top slot after knocking Incubus down to No. 2 ... Hoobastank hold at No. 3, but their spins keep going up. It's a dogfight, all right ... 311 hang in there and inch up one more spot to No. 4 ... As we speak, huge changes are happening at Elektra, not all of them good, but Jet keep their upward momentum — 11-8 this week ... Nos. 10, 11 and 12 are occupied by A Perfect Circle, Linkin Park and Trapt, respectively ... The teens and twenties are notable for Puddle Of Mudd going 17-14, Yeah Yeah Yeahs moving 24-21, The Strokes shifting upward 25-23, Godsmack charging 29-25, and Cypress Hill holding their ground. Holding their ground? What's wrong with the rest of you? Learned nothing from OutKast have we? It's a cover of a great Clash song, "Guns of Brixton." Tim Armstrong from Rancid is in the vid. What are you afraid of? Yeesh! ... Keep Your Eyeballs Focused: Modest Mouse, Smile Empty Soul, Muse, Switchfoot and Thornley ... New To The Chart: Thornley, Incubus, Drowning Pool ... Most Added: Courtney Love, Three Days Grace, Incubus, Von Bondies (yay!), New Found Glory (one week ahead of the add date, they get WXRK/New York, WBCN/Boston, WKQX/Chicago, WDXD/Pittsburgh and WXTM/Cleveland, among others), Tony C. & The Truth and Muse ... Most Should Be Added: Bad Religion, Morrissey, Seether, Cypress Hill.



— Max Tolkoff, Alternative Editor



EMO'S IN MOTION I managed to snap this photo seconds before someone dumped another Jagermeister shot down my throat at the Cave In show. Smiling for the Canon A70 are (l-r) Planetary Group's Chris Davies, Crush Music Media's Bob McLynn, Astralwerks Dayna Talley and R&R's Frank Correia.



LOUNGE LIZARDS Free Red Stripe beer and intoxicating sets from The Sleepy Jackson and Snow Patrol had us buzzing at The Fader/Levi's Lounge on Saturday. Pictured (l-r) are R&R's Frank Correia, EMC's Carlyn Kessler, A&R Network's Mike Savage and KMYZ/Tulsa's Corbin Pierce.



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For The Week Ending 4/2/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LOSTPROPHETS Last Train Home (Columbia)	4.14	4.12	87%	15%	3.97	4.01	3.93
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.11	4.09	92%	28%	4.04	3.99	4.08
YELLOWCARD Ocean Avenue (Capitol)	4.05	4.11	81%	14%	3.93	3.75	4.09
HOOBASTANK The Reason (Island/IDJMG)	4.03	4.06	87%	16%	4.02	3.91	4.11
OFFSPRING (Can't Get My) Head Around You (Columbia)	4.00	3.83	70%	7%	3.83	3.80	3.86
INCUBUS Megalomaniac (Epic)	3.99	4.06	96%	25%	3.96	3.93	3.98
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	3.99	4.15	91%	27%	3.85	3.78	3.92
AFI Silver And Cold (DreamWorks/Interscope)	3.98	4.05	82%	16%	3.88	3.93	3.83
TRAPT Echo (Warner Bros.)	3.97	3.94	82%	14%	3.92	3.81	4.01
FINGER ELEVEN One Thing (Wind-up)	3.95	3.95	87%	23%	4.03	3.93	4.12
THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba)	3.94	4.00	97%	40%	3.93	3.68	4.13
BLINK-182 I Miss You (Geffen)	3.94	4.05	96%	25%	3.85	3.88	3.83
LINKIN PARK Lying From You (Warner Bros.)	3.94	3.96	81%	19%	3.96	3.77	4.13
LINKIN PARK Numb (Warner Bros.)	3.93	3.97	99%	44%	3.97	3.72	4.16
A PERFECT CIRCLE The Outsider (Virgin)	3.87	3.80	68%	11%	3.88	3.88	3.88
311 Love Song (Maverick/Volcano/Zomba)	3.85	3.79	91%	19%	3.88	3.78	3.96
JET Cold Hard Bitch (Elektra/EEG)	3.75	3.81	70%	16%	3.71	3.55	3.89
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.73	3.71	91%	37%	3.78	3.85	3.72
OFFSPRING Hit That (Columbia)	3.71	3.69	96%	39%	3.58	3.59	3.57
JET Are You Gonna Be My Girl (Elektra/EEG)	3.70	3.75	98%	46%	3.76	3.47	4.01
VINES Ride (Capitol)	3.63	3.48	51%	10%	3.50	3.48	3.51
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	3.57	3.61	91%	31%	3.57	3.46	3.67
PUDDLE OF MUDD Heel Over Head (Geffen)	3.57	3.42	62%	12%	3.47	3.39	3.55
STROKES Reptilia (RCA/RMG)	3.55	3.42	46%	9%	3.38	3.32	3.43
PHANTOM PLANET Big Brat (Daylight/Epic)	3.46	3.24	50%	12%	3.46	3.33	3.60
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	3.42	3.41	94%	38%	3.26	3.15	3.36
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.35	3.40	92%	38%	3.24	3.12	3.35
YEAH YEAH YEAHS Maps (Interscope)	3.07	-	58%	21%	3.02	2.98	3.05

Total sample size is 404 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. LOCAL H (Studio E) "California Songs"
2. BEN KWELLER (ATO/RCA/RMG) "On My Way"
3. ARMSBENDBACK (Trustkill/Red Ink) "The Arms Of Automation"
4. FRANZ FERDINAND (Domino/Epic) "Take Me Out"
5. CLUTCH (DRT) "The Mob Goes Wild"
6. JUST JACK (TVT) "Snowflakes"
7. SNOW PATROL (A&M/Interscope) "Spitting Games"
8. N.E.R.D. (Star Trak/Virgin) "She Wants To Move"
9. HISS (Sanctuary/SRG) "Clever Kicks"
10. PLEASED (BWR) "We Are The Doctor"
11. AUF DER MAUR (Capitol) "Followed The Waves"
12. MUSE (EastWest/Warner Bros.) "Time Is Running Out"
13. VON BONDIES (Sire/Reprise) "C'mon C'mon"
14. PRIMETIME HEROES (Noisome) "Negatively Charged"
15. ONELINEDRAWING (Jade Tree) "We Had A Deal"
16. A WILHELM SCREAM (Nitro) "The Rip"
17. SUGARCULT (Fearless/Ultimatium) "Memory"
18. NEW FOUND GLORY (Geffen/Interscope) "All Downhill From Here"
19. THURSDAY (Island/IDJMG) "War All The Time"
20. DISTILLERS (Sire/Reprise) "Beat Your Heart Out"

Ranked by total number of shows reporting artist.



STAR CROSSED Comedian-actor David Cross (l) got creeped out by fan boy and R&R Music Editor Frank Correia at the Spin party during SXSW '04. Nevertheless, Cross was kind enough to engage in a round of "pull my finger" jokes with the stary- and bleary-eyed writer.

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Reporters

Stations and their adds listed alphabetically by market

<p>WHRL/Albany, NY* OMC: John Cooper PD: Lisa Blalock 7 THREE DAYS GRACE LIVING END DISTILLERS</p>	<p>WBTZ/Burlington* OMC: Matt Grassie COURTNEY LOVE LENNY KRAVITZ</p>	<p>DMX/Detroit, MI* PD: Murray Brooks APD: Vince Casanova MD: Matt Franklin JET MODEST MOUSE</p>	<p>KTRZ/Houston, TX* PD: Vince Richards APD: Eric Schmidt MD: Don Johnston No Adds</p>	<p>WVFX/Memphis, TN* PD: Rob Crossman MD: Spenser Mobers ALDOUSLAVE GODSMACK</p>	<p>KHRZ/Oklahoma City, OK* OMC: Bill Herley PD: Jimmy Bernado MD: Ben Keweller BEN KEWELLER</p>	<p>KRZQ/Reno, NV* OMC: Rob Brooks PD: Jimmy Smith APD/MD: Matt Deakos 9 SOUNDS COURTNEY LOVE SMILE EMPTY SOUL</p>	<p>XTRA/San Diego, CA* OMC: Jim Richards MD: Marty Whelan 4 BAD RELIGION PUDDLE OF MUDD</p>	<p>WSUM/Tampa, FL* OMC: Paul Catalano PD: Shank 1 SWITCHFOOT 1 COURTNEY LOVE DARKNESS INCUBUS GODSMACK</p>
<p>KTZO/Albuquerque, NM* PD: Scott Stribraska MD: Dan Kelley 1 SEETHER MUSE KORN</p>	<p>WAVF/Charleston, SC* PD: Dave Rossi MD: Stacy Day MY MORNING JACKET MODEST MOUSE</p>	<p>KHRD/El Paso, TX* OMC: Mike Preston PD/MD: John Garcia 1 VON BONDIES TONY C. & THE TRUTH NEW FOUND GLORY KORN CROSSFADE</p>	<p>WRZZ/Indianapolis, IN* PD: Scott Jameson MD: Michael Young 3 MUSE 1 INCUBUS</p>	<p>WZTA/Wisn., WI* PD: Tony Hansen MD: Mike D'Albano VON BONDIES</p>	<p>WJRR/Oriando, FL* OMC: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Bruce Dickman No Adds</p>	<p>WQYL/Richmond, VA* PD: Tony Hansen MD: Dennis Matthews 6 MARS VOLTA 2 MODEST MOUSE 2 THREE DAYS GRACE COURTNEY LOVE VON BONDIES</p>	<p>KITS/San Francisco, CA* PD: Sean Demery APD/MD: Adam Asaban 7 PUDDLE OF MUDD 1 DEATH CAB FOR CUTIE KILLERS</p>	<p>KFMA/Tucson, AZ* PD: Libby Costonen MD: Brad Berry 4 INCUBUS KOTTOMMOUTH KINGS NEW FOUND GLORY</p>
<p>WNNX/Atlanta, GA* OMC: Jeff Carr PD: Chris Williams MD: Jay Hanna 1 MUSE STROKES INCUBUS YELLOWCARD</p>	<p>WEND/Charlotte* OMC: Bruce Logan PD: Jack Dossel APD/MD: Kristina Hoenig MICHELLE ANDREWS (GARY) JULES MUSE</p>	<p>KXMA/Fayetteville, AR PD/MD: Dave Jackson SS GODSMACK 14 INCUBUS 11 STAINED 10 SEETHER 8 KORN 8 LENNY KRAVITZ</p>	<p>WPLA/Jacksonville, FL* OMC: Gail Austin APD/MD: Chad Chanley JET</p>	<p>WLUW/Milwaukee, WI* PD: Tammy Taylor MD: Emory Newman 3 INCUBUS 1 TONY C. & THE TRUTH THREE DAYS GRACE</p>	<p>WDCJ/Oriando, FL* PD: Bruce Smith 4 INCUBUS GODSMACK</p>	<p>WRXL/Richmond, VA* OMC: Bill Kahle PD/MD: Casey Kramkowski 4 TONY C. & THE TRUTH 1 THREE DAYS GRACE</p>	<p>KCNL/San Jose, CA* PD/MD: John Albers 1 WOBUS APOLLID SUNSHINE LIVING END</p>	<p>KMYZ/Tulsa, OK* PD: Lisa Barlow MD: Corbin Pierce 7 SEETHER DARKNESS</p>
<p>WJSE/Atlantic City, NJ* PD: Al Parisotto 1 COURTNEY LOVE FLAW TONY C. & THE TRUTH THREE DAYS GRACE RAPTURE VON BONDIES</p>	<p>WKQX/Chicago, IL* PD: Mike Stern APD/MD: Joseph Jackson 14 VON BONDIES 1 LIVING END SHINEDOWN NEW FOUND GLORY</p>	<p>KFRF/Fresno, CA* PD: Chris Sequires MD: Remerald 4 YEAR YEAR YEARS</p>	<p>WRZK/Johnson City* PD: Mark McKinley MUSE</p>	<p>WHTG/Mornton, NJ* PD: Denise Smith APD: Mike Corwin MD: Brian Phillips 9 INCUBUS 1 LENNY KRAVITZ YEAR YEAR YEARS</p>	<p>WPLV/Philadelphia, PA* PD: Jim McSine MD: Dan Felt 10 CYPRESS HILL 8 AUDIOSLAVE No Adds</p>	<p>KCCX/Riverside, CA* OMC/MD: Kelli Cline APD/MD: Brent James THREE DAYS GRACE DEFAULT FLAW GODSMACK</p>	<p>KJEE/Santa Barbara, CA OMC: Dean Bert MD: Steve Hanson COURTNEY LOVE BAD RELIGION</p>	<p>WPRZ/W. Palm Beach, FL* PD: John O'Connell MD: Mike Brown THREE DAYS GRACE CROSSFADE THORNLEY</p>
<p>KROX/Austin, TX* OMC: Jeff Carr PD: Melody Lee MD: Toby Ryan No Adds</p>	<p>WQAZ/Cincinnati, OH* PD/MD: Jeff Siegel 1 HOOBASTANK</p>	<p>KRBZ/Kansas City, MO* PD: Greg Bergen APD: Lezbo MD: Jason Ulsant 4 JET 3 JET 2 COURTNEY LOVE VON BONDIES</p>	<p>WRZK/Johnson City* PD: Mark McKinley MUSE</p>	<p>WHTG/Mornton, NJ* PD: Denise Smith APD: Mike Corwin MD: Brian Phillips 9 INCUBUS 1 LENNY KRAVITZ YEAR YEAR YEARS</p>	<p>WPLV/Philadelphia, PA* PD: Jim McSine MD: Dan Felt 10 CYPRESS HILL 8 AUDIOSLAVE No Adds</p>	<p>KEDJ/Phoenix, AZ* OMC: Laura Horva APD: David Air Dave MD: Robin Hinch 11 NEW FOUND GLORY VON BONDIES COURTNEY LOVE</p>	<p>KJEE/Santa Barbara, CA OMC: Dean Bert MD: Steve Hanson COURTNEY LOVE BAD RELIGION</p>	<p>KNDD/Seattle, WA* PD: Paul Manning APD: Jim Keller No Adds</p>
<p>WXRZ/Birmingham, AL* PD: Susan Groves MD: Brent Lindsey SUGARCULT INCUBUS COURTNEY LOVE THORNLEY</p>	<p>WARD/Columbia, SC* PD: Dave Stewart MD: Dave Farn 15 CROSSFADE 1 SHINEDOWN SEETHER INCUBUS</p>	<p>KXTE/Las Vegas, NV* PD: Don Walker APD: Matt Jericho MD: Greg Travie 2 FLAW 1 LENNY KRAVITZ COURTNEY LOVE TONY C. & THE TRUTH</p>	<p>WVFX/Memphis, TN* PD: Rob Crossman MD: Spenser Mobers ALDOUSLAVE GODSMACK</p>	<p>WHTG/Mornton, NJ* PD: Denise Smith APD: Mike Corwin MD: Brian Phillips 9 INCUBUS 1 LENNY KRAVITZ YEAR YEAR YEARS</p>	<p>WPLV/Philadelphia, PA* PD: Jim McSine MD: Dan Felt 10 CYPRESS HILL 8 AUDIOSLAVE No Adds</p>	<p>KEDJ/Phoenix, AZ* OMC: Laura Horva APD: David Air Dave MD: Robin Hinch 11 NEW FOUND GLORY VON BONDIES COURTNEY LOVE</p>	<p>KJEE/Santa Barbara, CA OMC: Dean Bert MD: Steve Hanson COURTNEY LOVE BAD RELIGION</p>	<p>KNDD/Seattle, WA* PD: Paul Manning APD: Jim Keller No Adds</p>
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*Monitored Reporters

87 Total Reporters

79 Total Monitored

8 Total Indicator

Did Not Report, Playlist Frozen (1):
 WCYY/Portland, ME

New & Active

- THREE DAYS GRACE** Just Like You (*Jive/Zomba*)
 Total Plays: 216, Total Stations: 28, Adds: 16
- HIM** Join Me (*Universal*)
 Total Plays: 210, Total Stations: 19, Adds: 0
- STELLASTARR** My Coco (*RCA/RMG*)
 Total Plays: 204, Total Stations: 17, Adds: 0
- VON BONDIES** C'mon C'mon (*Sire Records/Reprise*)
 Total Plays: 188, Total Stations: 22, Adds: 11
- FIRE THEFT** Chain (*Rykota*)
 Total Plays: 177, Total Stations: 14, Adds: 0

- MARS VOLTA** Televators (*Gold Standard/Universal*)
 Total Plays: 156, Total Stations: 14, Adds: 1
- DEFAULT** Throw It All Away (*TBT*)
 Total Plays: 154, Total Stations: 15, Adds: 1
- SUGARCULT** Memory (*Fearless/Artemis*)
 Total Plays: 154, Total Stations: 12, Adds: 1
- KID ROCK** Jackson, Mississippi (*Top Dog/Antic*)
 Total Plays: 144, Total Stations: 13, Adds: 2
- MORRISSEY** Irish Blood, English Heart (*Sanctuary/SRG*)
 Total Plays: 135, Total Stations: 8, Adds: 4

Songs ranked by total plays

Indicator

Most Added*

- INCUBUS** Talk Shows On Mute (*Epic*)
- STAINED** Zoe Jane (*Fiji/Elektra/EEG*)
- GODSMACK** Running Blind (*Republic/Universal*)
- LENNY KRAVITZ** Where Are We Runnin'? (*Virgin*)
- THREE DAYS GRACE** Just Like You (*Jive/Zomba*)
- TONY C. & THE TRUTH** Little Bit More (*Lava*)
- SEETHER** Broken (*Wind-up*)
- CROSSFADE** Cold (*Columbia*)



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

Next Steps

The Americana Music Association continues to make progress

By J.D. May, AMA Exec. Director

As the Americana Music Association enters its fifth year, we're fortunate to be able to look back and see measurable progress in a number of key areas within the music industry. As a direct result of companies within our genre working together as part of the AMA since October 1999, we've been able to use the combined influence of hundreds of professionals within the industry to accomplish a great deal in only a few years.

The Americana Airplay chart now appears weekly in R&R and has 72 reporting stations on its panel. The fourth annual Americana Conference



J.D. May

and Awards Show had nearly 700 attendees last year, and we have a star-studded list of performers from past events, including Johnny & June Carter Cash, Kris Kristofferson, Kelly Willis, The Flatlanders, Delbert McClinton, Rodney Crowell, Allison Moorer, Kathleen Edwards, Ricky Skaggs, Gillian Welch, Jim Lauderdale and many others.

More broadly, the number of Americana and roots-music festivals is increasing, with the more established events continuing to see an increase in attendance year after year. Some of the larger festivals, such as Merlefest in Wilkesboro, NC, now help serve as a launching pad for a new artist's career by seeking out great new talent and exposing them to the nearly 80,000 people in attendance each year.

The number of consumer publications covering Americana music also continues to increase, as *No Depression*, *Harp* magazine, *Paste* magazine and others are all reporting increased readership. In addition, Americana has dedicated channels on both XM Satellite Radio and Sirius Satellite Radio.

Compelling Information

During the last few years, we've gathered information and conducted research to better understand who exactly the Americana consumer is. From a research study completed recently, some interesting information about the typical Americana consumer has emerged. He's likely to be male and between the ages of 25-44. He's completed at least four years of college and has an income of more than \$40,000 a year. He regularly purchases CDs and is an active concertgoer. Why is this information so compel-

ling? First, it closely resembles the listener and sales information compiled locally by many of the radio stations on the leading edge of Americana programming, such as KNBT/New Braunfels, TX; KHYI/Dallas; KPIG/Monterey; WNCW/Greenville, SC; and KCUV/Denver. Each of these stations is successfully using Americana music either 24/7 or heavily in a Triple A/Americana hybrid mix to differentiate itself from other stations in its market.

Second, as the research numbers dealing with CD purchases and live concerts illustrate, this is an active, loyal consumer base that is putting its money where its mouth is, despite the fact that Americana music has a lower profile within the media than do other, more commercial formats and is often difficult to find on the radio dial.

The Retail Level

As we strive to develop continuing opportunities for Americana music at radio, the Americana Music Association and member record labels, distributors and retailers now enter a crucial next phase — one that is designed to raise the profile of Americana music and artists at retail. Connecting Americana music and the Americana brand to the consumer will help further show the power of the Americana consumer, thus leading to more opportunities for those artists and companies already firmly entrenched within the roots-music community.

Each of the last two years the AMA has hosted a retail summit during its annual conference, inviting retailers, labels and distributors to participate in a day-long session devoted to im-

proving sales of Americana artists at retail. During the last summit, in September 2003, nearly 30 participants from the major and independent sectors gathered to formulate a plan for helping to grow sales and awareness of Americana music.

Since that meeting, the participants have continued to work together to bring some ideas to fruition. Participants from retail included Handleman, Tower, CIMS, Amazon, Cactus Records in Houston, Ear X-tacy in Louisville and more, while labels and distributors such as Sony, Universal, Ryko, Rounder, Sugar Hill, New West, Dualtone, Yep Roc, RED, Lost Highway and more were all in attendance.

We discovered a number of encouraging facts during these meetings, the most important of which is that — despite the overall downturn in CD sales during the last few years — sales of Americana artists are up at both indie and larger retail accounts. In the post-*O Brother* era, new records from Alison Krauss and Johnny Cash are platinum, Nickel Creek are gold, and The Flatlanders, Mindy Smith, Kathleen Edwards, Lucinda Williams, Lyle Lovett, Emmylou Harris and Casey Chambers have all registered strong sales thanks in part to top-five status on the weekly Americana Airplay chart.

A Concerted Effort

Retailers have taken the initiative to create Americana promotions, endcaps and listening posts, which have helped to drive sales and create interest in artists whose music isn't easily accessible via mainstream media outlets. Retailers also report seeing an increased consumer loyalty to Americana artists, as the typical Americana consumer prefers to purchase the full-length CD instead of illegally downloading tracks from unauthorized file-swapping sites.

Now, from the 2003 Americana retail summit, comes the most significant retail and consumer initiative since the AMA's inception: the creation and launch of an Americana CD sampler that will be released on Aug. 3 and distributed by Ryko Distribution. The Americana Music Association has solidified a partnership with the National Asso-



Who Likes Americana Music?

Here are some statistics about Americana music lovers, based on a recent research survey:

- 78% are male.
- 65% are 25-44 years old.
- 70% have completed at least four years of college education.
- 65% have income of more than \$40,000 per year.
- 58% purchased 10 or more CDs in the prior six-month period.
- 56% attended up to five live shows in the prior six-month period.
- 39% attended between six and 25 shows in the prior six-month period.



ciation of Recording Merchandisers to produce the *Americana Music Sampler*.

This sampler will be released to consumers at a low retail price point (S.I.P. of \$11.98) with the purpose of increasing awareness and sales of Americana music. This project will be co-promoted by the AMA and NARM and has been modeled after other successful genre-specific samplers that have previously been launched in conjunction with NARM.

The CD sampler will contain new and previously unreleased music from established and emerging artists within the Americana genre. Ryko Distribution President Jim Cuomo offered Ryko's services to distribute the CD project. Ryko has successfully distributed other NARM-sanctioned genre CDs and will focus its marketing efforts on securing positioning in high-traffic areas, such as counter displays, endcaps and listening posts.

"Americana is the crossroads where lyric, melody, rhythm and emotion converge to chronicle life's experiences," Cuomo says. "Ryko Distribution is proud of its longstanding association with the Americana community and culture and even more so in assisting these musical storytellers get their word out."

Multi-Pronged Attack

The *Americana Music Sampler* will be supported by a number of initiatives that were also developed at the Americana retail summit during the AMA's annual conference last year. Those initiatives include the creation of Americana Music Month for September 2004 and the development of an Americana consumer database compiled from bounceback cards in the CD sampler.

A consumer-oriented website will be created to provide additional information on Americana music and artists, while also helping to gather further demographic information from interested consumers.

For Americana Music Month, labels and retailers will be encouraged to provide an increased presence at retail, not only for the artists on the sampler but also for those not included on the sampler. The AMA will facilitate strategic promotions of both new and strong catalog Americana releases during the month and will offer additional promotional oppor-

tunities that tie into our third annual Americana Awards show, to be held during the Americana Conference on Sept. 24 at the Nashville Convention Center.

The consumer database will be developed via physical and electronic bounceback to be included in the CD. The AMA will manage this process, which will enable participating labels

to communicate with consumers interested in additional information. Participating labels will also be provided with opt-in consumer-profile data gathered from the bounceback information. The AMA will attempt to secure value-added content to include on the AMA website with a special URL available to those who purchase the CD.

Finally, the *Americana Music Sampler* packaging will feature current release information, photos, album images, web addresses, career highlights and biographical information on each artist, along with information on other Americana artists and the AMA.

Get Involved

Labels have the opportunity to submit tracks for consideration, a process that began Feb. 17 and runs through April 20, and can download all the necessary forms and instructions on our website, www.americanamusic.org. A five-person panel comprising retailers and journalists will be charged with reviewing the submissions and selecting the final tracks based on criteria given to them by the Americana Music Association. The AMA will donate proceeds from the project to help support the NARM scholarship fund.

For more information on the *Americana Music Sampler* or the Americana Music Association, please contact me, J.D. May, at 615-438-7500 or jd@americanamusic.org. Additional details will be made available on the Americana Music Association website as this project unfolds. And don't forget the Americana Conference will be held again this year in Nashville at the Convention Center, Sept. 23-25.

TALK BACK TO R&R!

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

Call me at 310-788-1668
or e-mail: jschoenberger@radioandrecords.com

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	NORAH JONES Sunrise (Blue Note/EMC)	418	-36	26477	12	20/0
3	2	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	398	+47	27308	6	20/1
4	3	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	338	+17	18230	11	20/0
6	4	STING Sacred Love (A&M/Interscope)	319	+7	18789	11	19/0
2	5	MELISSA ETHERIDGE Breathe (Island/IDJMG)	307	-47	18441	13	19/0
8	6	JOHN MAYER Clarity (Aware/Columbia)	305	+22	15082	12	15/0
7	7	JET Are You Gonna Be My Girl (Elektra/EEG)	305	+6	16365	14	14/1
5	8	GUSTER Careful (Palm/Reprise)	290	-28	17132	20	17/0
11	9	MAROON 5 This Love (Octone/LJRMG)	261	+12	11441	8	12/0
9	10	INDIGO GIRLS Perfect World (Epic)	255	-13	13088	14	19/0
14	11	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	249	+18	14203	4	18/0
10	12	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	247	-16	11733	16	13/0
13	13	JOHN EDDIE If You're Here When I Get Back (Thrill Show/Lost Highway)	224	-9	5306	16	12/0
Debut	14	ALANIS MORISSETTE Everything (Maverick/Reprise)	218	+150	15317	1	18/1
16	15	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	203	+9	10297	6	16/0
17	16	JASON MRAZ Curbside Prophet (Elektra/EEG)	202	+19	7795	4	17/1
15	17	RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)	182	-13	7960	9	13/0
20	18	DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	178	+13	8203	2	14/0
28	19	DAVE MATTHEWS Oh (RCA/RMG)	177	+52	8572	2	16/1
18	20	LOS LONELY BOYS Real Emotions (Or/Epic)	172	-1	4607	10	11/0
23	21	JONNY LANG Give Me Up Again (A&M/Interscope)	168	+21	3974	6	13/0
19	22	VAN MORRISON Evening In June (Blue Note/EMC)	167	-3	8358	5	14/0
12	23	THRILLS One Horse Town (Virgin)	162	-81	7144	17	18/0
24	24	HOWIE DAY She Says (Epic)	155	+12	5254	6	12/0
25	25	MATCHBOX TWENTY Bright Lights (Atlantic)	151	+14	12570	19	6/0
21	26	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	147	-6	7480	9	12/0
26	27	MINDY SMITH Come To Jesus (Vanguard)	128	-3	8073	2	9/0
30	28	BEN HARPER Brown Eyed Blues (Virgin)	126	+4	4468	5	11/0
Debut	29	WHEAT I Met A Girl (Aware/Columbia)	125	+15	5014	1	12/1
-	30	BIG HEAD TODD AND THE MONSTERS Imaginary Ships (Sanctuary/SRG)	119	-2	3676	7	10/0

22 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/21-3/27. 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

LENNY KRAVITZ Where Are We Runnin' (Virgin)
 Total Plays: 115, Total Stations: 4, Adds: 1
JARS OF CLAY Show You Love (Essential/PLG/RCA)
 Total Plays: 102, Total Stations: 7, Adds: 1
SARAH MCLACHLAN Stupid (Arista/RMG)
 Total Plays: 101, Total Stations: 9, Adds: 1
MATTHEW RYAN Return To Me (Hybrid)
 Total Plays: 88, Total Stations: 8, Adds: 0
TEARS FOR FEARS Closest Thing To Heaven (Arista/RMG)
 Total Plays: 72, Total Stations: 7, Adds: 0

JEM They (ATO)
 Total Plays: 70, Total Stations: 7, Adds: 1
SUBDUDES Morning Glory (Back Porch/EMC)
 Total Plays: 67, Total Stations: 4, Adds: 1
PATTY GRIFFIN Love Throw: A Line (ATO/RCA/RMG)
 Total Plays: 61, Total Stations: 5, Adds: 1
PAT MCGEE BAND Beautiful Ways (Warner Bros.)
 Total Plays: 60, Total Stations: 6, Adds: 0
RICKY FANTE It Ain't Easy (Virgin)
 Total Plays: 59, Total Stations: 6, Adds: 0

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
JOE FIRSTMAN Now You're Gorgeous, Now You're Gone (Atlantic)	7
DIANA KRALL Temptation (GRP/VMG)	4
TOOTS AND THE MAYTALS W/ B. RAITT True Love Is... (V2)	3
BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)	3
SOPHIE B. HAWKINS Beautiful Girl (Swan)	2
WHO Real Good Looking Boy (Geffen)	2
PUSH STARS Outside Of... (Azoff Music Management/33rd Street)	2
RANDALL BRAMBLETT You Can Be The Rain (New West)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALANIS MORISSETTE Everything (Maverick/Reprise)	+150
LENNY KRAVITZ Where Are We Runnin' (Virgin)	+55
DAVE MATTHEWS Oh (RCA/RMG)	+52
MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	+47
TOOTS AND THE MAYTALS W/ B. RAITT True Love Is... (V2)	+36
PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)	+35
THRILLS Big Sur (Virgin)	+31
ZERO 7 Home (Elektra/EEG)	+29

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SARAH MCLACHLAN Fallen (Arista/RMG)	204
LOS LONELY BOYS Heaven (Or/Epic)	149
COLDPLAY Clocks (Capitol)	124
COUNTING CROWS She Don't Want Nobody Near (Geffen)	120
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	116
TRAIN When I Look To The Sky (Columbia)	108
MATCHBOX TWENTY Unwell (Atlantic)	103
3 DOORS DOWN Here Without You (Republic/Universal)	96
JONNY LANG Red Light (A&M/Interscope)	93
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	91

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

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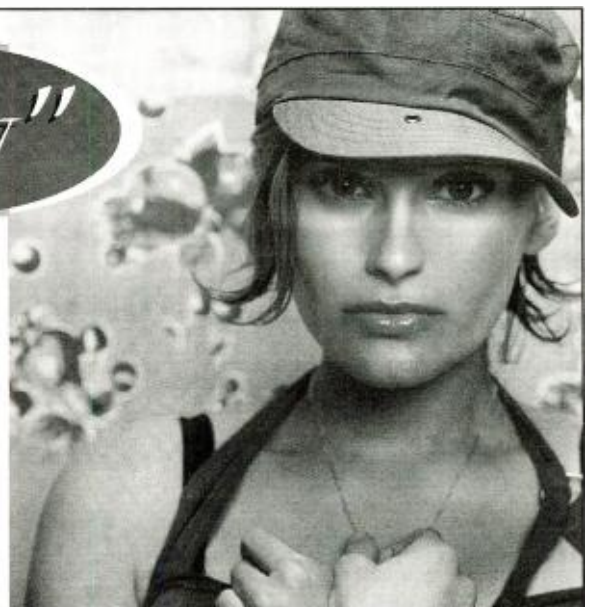
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ON THE RECORD

With
Harry Reynolds
PD, KTHX/Reno, NV



A lot of programmers, even in the Triple A world, tend to fear giving instrumentals heavy airplay. I often do too, but there are always exceptions to the rule, and the great Johnny A. is one of those. I was skeptical about Johnny at first, but playing him has paid some enormous dividends for KTHX/Reno, NV. • The first time Johnny came to Reno it was for a benefit for 9/11 victims. On the strength of

his single "Oh Yeah," we had a full house at one of the clubs in town. Johnny and his band laid it all out that night, and a lot of our listeners fell in love with his music and his technique. Because of that evening, a bigger club in town booked him for a paying gig a few months later, and, once again, Johnny delivered. Not only was the place crammed to standing room only, every guitar player from every local band in town had made their way to the front, where they remained all night with their mouths hanging open! It was a sight to see. • Last year we did an auditorium music test and I was delighted to see that "Oh Yeah" was the No. 1-testing song. Johnny even beat out "A Day in the Life" and another instrumental, called "Lenny," from some guy named Stevie Ray Vaughan! Johnny A.'s followup CD, *Get Inside*, is out now, and the single "I Had to Laugh" is headed for hot rotation here. The album is solid from start to finish. To paraphrase Robert Cray, don't be afraid of the instrumental.

Norah Jones continues to top the monitored airplay chart. However, **Michael Andrews featuring Gary Jules** are coming on strong at 2*, with **Damien Rice** and **Sting** right behind them at 3* and 4*, respectively ... **John Mayer**, **Jet** and **Maroon 5** round out the bulleted top 10, with **Eric Clapton** knocking on the door at 11* ... Other gainers include **Barenaked Ladies**, **Jason Mraz**, **Donavon Frankenrieter** featuring **Jack Johnson**, **Dave Matthews** (with a big 28*-19* jump!) and **Jonny Lang**. **Alanis Morissette** debuts at an impressive 14*, and **Wheat** come in at 29* ... Jones continues her reign on the Indicator chart too, while **Jonatha Brooke** is top five at 5*, and Clapton jumps to 8* ... Other gainers include Mraz (14*-11*), **Joss Stone** (16*-14*), **Sarah Harmer** (25*-17*) and **Jem** (22*-22*) ... Morissette and Matthews both debut in the top 20 ... We have a tie in the Most Added category this week, with **Diana Krall** and **Joe Firstman** each grabbing 13 adds — Krall is No. 1 Most Added on the Indicator panel and Firstman is No. 1 on the monitored side ... Also having a good first week are **Bob Schneider**, **Calexico**, **Randall Bramblett** and **Charlie Musselwhite** ... Morissette, **Toots & The Maytals** with **Bonnie Raitt**, **Patty Griffin**, **The Thrills**, Matthews and Andrews close some important holes ... Keep an eye on the new **Lenny Kravitz** track — it's already getting adds before the official impact date.



— John Schoenberger, Triple A Editor

AAA ARTIST

OF THE WEEK

ARTIST: **Randall Bramblett**

LABEL: **New West**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Those in the know have known for quite some time about the amazing musical abilities of singer-songwriter and multi-instrumentalist Randall Bramblett. Born and raised in Georgia, Bramblett learned early on to love the many styles of music developed in his region of the country, including R&B, gospel, rock, blues and jazz. Beginning with a stint in the Atlanta-based fusion combo *Sea Level* in the '70s, he ended up becoming an important hired gun for a variety of acts, including *Traffic* and *Steve Winwood*, *Gregg Allman*, *Wide-spread Panic*, *Levon Helm* and many others. And he continues in that role today.

In 1998 he released *See Through Me* on the then-reactivated *Capricorn* label. Based on the critical praise and a successful touring schedule, he decided to continue on his own and released *No More Mr. Lucky* in 2001 on the newly formed *New West* label. Praised for his blend of Southern music and insightful lyrics, Bramblett was called by *Rolling Stone* "one of the South's most lyrical and literate songwriters."

Now Bramblett returns with *Thin Places*. Produced by renowned Nashville producer and bassist *Michael Rhodes*, the album includes the contributions of guitarists *Jason Slatton*, *Kenny Greenberg* and *Davis Causey*, as well as drummer *Shawn Pelton*. And, of course, Bramblett added his tasty licks on keys and sax, in addition to lead vocals. Slatton is also credited as co-writer of close to half of the 11 songs on the project.

"Jason's a great songwriter," says Bramblett. "He contributed on much of the material on *Mr. Lucky* and was deeply involved again this time around. He's much more lyrical than I am and uses really nice

imagery in the songs. He kind of gets things going, inspires me, and then I come in and finish the songs up."

And speaking of the songs, *Thin Places* offers up a wonderful selection of subjects and sounds that are custom-made for Triple A radio. "Nobody's Problem," "Playing Card," "Comin' Round Soon," "Confident Thieves" and the first single, "You Can Be the Rain," reveal a mature and confident artist who knows what he wants to say and has the talent to get the message across.

"The album title comes from a Celtic phrase. It refers to those times when the boundaries between the spiritual and material world — what's seen and unseen — become very thin, like a veil," Bramblett explains. "And that's what a lot of the characters in the songs are dealing with."

Bramblett just joined *Winwood* and other members of *Traffic* in March for a performance in New York during the *Rock and Roll Hall of Fame* induction celebrations, and he will tour extensively this summer with *Winwood*. During the tour he'll be able to play some of his own tunes in the set in support of *Thin Places*.

Bramblett says, "Playing with folks like *Steve Winwood* has given me some of the greatest moments in my career. I may be starting a little late in terms of my own career, but I guess I have always been a bit of a late bloomer."

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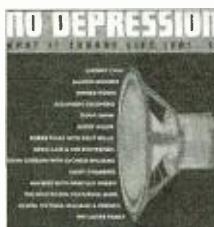
LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	FLATLANDERS <i>Wheels Of Fortune (New West)</i>	787	-15	7673
2	2	SLAID CLEAVES <i>Wishbones (Philo/Rounder)</i>	757	+35	3708
3	3	BR549 <i>Tangled In The Pines (Dualtone)</i>	643	-16	6189
4	4	MINDY SMITH <i>One Moment More (Vanguard)</i>	581	-14	5192
6	5	OLD CROW MEDICINE SHOW <i>OCMS (Nettwerk)</i>	519	+55	3802
5	6	MARK ERELLI <i>Hillbilly Pilgrim (Signature Sound)</i>	462	-19	4874
9	7	LEFTOVER SALMDN <i>Leftover Salmon (Compendia)</i>	460	+62	1728
10	8	GREENCARDS <i>Movin' On (Independent)</i>	450	+53	3659
7	9	JAMES MCMURTRY <i>Live In Aught Three (Compadre)</i>	440	+15	2774
8	10	VARIOUS ARTISTS <i>Cold Mountain Soundtrack (DMZ/Sony Music)</i>	388	-29	5483
14	11	GRAHAM PARKER <i>Your Country (Bloodshot)</i>	375	+40	1370
11	12	HOLMES BROTHERS <i>Simple Truths (Alligator)</i>	364	-9	4690
17	13	GRANT-LEE PHILLIPS <i>Virginia Creeper (Zoe/Rounder)</i>	338	+17	2125
16	14	NORAH JONES <i>Feels Like Home (Blue Note/EMC)</i>	331	+6	2093
13	15	ROBERT EARL KEEN <i>Farm Fresh Onions (Audium/Koch)</i>	310	-29	14696
20	16	GIBSON BROTHERS <i>Long Way Back Home (Sugar Hill)</i>	305	+27	909
18	17	TOM RUSSELL <i>Indians, Cowboys, Horses, Dogs (Hightone)</i>	301	-15	1818
12	18	C. TAYLOR & C. RODRIGUEZ <i>The Trouble... (Lonestar)</i>	291	-68	14157
15	19	MAVERICKS <i>The Mavericks (Sanctuary/SRG)</i>	289	-44	13879
23	20	VARIOUS ARTISTS <i>No Depression... (Dualtone)</i>	274	+20	935
19	21	LYLE LOVETT <i>My Baby Don't Tolerate (Curb/Lost Highway)</i>	270	-14	13609
Debut	22	SUBDUDES <i>Miracle Mule (Back Porch/Virgin)</i>	260	+104	607
21	23	BOTTLE ROCKETS <i>Blue Sky (Sanctuary/SRG)</i>	255	-15	8101
22	24	GREY DE LISLE <i>The Graceful Ghost (Sugar Hill)</i>	254	-4	894
24	25	CLUMSY LOVERS <i>After The Flood (Nettwerk)</i>	252	+9	1802
25	26	ANNE MCCUE <i>Roli (Messenger)</i>	246	+21	1087
34	27	ELIZA GILKYSON <i>Land Of Milk And Honey (Red House)</i>	235	+63	554
Debut	28	PATTY GRIFFIN <i>Impossible Dream (ATO/RCA/RMG)</i>	218	+145	291
39	29	R. MALO, P. FLYNN, R. ICKES... <i>The Nashville Acoustic... (CMH)</i>	212	+55	417
29	30	TARBOX RAMBLERS <i>Fix Back East (Rounder)</i>	203	+16	1271

Americana Spotlight

by John Schoenberger

Artist: Various

Label: Dualtone



As the co-editors of *No Depression* magazine, Peter Blackstock and Grant Alden often say it is very difficult to quantify exactly what alternative country or Americana music actually is. Its stable of artists includes country and western legends from the past, many of whom are still musically active today; young, sometimes-irreverent practitioners on the scene today; singer-songwriters; and even artists who are based in other parts of the world. The one thing they all have in common is the love of a certain type of roots-based music and a respect for its ability to connect with its fans. To help clarify the genre a bit, and to aid in spreading the word about this increasingly popular music with the record-buying public, the folks at *No Depression* and Dualtone Records have put together a primer of sorts to help the cause. Simply titled *No Depression: What It Sounds Like Vol. 1*, the 13-song collection includes music by Johnny Cash, Allison Moorer, Whiskeytown, Alejandro Escovedo, Buddy Miller, Neko Case, Kevin Gordon & Lucinda Williams, Kasey Chambers, The Carter Family and many others. There is no doubt that, although this style of music has been with us for many decades, we have seen a kind of focused revival in the past 10 years or so. By beginning the publication way back in 1995, the folks at *No Depression* saw it coming pretty early on.

Americana News

There are a couple of new Americana stations you should add to your mailing lists: John Larson, KMXQ, P.O. Box 699 or 834 Highway 60 West, Socorro, New Mexico 87801; and Brett Elmore, WQJJ, P.O. Box 1065, Jasper, AL 35503 ... KDNK/Carbondale, CO has been suspended from the Americana Airplay panel, effective immediately, due to irregular reporting ... Neko Case & The Sadies will record two shows at Toronto's Lee's Palace in early April for a live album due later this year ... As they did for *O Brother, Where Art Thou?* and *The Big Lebowski*, filmmakers Joel and Ethan Coen turned to producer T Bone Burnett to select the appropriate music for their latest film. The soundtrack to *The Ladykillers*, just out on DMZ/Columbia/Sony Music, is based in gospel music and explores the genre through vintage and new recordings ... Bluegrass legend Ralph Stanley has been given the 2004 Virginian of the Year award by the Virginia Press Association. Former recipients include Bruce Hornsby and the late June Carter Cash ... Hank Williams Jr. will take part in a Waylon Jennings tribute concert in Scottsdale, AZ on April 4. Jennings' widow, Jessi Colter, and son Shooter Jennings are also on the bill, along with Ray Herndon, Steven Van Zandt, Beth Nielsen Chapman, Tony Joe White and Tony Furtado. The show at the Handlebar-J nightclub will be broadcast on Sirius Satellite Radio. Proceeds will benefit Rosie's House, a music academy for children in Arizona.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added*

ARTIST TITLE LABEL(S)	ADDS
Patty Griffin <i>Impossible Dream (ATO/RCA/RMG)</i>	15
Subdues <i>Miracle Mule (Back Porch/EMC)</i>	13
Laurie Lewis & Tom Rozum <i>Guest House (Hightone)</i>	8
Raul Malo, Pat Flynn, Rob Ickes & Dave Pomeroy <i>The Nashville Acoustic Sessions (CMH)</i>	6
Eliza Gilkyson <i>Land Of Milk And Honey (Red House)</i>	5

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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Promoters, Unite!

The reality of being a radio promoter

As a former radio promotions and marketing guy, I can appreciate the radio staffer who works in promotions more than most. It is usually long hours with lots of action, but, under the right circumstances, it can be a very rewarding job.

Serving as a promotions person means being all things to all people. You have to make the station staff happy on one hand and make sure your clients are satisfied on the other. Then there are the community-driven events that are put together to serve a particular part of the population. The return for a station's involvement in a service-driven activity can be enormous, and so can the rewards for an individual promoter.

Two champions of radio goodwill are WCSG/Grand Rapids Public Relations Director **Patty Riva**, and WCVO (The River)/Columbus, OH Promotions Director **Lori Midkiff**. I asked them about what is going on in their markets and what makes for a great promotion in their neck of the woods.

R&R: Can you explain your philosophy on doing promotions in your market?

PR: As we seek to increase awareness and visibility for WCSG, we do

so with the understanding that what we're really hoping to do is point the listener to a deeper relationship with Christ. That means we partner with local churches and para-church ministries.



Patty Riva

We also work with mainstream, aspirational organizations that benefit and better the lives of our listener and her family. A better definition would be that we want to be where Jesus would be, to show the community what He's like.

LM: Our target person is a woman we call Jen, who is 37 years old. We have developed a whole profile on her. We focus all aspects of what we do around her, including promotions, programming, everything. We ask ourselves all the time, "Is this something Jen would care about? If not, how can we spin it so Jen will care about it?"

R&R: What are some of the challenges you face in your market?

PR: Probably the biggest chal-

lenge is competing with other media — specifically, for-profit mainstream outlets. Because we're a non-commercial station, we're limited with whom and how we're involved in direct appeals. We also compete with the strong perception of what Christian radio really is.

"Almost always, we end up providing surprising results for those with whom we partner."

Patty Riva

Lately we've been doing more and more events in the mainstream side of the listeners' lives. Almost always, we end up providing surprising results for those with whom we partner. It's somewhat of a balancing act to break out of the box without compromising what the station stands for.

LM: As our station grows, which has been more rapidly of late, other stations in our market are noticing us. Our challenge right now is getting in with some of the major community events. Other stations with a whole lot more money at their disposal are locking us out, and it's been very cutthroat. Personally, I struggle with that mentality. But if we are to compete with the big boys in media, we need to be aggressive.

R&R: What is one special promotion you have done that has gone beyond your expectations?

PR: We bought 1,200 tickets and then gave them away to three different showings of *The Passion of the Christ*. We did that at four different ticket stops, including the host theater, a shopping center and a restaurant. In each case, two to three times more people showed up than we had tickets available for. One company in particular, which wasn't familiar with WCSG, was incredibly impressed that we had so many people tuned in to something of this magnitude.

"A lot of the mainstream music out there isn't positive and encouraging to anyone. Families need to know that there is an alternative."

Lori Midkiff

LM: Every year Columbus has an Independence Day event called Red, White and Boom that draws roughly 500,000 people to the downtown area. Last year we rented a parking garage and had a party on the roof, with inflatable games and food, and we played our station as loud as we could get it. We had speakers throughout the garage and you could hear our station around the whole block.

We presold 300 parking passes to park in the garage for \$10 a car and had roughly 1,400 people on the roof to party with us and watch the fireworks. Those tickets sold out in less than 24 hours. We also put together a montage of patriotic music to play during the fireworks. We provided a safe and positive atmosphere for families to attend this huge event.

R&R: What advice can you share with other promoters who may have few resources to work with or who are in smaller markets?

PR: Network, network, network! Network through community leaders and contacts, and partner with established businesses and ministries that already have a good rapport within the market. Think outside of what you'd like to do and consider what the average P2 or P3 listener does outside radio. In most

cases, radio cannot afford to reinvent the wheel, but we can select good ones for a better journey for the listener.

LM: Understand who your demographic is and connect with them through your events. It may be as simple as going to a church picnic and playing your station on a big sound system. If you don't have a station vehicle, get magnetic signs and stick them to the sides of your staff's cars. Any type of promotion is a great way to market your station.

R&R: What does it mean to you to be a promotions person and in service to your community through your radio station?

PR: I consider myself to be a liaison between the station and the community. I enjoy connecting people to events and activities that will enrich their lives, broaden their horizons and potentially bring them closer to Christ. It's very enjoyable and rewarding.

LM: I've always said in my job that I want to make a difference in people's lives. Providing positive and encouraging events for families to go to makes a difference. Introducing our positive station to the community through events makes a difference. A lot of the mainstream music out there isn't positive and encouraging to anyone. Families need to know that there is an alternative.



Lori Midkiff

JEFF DEYO

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WHO ARE THESE GUYS? New B-Rite artist RJ Helton stops for a snapshot after performing for the crowd at the MovieGuide Awards with two of the night's honored guests. His debut project, *Real Life*, hit stores last week. Pictured here are (l-r) Mickey Rooney, Helton and Pat Boone.



ST. JAMES LINES 'EM UP ForeFront artist Rebecca St. James lines up with some friends after performing at the 12th annual MovieGuide Awards in Los Angeles. Pictured (l-r) are Entertainment Tonight weekend host Mark Steines, former Miss America Leanza Cornett, St. James, founder of the MovieGuide Awards Dr. Ted Baehr, Lili Baehr, and Gina and Chuck Norris.

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The CCM Update

Editor
Lizza Connor

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A Bounty Of Great Music On The Horizon

Christian music vets and rising acts offer quality projects

The coming months are bringing a bevy of new records from Christian music veterans like David Huff and new faces including BHT debut artist Trevor Morgan. Indie snobs and emo fans will appreciate the upcoming release from Floodgate artists Cool Hand Luke, and fans from here to Tree63's South African homeland need to get hold of the group's newest. Here's a taste of what to expect.

Tree63

The Answer To The Question
(Inpop)

File Under: Pop Rock

The South African-bred band Tree63 recently released their third project nationally on Inpop Records, *The Answer to the Question*. The group, who formed in 1996 and released their well received, self-titled debut about four years ago, return to the Christian music arena with a catchy blend of melodic pop rock in the vein of Sonicflood and Brit rockers Delirious.

The Answer to the Question, clocking in at 30 unpretentious minutes, comprises 10 uptempo and optimistic tracks. Lead vocalist John Ellis is in top form as he articulates a set of songs that illustrate the singer's desire for holiness. The songs, produced in typical alternative rock style with a balanced mix of Euro atmosphere shimmering over a driving rock foundation, share a central theme.

"All I want is all you want/I'll always give myself away/Every single day/You're the only thing that's true/So I give myself to you," sings Ellis on "Over and Over." He seems to have rediscovered God's sovereignty, and

the resulting poetry on *The Answer to the Question* is an offering of praise.

"Now My Eyes Are Open," the album's token rock anthem, soars with electric solos and vertical lyrics expressing Ellis' steadfast faith: "You're the only hero/You're the only one who will never let me down." Ellis' soothing tenor fits right in the pocket of Ben Folds' Five-ish piano-driven tunes like "I Stand for You" and "Let Your Day Begin." And, despite a misstep or two with the kindergarten-level lyrics on the title track's chorus ("His is the answer to the question ... cure for the infection ... ultimate perfection"), *The Answer to the Question* is right on track.

Standouts: "King," "Blessed Be Your Name"

Cool Hand Luke

The Fires Of Life (Floodgate)
File Under: Moody Rock

It's been said that a good work ethic will take one a long way. In the music business, a little talent is also required if an artist or band hopes to get anywhere. If everything works as it should, Cool Hand Luke will see the fruits of their labor when sophomore album *The Fires of Life* hits listeners this spring.

The band, now comprising Mark Nicks on drums, vocals and keys; Chris Susi on guitars; and Brandon Morgan on bass, originated in 1998 just outside Nashville and released several independent albums (including *So Far* and *I Fought Against Myself*) before landing a deal in 2002 at their current label home, Floodgate Records.

The band's steady schedule of touring and growing accolades (they took home the coveted title of "Best Indie Band" in an *HM* magazine readers' poll) heightened the band's visibility and helped spread their confessional Christian rock sound to audiences across the country.

Now, *The Fires of Life* is Cool Hand Luke's worthy followup to *Wake Up O Sleeper*, the band's label debut, released one year ago. *The Fires of Life*, a mellow, 11-song disc, includes the production talents of Steve Hindalong (who produced CHL's debut) and Marc Byrd, the team responsible for the unique *City On a Hill* compilations. Dark piano chords, plaintive electric riffs and lilting strings color the tunes, and the lyrics resound with longing. Though some songs run as long as five minutes, the melodies are so easy on the ears and the lyrics are articulated with enough authenticity that boredom never sets in.

Standouts: "Rest for the Weary," "Fires of Life"

David Huff

Proclaim (Christian)
File Under: Pop Rock

Christian radio vets may recognize the name of David Huff, the prolific singer-songwriter soon to re-enter the Christian market with new project *Proclaim*, due out in May. For fresh-faced DJs to whom his name doesn't ring a bell, take note of the following history lesson: Huff, a Mississippi native, formed the group David & The Giants with his brothers Rayborn and Clayborn in his early 20s, after playing with various local bands.

The faith-based Southern rock outfit released 17 albums over the course of their career, producing such clas-



FOCUS ON JILL PARR Artist Jill Parr (l) spent a busy weekend in Colorado recently as the featured artist at KBIO (Q102)/Colorado Springs Expo, where she performed her single "If I Ever Lose My Faith in You." Parr also took advantage of the opportunity to stop and meet Dr. James Dobson of Focus on the Family at the Expo.

CCM UPDATE GALLERY

sic hits as "Here's My Heart" and "I Can't Live Without You." Now Huff releases a second, self-produced solo album in partnership with Christian Records. The 11 songs, mostly written by Huff, are a recollection that fits both AC and CHR formats and covers a variety of topics.

Songs like "Holy Rain," which opens with an epic guitar solo, articulate the Lord's message that He will pour His spirit down on all his people. "Glory Hallelujah" is a soulful Southern-fried ditty, complete with a gospel choir on backup vocals. Huff recorded the song—written in 1973—for MGM Records and infuses new meaning into it the second time around.

"Run to His Mercy," a bluesy, rock-infused tune with a powerful, staccato chorus and passionate vocal delivery, harks back to the David & The Giants sound. And keep an ear out for Huff's gentle ballad "My Song of Praise," the first single to be released to AC and Inpop radio. For old fans of the band and newcomers alike, Huff's *Proclaim* should be required listening.

Standouts: "Run to His Mercy," "Holy Rain"

Trevor Morgan

Wonderlight (BHT Entertainment)
File Under: Rock

The folks behind new independent label BHT Entertainment, home to debut artist Trevor Morgan, have plenty of industry cred based on their experience. Mike Blanton, Dan Harrell and Steve Thomas, the veterans who formed the new label, introduced Amy Grant, Michael W. Smith and Jennifer Knapp, among others, to the Christian arena. Now they're

making their foray into the indie label world with new signee Morgan, whose project *Wonderlight* will be released in May.

Morgan came to the label well armed and equipped for success, boasting an impressive resume steeped in Christian music experience. His songwriting has been recognized by artists who have cut his tunes, including Ginny Owens; Geoff Moore; and Phillips, Craig & Dean. Furthermore, he's already paid his dues on the road, playing guitar and bass for Owens for over two years, and he's shared the stage with such acts as Third Day and MercyMe.

After years of honing his musical chops for other established acts and soaking in the experience, *Wonderlight* allows Morgan the chance to put his own vision to tape. "Through all the things I've loved and lost/I only wanted to be found/Come take my world and turn it upside down" sings Morgan on the album's opening track, "Upside Down."

The tune is a good indicator of what's to come in the ensuing 50 minutes. Thirteen songs shift from uptempo to plaintive ballad style, and the lyrics paint pictures of both good and bad times and express emotions that run the gamut from rejection to redemption. Morgan's smart, guitar rock album is evidence of his years of apprenticeship at the feet of some of Christian music's best, and *Wonderlight* is a fine beginning for this rising artist and seasoned performer.

Standouts: "Fall Down," "Welcome to You"

— Lizza Connor

The Wire: April 20, 2004

• The Butterfly Group announces the launch of a partnership with Gospel Inc. The partnership's first project, Duawne Starling's *Inside Out*, will hit stores on April 20. The CD will be released through G.I. and Christian Records, an imprint label of the Butterfly Group, and will be distributed through Butterfly International. Duawne Starling has supported such artists as Michael McDonald, Donnie McClurkin, CeCe Winans and Nicole C. Mullen through his contributions to their albums and their live performances. *Inside Out* was produced by Grammy winners Drew Ramsey and Shannon Sanders (India Arie) and Grammy-nominated Roger Ryan (Shirley Caesar).

April 2, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MATTHEW WEST More (Universal South/EMI CMG)	1739	-44	17	55/0
2	2	AVALON All (Sparrow/EMI CMG)	1519	+26	12	56/1
5	3	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	1507	+162	6	58/3
3	4	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	1486	+45	12	56/0
4	5	NATE SALLIE Whatever It Takes (Curb)	1366	-21	14	47/1
7	6	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	1240	+50	11	44/3
8	7	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	1197	+19	7	45/0
9	8	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	1171	+163	4	49/3
12	9	TREE63 Blessed Be Your Name (Inpop)	1104	+163	8	42/3
10	10	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	1080	+72	7	43/3
6	11	THIRD DAY Sing A Song (Essential/PLG)	1070	-124	19	37/0
13	12	SONICFLOOD Shelter (IND)	1001	+64	9	36/1
11	13	TODD AGNEW Grace Like Rain (Ardent)	972	+18	10	36/0
14	14	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	892	+11	6	39/2
15	15	JEREMY CAMP Right Here (BEC)	767	-56	19	29/0
17	16	FFH Good To Be Free (Essential/PLG)	715	+53	5	32/2
19	17	REBECCA ST. JAMES The Power Of Your Love (ForeFront/EMI CMG)	637	+16	5	28/2
Debut	18	MERCYME Here With Me (IND)	601	+502	1	30/20
16	19	WARREN BARFIELD Mistaken (Creative Trust Workshop)	562	-134	18	20/0
26	20	SARA GROVES The One Thing I Know (IND)	555	+122	2	29/6
29	21	BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	513	+153	2	27/7
24	22	GINNY OWENS I Love The Way (Rocketown)	498	+51	2	22/2
22	23	NEWSBOYS You Are My King (Amazing Love) (Sparrow/EMI CMG)	498	-13	31	16/0
21	24	PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow/EMI CMG)	488	-65	10	21/0
20	25	NICHOLE NORDEMAN Even Then (Sparrow/EMI CMG)	417	-143	13	18/0
18	26	STEVEN CURTIS CHAPMAN Moment Made For Worshiping (Sparrow/EMI CMG)	407	-226	20	20/0
23	27	MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	383	-67	25	15/0
Debut	28	BIG DADDY WEAWE Heart Cries Holy (Fervent)	368	+13	1	17/0
30	29	4HIM You Reign (Word/Curb/Warner Bros.)	367	+7	2	15/0
Debut	30	GEORGE ROWE Think About That (Rocketown)	362	+40	1	16/1

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 3/21 - Saturday 3/27.
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New & Active

SCOTT KRIPPAYME Life (Spring Hill)
Total Plays: 295, Total Stations: 12, Adds: 1
DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)
Total Plays: 264, Total Stations: 11, Adds: 0
TREVOR MORGAN Upside Down (BHT)
Total Plays: 262, Total Stations: 12, Adds: 2
SELAH You Raise Me Up (Curb)
Total Plays: 227, Total Stations: 12, Adds: 2
ACROSS THE SKY Broken World (Word/Curb/Warner Bros.)
Total Plays: 204, Total Stations: 11, Adds: 0

STACIE ORRICO Instead (ForeFront/EMI CMG)
Total Plays: 188, Total Stations: 9, Adds: 1
JILL PARR If I Ever Lose My Faith In You (Christian)
Total Plays: 155, Total Stations: 6, Adds: 0
SARAH KELLY Take Me Away (Gotee)
Total Plays: 126, Total Stations: 7, Adds: 1
STARFIELD Filled With Your Glory (Sparrow/EMI CMG)
Total Plays: 105, Total Stations: 7, Adds: 2
BILLY RAY CYRUS I Need You Now (Word/Curb/Warner Bros.)
Total Plays: 98, Total Stations: 5, Adds: 1

Songs ranked by total plays

Most Added[®]

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MERCYME Here With Me (IND)	20
BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	7
SARA GROVES The One Thing I Know (IND)	6
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	3
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	3
DELIRIOUS? Rain Down (Sparrow/EMI CMG)	3
BETHANY DILLON Beautiful (Sparrow/EMI CMG)	3
TREE63 Blessed Be Your Name (Inpop)	3
DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MERCYME Here With Me (IND)	+502
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	+163
TREE63 Blessed Be Your Name (Inpop)	+163
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	+162
BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	+153
SARA GROVES The One Thing I Know (IND)	+122
BETHANY DILLON Beautiful (Sparrow/EMI CMG)	+72
SONICFLOOD Shelter (IND)	+64
FFH Good To Be Free (Essential/PLG)	+53
GINNY OWENS I Love The Way (Rocketown)	+51

Christian Activity

by Rick Welke

New Artists Anyone?

One of the many complaints heard in the industry is that there is a lack of new artists available to radio. Looking at this week's chart, that trend seems to be abating. No less than five new artists appear in the top 10 on the Christian AC chart.

MercyMe hail as the highest debut of the week, entering all the way up at No. 18, with their initial release off of the forthcoming *Undone*. With their 30 adds out of the box, the group scores one of the biggest add weeks in the history of the R&R Christian charts.

While Matthew West celebrates Week No. 7 at No. 1, there are other artists who are making their presence known. They include Building 429 (5-3*, +162), Casting Crowns (9-8*, +163), Tree63 (12-9*, +163), Sara Groves (26-20*, +122) and Bebo Norman f/Joy Williams (29-21*, +153). George Rowe also charts for the first time on Christian AC with "Think About That."

MARK SCHULTZ

"Letters from War"

The follow up single to the #7 week #1 hit: "You Are A Child Of Mine"

GOING FOR IMMEDIATE ADDS

"A story that communicates hope and faith in today's culture. Every listener can identify with the message in this song."

- Bob Thornton, KXOJ
National Program Director
Adonai Radio Group

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	TODD AGNEW Grace Like Rain (Ardent)	985	+20	17	23/0
1	2	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	962	-20	13	25/0
4	3	MATTHEW WEST More (Universal South/EMI CMG)	950	+99	15	23/1
5	4	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	888	+86	11	24/0
3	5	JEREMY CAMP Right Here (BEC)	861	-70	20	22/0
7	6	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	858	+110	7	25/1
10	7	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	807	+111	6	25/1
9	8	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	713	+10	6	24/0
6	9	SARAH KELLY Take Me Away (Gotee)	704	-54	14	21/0
12	10	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	671	+45	6	20/2
11	11	OUT OF EDEN Love, Peace & Happiness (Gotee)	597	-37	9	18/0
14	12	NATE SALLIE Whatever It Takes (Curb)	593	+21	7	21/2
20	13	TREE63 Blessed Be Your Name (Inpop)	582	+122	7	18/2
17	14	BIG DISMAL Just The Same (Wind-up)	581	+93	5	19/4
28	15	CASTING... Who Am I (Beach Street/Reunion/PLG)	508	+188	2	20/6
15	16	SEVEN PLACES Landslide (BEC)	495	-31	9	16/0
16	17	PILLAR Further From Myself (Flicker)	492	-26	13	14/0
8	18	THIRD DAY Sing A Song (Essential/PLG)	486	-219	19	14/0
19	19	SKILLET Savior (Ardent)	481	+10	19	14/1
18	20	PLUS ONE Be Love (Inpop)	454	-29	17	14/0
30	21	KUTLESS Sea Of Faces (BEC)	441	+132	3	19/4
21	22	PAUL WRIGHT Your Love Never Changes (Gotee)	421	-3	23	11/0
22	23	STACIE ORRICO Instead (ForeFront/EMI CMG)	418	+26	3	19/0
13	24	JARS OF CLAY Show You Love (Essential/PLG/RCA)	353	-239	24	11/0
23	25	TELECAST The Way (BEC)	333	-43	15	10/0
25	26	SANCTUS REAL Beautiful Day (Sparrow/EMI CMG)	316	-14	14	10/0
27	27	CASTING... If We Are... (Beach Street/Reunion/PLG)	291	-31	28	8/0
24	28	TAIT Lose This Life (ForeFront/EMI CMG)	281	-64	22	9/0
-	29	WARREN BARFIELD Mistaken (Creative Trust Workshop)	263	+15	9	8/0
-	30	MERCYME Here With Me (INO)	260	+186	1	11/6

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 3/21 - Saturday 3/27. © 2004 Radio & Records.

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	BIG DISMAL Just The Same (Wind-up)	463	+25	9	30/0
1	2	THOUSAND FOOT... Rawkfst (Tooth & Nail/EMC)	433	-11	10	32/0
6	3	FM STATIC Something To Believe In (Tooth & Nail)	412	+61	6	30/1
3	4	FALLING UP Broken Heart (BEC)	398	-23	15	29/0
5	5	TREE63 The Answer To The Question (Inpop)	386	+33	10	32/1
4	6	P.O.D. Change The World (Atlantic)	367	-5	8	32/1
9	7	SEVENTH DAY SLUMBER Spiraling (Crown)	351	+31	7	31/0
8	8	NUMBER ONE GUN Starting Line (Floodgate)	343	+15	8	23/0
10	9	JONAH33 Watching You Die (Ardent)	297	0	7	29/0
13	10	BLINDSIDE All Of Us (Elektra/EEG)	293	+45	3	15/2
12	11	INHABITED Rescue Me (Independent)	292	0	10	26/2
7	12	KUTLESS Treason (BEC)	289	-41	17	28/0
16	13	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	277	+60	5	23/3
19	14	SPOKEN Falling Further (Tooth & Nail)	274	+86	3	26/3
11	15	SKY HARBOR Welcome (Inpop)	271	-21	10	26/2
14	16	BY THE TREE Confessions (Fervent)	249	+2	7	26/1
27	17	SKILLET My Obsession (Ardent)	241	+67	2	23/4
23	18	STAPLE DVD (Dictatorship vs. Democracy) (Flicker)	233	+53	3	18/2
17	19	SANCTUS REAL Beautiful Day (Sparrow/EMI CMG)	216	-1	18	24/0
26	20	ANBERLIN Ready Fuels (Tooth & Nail)	215	+40	3	15/6
28	21	SUPERCHICK One Girl Revolution (Inpop)	197	+25	3	23/4
29	22	BUILDING 429 Free (Word/Curb/Warner Bros.)	196	+27	2	20/5
24	23	IAN ESKELIN Taboo (Inpop)	186	+8	5	26/4
22	24	UNSHAKEN Break (SPI)	185	+4	4	20/3
21	25	LESTER FINN EXPERIMENT Holding Out (Independent)	179	-5	4	23/1
-	26	ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool (M2.O)	174	+25	1	19/2
20	27	SEVEN PLACES Landslide (BEC)	169	-16	18	19/2
25	28	STEREO MOTION Tip Of My Tongue (Flicker)	168	-9	6	16/0
15	29	PLUS ONE Poor Man (Inpop)	168	-74	11	23/0
30	30	MODERN DAY JOHN Autumn (Independent)	162	0	2	12/1

38 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 3/21 - Saturday 3/27. © 2004 Radio & Records.

New & Active

FM STATIC Something To Believe In (Tooth & Nail)
Total Plays: 194, Total Stations: 7, Adds: 0

TAYLOR SORENSEN Love Somebody Else (Rocketown)
Total Plays: 183, Total Stations: 8, Adds: 0

SONICFLOOD Shelter (INO)
Total Plays: 174, Total Stations: 10, Adds: 1

MARY MARY Dance, Dance, Dance (Integrity)
Total Plays: 151, Total Stations: 4, Adds: 0

REBECCA ST. JAMES The Power Of Your Love (ForeFront/EMI CMG)
Total Plays: 134, Total Stations: 6, Adds: 0

STARFIELD Filled With Your Glory (Sparrow/EMI CMG)
Total Plays: 128, Total Stations: 4, Adds: 1

TEN SHEKEL SHIRT Risk (INO)
Total Plays: 127, Total Stations: 5, Adds: 0

FALLING UP Broken Heart (BEC)
Total Plays: 125, Total Stations: 3, Adds: 1

INHABITED Rescue Me (Independent)
Total Plays: 116, Total Stations: 4, Adds: 0

IAN ESKELIN Taboo (Inpop)
Total Plays: 114, Total Stations: 4, Adds: 2

New & Active

EMERY The Ponytail Parades (Tooth & Nail)
Total Plays: 153, Total Stations: 12, Adds: 0

PILLAR Bring Me Down (Flicker)
Total Plays: 122, Total Stations: 13, Adds: 12

EARTHSUIT Foreign (Math)
Total Plays: 115, Total Stations: 7, Adds: 0

APOLOGETIX Lifestyles Of The Rich And Nameless (Parodies)
Total Plays: 112, Total Stations: 19, Adds: 3

ADDISON ROAD All I Need Is You (Independent)
Total Plays: 105, Total Stations: 10, Adds: 1

TAYLOR SORENSEN Love Somebody Else (Rocketown)
Total Plays: 98, Total Stations: 12, Adds: 1

MPX You Make Me, Me (A&M/Interscope)
Total Plays: 97, Total Stations: 4, Adds: 0

AUDIO ADRENALINE Start A Fire (ForeFront/EMI CMG)
Total Plays: 95, Total Stations: 11, Adds: 5

PETRA Woulda, Shoulda, Coulda (Inpop)
Total Plays: 92, Total Stations: 16, Adds: 2

DELIRIOUS? Rain Down (Sparrow/EMI CMG)
Total Plays: 85, Total Stations: 10, Adds: 2

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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JAMIE SLOCUM By Your Side (Curb)	413	-6	11	21/0
2	2	CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)	347	-19	18	17/0
3	3	NEWSONG For The Glory Of Christ (Reunion/PLG)	310	+14	7	18/0
5	4	DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)	303	17	8	18/0
4	5	C. BILLINGSLEY Your Love... (Perpetual Entertainment)	289	+2	12	18/0
	6	SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	261	+14	5	18/1
9	7	CASTING... Who Am I (Beach Street/Reunion/PLG)	256	+22	3	18/1
	8	NICHOLE NORDEMAN Even Then (Sparrow/EMI CMG)	231	-8	12	13/0
6	9	S. CURTIS CHAPMAN Moment... (Sparrow/EMI CMG)	231	-36	20	13/0
11	10	PAUL BALOCHE My Reward (Hosanna)	229	+11	4	7/0
16	11	J. VELASQUEZ Where... (Word/Curb/Warner Bros.)	211	+20	4	15/0
12	12	PHILLIPS, CRAIG & DEAN Here I... (Sparrow/EMI CMG)	209	-8	10	10/0
15	13	AVALON All (Sparrow/EMI CMG)	200	+9	5	12/1
	14	SELAH You Raise Me Up (Curb)	195	+45	1	15/3
17	15	A. DENSON W/L. BEVILL The Arms That... (Spring Hill)	188	+3	6	13/1
18	16	4HIM You Reign (Word/Curb/Warner Bros.)	186	+6	3	16/1
10	17	BIG DADDY WEAWE Completely Free (Fervent)	175	-52	17	11/0
14	18	POINT OF... The Love Of Christ (Word/Curb/Warner Bros.)	172	-21	18	10/0
19	19	K. STARLING Something More (Word/Curb/Warner Bros.)	165	+6	7	10/0
13	20	CECE WINANS Thirst For You (PureSprings/INQ)	157	-45	13	9/1

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 3/21 - Saturday 3/27.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	JOHN REUBEN Move (Gotee)
2	KJ-52 Back In The Day (Uprok)
3	APT. CORE Loved (Rocketown)
4	URBAN D The Immigrant (Flavor)
5	L.A. SYMPHONY Gonna Be Alright (Gotee)
6	OUT OF EDEN Love, Peace & Happiness (Gotee)
7	SINTAX.THE.TERRIFIC When I Don't Show (Illlect)
8	ROYAL TEMPLE Worldwide (You Feel Me) (Flying Leap)
9	VERBS Love Triangle (Gotee)
10	STU DENT That's It (Illlect)

CHR Most Added

www.rindicatorm.com

ARTIST TITLE LABEL(S)	ADDS
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	6
MERCYME Here With Me (INO)	6
KUTLESS Sea Of Faces (BEC)	4
BIG DISMAL Just The Same (Wind-up)	4

Rock Most Added

www.rindicatorm.com

ARTIST TITLE LABEL(S)	ADDS
PILLAR Bring Me Down (Flicker)	12
ANBERLIN Ready Fuels (Tooth & Nail)	6
BUILDING 429 Free (Word/Curb/Warner Bros.)	5
AUDIO ADRENALINE Start A Fire (ForeFront/EMI CMG)	5
KIDS IN THE WAY We Are (Flicker)	5
IAN ESKELIN Taboo (Inpop)	4
SUPERCHICK One Girl Revolution (Inpop)	4
SKILLET My Obsession (Ardent)	4

Inspo Most Added

www.rindicatorm.com

ARTIST TITLE LABEL(S)	ADDS
SELAH You Raise Me Up (Curb)	3
BEBO NORMAN HJOY WILLIAMS Yes I Will (Essential/PLG)	3
ACROSS THE SKY Broken World (Word/Curb/Warner Bros.)	3
TODD AGNEW Grace Like Rain (Ardent)	2
FFH Good To Be Free (Essential/PLG)	2
GEORGE ROWE Think About That (Rocketown)	2
REBECCA ST. JAMES The Power Of Your Love (ForeFront/EMI CMG)	2
DARLENE ZSCHECH Heaven On Earth (INO)	2
DAVID BUSH All About You (Point Of Light)	2

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Why Oldies Are Still Today's Goodies

An interview with KPRC-FM/Monterey PD Alex Lucas

A Spanish Oldies station reaching No. 1 in a market has happened before. Miami has seen it, and now it is KPRC-FM (La Preciosa)/Monterey, on California's Central Coast, that has taken the format to the top of the ratings, competing with Regional Mexican and Contemporary stations. In the winter '04 book, La Preciosa ranked No. 1, with a 6.9 rating.

But what is it about these songs that gets people tuning in? Is it purely nostalgia? One could say that, but, according to KPRC PD Alex Lucas, 18-year-olds and younger kids are also listening. With this in mind, and taking into consideration the fierce competition in the heavy Hispanic markets of California, we explore the success of a format that plays only the hits of the past.

R&R: Your station is Oldies, but what styles of music do you program?

AL: Our programming is based on music by artists including José Alfredo Jiménez, Javier Solís and Pedro Infante. But we don't focus only on ranchera music. We mix in songs by such bands as Los Angeles Negros, Los Terrícolas and Los Freddy's, who were big bands in Mexico — so much so that much of

their music is now being rerecorded by new bands. The public is getting the chance to listen to the songs



Alex Lucas

they like with the original artists, and I think that is what has created such a success for the station.

R&R: Then you would call your station a soft Regional Mexican Oldies station?

AL: Exactly. It's funny that we now divide stations according to format — Regional Mexican, Tropical, Contemporary. But our market wasn't used to that until recently. You found music of all sorts on the same stations, and that's what I went back to, and it worked. This is not a new concept, and Clear Channel saw the potential and gave this format the opportunity to flourish with one of its biggest signals in the market. And in just two books, we've gone to the top of the ratings.

"Monterey-Salinas-Santa Cruz, a market with 120,000 people, has 18 Spanish-language stations that reach it. It's a very small market for so many stations."

R&R: Tell me about your market makeup.

AL: It's Mexican and very adult. There are a lot of people from Michoacán, Guanajuato and Guadalajara. That also influences the type of music we program. We have to take a look at the kind of people who make up the majority and go from there.

R&R: Do these oldies tunes remind those people of their lives in Mexico?

AL: Yes. When you listen to those songs, it takes you back and re-connects you to where you come from and who you are.

R&R: How fierce is the competition in the market?

AL: Monterey-Salinas-Santa Cruz, a market with 120,000 people, has 18 Spanish-language stations that reach it. We have Univision's KSOL & KSOL, Entravision has four stations, Wolfhouse has five, etc. It's a very small market for so many stations.

So my thing has always been to go against the wind, because if one thing is a hit, everyone copies it. I opt to go in the other direction. It used to take longer to prove my theory, but it eventually worked. Now, with an FM, the theory is proven much faster.

R&R: What is your target audience for this format?

First You Nominate, Then You Vote

The key word here being *you*. Yes, the annual R&R Industry Achievement Awards are determined by you, the people who live, breathe and eat the radio and record industries.

You are the ones who, each year, decide who should be honored for their achievements during the past year. Here's the task before you now: Find the nominating ballot in the March 26 issue of R&R, and write in the names of those you want to honor in both radio and records. Then send it back to us pronto; the deadline is April 9.

Winners will be honored at R&R Convention 2004, June 24-26 at the Beverly Hilton Hotel in Los Angeles. Check this space every week for convention updates.



AL: Our format targets 25- to 55-year-olds. But when we got the numbers back, we realized that even 18-year-olds are tuning in. The company always asks what our demographic is, and you have to tell them what they expect to hear. But I always get back to radio and to who is really tuning in.

Even young kids are listening, not only because we have a special show for them on Saturdays, but because their parents are listening to us. I also think that our variety works. I've been doing radio for 14 years, and I've never liked how segmented radio can get with the formats, the music and the target audience. Music is universal, and so our station features all sorts of music for all sorts of listeners.

R&R: So you're going after every listener, no matter his or her age and music tastes?

AL: Sure. I'm going after people with all sorts of music tastes, and that's part of the station's success. Most stations have defined their format too much, and they grab a certain audience segment, which works for them. What I do is I take a bit of one station's audience, a bit from the other and so on. Maybe research shows other methods, but I don't like to complicate things too much.

R&R: Why is it that the oldies are so hot today? Is it that new music lacks quality?

"People see us as an alternative, and they have supported us. But part of our success also has to do with the station's talent, the DJs."

"Our format targets 25- to 55-year-olds. But when we got the numbers back, we realized that even 18-year-olds are tuning in."

AL: I think so. Much of today's music isn't there, qualitywise. I know that we need new artists because I won't be able to live forever programming José Alfredo Jiménez, but this music works because all other stations play the same thing. We showed people that they do have a choice, and they have chosen us. I'm not trying to reinvent the wheel. I focus on the simple things, because I know people like that.

R&R: Station playlists are very tight, and stations only play the hits. So do you, except you have loads of songs that were hits in the past to choose from.

AL: Exactly. People see us as an alternative, and they have supported us. But part of our success also has to do with the station's talent, the DJs. Our DJs are not mechanical, they are down-to-earth, talented people. We went back to the basics of doing radio. Our audience noticed and liked it. Maybe later we may have to change things, because once someone else copies what we are doing, it will be time to move on. That's how it works.

Let me say that I didn't necessarily like getting to the top of the ratings so fast. I'd rather take it little by little and enjoy the process a bit more. The pressure is on because it's not hard getting to the top, what's hard is to stay there. But we're committed to keeping those numbers, and we're ready for the challenge.



WELCOME BACK, BOY! WSKQ/New York morning show host Luis Jiménez (r) and producer Alma welcome back DJ Boy From Bonao (l), who is back from the Dominican Republic to once again join the station's lineup from 3-5pm.

RADIO Y MÚSICA

R&R

This Week In Spanish-Language Music

Radio Corner

Juan González
PD, KTTA/Sacramento

We have great news: KTTA is now transmitting simultaneously with KEJC-FM, which covers Stockton and Modesto. This allows us to cover the whole Central Valley. It's the same programming, with different commercials. We began the simulcast on March 18. Our programming is Regional Mexican, with a focus on norteño, banda and gruperó.



REST IN PEACE Adán "Chalino" Sánchez, 19, died Saturday, March 27 after being injured in a car accident in Sinaloa, Mexico while en route to Puerto Vallarta for a performance. The singer (l) is seen here with Univision Music Group National Publicity Manager Marco González at the Larry King studio during a visit to CNN's Escenario show.

See Them Live

April

- 1 Control Machete, House of Blues, Chicago
- 2 Chayanne, Miami Arena, Miami
- 3 Control Machete, El Rodeo, Sacramento
- 4 Chayanne, Madison Square Garden, New York
- 4 Control Machete, Slim's, San Francisco
- 6 Chayanne, Rosemont Theater, Chicago
- 7 Control Machete, Key Club, West Hollywood, CA
- 8 Chayanne, Toyota Center, Houston
- 8 Control Machete, JC Fandango's, Anaheim, CA
- 9 Los Lonely Boys, Jacob Brown Convention Center, Brownsville, TX
- 10 Chayanne, Dodge Arena, McAllen
- 11 Chayanne, Laredo Entertainment Center, Laredo, TX
- 14 Chayanne, El Paso Community Center, El Paso
- 17 Chayanne, San Jose University Event Center, San Jose, CA
- 18 Chayanne, Arrowhead Pond, Anaheim, CA
- 22 Chayanne, Anselmo Valencia Amphitheater, Tucson
- 23 Chayanne, Dodge Theater, Phoenix
- 24 Chayanne, Theater at Sports Arena, San Diego



Control Machete



Chayanne

May

- 1 Alejandro Sanz and (opening all Sanz's U.S. dates) Eva Amaral & Juan Aguirre, Madison Square Garden, New York
- 4 Alejandro Sanz, Rosemont Theater, Chicago
- 7 Alejandro Sanz, Next Stage, Dallas
- 9 Alejandro Sanz, Reliant Arena, Houston
- 18 Alejandro Sanz, The Joint, Las Vegas
- 20 Alejandro Sanz, Cox Arena, San Diego
- 22 Alejandro Sanz, Arrowhead Pond, Los Angeles
- 23 Alejandro Sanz, HP Pavilion, San Jose, CA



Alejandro Sanz

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CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PAULINA RUBIO Te Quise Tanto (Universal)	260
2	CHAYANNE Cuidarte El Alma (Sony Discos)	187
3	OREJA DE VAN GOGH Rosas (Sony Discos)	183
4	SIN BANDERA Que Lloro (Sony Discos)	168
5	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	159
6	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	139
7	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	132
8	DAVID BISBAL Bulería (Universal)	126
9	THALIA Cerca De Ti (EMI Latin)	108
10	CRISTIAN Te Llamé (BMG)	101
11	OBIE BERMUDEZ Antes (EMI Latin)	85
12	JULIETA VENEGAS Andar Conmigo (BMG)	75
13	MANA Sábanas Frías (Warner M.L.)	70
14	TRANZAS Morí (J&N)	68
15	CAFETACUBA Eres (MCA)	65
16	LUIS MIGUEL Un Te Amo (Warner M.L.)	60
17	ANA BARBARA Deja (Fonovisa)	60
18	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	59
19	LUIS FONSI Abrazar La Vida (Universal)	55
20	ALEJANDRO FERNANDEZ Lucharé Por Tu Amor (Sony Discos)	54
21	JUANES La Paga (Universal)	52
22	SIN BANDERA Mientes Tan Bien (Sony Discos)	51
23	MANA Te Llevaré Al Cielo (Warner M.L.)	51
24	OREJA DE VAN GOGH Deseos De Cosas Imposibles (Sony Discos)	46
25	CHAYANNE Un Siglo Sin Ti (Sony Discos)	44

Data is compiled from the airplay week of March 21-27, and based on a point system.
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Going For Adds

4EVER Porque Te Amo (Mambo Maniacs)
ALEKS SYNTEK Te Soñé (EMI Latin)
ANA CRISTINA Tan Solo Son Palabras (Sony Discos)
LUIS MIGUEL Vuelve (Warner M.L.)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	VICTOR MANUELLE Tengo Ganas (Sony Discos)	243
2	TITO ROJAS El Gallo No Olvida (MP)	126
3	GRUPO MANIA Teléfono (Universal)	108
4	MARIANA Me Equivoqué (Univision)	105
5	REY RUIZ Creo En El Amor (Sony Discos)	100
6	AREA 305 Hay Que Cambiar (Univision)	96
7	GILBERTO S. ROSA El Refrán Se Te Olvidó (Sony Discos)	91
8	SON DE CALI La Sospecha (Univision)	84
9	DAVID BISBAL Bulería (Universal)	79
10	PAULINA RUBIO Te Quise Tanto (Universal)	78
11	POCHY Y SU COCOBANDA La Barriguita (Independiente)	67
12	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	64
13	AVENTURA Hermanita (Premium)	61
14	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	58
15	JERRY RIVERA Puerto Rico (BMG)	58
16	TOROS BAND Loca Conmigo (Universal)	58
17	JOHNNY VENTURA El Amoi No Mata (MP)	49
18	MARC ANTHONY Este Loco Que Te Mira (Sony Discos)	44
19	VICTORIA Echale Leña (Universal)	41
20	MANA Sábanas Frías (Warner M.L.)	41
21	DON OMAR Luna (Independiente)	37
22	EDDIE SANTIAGO Flor Dormida (Sony Discos)	35
23	TOROS BAND Si Tú Estuvieras (Universal)	35
24	ANDY ANDY Necesito Un Amor (Sony Discos)	34
25	NG2 Quitémonos La Ropa (Sony Discos)	34

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4EVER Porque Te Amo (Mambo Maniacs)
ANA CRISTINA Tan Solo Son Palabras (Sony Discos)



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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	320
2	YOLANDA PEREZ Estoy Enamorada (Fonovisa)	251
3	PALOMO Baraja De Oro (Disa)	245
4	TIGRES DEL NORTE José Pérez León (Fonovisa)	242
5	MONTEZ DE DURANGO Te Quise Olvidar (Disa)	204
6	MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	191
7	CUISILLOS Vanidosa (Balboa)	170
8	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	168
9	BRYNDIS Pero Tú No Estás (Disa)	159
10	PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	149
11	ANGELES DE CHARLY Y Qué (Fonovisa)	146
12	BANDA EL RECODO Para Toda La Vida (Fonovisa)	136
13	INTOCABLE A Dónde Estabas (EMI Latin)	126
14	HOROSCOPOS DE DURANGO Dos Locos (Disa)	112
15	K-PAZ DE LA SIERRA Jumbalaya (Procan)	112
16	INTOCABLE Soy Un Novato (EMI Latin)	106
17	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	105
18	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	99
19	TUCANES DE TIJUANA Amor Descarado (Universal)	86
20	LA DINASTIA DE TUZANTLA Y Dicen (Universal)	84
21	DJ KANE La Negra Tomasa (EMI Latin)	84
22	BRISEYDA Por Qué Me Haces Llorar (Platino)	83
23	EL PODER DEL NORTE No Tengas Miedo De Enamorarte (Disa)	76
24	VOCES DEL RANCHO Camarón Pela'ó (EMI Latin)	75
25	BRONCO "EL GIGANTE DE AMERICA" Dalo Por Hecho (Fonovisa)	64

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Going For Adds

COSTUMBRE Vuelve A Vivir (Warner M.L.)
K1 A Que Te Pongo (Ole Music)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	DJ KANE La Negra Tomasa (EMI Latin)	235
2	JIMMY GONZALEZ & GRUPO MAZZ Perla Del Mar (Freddie)	192
3	MICHAEL SALGADO La Cruz De Vidrio (Freddie)	183
4	JOE LOPEZ f/J.A.B. QUINTANILLA Me Duele (EMI Latin)	179
5	SOLIDO Tal Vez (Freddie)	164
6	IMAN Ya No (Univision)	132
7	DUELO Un Minuto Más (Univision)	131
8	CONTROL Mi Najayita (EMI Latin)	97
9	INTOCABLE A Dónde Estabas (EMI Latin)	95
10	BIG CIRCO Voy Navegando (EMI Latin)	92
11	PALOMINOS Chulita (Urbana)	91
12	PALOMINOS Callejón Sin Salida (Urbana)	89
13	INTOCABLE Soy Un Novato (EMI Latin)	72
14	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	68
15	LA TROPA F La Tentación (Freddie)	62
16	PALOMO Baraja De Oro (Disa)	62
17	RAM HERRERA f/JAY PEREZ No Me Volveré A Enamorar (Tejas)	62
18	RAM HERRERA Muchachita Color Canela (Tejas)	62
19	LA ONDA Agárrame La Cintura (EMI Latin)	59
20	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	57
21	RAMON AYALA La Hoja Y Yo (Freddie)	52
22	MARCOS OROZCO De Corazón A Corazón (Catalina)	52
23	JIMMY GONZALEZ & GRUPO MAZZ Te Llevo En Mi Alma (Freddie)	51
24	JAIME Y LOS CHAMACOS Quisiera Verte Y No Verte (Freddie)	42
25	MONTU Sexo, Pudor Y Lágrimas (A.R.C. Discos)	37

Data is compiled from the airplay week of March 21-27, and based on a point system.
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Going For Adds

K1 A Que Te Pongo (Ole Music)

Rock/Alternative

TW	ARTIST Title Label(s)
1	CONTROL MACHETE El Genio Del Dub (Universal)
2	JULIETA VENEGAS Lento (BMG)
3	SUPERLITIO Qué Vo' Hacer (Cielo Music Group/BMG)
4	JULIETA VENEGAS Andar Conmigo (BMG)
5	ROBI DRACO ROSA Más Y Más (Sony Discos)
6	ANDRES CALAMARO Estadio Azteca (Warner M.L.)
7	KINKY Presidente (Nettwerk)
8	BABASONICOS Irresponsables (Pop Art/Pelo Music)
9	MANA Sábanas Frías (Warner M.L.)
10	SANTINO Sonrie (IAM)
11	HOJA SECA Vagabundo (Respek)
12	ZOE Peace And Love (Sony Discos)
13	INSPECTOR Ska Voovie Boobie Baby (Universal)
14	CAFE TACUBA Eres (MCA)
15	ALEJANDRO MARCOVICH No Volveré (Independiente)

Songs ranked by total number of points. 17 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	VICTOR MANUELLE Tengo Ganas (Sony Discos)
2	GRUPO MANIA Teléfono (Universal)
3	MARIANA Me Equivoqué (Univision)
4	PAULINA RUBIO Te Quise Tanto (Universal)
5	REYNOS Tabaco Y Ron (Latinflava)
6	SONORA CARRUSELES La Salsa La Traigo Yo (Fuentes)
7	EL GRAN COMBO Brujería Remixes (Combo)
8	SON DE CALI La Sospecha (Univision)
9	TITO ROJAS El Gallo No Olvida (MP)
10	BANDA GORDA Sueña (MP)
11	TITO ROJAS El No Es Mejor Que Yo (MP)
12	VICO-C / FIEDDIE DEE & TEGO CALDERON El Bueno, El Malo Y El Feo (EMI Latin)
13	DAVID BISBAL Bulería (Universal)
14	BIG BOY & ANGEL LOPEZ Dónde Está El Amor (MP)
15	90 MILLAS Quién Manda (Guitian Brothers)

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL

SOUTH



International Sales Position

Radio growth and expansion in our Latin America sales organization have created a career opportunity to join the World's Leader in Broadcast Software. Ideal candidate must be bilingual: English/Spanish; Portuguese a plus. Product knowledge of Selector (not a requirement, but a plus), and should have past experience in music scheduling, radio operations, and sales. Position is based out of our Miami Office, and requires travel throughout all of Latin America.

Reply by e-mail: AFederici@rcsworks.com or fax: (914) 206-3934. No phone calls, please. Competitive salary and benefits. EOE

Sales Support and Administrative Position

Career Opportunity to join the World's Leader in Broadcast Software. Ideal candidate must be bilingual: English/Spanish; Portuguese a plus. Ideal candidate will be detail oriented, able to multitask and be a self starter. Responsibilities include telephone, administrative, and sales support. Position is located in our Miami Office.

Reply by e-mail: AFederici@rcsworks.com or fax: (914) 206-3934. No phone calls, please. Competitive salary and benefits. EOE

Tuscaloosa, AL: Morning Show Co Host needed market leader WTX (Country). Send resume/demo jaymichaels@clearchannel.com. Clear Channel is an equal opportunity employer.

POSITIONS SOUGHT

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SOUTH

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POSITIONS SOUGHT

12 year pro seeking long-term position. On Air/MD/OM experience. Loves community involvement. Aircheck: <http://members.aol.com/radioaircheck> Email: MrRockAndRoll@mchsi.com. Phone: 630-365-3792. (4/2)

Hot new format available in 24 hour syndication. 3DSJ Request & Dedication Radio. Listen: www.3DSJ.com. Free trial available! (813) 920-7102, billemliott@3DSJ.com. (4/2)

Chicago Morning Show Seeks New Home. Looking for new opportunity. Not stuck or mornings. Check out www.lukeinthemorning.com for demo, pics, resume. E-mail luke@lukeinthemorning.com. (4/2)

Pro Radio Personality Available almost 3 decades experience, national, major, large, medium market air talent pursues opening - Details, URL: <http://community.webtv.net/dandavdd/DanOSeasonedPro>. (4/2)

PD/OM with strong leadership, People and organizational skills. Multi formats. Todd Martin (304) 295-7470 email: glenmar2@charter.net. (4/2)

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Ratings soared in first book! Tremendous following! Young, hip relationship talk host formerly of NJ 101.5 available! michellejerson@aol.com. (4/2)

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POSITIONS SOUGHT

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R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: linares@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x \$200/inch 2x \$150/inch

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com).

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Please submit ad copy & logos via email to linares@radioandrecords.com. Ads are also accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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	Phone	Fax	E-mail	Phone	Fax	E-mail
CIRCULATION:	310-788-1625	310-203-8727	moreinfo@radioandrecords.com	310-788-1622	310-203-8727	linares@radioandrecords.com
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WASHINGTON, DC BUREAU:						
NASHVILLE BUREAU:						

AIR CHECKS

AUDIO & VIDEO AIRCHECKS

•CURRENT #285. KIIS/Ryan Seacrest. WEDR/Rick Party. WLNK/Matt & Ramona. KRSK/Dr. Doug & Skippy. Y100/Corey. KRDO/Nicole Alvarez. CD \$13.
 •CURRENT #284. KRTH/ShotgunTom. WAXQ/Jim Kerr. WFLZ/Toby Knapp. WAPE. KYLD/Erlvis & J.V. WNKS/Adam Smasher. KPWR/Felii Fet. CD \$13.
 •PERSONALITY PLUS #PP-193. WRBQ/Mason Dixon & Bill Connolly. WSTR/Sieve & Vicki. WPTP/Barsky. WXTB/Bubba The Love Sponge. CD \$13.
 •PERSONALITY PLUS #PP-192. KIIS/Rick Dees. WXXS/Matt Siegel. WROX/Jack Diamond. WOSR/Sieve Rouse & Kristi McIntyre. \$13 CD. \$10 cassette.
 •PERSONALITY PLUS #PP-191. WPLJ/Scott & Todd. WROR/Loren & Wally. KMxz/Bobby & Brad. WDDC/Elliott. \$13 CD, \$10 cassette.
 •A.L. COUNTRY #CY-140. KSCS. KPLX. KTYS. WROO. \$13 CD.
 •ALL CHR #CHR-110. KIIS. KPWR. WXXL. KHKS. KHTS \$13 CD.
 •ALL A/C #AC-118. WMMO. WMMF. WOMX. KFMB-FM. \$13 CD.
 •PROFILE #S-502 TAMPA! CHR AC AOR Gold Ctry. \$13 CD \$10 cassette
 •PROFILE #S-503 MIAMI! CHR AC UC AOR Gold Ctry \$10. \$13 CD
 •PROMO VAULT #PR-56 promo samples - all formats. all market sizes. \$15.50 CD
 •SWEEPER VAULT #SV-42 Sweeper & legal ID samples. all formats. \$15.50 CD
 •AAA-1 (Triple A) •CHN-35 (CHR Nights). •O-25 (All Oldies) •MR-10 (Alternative) •F-28 (All Female) •UK-1 (London) at \$10 each.
 •CLASSIC #C-276. KCBO/Dex Allen-1968. KWST/London & Engelman-1982. KFVC.K. Cooper-1983. KHJ/Big John Carter-1975. \$16.50 CD, \$13.50 cassette
 VIDEO #97. Baltimore's WPOC/Michael J. & Jen. Buffalo's WWKB/Jack Armstrong. Philly's WIOQ/Chio & Angi. WXTU/Evans & Andie. Boston's WJMN/Ramiro & Pebbles. Portland's KRSK/Dr. Doug & Skippy. 2 hrs. VHS \$30. DVD \$35.
 + tapes marked with + may be ordered on cassette for \$3 less
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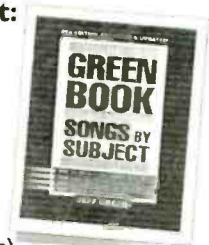
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www.RadioAndRecords.com

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- New music by format
- The best and newest bits from top market stations by format
- All music in power rotation

CHR/POP	
LW	TW
1	1
2	3
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#1 MOST ADDED

SUGABABES Hole In The Head (Interscope)

#1 MOST INCREASED PLAYS

HOBBASTANK The Reason (Island/IDJMG)

TOP 5 NEW & ACTIVE

- JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
- SEAN PAUL I'm Still In Love With You (VP/Atlantic)
- LIZ PHAIR Extraordinary (Capitol)
- JOJO Leave (Got Out) (BlackGround/Universal)
- N.E.R.D. She Wants To Move (Virgin)

CHR/POP begins on Page 24.

CHR/RHYTHMIC	
LW	TW
1	1
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#1 MOST ADDED

ELEPHANT MAN Jook Gal (VP/Atlantic)

#1 MOST INCREASED PLAYS

BEYONCÉ Naughty Girl (Columbia)

TOP 5 NEW & ACTIVE

- AMANDA PEREZ I Pray (Virgin)
- GUERRILLA BLACK Guerilla Nasty (Virgin)
- PLAY-N-SKILLZ Freaks (Independent)
- WYCLEF JEAN FISHARRISSA Take Me As I Am (LJ/RMG)
- T.D.K. Gal You Lead (VP)

CHR/RHYTHMIC begins on Page 30.

URBAN	
LW	TW
1	1
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#1 MOST ADDED

RUBEN STUDDARD What If (LJ/RMG)

#1 MOST INCREASED PLAYS

BEYONCÉ Naughty Girl (Columbia)

TOP 5 NEW & ACTIVE

- DILATED PEOPLES FIKANYE WEST This Way (Capitol)
- WYCLEF JEAN FISHARRISSA Take Me As I Am (LJ/RMG)
- MARQUES HOUSTON Because Of You (T.U.G./EAG)
- CALVIN RICHARDSON Not Like This (Hollywood)
- PASTOR TROY I'm Ridin' Big Yo (Universal)

URBAN begins on Page 34.

AC	
LW	TW
1	1
2	2
3	3
4	4
5	5
6	6
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#1 MOST ADDED

DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)

#1 MOST INCREASED PLAYS

LIONEL RICHIE Just For You (Island/IDJMG)

TOP 5 NEW & ACTIVE

- HARRY CONNICK, JR. For Once In My Life (Columbia)
- GLORIA ESTEFAN I Wish You (Epic)
- PHIL COLLINS No Way Out (Hollywood)
- KIMBERLEY LOCKE 8th World Wonder (Curb)
- JESSICA SIMPSON Take My Breath Away (Columbia)

AC begins on Page 46.

HOT AC	
LW	TW
1	1
2	2
3	3
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#1 MOST ADDED

ALANIS MORISSETTE Everything (Maverick/Reprise)

#1 MOST INCREASED PLAYS

ALANIS MORISSETTE Everything (Maverick/Reprise)

TOP 5 NEW & ACTIVE

- URAN DURAN Sunrise (Capitol)
- JOSH GROBAN You Raise Me Up (143/Reprise)
- SWITCHFOOT Meant To Live (Red Ink/Columbia)
- 311 Love Song (Maverick/Volcano/Zomba)
- MICHAEL ANDREWS FIGARY JULES Mad World (Universal)

AC begins on Page 46.

ROCK	
LW	TW
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#1 MOST ADDED

JET Cold Hard Bitch (Elektra/EEG)

#1 MOST INCREASED PLAYS

HOBBASTANK The Reason (Island/IDJMG)

TOP 5 NEW & ACTIVE

- OFFSPRING (Can't Get My Head Around You (Columbia)
- SOIL Redefine (LJ/RMG)
- THORNLEY So Far So Good (Roadrunner Records/IDJMG)
- DROPPROCK Wishbone (Re-Align/Universal)
- STATIC-X So (Warner Bros.)

ROCK begins on Page 55.

URBAN AC

LW	TW	
2	1	LUTHER VANDROSS Think About You (J/RMG)
1	2	RUBEN STUDDARD Sorry 2004 (J/RMG)
3	3	BEYONCÉ Me, Myself And I (Columbia)
4	4	ALICIA KEYS If I Ain't Got You (J/RMG)
7	5	TEENA MARIE Still In Love (Cash Money/Universal)
5	6	ALICIA KEYS You Don't Know My Name (J/RMG)
9	7	BABYFACE The Loneliness (Arista/RMG)
6	8	KEM Love Calls (Motown/Universal)
8	9	JOE More & More (Live/Zomba)
12	10	WILL DOWNING A Million Ways (GRP/VMG)
10	11	AVANT Read Your Mind (Geffen)
16	12	JANET JACKSON I Want You (Virgin)
11	13	GERALD LEVERT Wear It Out (Elektra/EEG)
14	14	SILK Side Show (Liquid B)
13	15	OUTKAST The Way You Move (LaFace/Zomba)
17	16	VAN HUNT Seconds Of Pleasure (Capitol)
23	17	EN VOGUE Doh Boy (33rd Street/Funky Girl)
19	18	DWELE Hold On (Virgin)
18	19	ANTHONY HAMILTON Charlene (So So Def/Zomba)
21	20	MUSIQ Whoknows (Def Soul/DJMG)
20	21	JAGGED EDGE Walked Outta Heaven (Columbia)
22	22	HIL ST. SOUL Pieces (Shanachie)
24	23	KINDRED THE FAMILY SOUL Stars (Hidden Beach)
26	24	R. KELLY Happy People (Live/Zomba)
29	25	PATTI LABELLE New Day (Def Soul/DJMG)
27	26	AVANT Don't Take Your Love Away (Geffen)
-	27	TAMIA Questions (Elektra/EEG)
25	28	JAVIER Beautiful UR (Capitol)
30	29	RHIAN BENSON Stealing My Peace Of Mind (DKG)
28	30	GOAPELE Closer (Columbia)

#1 MOST ADDED
PRINCE Musicology (Columbia)

#1 MDST INCREASED PLAYS
JANET JACKSON I Want You (Virgin)

TOP 5 NEW & ACTIVE
CALVIN RICHARDSON Not Like This (Hollywood)
MONICA U Should've Known Better (J/RMG)
CREA U Lied (Aerol)
JESSE POWELL Did You Cry (Liquid B)
SPOOKS Don't Be Afraid (Koch)

URBAN begins on Page 34.

COUNTRY

LW	TW	
1	1	KENNY CHESNEY Uncle Kracker When The Sun Goes Down (BNA)
3	2	KEITH URBAN You'll Think Of Me (Capitol)
7	3	BUDDY JEWELL Sweet Southern Comfort (Columbia)
8	4	RASCAL FLATTS Mayberry (Lyric Street)
6	5	SARA EVANS Perfect (RCA)
4	6	TIM MCGRAW Watch The Wind Blow By (Curb)
9	7	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)
11	8	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)
12	9	GEORGE STRAIT Desperately (MCA)
15	10	BLUE COUNTY Good Little Girls (Asylum/Curb)
14	11	CLINT BLACK Spend My Time (Equity Music Group)
13	12	GARY ALLAN Songs About Rain (MCA)
19	13	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)
20	14	BROOKS & DUNN That's What She Gets For Loving Me (Arista)
18	15	CAROLYN DAWN JOHNSON Simple Life (Arista)
21	16	LONESTAR Let's Be Us Again (BNA)
17	17	DIERKS BENTLEY My Last Name (Capitol)
10	18	TRACE ADKINS Hot Mama (Capitol)
23	19	GRETCHEN WILSON Redneck Woman (Epic)
24	20	BIG & RICH Wild West Show (Warner Bros.)
22	21	SHEDAISSY Passenger Seat (Lyric Street)
25	22	BRIAN MCCOMAS You're In My Head (Lyric Street)
26	23	DAVID LEE MURPHY Loco (Audium)
28	24	CLAY WALKER I Can't Sleep (RCA)
27	25	REBA MCGENTIRE Somebody (MCA)
29	26	SHANIA TWAIN I Only Hurt When I'm Breathing (Mercury/DJMG)
31	27	EMERSON DRIVE Last One Standing (DreamWorks)
32	28	BILLY CURRINGTON I Got A Feelin' (Mercury)
30	29	PAT GREEN Guy Like Me (Republic/Universal South)
33	30	JEFF BATES I Wanna Make You Cry (RCA)

#1 MOST ADDED
TOBY KEITH Whiskey Girl (DreamWorks)

#1 MDST INCREASED PLAYS
LONESTAR Let's Be Us Again (BNA)

TOP 5 NEW & ACTIVE
RODNEY ATKINS Someone To Share It With (Curb)
TRACY BYRD How'd I Wind Up In Jamaica (RCA)
BRAD PAISLEY FALISJON KRAUSS Whiskey Lullaby (Arista)
VINCE GILL In These Last Few Days (MCA)
JAMES OTTO Sunday Morning And Saturday Night (Mercury)

COUNTRY begins on Page 39.

SMOOTH JAZZ

LW	TW	
1	1	KIM WATERS The Ride (Shanachie)
2	2	RICHARD ELLIOT Sky (GRP/VMG)
4	3	PETER WHITE Talkin' Bout Love (Columbia)
5	4	PAUL BROWN 24/7 (GRP/VMG)
10	5	EUGE GROOVE Livin' Large (Narada)
7	6	HIL ST. SOUL For The Love Of You (Shanachie)
11	7	PAUL TAYLOR Steppin' Out (Peak)
6	8	STEVE COLE Everyday (Warner Bros.)
13	9	BASS KOZ ANI See Is You (Capitol)
9	10	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)
3	11	CHRIS BOTTI Indian Summer (Columbia)
8	12	NICK COLIONNE High Flyin' (3 Keys Music)
14	13	NORAH JONES Sunrise (Blue Note/EMC)
12	14	BASS X NONNI (Liquid B)
16	15	RICHARD SMITH Sing A Song (A440)
17	16	MARC ANTOINE Mediterraneo (Rendezvous)
18	17	MINDI ABAIR Save The Last Dance (GRP/VMG)
19	18	JOYCE COOLING Expression (Narada)
20	19	BRIAN CULBERTSON (NORMAN BROWN Come On Up (Warner Bros.)
21	20	JEFF GOLUB Pass It On (GRP/VMG)
22	21	NAJEE Eye 2 Eye (N-Code)
24	22	RICK BRAUN Daddy-O (Warner Bros.)
28	23	PRAFUL Let The Chips Fall (Rendezvous)
-	24	DIANA KRALL Temptation (GRP/VMG)
23	25	DAVID SANBORN Isn't She Lovely (GRP/VMG)
26	26	BRIAN BROMBERG Bobblehead (A440)
25	27	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)
27	28	DAN SIEGEL In Your Eyes (Native Language)
-	29	BRAXTON BROTHERS When You Touch Me (Peak)
29	30	PETE BELASCO Deeper (Compendia)

#1 MOST ADDED
DIANA KRALL Temptation (GRP/VMG)

#1 MOST INCREASED PLAYS
PRAFUL Let The Chips Fall (Rendezvous)

TOP 5 NEW & ACTIVE
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)
GRADY NICHOLS Alright (Grady Nichols Ltd.)
MICHAEL McDONALD Ain't Nothing Like The Real Thing (Motown)
KEN NAVARRO In The Sky Today (Shanachie)
BLAKE AARON Keepin' It Real (Innervision)

Smooth Jazz begins on Page 52.

ACTIVE ROCK

LW	TW	
1	1	INCUBUS Megalomaniac (Epic)
2	2	NICKELBACK Figured You Out (Roadrunner Records/DJMG)
3	3	A PERFECT CIRCLE The Outsider (Virgin)
5	4	SHINEDOWN 45 (Atlantic)
7	5	JET Cold Hard Bitch (Elektra/EEG)
8	6	LINKIN PARK Lying From You (Warner Bros.)
6	7	THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba)
4	8	GODSMACK Re-Again (Republic/Universal)
9	9	PUDDLE OF MUDD Heel Over Head (Geffen)
10	10	LOSTPROPHETS Last Train Home (Columbia)
13	11	DAMAGEPLAN Save Me (Elektra/EEG)
12	12	TRAPT Echo (Warner Bros.)
11	13	TANTRIC Hey Now (Maverick/Reprise)
15	14	HOBBASTANK The Reason (Island/DJMG)
16	15	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)
14	16	LINKIN PARK Numb (Warner Bros.)
18	17	DROWNING POOL Step Up (Wind-up)
21	18	GODSMACK Running Blind (Republic/Universal)
20	19	LO-PRO Sunday (Geffen)
17	20	AUDIOSLAVE I Am The Highway (Interscope/Epic)
19	21	SEVENDUST Broken Down (TVT)
22	22	OFFSPRING (Can't Get My) Head Around You (Columbia)
26	23	AUDIOSLAVE What You Are (Interscope/Epic)
27	24	AEROSMITH Baby, Please Don't Go (Columbia)
25	25	SOIL Redefine (J/RMG)
23	26	OFFSPRING Hit That (Columbia)
24	27	CROSSFADE Cold (Columbia)
29	28	DROPOX Wishbone (Re-Again/Universal)
28	29	STAIN'D How About You (Flip/Elektra/EEG)
44	30	THORNLEY So Far So Good (Roadrunner Records/DJMG)

#1 MOST ADDED
THREE DAYS GRACE Just Like You (Live/Zomba)

#1 MOST INCREASED PLAYS
LINKIN PARK Lying From You (Warner Bros.)

TOP 5 NEW & ACTIVE
THREE DAYS GRACE Just Like You (Live/Zomba)
EVANESCENCE Everybody's Fool (Wind-up)
DEFAULT Throw It All Away (TVT)
SEETHER Broken (Wind-up)
LENNY KRAVITZ Where Are We Runnin'? (Virgin)

ROCK begins on Page 55.

ALTERNATIVE

LW	TW	
2	1	BLINK-182 I Miss You (Geffen)
1	2	INCUBUS Megalomaniac (Epic)
3	3	HOBBASTANK The Reason (Island/DJMG)
5	4	311 Love Song (Maverick/Volcano/Zomba)
4	5	LOSTPROPHETS Last Train Home (Columbia)
6	6	NICKELBACK Figured You Out (Roadrunner Records/DJMG)
8	7	AFI Silver And Cold (DreamWorks/Interscope)
11	8	JET Cold Hard Bitch (Elektra/EEG)
7	9	FINGER ELEVEN One Thing (Wind-up)
9	10	A PERFECT CIRCLE The Outsider (Virgin)
12	11	LINKIN PARK Lying From You (Warner Bros.)
13	12	TRAPT Echo (Warner Bros.)
10	13	LINKIN PARK Numb (Warner Bros.)
17	14	PUDDLE OF MUDD Heel Over Head (Geffen)
14	15	THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba)
19	16	VINES Ride (Capitol)
21	17	OFFSPRING (Can't Get My) Head Around You (Columbia)
15	18	AUDIOSLAVE I Am The Highway (Interscope/Epic)
16	19	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)
20	20	SWITCHFOOT Meant To Live (Red Ink/Columbia)
24	21	YEAH YEAH YEAHS Maps (Interscope)
22	22	PHANTOM PLANET Big Brat (Daylight/Epic)
25	23	STROKES Reptilia (RCA/RMG)
23	24	YELLOWCARD Ocean Avenue (Capitol)
29	25	GODSMACK Running Blind (Republic/Universal)
26	26	CYPRESS HILL What's Your Number? (Columbia)
28	27	LO-PRO Sunday (Geffen)
31	28	LIVING END Who's Gonna Save Us? (Reprise)
27	29	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)
34	30	MODEST MOUSE Float On (Epic)

#1 MOST ADDED
COURTNEY LOVE Hold On To Me (Virgin)

#1 MOST INCREASED PLAYS
THORNLEY So Far So Good (Roadrunner Records/DJMG)

TOP 5 NEW & ACTIVE
THREE DAYS GRACE Just Like You (Live/Zomba)
HIM Join Me (Universal)
STELLASTARR My Coco (RCA/RMG)
VON BONDIES C'mon C'mon (Sire Records/Reprise)
FIRE THEFT Chan (Rykla)

ALTERNATIVE begins on Page 60.

TRIPLE A

LW	TW	
1	1	NORAH JONES Sunrise (Blue Note/EMC)
3	2	MICHAEL ANDREWS JIGARY JULES Mad World (Universal)
4	3	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)
6	4	STING Sacred Love (A&M/Interscope)
2	5	MELISSA ETHERIDGE Breathe (Island/DJMG)
8	6	JOHN MAYER Clarity (Aware/Columbia)
7	7	JET Are You Gonna Be My Girl (Elektra/EEG)
5	8	GUSTER Careful (Palm/Reprise)
11	9	MAROON 5 This Love (Octone/J/RMG)
9	10	INDIGO GIRLS Perfect World (Epic)
14	11	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)
10	12	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
13	13	JOHN EDDIE If You're Here When I Get Back (Thinli Show/Lost Highway)
-	14	ALANIS MORISSETTE Everything (Maverick/Reprise)
16	15	BARENKAT LADIES Testing 1, 2, 3 (Reprise)
17	16	JASON MRAZ Curbside Prophet (Elektra/EEG)
15	17	RYAN ADAMS Burning Photographs (Lost Highway/DJMG)
20	18	DONAVON FRANKENREITER/JACK JOHNSON Free (Brushfire/Universal)
28	19	DAVE MATTHEWS Oh (RCA/RMG)
18	20	LOS LONELY BOYS Real Emotions (Dr/Epic)
23	21	JONNY LANG Give Me Up Again (A&M/Interscope)
19	22	VAN MORRISON Evening In June (Blue Note/EMC)
12	23	THRILLS One Horse Town (Virgin)
24	24	HOWIE DAY She Says (Epic)
25	25	MATCHBOX TWENTY Bright Lights (Atlantic)
21	26	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)
26	27	MINDY SMITH Come To Jesus (Vanguard)
30	28	BEN HARPER Brown Eyed Blues (Virgin)
-	29	WHEAT I Met A Girl (Aware/Columbia)
-	30	BIG HEAD TODD AND THE MONSTERS Imaginary Ships (Sanctuary/SRC)

#1 MOST ADDED
JOE FIRSTMAN Now You're Gorgeous, Now You're Gone (Atlantic)

#1 MOST INCREASED PLAYS
ALANIS MORISSETTE Everything (Maverick/Reprise)

TOP 5 NEW & ACTIVE
LENNY KRAVITZ Where Are We Runnin'? (Virgin)
JARS OF CLAY Show You Love (Essential/PLG/RCA)
SARAH MCLACHLAN Stupid (Arista/RMG)
MATTHEW RYAN Return To Me (Hybrid)
TEARS FOR FEARS Closest Thing To Heaven (Arista/RMG)

TRIPLE A begins on Page 65.

Publisher's Profile

By Erica Farber



Stuart Brotman

President, Museum Of Television & Radio

the media communities in both of those cities. My visions extend well beyond New York and Los Angeles. We have some technological opportunities that may allow us to extend the reach of the museum. Also, at the international level, we are beginning to reach out and extend the collection and the activities of the museum."

The international aspects: "We have, at the highest level, something called the International Council, which is a group of major media executives who convene once a year at a location outside the United States to discuss problems and issues and opportunities on a global scale. This year we're going to Capetown in South Africa in October. Typically, these meetings are unique because they bring together not just the media executives, but also the key government and institutional players within the country or region. So it gives an opportunity for executives to talk at the highest level of government, finance and media. It's a great combination."

Long-range plans: "Let's talk about radio, because I clearly see this as the Museum of Television and Radio. Radio is as important, if not more important, than ever. Radio is in a resurgence, in terms of redefining itself. Radio is not just tuning in to a receiver today. With streaming audio and other capabilities, such as satellite, we have a new vibrancy in the radio industry, and I want to capture that vibrancy, as well as look back on the historic heritage."

"Heritage is not just the past; it's the present and the future. How do you meld programs that have clear television and radio components? For example, now we have The Beatles in America at the museum. Everyone's memory of The Beatles coming to America, yes, it was Ed Sullivan, but it was also listening on the radio to Murray The K and everyone else involved doing radio interviews. Now we have the Larry King tapes. Larry was the only journalist who had complete access as The Beatles were in America. These tapes have not been aired in 40 years, so it really gives us a chance to now expose that heritage to a vast audience."

"I'm going to be building on Bob Batscha's legacy and what the museum has done here in outreach to the industries. I want to have continuing contact, including people at the executive and creative ends, with both New York and Los Angeles. It's important for the museum to understand the cutting edge, as well as the historic edge. In order to do that you need to be out, and people need to be talking to the museum on a relatively continuing basis. I want that sense of dialogue."

"Part of being a 21st-century head of the Museum of Television & Radio is to be personally engaged in all these technologies, and I am. I'm wired and connected, so I consider myself the 21st-century executive — 24/7, 365."

Biggest challenge: "The museum was founded in the 20th century. It took the best of the 20th-century radio and television programs. I think the first program we have is from 1918. We span most of the 20th century in the collection. It was founded under the vision of William S. Paley, one of the preeminent media entrepreneurs of the 20th century. We're in the 21st century now, and clearly what we need to do is bridge from all the great successes the museum built upon on the 20th century and, now, leverage that into the 21st century."

"One quick example is understanding and capitalizing on technological opportunities. The web didn't become a mass reality until the last five or six years of the 20th century. That's one example where the museum is in the position to consider, long-term, how it integrates the web into museum operations, outreach, programming, virtually every aspect of what the museum has been able to do in its two wonderful physical locations. We have to be both a museum with walls, because we have these great facilities, and one without walls at the same time."

The state of radio: "It's terrific, because we have radio being redefined as more than just a medium that communicates on broadcast signals, and there's a tremendous new generation of people who are interested in radio and doing radio."

"I'm particularly interested in the museum solidifying

its role with college radio. College radio tends to be a great ground for breeding the next generation of radio professionals, from on-air talent to management. Two wonderful assets we have, in both New York and Los Angeles, are the Ralph Guild Radio Studios. Hundreds of radio stations come to the studios every year to broadcast. It's a service the museum offers, allowing stations from anywhere in the country or the world to come to New York or Los Angeles and do a day or week of programming, or whatever their schedule permits, and for no charge. I want to make sure more radio stations know about that, and that includes Internet radio."

Something that might surprise our readers about the museum: "We've hosted hundreds of on-air personalities, musicians and others who are central to the radio industry, and we continue to do that. Again, that goes back to utilizing the studios. The museum has four major festivals a year, and one is the Radio Festival. Those festivals are great celebrations of things happening in the industry — again, going back to the heritage, things that are historic."

"We try to put together a well rounded program that is both good for the industry and a good way for the public to reintroduce itself, in a larger context, to what the industry is doing across the board, as opposed to what they're listening to on a particular station in a particular market."

Career highlight: "Having worked with clients in all these areas, clearly, to help them move into what became the brave new world of communications. When I started in government, broadcasting was the dominant mass medium. The number of players and the amount of government involvement were quite different than they are today."

"When I came to government, the government still controlled radio formats. I don't think a lot of people remember that. If you were going to buy a station and change the format, that's something the FCC would have to review."

Career disappointment: "No, not that I can think of. If you have a market philosophy, basically you have to look at how things play out in different time periods. But, by and large, I don't think most people would want to go back to a time where you had very limited capabilities in terms of choices available to consumers. Or to when you had a situation where government was involved in things like changing radio formats."

Most influential individual: "I've had great mentors over the years. I wouldn't want to name one, but I clearly want to convey that I've had a series of mentors from the start of my career, and I continue to have mentors even though I'm the President of the museum. Part of the wonderful aspect of doing this now is drawing upon all the people who have helped me over the years."

Favorite radio format: "News/Talk."

Favorite television show: "Saturday Night Live."

Favorite song: "While My Guitar Gently Weeps."

Favorite book: "The Unbearable Lightness of Being."

Favorite movie: "The Graduate."

Favorite restaurant: "Spago and Chinois in Los Angeles and Aquavit and San Domenico in New York City."

Beverage of choice: "Diet Cherry Coke."

Hobbies: "I love going to movies, concerts, theater, sports. Travel. I read. I love foreign affairs, international relations. I have a family — not that they're my hobby, but they take a good deal of my time and interest."

E-mail address: "sbrotman@mtr.org."

Advice for broadcasters: "The clear advice is related to bringing up the new generation. We have to focus. How do you begin to nurture the new generation of professionals, as radio and television have always done? That's a continuing challenge."

"One advantage is that we have a generation of students who are now being educated right at the beginning, as I was. Part of the challenge is how to capture their enthusiasm and begin to shape them as professionals so we have this new stream of people coming into the industry who really are trained at a much more sophisticated level than they have been in the past."

On March 1, after a long and thorough search, Stuart Brotman was appointed President of the Museum of Television & Radio. Brotman succeeds Robert Batscha, who served as the museum's President from 1981 until his death on July 4, 2003.

With a rich background and knowledge of both the telecommunications and entertainment industries, Brotman brings to the museum a real hands-on knowledge of radio and television. He has an appreciation of the creative process and of those who helped produce the programming that makes up the museum's collection. Brotman wants the museum, in both New York and Los Angeles, to touch more people, and for the people it touches to be touched deeply.

Getting into the business: "I started in the communications field as a teenager. I came to Northwestern, studied communications and worked in college radio in my undergraduate days. I then went to the University of Wisconsin and got a master's degree in communications. I then went to law school in Berkeley and spent a lot of time on communications-related issues, including teaching at the graduate school of journalism at Berkeley in mass-media law."

"During that period I also worked at an organization called the National News Council in New York, which was funded by an organization called the 20th Century Fund. I also worked at the Aspen Institute Communications and Society Program. I was in both the practical and intellectual domains of the communications field. Following that I came to Washington, DC and was one of the founders of the National Telecommunications and Information Administration under President Carter."

How he got involved with the museum: "I've been coming to the Museum of Television & Radio since 1979, when it was in its old location. As soon as I walked in, the love affair began. It seemed like a great concept. Many of the people I'd studied with and worked with were historians in the field or practitioners who had long and deep histories in television and radio. I worked with Irv Kupcinet in Chicago and Fred Friendly in New York — people who had long careers in both radio and television and were clearly in the position to convey the importance of media heritage."

Is this a major change for him?: "Yes and no. It's a major change in terms of running an institution. What I have been doing for the past 25 years is advising clients in the media industries. I have a trademark called TIMES. Telecommunications Internet Media Entertainment Sports. My firm has been an adviser for most of the major players in all those industries for well over 20 years, and before that, in government, I was involved in much of the strategic planning for government policy. For example, I was on the task force for radio deregulation back in the '70s."

Mission of the museum: "It's clearly a national and international institution. We have the great benefit of two significant physical facilities, in New York and Los Angeles. It clearly gives us advantages in terms of being able to serve

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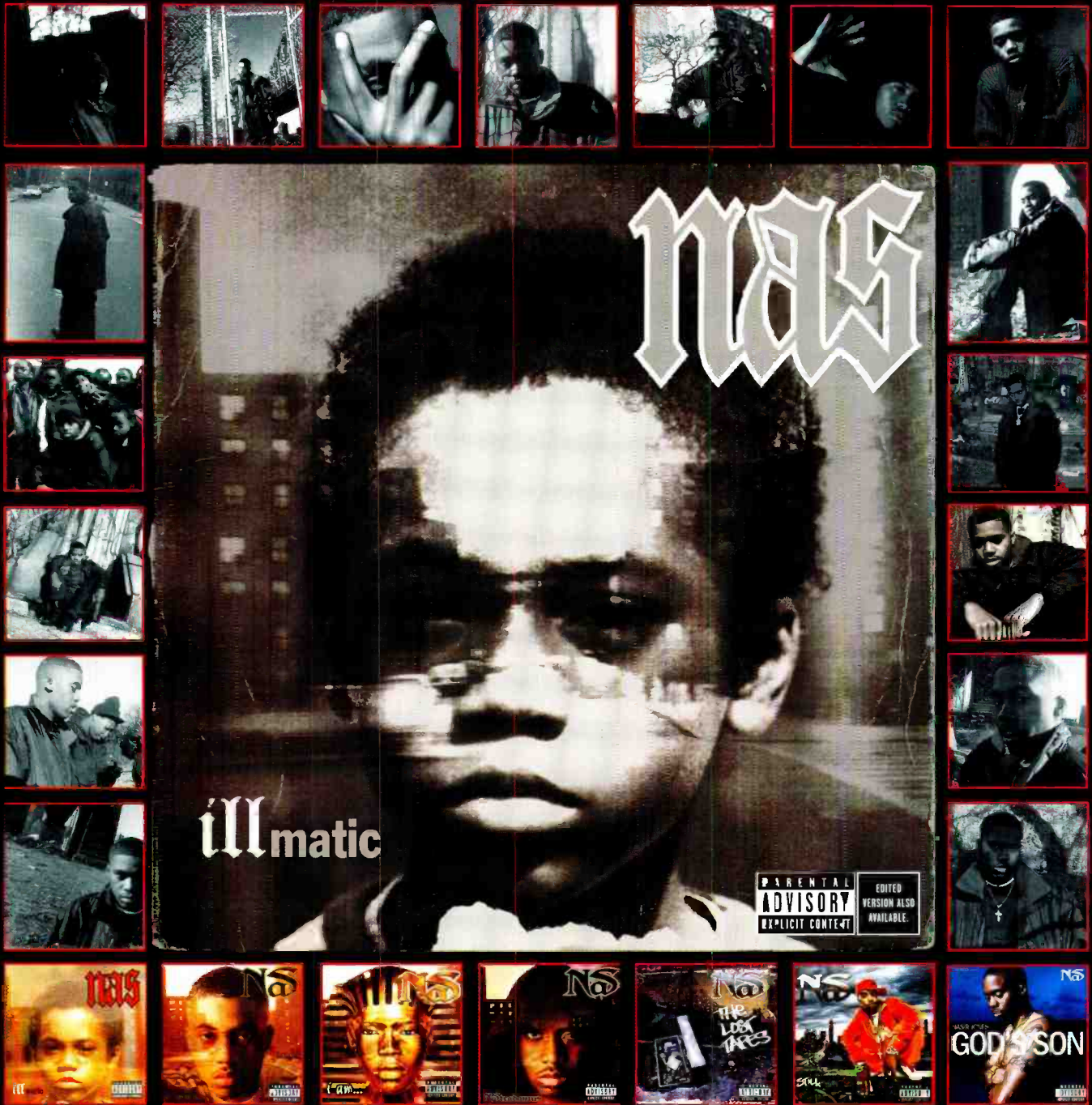
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