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Reason No. 1: Hoobastank

Hoobastank move to the top spot on R&R's Alternative chart

hoobastank



THE REASON

this week with "The Reason" (Island/IDJMG). The song is the second single and title track from the band's latest album. The song is also rising on the CHR/Pop, Hot AC and Active Rock charts.

R&R
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APRIL 9, 2004

Indecent Proposal

As the indecency debate rages, Jacobs Media and Edson Media Research release the findings of a sweeping survey of Rock listeners on the issue. This week's Rock and Alternative columns reveal the attitudes of those listeners — which are out of sync with those of federal regulators. Coverage begins on the next page.

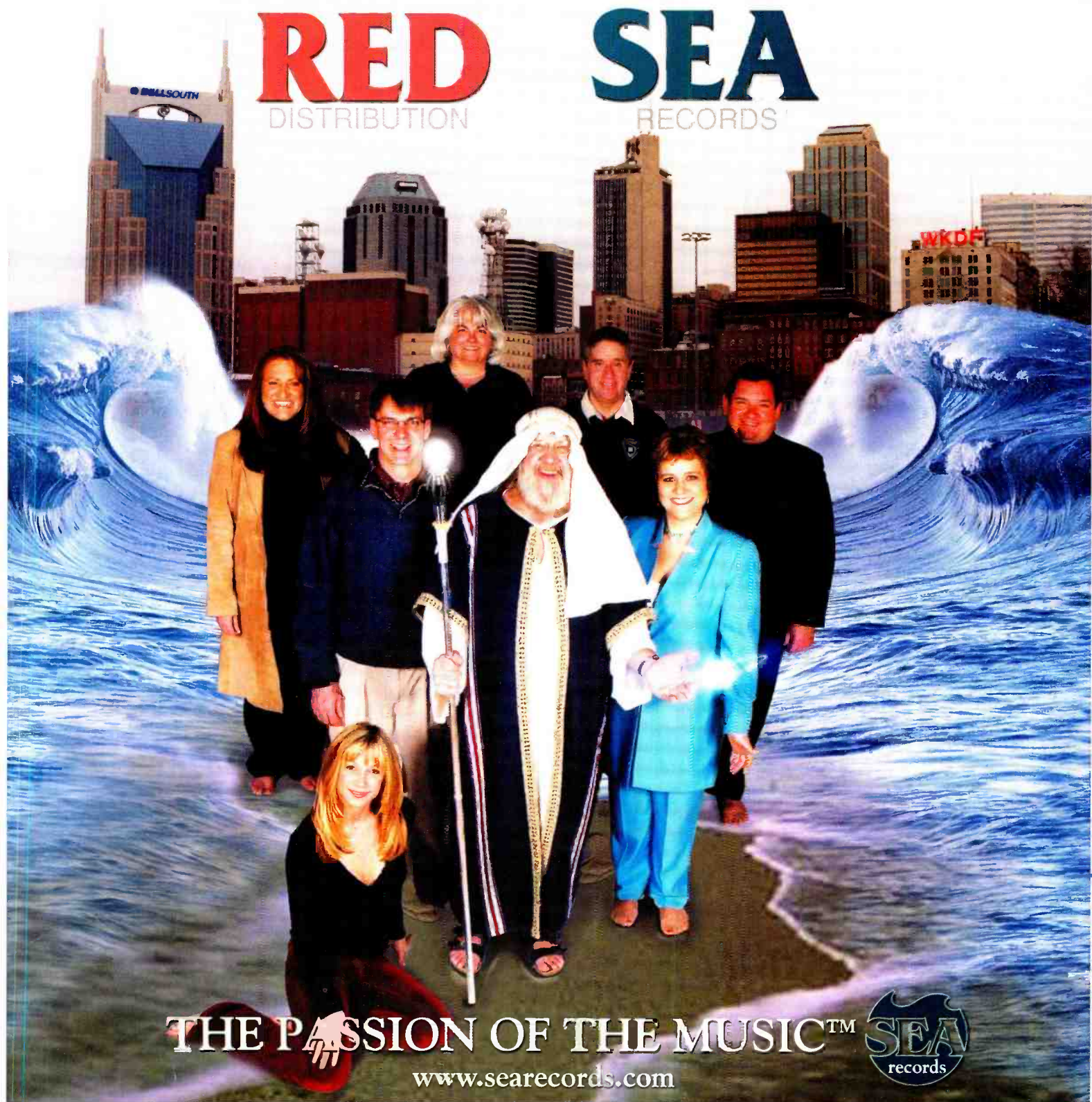


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R&R Rhythm: 43 - 35 722x (+165)

Rhythm Top 40 Monitor: 30*-27* 738x (+158)

New This Week:

WPOW/Miami KMXV/Kansas City WPXY/Rochester
 WHZT/Greenville WSNX/Grand Rapids WBHT/Wilkes Barre
 KSPW/Springfield XM SATELLITE RADIO

#1 Phones: WAOA/Melbourne

Top 5 Phones:

WLLD/Tampa KSFM/Sacramento KDND/Sacramento KLUC/Las Vegas
 WWKL/Harrisburg KHTE/Little Rock KDGS/Wichita

Top 10 Callout and Phones: KZZP/Phoenix KHTT/Tulsa

On over 100 Pop and Rhythmic stations, including these majors:

WKTU/New York	B96/Chicago	KRBV/Dallas	WKQI/Detroit	WBTS/Atlanta
WWWQ/Atlanta	KBKS/Seattle	KDWB/Minneapolis	KSLZ/St. Luis	WFLZ/Tampa
KUBE/Seattle	KZZP/Phoenix	KTTB/Minneapolis	KHTS/San Diego	Z90/San Diego
KXJM/Portland	KKRZ/Portland	KDND/Sacramento	KCHZ/Kansas City	KGGI/Riverside
WWKX/Providence	WPRO/Providence	WNOU/Indianapolis	WZMX/Hartford	KDDB/Honolulu
KKSS/Albuquerque	KYLZ/Albuquerque	WYIL/Knoxville	KQCH/Omaha	KDON/Monterey
KYWL/Spokane				

Just Added to **!!**

"'Leave' will be in POWER rotation at B96 before we know it!!"
 - Erik Bradley MD B96/Chicago

TOP 5 SALES

- CHICAGO #2
- DALLAS #4
- DETROIT #4
- PITTSBURGH #4
- BOSTON #5
- LAS VEGAS #5
- PROVIDENCE #5

TOP 10 SALES

- TAMPA #6
- SYRACUSE #6
- PHOENIX #7
- CLEVELAND #8

TOP 15 SALES

- LOS ANGELES #14
- WASHINGTON #14

TOP 20 SALES

- NEW YORK #19

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Background RECORDS

HIGHLIGHTS FROM THE RAB'S NTR SURVEY

The annual survey on nontraditional revenue shows that the vast majority of stations are planning to step up their efforts this year, but they'll be doing it with less training. Event and cause-related initiatives lead the way. Read the full report in this week's Management/Marketing/Sales section. Also: important Arbitron/Edison Media Research findings on the affluent Internet broadcast audience, Irwin Pollack on why sales staffs don't hit their goals, Jeffrey Hedquist's 60-Second Copywriter and April's Promotional Calendar.

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ABC RADIO CORRESPONDENT'S BAGHDAD DIARY

R&R News/Talk/Sports Editor Al Peterson interviews ABC News Radio correspondent Aaron Katersky, who shares his "reporter's notebook" from two separate trips to the war zone in Iraq.

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R&R NUMBER ONES

- CHR/POP**
• USHER /LUDACRIS... Yeah (LaFace/Zomba)
- CHR/RHYTHMIC**
• USHER /LUDACRIS... Yeah (LaFace/Zomba)
- URBAN**
• USHER /LUDACRIS... Yeah (LaFace/Zomba)
- URBAN AC**
• LUTHER VANDROSS Think About You (J/RMG)
- COUNTRY**
• K. GHESNEY, II. KHACKER When The Sun... (BNA)
- AC**
• JOSH GROBAN You Raise Me Up (143/Reprise)
- HOT AC**
• MAROÓN 5 This Love (Octone/J/RMG)
- SMOOTH JAZZ**
• KIM WATERS The Ride (Shanachie)
- ROCK**
• NICKELBACK Figured You Out (Roadrunner/IDJMG)
- ACTIVE ROCK**
• A PERFECT CIRCLE The Outsider (Virgin)
- ALTERNATIVE**
• HOOBASTANK The Reason (Island/IDJMG)
- TRIPLE A**
• MICHAEL ANDREWS, II. JULES Mad World (Universal)
- CHRISTIAN AC**
• MATTHEW WEST More (Universal South/EMI CMG)
- CHRISTIAN CHR**
• TODD AGNEW Grace Like Rain (Ardent)
- CHRISTIAN ROCK**
• BIG DISMAL Just The Same (Wind-up)
- CHRISTIAN INSPO**
• JAMIE SLOCUM By Your Side (Curb)
- SPANISH CONTEMPORARY**
• PAULINA RUBIO Te Quise Tanto (Universal)
- TEJANO**
• DJ KANE La Negra Tomasa (EMI Latin)
- REGIONAL MEXICAN**
• CONJUNTO PRIMAVERA Hazme Ovidaria (Fonovisa)
- TROPICAL**
• VICTOR MANUELLE Tengo Ganas (Sony Discos)



APRIL 9, 2004

Brandmeier New Morning Man On Infinity's Arrow/Los Angeles

By Kevin Carter and Adam Jacobson
R&R Format Editors
newsroom@radioandrecords.com

Infinity Classic Rocker KCBS-FM (Arrow 93.1)/ Los Angeles, known for long sweeps of music in the majority of its dayparts, has opted for a more personality-based morning show by luring veteran air talent Jonathon Brandmeier for the wakeup slot. He'll join Arrow on April 19.

Brandmeier will succeed longtime Rock radio mainstay Uncle Joe Benson, who will relocate to afternoons. Current afternoon driver Chris Taylor will shift to the 10pm-2am slot and replace



Brandmeier

BRANDMEIER ▶ See Page 15

Study Reveals Rock Listeners' Views On Indecency

Jacobs, Edison Media collaborate for groundbreaking research

By Kevin McCabe
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Jacobs Media and Edison Media Research recently released findings of a sweeping study gauging public opinion on the suddenly hotly debated topic of indecency. Employing an approximately 60/40 ratio of men to women, the study revealed that among listeners of Classic Rock, Active Rock and Alternative, programming on network TV, cable TV and radio is rarely, if ever, perceived as too dirty or explicit.

The research clashes with the views of some Washington, DC policymakers, who, since Janet Jackson's breast-baring incident at this year's Super Bowl, have raced to clamp down on broadcast indecency through a series of investigations and fines.

The respondents were overwhelmingly familiar with the self-proclaimed

poster boy for indecency, Howard Stern, and said that his program should not be susceptible to government involvement. Some 93% responded that they were aware that Stern's nationally syndicated radio program was taken off the air at some radio stations but responded to a subsequent question by indicating that people who want to listen to Stern

should be allowed to do so.

Similar consensus was found in another portion of the study, where a substantial percentage of respondents replied that they would simply change stations if something on the radio offended them. Nearly 81% agreed that even if

INDECENCY ▶ See Page 10

"Today's radio shows are too dirty and explicit for my taste."

	Percent	Count	Answers
	3.2%	434/13,693	Frequently
	19.3%	2,648/13,693	Sometimes
	34.1%	4,664/13,693	Rarely
	43.4%	5,947/13,693	Never
	100%	13,693/13,693	Summary

Source: Edison/Jacobs survey of Rock listeners.

NAB May Adopt Code Of Conduct

By Joe Howard
R&R Washington Bureau
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WASHINGTON—After hosting a day-long summit during which broadcasters candidly discussed ways to address the hot-button issue of indecency on the airwaves, the NAB said it may adopt a code of conduct to help guide broadcasters through the sometimes murky waters of what constitutes broadcast indecency.

Talking with reporters after the close of the March 31 Summit on Responsible Programming, NAB President/CEO Eddie Fritts — who described the summit as "one of the most informative and constructive days in [the NAB's] history" — floated the idea of a code of conduct as just one way the industry could respond to the renewed interest in broadcast content. While the NAB once maintained a code of conduct, the code was rejected by the courts over antitrust concerns.

Fritts also mentioned the adoption of a "best practices" list and possible voluntary policies for broadcasters as options worth considering. "We have a lot

NAB ▶ See Page 15

Krantz Elevated To EVP/Music Ops At Premiere

Gary Krantz has been promoted from Sr. VP/Operations to Exec. VP/Music Operations at Premiere Radio Networks. He will be responsible for the sales of the Music Information Systems/Mediabase division, including Mediabase

24/7 and RateTheMusic.com, to record labels, as well as the sales of other Premiere information services and advertising networks that specifically target the music industry. He'll also continue to oversee the operations of Premiere's New



Krantz

KRANTZ ▶ See Page 15

Q2 Begins With More Label Consolidation

Flom, Kallman, Greenwald lead new Atlantic Records Group unit

By Frank Correia
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Warner Music Group has announced the senior management structure of the Atlantic Records Group, consisting of Atlantic, Elektra and Lava Records. Lava President/founder Jason Flom has been named Chairman/CEO of the new ARG, while Atlantic President Craig Kallman rises to co-Chairman/COO of the new configuration. Former Island Records President Julie Greenwald has been named President, reporting to Flom and Kallman. Ahmet Ertegun

ATLANTIC ▶ See Page 10



Flom

Kallman

Greenwald

EMI to cut back staff, roster; disc manufacturing to be outsourced

EMI announced plans last week to cut costs by trimming its global workforce and artist roster by 20% each and ceasing manufacturing its own CDs and DVDs in the U.S. and Europe. Some 1,500 jobs are expected to be cut, 900 of which are related to manufacturing. Most of the cutbacks are expected in continental Europe.

Roster cuts are planned for "niche and underperforming artists," the company said. In smaller international territories, EMI will consolidate its marketing efforts into single departments. Former President/CEO of EMI Records Group U.K. Jean-Francois Cecillon has been appointed Chairman/CEO of EMI Music Continental Europe, overseeing all of EMI Music's operations in continental Europe, Africa and the Middle East. Based in



EMI ▶ See Page 10

THE CALLING OUR LIVES

Impacting Top 40 on 4/19

A Most Added record
at Hot AC for
two weeks running...

Nearly 40 stations on already including:

WTMX/Chicago
WSNE/Providence
WMC/Memphis
WVMX/Cincinnati
KSTZ/Des Moines
KPEK/Albuquerque
KVUU/Colorado Springs
WNNK/Harrisburg
WRFY/Reading
KLLY/Bakersfield
KLTG/Corpus Christi

WVRV/St. Louis
KQMB/Salt Lake City
WTIC/Hartford
KYKY/St. Louis
WBNS/Columbus
WZAT/Savannah
WIXM/Atlantic City
WJLQ/Pensacola
WCDA/Lexington
KLCA/Reno
KKPN/Corpus Christi

KRSK/Portland
WPTE/Norfolk
WKSZ/Green Bay-Appleton
WQAL/Cleveland
KQKQ/Omaha
WINK/Ft. Myers
KCDU/Monterey
KOIS/Lafayette
KOSO/Madesto
WJLK/Monmouth
...and many more...

The voice behind the #1 smash single "Why Don't You and I" by Santana (featuring Alex Band of the Calling)

THE BAND THAT BROUGHT YOU THE #1 SMASH "WHEREVER YOU WILL GO"
FROM THEIR WORLDWIDE MULTI-PLATINUM DEBUT CAMINO PALMERO

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MANAGEMENT: STUART SOBOL - SPIVAK SOBOL ENTERTAINMENT WWW.RCARECORDS.COM

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Air America Selects Sutton As VP/Programming & Ops

Veteran music and Talk radio programmer and air personality Steve Sutton has joined Air America Radio in the newly created position of VP/Programming & Operations. He was most recently PD at News/Talk WSPD/Toledo. Sutton reports to Exec. VP/Programming & Operations Dave Logan.



Sutton

Logan told R&R, "With new affiliates coming aboard every day, Steve will be coming on making relationships with Air America Radio smooth and productive. I'm just happy to have some help!" Sutton's radio career spans more than 30 years. His resume includes on-air work for both the CBS and ABC Radio Networks, as well as

programming and on-air stints at a number of legendary radio stations, including WYSP and WMMR in Philadelphia; KZEW and KTXQ in Dallas; WWDC/Washington; WKLS and WGST in Atlanta; WMMS/Cleveland; WEBN/Cincinnati; and WCOL/Columbus, OH. "We all do everything around here," Sutton told R&R about his role at Air America. "But the struggle was worth it when we pushed the button on March 31 and noise came out of the box. [Air America President] Jon Sinton had the vision, Logan built it, and we deliver it. And it's fun to sing Grateful Dead songs in the elevator with [Air America air talent] Al Franken."

Nemenz Leads Curtis/Greensboro

Howard Nemenz, a veteran Greensboro radio executive who exited the industry in 1999, has returned to radio to serve as GM of Curtis Media Group's Oldies WPCM-AM/Burlington, NC and 100kw Country FM WXXU/Greensboro.

In his new role, which he'll begin next week, Nemenz will be in charge of expanding the scope of both WPCM, which has a daytime signal that covers the Greensboro market, and WXXU. WXXU's signal also covers the Raleigh-Durham metropolitan area, where Curtis is based and owns seven other stations.

Nemenz previously served as VP/GM of the Winston-Salem, NC-based event-marketing firm SPEVCO Inc. Prior to that he was VP/Sales & Marketing for the Las Vegas Mo-

tor Speedway. From 1990-99 Nemenz was VP/GM of WSJS, WTQR & WXRA/Greensboro.

"Howard Nemenz is, to this day, the single most important radio executive to ever have managed in the Triad," Curtis Media Exec. VP Phil Zachary said. "His innovations are still evident in the performance of the stations he once ran. I can't believe we were fortunate enough to lure him back into the business. This is nothing short of an industry coup."

Nemenz said, "To say I'm excited about this opportunity would be a tremendous understatement. Having been the VP/GM of the top-rated stations in the Triad in the past, I can honestly say the potential of the Curtis stations is incredible."

WXPB Reaches 'Peak' As Triple A

Pamal Broadcasting on Monday split WXPB/Westchester from its simulcast of CHR/Pop sibling WSPK/Poughkeepsie, NY and debuted a Triple A format on WXPB as "107.1 The Peak." WXPB's signal not only reaches the northern suburbs of New York City, it also covers a good portion of the Bronx, Queens, western Long Island and northern New Jersey.

"The Peak is a diversified, non-traditional, great-sounding rock radio station," Pamal VP/Market Manager Fred Bennett said. "We are thrilled to offer our listeners and advertisers something dynamic and new."

The station has taken the "World Class Rock" slogan, and, as previously reported, Chris Herrmann is overseeing The Peak's launch as

PD. The station's broadcasts will be streamed on the Internet at www.1071thepeak.com.

"The New 107.1 will return to the original concept of Rock radio by playing more songs from more artists," Herrmann said. "Through our Listener Advisory Board at our station website, we'll interact with our audience and find out what they want us to play on the radio."

Core artists on The Peak include The Dave Matthews Band, U2, Bruce Springsteen, Bonnie Raitt, The Rolling Stones, Coldplay, Tom Petty, R.E.M. and Sting. Station Manager Peter Mutino said, "At The Peak, we will play great music and be a community-focused radio station."



LABELLE OF THE BALL Renowned singer-songwriter Patti LaBelle was given the NAB's Lifetime Achievement Award at the organization's 20th-anniversary awards dinner last month in Washington, DC. Seen here are (l-r) BMI Exec. VP Del Bryant, LaBelle and BMI VP Mike O'Neill.

Fridley Now Salem/Chicago PD

Smilin' Tom Fridley has been promoted to PD of Salem's Christian Talk WYLL and Christian AC WZFS (The Fish) in Chicago. He was previously MD of The Fish and replaces Kevin Robinson, who exits due to restructuring implemented to make the cluster operate more like other Salem properties across the country.



Fridley

"Tom has been an integral part of the Chicago Fish station since the very beginning," Dave Santrella, GM of Salem's Chicago and Milwaukee clusters, told R&R. "His move into this management role will be a huge asset to Salem/Chicago because of his spirit, attitude and

knowledge. He has a great passion for Christian music, and that will help him succeed in this new role."

Fridley's previous positions include OM at WCOL/Columbus, OH and PD at WBZZ/Syracuse and WBOB/Minneapolis. He told R&R, "I'm going to miss Kevin tremendously, but I'm honored to be the one to continue the momentum here that he helped create."

Meanwhile, WYLL morning host Roger Plummer assumes Operations Coordinator duties at WYLL & WZFS to replace the exiting Brian Jones. Also exiting is WZFS midday talent Amy Davis, a 15-year market veteran.

Lindy To Direct Country For Sirius McDermott set as PD/Comedy; others appointed

Clear Channel/Baltimore OM and Country WPOC/Baltimore PD Scott Lindy has been named Director/Country Programming for Sirius Satellite Radio's five Country formats. He is expected to be in place in the next four to six weeks and will ultimately be based in Nashville.



Lindy

Concurrently, John McDermott has been named PD/Comedy at Sirius. A New York Talk radio veteran, McDermott served as PD of WLIE (Island Talk 540)/Nassau-Suffolk before joining Sirius earlier this year. Before that he spent seven years as Asst. PD of WOR/New York. McDermott spent a decade at WOR, and while there he produced programs for Dr. Joy Browne, John Gambling and Bob Grant.

Of Lindy's appointment, Sirius VP/Music Programming Steve Blatter told R&R, "There's nobody

with a stronger track record, reputation and knowledge of the Country format than Scott. I couldn't be happier."

Regarding Sirius' entry into Nashville, Blatter noted, "This is a huge opportunity for us as a company to make our mark in Nashville. Being successful in Country for any company has always meant being part of the Nashville community, and Scott is the beginning of a major presence for Sirius in Music City."

Lindy joined WPOC in February 1997 after four years as OM of WTVR-AM & FM/Richmond. He told R&R, "To join Sirius at this point in its life is a tremendous opportunity. Sirius isn't an electronic jukebox. For me, it's another form of delivery for the greatest music in the world — country. And I'll get to

SIRIUS See Page 5

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Slater Heads To WXMM As PD

Jay Slater, PD of Saga's WZZP/Clarksville, TN, has been tapped for similar duties at Barnstable's WXMM (100.5 Max-FM)/Norfolk, effective April 14. In his new role he'll compete against Saga Active Rocker WNOR and replace Steve King, who left WXMM last month to become OM of Clear Channel's Bakersfield cluster.



Slater

"Jay brings the creativity, passion and competitive spirit that 100.5 Max-FM needs on an hourly basis to fight the Rock battle in Hampton Roads," Barnstable/Norfolk Director/Programming & Operations John Shomby told R&R. "We are ecstatic to have someone of his caliber join the station."

Slater has been PD of WZZP for the last year and a half. He has also worked at '80s KYPT/Seattle; CHR/Rhythmic WTCF/Saginaw, MI; Alternatives WPLP/Detroit and WBZU/Richmond; and CHR/Pop WXLK/Roanoke.

"I'm ready to be David to Goliath," Slater told R&R. "Besides, who wouldn't want to live at the beach?"

Analyst: 'What A Difference Two Weeks Make'

Radio benefits from TV's political-ad logjam

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

During an April 2 conference call with investors, Credit Suisse First Boston analyst Paul Sweeney said that while radio's stock prices were "in a free fall" when he hosted his previous biweekly call, on March 18, the sector has since rebounded. "What a difference two weeks makes," he said. "These stocks have stabilized and bounced pretty nicely off of that bottom. Business trends are getting better."

Indeed, Sweeney said he expects radio stocks to trade very well over the next several weeks and predicted that many companies could outpace the 3%-5% industry growth many analysts are forecasting for Q2. He added that he expects March radio revenue to finish ahead 9%-10%, thanks in part to easy year-over-year comparisons, and said April and May are pacing in the 3%-5% growth range.

Sweeney is also optimistic about

the upcoming political season. He said that radio still isn't getting a lot of direct attention from candidates, but the overwhelming demand for TV ad time is pushing some candidates to radio.

He said, "The political dollars being spent on television have become so big — exceeding \$1 billion — that the crowd-out effect to radio has become much more pronounced in the last couple of years than it's ever been. I think that's

going to be a fact of life — a positive fact of life — for the radio industry going forward."

Sweeney also pointed out that the increase in the number of News/Talk stations over the last decade has given candidates more options in radio. He said, "There are a lot more News/Talk stations in the top 50 markets than there were 10 years ago, so there are actually stations upon which politicians can place some money."

In an April 2 report, Merrill Lynch analyst Jessica Reif Cohen said that investors' perception that the Infinity radio division has underperformed over the past few quarters has hurt Infinity parent company Viacom's stock price.

ANALYST See Page 5

BIA Forecasts Increased Station Sales In '04

According to a new report from BIA Financial Network, between 900 and 1,200 radio stations will change hands in 2004. The value of the projected transactions will come in at between \$3 billion and \$5 billion, said BIAfn, up from the \$2.4 billion worth of deals seen in 2003, when 925 stations changed hands.

While the number of stations sold in 2003 was up significantly from the 769 sold in 2002, the value of the deals in 2002 was \$5.4 billion — a figure driven up by Univision's purchase of Hispanic Broadcasting Corp.'s assets. No comparable deal took place in 2003, when the largest

sale was a \$150 million transaction involving 15 stations.

"Even with lackluster sales in the early part of 2003, we did see renewed interest and activity in the later part of the year," BIAfn VP Mark Fratrick said. Indeed, during four of the last five months of 2003,

the number of radio stations sold was greater than in the comparable month in 2002, with some months doubling or nearly doubling the 2002 figure.

Fratrick said, "This increased activity, along with a healthy economy, a recovering advertising marketplace and continued low interest rates, suggests that radio-station trading should increase throughout 2004 and that values of radio stations should also increase at a reasonable rate."

— Joe Howard

BUSINESS BRIEFS

Antitrust Suit Against Clear Channel To Proceed

U.S. District Judge Edward Nottingham last week ruled that an antitrust lawsuit against Clear Channel by Denver-based promoter Nobody In Particular Presents will go forward, though he dismissed NIPP's allegation that Clear Channel controls 50% of the Denver concert market. Nottingham will, however, hear NIPP's arguments that Clear Channel refuses to give NIPP access to advertising on CC's eight Denver radio stations and that it denies artists airplay and access to ad time unless they agree to perform at Clear Channel Entertainment venues. "The core of the case was left intact and will go to trial," NIPP's attorney John Francis told R&R.

Francis declined to give a dollar figure but said his client is seeking "significant" monetary damages and a ruling prohibiting Clear Channel from engaging in the alleged practices. Responding to the decision, Clear Channel Chief Legal Officer Andrew Levin said, "We are very pleased that the court threw out several major claims against us that had absolutely no merit. A few remaining parts of the case will proceed to trial, and we're confident these allegations ultimately will be dismissed as well."

Katz, Interep Join Forces For Electronic Invoicing

Katz Media Group and Interep have teamed to develop Radioinvoices.com, an e-business website designed to provide a one-stop radio-invoice delivery system. The website, set to launch at the end of June, will allow Katz and Interep to upload invoices on behalf of their clients to a secure facility accessible by registered agency personnel. Interep Marketing Division President Marc Guild said, "While Interep has been developing RadioExchange, Interep's electronic invoicing system, and Katz has been developing its solution, it is clear that the industry has been demanding a single standard for our medium."

Katz Media Group CEO Stu Olds said, "Both rep firms have been making strides in developing and implementing electronic capabilities that simplify the radio-invoicing process, but Radioinvoices.com, in particular, is a monumental step for the entire radio industry. By joining forces, we're demonstrating our commitment to an industrywide focus on using technology to improve the efficiency of the medium."

Continued on Page 5

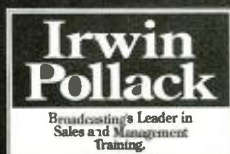
R&R Stock Index

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

	Change Since				
	4/20/03	3/26/04	4/20/04	4/20/03	3/26/04-4/20/04
R&R Index	187.70	205.38	216.45	+15%	+5%
Dow Industrials	8,285.06	10,212.97	10,470.59	+26%	+2.5%
S&P 500	880.90	1,108.06	1,141.80	+29%	+3%

Last year stations spent millions of dollars perfecting their sound...

Not nearly enough was invested in how to sell it.



I specialize in one thing — increasing the billing and sales systems at radio stations in the United States.

— Irwin Pollack
1-888-723-4650

Sirius

Continued from Page 3

do things with multiple channels that I would never have the chance to do with a single station. What excites me so much is, I'm about to touch every single form of music that is related to country music — from Brooks & Dunn to Lucinda Williams to Jimmie Rodgers."

In related news, Sirius has launched the Outlaw Country channel. Co-developed by Sirius creative adviser "Little" Steven Van Zandt and the company's programming team, the new channel — which replaces The Border on channel 36 — will feature the likes of country music pioneers Waylon Jennings, Merle

Haggard and Johnny Cash alongside more current artists like The Mavericks, Dwight Yoakam, Hank Williams III, The Flying Burrito Brothers and Tom Petty.

Meanwhile, McDermott will be responsible for overseeing the content, production and programming for Sirius' two comedy streams: family-oriented Cracked Up Comedy (channel 146) and uncensored, adult-targeted Raw Dog (channel 147). He reports to Sirius VP/Talk & Entertainment Programming Jeremy Coleman.

"Since his arrival, John has taken one popular comedy stream here on Sirius and turned it into two even more popular streams," Coleman said. "John's strong programming experience and innovative, open

mind make him key to the programming 'dream team' that Sirius is amassing."

McDermott will continue to oversee *The Wiseguy Show*, a new live broadcast celebrating Italian-American culture hosted by actor Vincent Pastore that airs weekly on Raw Dog.

In other Sirius programming appointments, former WXDJ/Miami PD/morning host Gino Reyes, who has also worked for WRTO/Miami, has been named Sirius Latin Format Manager. Meanwhile, WFAN/New York NFL beat reporter Steve Cohen has been tapped as the satcaster's Director/NFL Programming and will also co-host a show. He'll continue to host his Westwood One-syndicated NFL program.

Analyst

Continued from Page 4

"Weakness at radio has had a disproportionate impact on Viacom's share performance," Cohen said, adding that investor sentiment has remained "overwhelmingly negative

despite an apparent improving segment performance." She also said investors' concerns may be unfounded, because Infinity accounts for just 15% of Viacom's consolidated EBITDA, and there are signs the radio business is recovering.

"The radio market is tightening," she said, "and we remain confident in the company's ability to achieve our 3% radio-segment revenue and EBITDA growth estimates for Q1."

Cohen also predicted that Infinity's Q2 revenue will post 4% growth.

BUSINESS BRIEFS

Continued from Page 4

XM Adds 320,000 Subs In Q1, Launches Fundraising Effort

XM Satellite Radio added 320,000 subscribers in Q1, bringing its subscriber count to nearly 1.7 million. The gain was more than twice the 135,916 subscribers the company added in Q1 2003. "XM has started 2004 on a very strong note," company President/CEO Hugh Panero said. "This strong performance firmly positions the company for its 2004 goal of more than 2.8 million subscribers by year's end."

In other news, XM has announced plans to issue \$125 million in senior secured floating-rate notes to qualified institutional buyers. The notes will be guaranteed by XM parent company XM Satellite Radio Holdings. XM will use proceeds from the sale to reduce the balance on its \$100 million revolving credit facility with General Motors and possibly to repay some other debt, including a loan XM secured to pay back a separate \$35 million loan from Boeing.

Sirius Expects 500,000 Subs From DaimlerChrysler Deal

Sirius said this week that it expects to add half a million new subscribers over the next two years through its factory-installation deal with DaimlerChrysler. The automaker has committed to install Sirius receivers in 11 of its 2005 model-year vehicles, including models from Chrysler, Jeep and Dodge. One year of Sirius service is included with each factory-installed receiver. "This extensive product rollout is very exciting for Sirius and reaffirms DaimlerChrysler Corp.'s commitment as an exclusive partner of Sirius," Sirius President/CEO Joe Clayton said.

TRANSACTIONS AT A GLANCE

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

- WNEZ-AM/Manchester and WLAT-AM/New Britain (Hartford), CT \$3 million
- WSJZ-FM/Sebastian (Melbourne), FL \$5 million
- KCKN-AM/Kansas City, KS Undisclosed
- KSJM-FM/Winfield (Wichita), KS Undisclosed
- WCTR-AM/Chestertown, MD \$340,000
- WVIM-FM/Coldwater, MS \$2.1 million
- KRGY-FM/Aurora; KMMJ-AM, KRGI-AM & KRGI-FM/Grand Island; and KIMB-AM/Kimball, NE Undisclosed
- KDEP-FM/Garibaldi, OR \$112,500
- WJST-FM/Ellwood City; and WBZY-AM & WKST-AM/New Castle, PA \$2.85 million
- KNOR-FM/Krum (Dallas), TX \$15.5 million
- KXAA-FM/Cle Elum, WA Undisclosed

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

DEAL OF THE WEEK

• KVST-FM/La Porte (Houston-Galveston), TX PRICE: \$32.2 million

TERMS: Asset sale for cash or stock. A sum of \$1 million is payable in cash, while the remaining \$31.2 million is payable, at the option of Cumulus, in cash or Cumulus class A common stock.

BUYER: Cumulus Broadcasting Inc., headed by President/CEO Lew Dickey Jr. Phone: 404-949-0700. It owns 302 other stations, including KRWP-FM & KSTB-FM/Houston.

SELLER: New Wavo Communications Group, headed by President/Secretary Benjamin B. Amato. Phone: 936-788-1035

FREQUENCY: 103.7 MHz

POWER: 100kw at 1,924 feet

FORMAT: Country

2004 DEALS TO DATE

Dollars to Date:	\$524,398,033 <small>(Last Year: \$2,315,269,266)</small>
Dollars This Quarter:	\$495,495,533 <small>(Last Year: \$715,826,328)</small>
Stations Traded This Year:	255 <small>(Last Year: 899)</small>
Stations Traded This Quarter:	244 <small>(Last Year: 208)</small>

SKRATCH 'N SNIFF™

ROCK AND HIP HOP COLLIDE

DJ Mike Czech and Malcolm blaze up the path of rawk and Hip Hop with their hour-long mix show covering all kinds of music from Old School to New School, from the Beatie Boys to Linkin Park to Snoop Dogg. It's two turntables and the cutt'n edge of Rock.

Alternative and Hip Hop collide in this breakthrough show that has everyone in radio talking.

Skratch 'N Sniff™ is hands down the funnest / hippest hour of Rock radio available.

"Skratch 'N Sniff is the perfect convergence of Alternative and Hip Hop fused together for a one-hour audible trip that's unlike anything else on the dial. Open your mind and your ears will follow."

Jim Richards

PD, XTRA-FM, San Diego. Regional VP Programming

"A very current, relevant, 'dope' mix show,"

Paul Krieger

PD, WBZY-FM, Atlanta

"Skratch 'N Sniff is the real deal! One of the best shows we have been part of. The Cypress mix they put together was the #***^### (regulated by the FCC)."

Sen Dog of Cypress Hill

CALL 1-800-959-1321 ONLINE ZEO RADIO.COM





NTR Still Going Strong For Radio

Cause-related activity increasing, but training emphasis is slipping

Nontraditional revenue is growing in midsized markets, but it's slowing in the largest metros. Overall, the fifth annual RAB NTR survey says 86% of respondents plan to boost their NTR efforts in 2004. Event marketing remains the most popular NTR approach, with 93% of surveyed stations holding events and 74% expecting to expand in that area.

Cause-related marketing saw a 4% jump from 2003 to 2004, but there was a decrease in training for both event- and cause-related marketing. Also noteworthy is a decline in the number of annual station events, although the majority of stations still organize three or more per year. For the fourth consecutive year, time management is the biggest NTR hurdle.

"NTR continues to be a vital part of radio revenue growth," RAB President/CEO Gary Fries says. "Radio has traditionally delivered results with events in the local marketplace, and the acceleration we are

seeing in that direction is a natural progression that will be of benefit to the industry and its clients."

Here are the detailed findings of the RAB's newest NTR survey.

What is your market size?

	2001	2002	2003	2004
Below 50,000	17%	10%	11%	10%
50,000-200,000	30%	26%	25%	28%
200,000-500,000	18%	16%	16%	20%
500,000-1 million	11%	13%	12%	12%
1 million-plus	24%	35%	36%	30%

More stations are turning to NTR to boost revenue, but the big surprise this year is the dramatic increase in midsized markets responding. In contrast, the largest markets

showed a marked drop, even below 2002's figure. Nearly 60% of respondents are in markets with populations of less than 500,000, demonstrating that smaller markets—and, presumably, smaller sales staffs—can still effectively generate NTR.

How long has your station or group been pursuing NTR opportunities?

	2001	2002	2003	2004
Less than a year	24%	16%	10%	10%
One to two years	23%	24%	22%	20%
Three to five years	25%	29%	32%	30%
More than five years	28%	31%	36%	40%

It's encouraging to see a record-high figure for stations involved in NTR for at least five years and that 70% have been participating for at least three. Considering that 40% reported activity of two years or less in 2002, one might have expected to see more than 30% in the "three to five years" category in 2004, and an increase in the "one to two years" group as well.



GENERATIONS OF EXCELLENCE It was a homecoming of sorts recently at the 18th annual Bayliss Foundation Radio Roast in New York. Top: Some former Bayliss Radio Scholarship recipients meet each other, including (l-r) Susquehanna Radio's Leila Rahimi; WGAR/Cleveland's Laurie Hovater, who received the Bayliss Horizon Award; Bayliss Foundation President Carl Butrum; ABC Radio/Washington, DC's Steven Portnoy; and NextMedia/North Carolina's Paige Troelstrup. Bottom: Bayliss Foundation Exec. Director Kit Franke (l) presents a gift to retiring board member Cumulus Media VP/Director of Training & Special Projects Tim Menowsky.

Which of the following NTR areas are you now pursuing? (More than one answer is permitted.)

	2001	2002	2003	2004
Event marketing	91%	92%	91%	93%
Cause-related marketing	67%	70%	70%	74%
Internet	54%	55%	55%	49%
Recruitment	72%	58%	51%	45%
Dealer group	35%	40%	39%	42%
Manufacturer direct	40%	44%	39%	40%
Other	10%	27%	24%	26%

Event and cause-related marketing still represent the lion's share of radio NTR initiatives, and this year both registered at record levels. The RAB says the cause-related activity reflects a "connection between the feel-good factor and ROI."

Despite renewed advertiser acceptance of the Internet and increased online consumer behavior, radio seems to be weakening in its effort to generate revenue from the web. Owing to a difficult economy, the recruitment category continues to slump, but dealer-group business reached a high-water mark.

For 2004, will your station:

	2001	2002	2003	2004
Increase the level of NTR selling	N/A	83%	85%	86%
Maintain the same level as last year	N/A	14%	12%	11%

Decrease the level of NTR selling 2001 2002 2003 2004
N/A 3% 3% 3%

If you plan to increase your NTR efforts for 2004, in which areas will that be? (More than one answer is permitted.)

	2001	2002	2003	2004
Event marketing	N/A	72%	72%	74%
Cause-related marketing	N/A	54%	53%	55%
Internet	N/A	47%	48%	49%
Manufacturer direct	N/A	40%	37%	39%
Recruitment	N/A	36%	36%	32%
Dealer group	N/A	32%	31%	36%
Other	N/A	19%	19%	21%

Every category except recruitment enjoyed an uptick from 2003, with the most popular segments, event and cause-related marketing, leading the way. Those are the only two areas, in fact, where a majority of respondents are focused. Although it is up slightly, it is surprising that the Internet category is not getting more attention, especially with the emerging influence of online radio alternatives. Those looking to decrease their NTR efforts remain at 3%.

Do several departments create and implement NTR campaigns?

	2001	2002	2003	2004
No	61%	50%	53%	53%
Yes	39%	50%	47%	47%

Internet Broadcast Audience Is Attractive

Half of the 51 million people who use Internet radio or video live in households earning \$50,000 or more, according to Arbitron and Edison Media Research's new "Internet and Multimedia 12" study. People who experienced Internet radio and video in the past month account for an estimated 42% of all online expenditures. Among Internet-radio listeners, 42% have tuned in while researching a product or service online, and 27% have listened while making an online purchase.

The study found that 60% of monthly Internet-broadcast consumers use programs to block pop-up advertising, and 43% block banners. A majority, 54%, are interested in listening to Internet radio on a Walkman-type device or cell phone. "Internet-broadcast consumers

spend more time online, shop more often online and spend more money when they shop," Arbitron Internet Broadcast Services VP/GM Bill Rose said. "The irony is that these consumers also go out of their way to eliminate most advertising from their online experience. Internet-

broadcast commercials may be the best way to reach these key consumers while purchasing decisions are being made."

The study also indicates that 21% of Americans, or 51 million people, use Internet broadcasting on a monthly basis, compared to 12% (30 million people) who used it in the week before the survey. "Therefore, advertisers who run their Internet-broadcast commercial schedules for at least one month can almost double the reach of their campaigns," Arbitron President/International & New Ventures Pierre Bouvard said.

It was also shown that Internet broadcasting delivers a high

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NTR Still Going Strong

Continued from Page 6

Interestingly, the responses show no change from 2003 and very little over the past three years. The majority of NTR campaigns are still handled by one department, but not by a very large margin.

Does your station or group have one person whose sole responsibility is directing your NTR efforts?

	2001	2002	2003	2004
No	N/A	N/A	59%	59%
Yes	N/A	N/A	41%	41%

If so, how is that person compensated?

	2003	2004
Salary plus commission	45%	39%
Salary plus performance bonus	31%	29%
Salary	12%	8%
Other	12%	24%

The compensation for directing NTR appears to be shifting away from salary and bonus structures overall. One could speculate that those "other" rewards come in the form of perks, merchandise, vacation time, stock or other remuneration.

When training a new sales rep, which topics do you include in their training? (More than one answer is permitted.)

	2001	2002	2003	2004
Event selling	77%	68%	71%	69%
NTR	60%	62%	63%	61%
Co-op advertising	79%	64%	63%	59%
Cause-related marketing	52%	47%	47%	43%
Internet	42%	41%	45%	34%
Recruitment	59%	41%	41%	24%
Other	11%	26%	25%	30%

It's no surprise that events, and NTR in general, lead the pack, but the RAB must be concerned to see that training is declining in most other categories — especially in a segment as valuable as cause-related marketing, an area where a majority of stations plan to expand this year. The decline in recruitment training is understandable, considering the loss of business in that category, but the erosion in co-op training is particularly notable.

What is the biggest challenge you have with NTR selling? (More than one answer is permitted.)

	2001	2002	2003	2004
Time management	75%	67%	65%	65%
Lack of resources	34%	37%	37%	40%
Training issues	40%	38%	34%	32%
Lack of leads	27%	25%	27%	26%
Communication with other station departments	21%	26%	26%	29%
AE turnover	24%	26%	24%	21%
Other	13%	18%	21%	19%
Station consolidation	6%	8%	8%	7%

Although time management remains far and away the biggest issue, it's interesting to see that problems with communication and lack of resources are creeping up — and all these areas together reflect the increased workload station sellers

are burdened with. Although still significant, training seems to be becoming less of a concern in recent years.

Of your total revenue, what percentage is from NTR?

	2001	2002	2003	2004
Zero to 10%	77%	64%	66%	68%
11% to 20%	18%	26%	27%	23%
21% to 30%	3%	6%	5%	8%
More than 30%	2%	4%	2%	1%

It's encouraging to see that the percentage of revenue from NTR is at 11%-30% for 31% of reporting stations, up from only 21% three years ago. The number of stations that say they're getting at least 20% of income from NTR has nearly doubled since 2001.

If you were to evaluate 80% of the revenue generated only by events hosted by your station or group for the year, how many events contributed to that 80%?

	2001	2002	2003	2004
Three to five	37%	42%	46%	45%
One to two	36%	29%	25%	28%
Six or more	21%	24%	24%	20%
None	6%	5%	5%	7%

Although the percentage of respondents staging two or fewer events per year increased from 30% to 35% between 2003 and 2004, the share of stations holding three or more events fell from 70% to 65%. This reflects a sharpening focus on making more out of each initiative, even as more stations are turning to event marketing as a key NTR effort.

When selling an event, do you offer... (More than one answer is permitted.)

	2001	2002	2003	2004
Sponsorships	95%	94%	92%	93%
Signage	87%	88%	88%	84%
Booth space	87%	86%	84%	85%
Sampling	70%	74%	75%	71%
Couponing	63%	64%	65%	61%
Hospitality	50%	49%	51%	51%
Other	13%	32%	33%	35%

The RAB expressed some disappointment in the drop in sampling, couponing and signage after earlier consistent growth. Hospitality, one of the most overlooked and valuable aspects of event marketing, remained steady.

If you offer cause-related marketing, how many different causes have you supported in the last two years?

	2004	2003	2002	2001
Three to five	35%	38%	40%	36%
One to two	41%	37%	35%	43%
More than five	24%	25%	25%	21%

The data indicates that cause-related marketing may be returning to focusing more on one or two different campaigns. Still, the majority of respondents conduct initiatives for three or more causes each year.

When starting to sell an NTR campaign, how far ahead of the campaign do you begin?

	2001	2002	2003	2004
Three to six months	44%	50%	47%	43%
Less than three months	43%	31%	31%	38%
Six to 12 months	10%	17%	20%	18%
More than 12 months	3%	2%	2%	1%



I LOVE RADIO, BUT IF YOU INSIST ON PAYING ME.... The alumni list is long and proud at Syracuse University's WJZ/Syracuse, which recently held its 19th annual Birthday Banquet & Reunion Weekend. Each year the station's Alumni Association presents the \$500 Lock Scholarship Award to the student who demonstrates the best achievement and attitude. Shown at the 2004 presentation are (l-r) WJZ Alumni Assn. President Scott Meach, award recipient and Syracuse senior Sara Weinstein, Arbitron President/International & New Ventures Pierre Bouvard and University professor Roosevelt "Rick" Wright.

Less time, more pressure — is it a trend or a blip? The percentage of respondents working with less than three months' prep time increased sharply, to its highest figure in three years. Those who had six months or less to develop a project increased from 78% to 81% from 2003-2004.

The RAB calls the trend for shorter preparation time "very disturbing," saying, "The planning and budgeting process for many of our NTR prospects can be very different than our typical transactional clients. The better the radio industry can adapt to their methods of planning and budgeting, the better we as an industry can become at offering marketing solutions to our NTR clients. By selling well in advance, the industry will be able to capture even more revenue thanks to NTR."

How often do you not incorporate radio into your NTR campaigns?

	2001	2002	2003	2004
Seldom, less than 50% of the time	33%	48%	50%	49%
Never	50%	30%	30%	31%
Frequently, more than 50% of the time	7%	12%	13%	13%
Regularly, more than 75% of the time	10%	10%	7%	7%

The responses are striking in their consistency over the past three years, indicating that a radio-spot component typically plays a key role in NTR between 69% and 80% of the time. The RAB reports that with some stations having open inventory, there are more stations willing to incorporate a schedule into NTR campaigns. For others, client demand for added value leads to spots' being added to the buy.

Internet Broadcast

Continued from Page 6

concentration of the young male demographic. Fifty-three percent of monthly Internet-broadcast consumers are between the ages of 12 and 34, compared to 37% of the general U.S. population. Sixty percent of monthly Internet-broadcast consumers are male, compared to 47% of the overall census.

Edison Media Research President Larry Rosin said, "Internet consumers spend 10% less time with television on a daily basis, making Internet broadcasting a key medium for reaching this hard-to-reach audience."



Arbitron Committed To 'Net Measurement

On a conference call to announce the survey's findings, Rose talked about Arbitron's plans to revamp its measurement of Internet-radio listening. The company ceased its weekly and monthly MeasureCast ratings at the end of March, and Rose said, "During the past several months it became clear that the measurement approach we were using was not going to be able to keep pace with the growth of the audi-

ence. Arbitron remains committed to helping the Internet-broadcast industry grow.

"This study is an example of that ongoing commitment and fresh evidence of the vitality and viability of



the medium. We are also working closely with industry leaders to explore a new generation of measurement services designed to enable Internet broadcasting to be included in advertisers' media plans. While we are not ready to share the details at this time, we are making progress and are pleased with the productive discussions we've had with our clients."

The study also revealed that, as of January, 24% of Americans had residential broadband Internet access at home. Half of monthly Internet-broadcast consumers have broadband access at home, and one in five Americans owns more than 20 DVDs.

The survey was conducted in January from 2,290 telephone interviews with a randomly selected national sample of Arbitron's fall 2003 radio diarykeepers. For more details, visit www.arbitron.com and www.edisonresearch.com.

April 2004 Promotional Calendar

April is....

Alcohol Awareness Month
Cancer Control Month
Child Abuse Prevention Month
Couple Appreciation Month
Informed Woman Month
International Customer Loyalty Month
International Legacy Month
National Autism Awareness Month
National Car Care Month
National Child Abuse Prevention Month
National Donate Life Month
National Humor Month
National Kite Month
National Lawn and Garden Month
National Occupational Therapy Month
National Parkinson's Awareness Month
National Pecan Month
National Pet First Aid Month
National Poetry Month
National Sexual Assault Awareness and Prevention Month
National Sexually Transmitted Diseases Education and Awareness Month

National Soft Pretzel Month
National Woodworking Month
National Youth Sports Safety Month
Pharmacists' War on Diabetes Month
Physical Wellness Month
Prevent Injuries America
Prevention of Animal Cruelty Month
School Library Media Month
Soy Foods Month
Sports Eye Safety Month
Stress Awareness Month
Tackle Your Clutter Month
Women's Eye Health and Safety Month
World Habitat Awareness Month
4-10 National Blue Ribbon Week (child-abuse prevention)
4-10 National Week of the Ocean
5-11 National Public Health Week
5-13 Passover (begins at sundown on April 5)
11-17 National Garden Week
11-17 National Women's Nutrition Week

11-17 Pan American Week
12-17 Explore Your Career Options Week
12-18 Egg Salad Week
12-18 Electronic Communications Week
12-18 Young People's Poetry Week
16-18 National Youth Service Days
16-20 Consumer Awareness Week
17-22 NAB Convention
18-24 National Park Week
18-24 National Volunteer Week
18-24 National Window Safety Week
18-24 Canada Book Week
18-24 National Coin Week
18-24 National Crime Victims' Rights Week
18-24 National Karaoke Week
18-24 National Library Week
18-24 National Organ and Tissue Donor Awareness Week
19-24 National Credit Education Week
19-25 National TV Turnoff Week
19-25 National Wildlife Week
19-25 Astronomy Week
25-May 1 Jewish Heritage Week
26-30 National Playground Safety Week

9 Good Friday
9 National Former Prisoner of War Recognition Day
9 Self Day
10 National D.A.R.E. Day
10 National Siblings Day
11 Barbershop Quartet Day
11 Easter Sunday
11 Write Your Memoirs Day
12 Walk on Your Wild Side Day
15 First McDonald's opens (1955)
15 Income Tax Day
15 Titanic Sinks (1912)
16 Rekindle Your Romantic Self Day
16 Husband Appreciation Day
16 National Stress Awareness Day
16 National Wear Your Pajamas to Work Day
17 National Auctioneers Day
18 Pet Owners Independence Day
19 Boston Marathon
21 Administrative Professionals Day
22 National Teach Children to Save Day
22 Take Our Daughters and Sons to Work Day
25 Earth Day
29 Zipper patented (1913)
30 National Arbor Day
30 Hairstylist Appreciation Day
30 International Walk Day
30 National Hairball Awareness Day

Source: Radio Advertising Bureau, 2004

Why Sales Staffs Don't Hit Their Goals

By Irwin Pollack

You meet with salespeople periodically to set goals for the team, but lately the staff has missed several important goals. Why? Teams usually fail to meet their numbers for one of the following reasons.

1. The sellers perceive goals as things that would be nice to hit, if they're lucky. In other words, sellers perceive these commitments as elective, rather than mandatory. Just as it is mandatory for airline pilots to land their planes safely, for



Irwin Pollack

surgeons to perform successful operations or for your company to pay salespeople on payday, sellers need to view their side of the equation as a must-do.

2. Too many goals, quotas, targets or projections. If you come out of meetings with pages and pages of team goals, rest assured that the team will meet few of them, if any. Focus the team's energy by establishing one or two top goals per week or month. If you call every routine a "goal," team members won't take you seriously. A goal should be a rallying cry for peak performance.

3. Not enough accountability. Do you set goals but fail to follow up? If you do, people will sense that the goals were not very important. Once you set a goal, show your interest and concern. You can do this without directing the team's every move. Never set a goal you do not plan to follow up on.

4. Too much forgiveness. How do you react when team members fail to meet their goals? Do you say, "That's OK. You'll do better next time"? If you do, there will be no incentive to produce, and a cancer will begin to spread in the department. In addition, if you forgive every failure, you lessen the motivation of those who are meeting their commitments.

When a seller falls short of

his or her target, find out why. Analyze the seller's activity, not necessarily the end result. If you think the activity was in line, perhaps the goal was unrealistic or the person needed more time or training. Make sure you did not contribute to the

seller's failure, then spell out very clearly what will happen if AEs repeatedly fail to meet their goals.

When a seller falls short of his or her target, make sure you did not contribute to the seller's failure.

Managers are evaluated by the bottom-line performance of the sales teams under our leadership. Clearly, it behooves you as the leader to set realistic goals for the team, then manage each individual revenue-producing unit to maximize each one's potential.

As insurance, look at the compensation structure. Does it directly tie in to performance? Are sellers compensated for "close enough," or do they have an incentive to hit the bottom-line number? Are you paying the same rates for all business, or does the program pay a higher rate for overachievement and newer business?

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

60-Second Copywriter Tell The 'Inside' Story

By Jeffrey Hedquist

Here's a twist on dialogue spots: As you script the interaction between two characters, have their "real" thoughts spoken, either by their own filtered or echoed voices or by other voices who play the "inside" voices. Each time a main character speaks, the "inside" voice says what the character is really thinking.

As a focal point, create a contrast between what the main characters say and what the "inside" voices tell us. In other words, if the two main characters are in conflict, the "inside" voices might express that they're secretly attracted to each other, or vice versa. Either way, the advertiser's product or service can change or improve the relationship.

For example, if a couple is about to kiss, each of the "inside" voices might be desperately wishing the other would use a breath mint. At any point in the dialogue, the main characters can suddenly understand the message the "inside" voices are expressing.

The radio listeners eavesdrop on the scene and anticipate possible outcomes, thereby increasing their involvement with the commercial and, it's hoped, with the advertiser.

Jeffrey Hedquist, who has exceeded his year's allotment of quotation marks in this one article, can be "reached" at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556; 641-472-6708; fax: 641-472-7400; www.hedquist.com; or jeffrey@hedquist.com.

Congress Moves Again On P2P Piracy

Bills could pull FBI, Department of Justice deeper into the fray

With the recording industry laying off thousands of people, laws to fight peer-to-peer piracy are once again coming around in the House and the Senate. One is a newly adapted version of a bill from last year, but the Senate's "Protecting Intellectual Rights Against Theft and Expropriation Act" — yes, that's the PIRATE Act — is brand-new, and it could put an interesting new spin on the piracy fight.

The Artists Rights and Theft Prevention Act — known as the ART Act, naturally — is sponsored by Reps. Lamar Smith, John Conyers and Howard Berman. Berman, as you may recall, is the fellow who in 2002 introduced a bill that would have given copyright owners limited exemption from liability for any damage caused by their interfering with traffic on the public P2Ps.

That bill went nowhere, but the ART Act has just been approved by the House Subcommittee on Intellectual Property and is on its way to the full House Judiciary Committee for review. It may be further tinkered with there before it reaches a full vote on the House floor.

Bring In The FBI

The ART Act is a reworked version of the Piracy Deterrence & Education Act (whose initials didn't spell anything) that has been floating around since June 2003. The part that got all the attention last time it came up was the possibility of more formal FBI involvement in the P2P wars, and that's still in there.

Under the version OK'd by the subcommittee, the FBI would "develop a program based on providing of information and notice to deter members of the public from committing acts of copyright infringement through the Internet." The FBI has a cybercrimes division — that's the division that a couple of months back introduced the new FBI warning label that will soon be appearing on major-label music — and that division would presumably take on any new FBI responsibilities under the ART Act.

Among those responsibilities: FBI warnings to individual online infringers. The RIAA's instant-message warnings to Grokster and Kazaa users a couple of years back didn't have much effect, but a stern e-mail from the FBI would be a bit more of an attention-getter. There's also a provision that orders the FBI to "facilitate the sharing among law-enforcement agencies, Internet ser-

vice providers and copyright owners of information concerning acts of copyright infringement." It's not really clear what that means, and at the subcommittee hearing Rep. Zoe Lambert objected to the language as overreaching.

The ART Act adds two new levels of criminal infringement.

But that provision is followed by the limitation "Nothing in this section shall be construed to expand the investigative or enforcement powers of the FBI nor to affect the duty, if any, of Internet service providers to monitor their service, affirmatively seek facts indicating infringing activity or share private information about the users of their systems." That was apparently enough to satisfy Lambert's fellow subcommittee members, and the provision stayed.

Bring In The DOJ Too

If the ART Act becomes law in its present form, the FBI won't be the only agency educating and warning (or threatening) the public: The Department of Justice will be doing the same, by way of an "Internet Use Education Program." The DOJ will be ordered to develop, with the help of the Register of Copyrights and the Secretary of Commerce, educational material for the general public about criminal copyright infringement.

So what does all this really change? It's being reported here and there that the ART Act is the first law that would provide for jail time for P2P infringers, but that's not true. The No Electronic Theft Act, passed

By Brida Connolly
Associate Managing Editor

in response to the growing, pre-Napster problem of FTP infringement, changed the law that said infringers had to be looking to make money from their activities to be liable for criminal charges.

Way back in 1997 the NET Act redefined "financial gain" for infringers to include "the receipt, or expectation of receipt, of anything of value, including the receipt of other copyrighted works." That covers most P2P infringement, and the penalty for those who do it, and who meet the law's other thresholds for criminal behavior, is up to three years in federal prison.

What the ART Act does is add two new levels of criminal infringement. First, infringement "by the knowing distribution, including the offering for distribution to the public by electronic means, with reckless disregard of the risk of further infringement" of 1,000 or more copies of one or more copyrighted works (1,000 copyrighted works is, not incidentally, the approximate level of infringement the RIAA has been using in choosing P2P users to sue in civil court) or one or more copies of copyrighted works with a retail value of \$10,000 or more becomes a federal crime.

That "reckless disregard" wording may mean that the government will no longer need to prove that infringement actually took place before filing criminal charges, though the bill's language is not entirely clear. The ART Act also specifies that infringement of any pre-release copyrighted work is illegal. For pre-release works, it says, damages will be presumed to be no less than \$10,000 if the work is put on a P2P by someone who "knew or should have known that the work was intended for commercial distribution." The penalty for criminal infringement remains up to three years in federal prison.

The RIAA expressed its support for the ART Act as a matter of course, but the RIAA has had the NET Act available for some time and has never pursued criminal charges for online infringement. The NET Act is so fierce that it's rarely been used, and only one person, a software pirate, has gone to prison under it. Even if the ART Act passes, the choice of pressing criminal charges remains in the hands of the rights owners, so this may not actually change things very much.

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading nonsubscription digital-music service in the U.S., offering a catalog of more than 500,000 songs from all five major label groups and dozens of independents. Here's a snapshot of the top-selling downloads on Tuesday, April 6, 2004.

Top 10 Songs

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

Top 10 Albums

1. ERIC CLAPTON *Me And Mr. Johnson*
2. YO-YO MA/AMSTERDAM BAROQUE ORCH. *Vivaldi's Cello*
3. GUNS N' ROSES *Greatest Hits*
4. NORAH JONES *Feels Like Home*
5. AEROSMITH *Honkin' On Bobo*
6. MAROON 5 *Songs About Jane*
7. RYAN ADAMS *Moroccan Rite (EP)*
8. GAVIN DEGRAW *Live At The Alice Lounge (EP)*
9. GUSTER *MTV2 Album Covers: Violent Femmes*
10. HOOBASTANK *The Reason*

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

Top Rock

JET Are You Gonna Be My Girl
YEAH YEAH YEAHS Maps
TESLA Caught In A Dream
SWITCHFOOT Meant To Live
A PERFECT CIRCLE The Outsider



Travis Storch • 866-365-HITS

Top Country

K. CHESNEY... When The Sun Goes Down
SARA EVANS Perfect
CAROLYN DAWN JOHNSON Simple Life
SHEDAISI Passenger Seat
REBA McENTIRE Somebody

Top Blues

NITECRY Blues Party
KEB' MO' Let Your Light Shine
PETER MALICK GROUP... New York City
HOLMES BROTHERS Shine
ERIC BIBB... Get Up Get Ready

Over At The Senate

The PIRATE Act is a different kettle of fish, however. This bill, sponsored by Sens. Orrin Hatch and Patrick Leahy, would let the Justice Department independently pursue civil — as opposed to criminal — cases against online infringers. Any civil penalties imposed in a PIRATE Act case would not block copyright owners from filing their own suits, nor would they preclude criminal charges from being filed against the same person over the same infringement. Any restitution ordered would, however, offset any award in a civil case filed by the rights owner.

Theoretically, the same pirate could end up in court three times over the same acts, but the idea behind the PIRATE Act appears to be to use the might of the government

against file-traders without handing music-stealing college students life-destroying criminal records. That may be the view the RIAA is taking. Chairman/CEO Mitch Bainwol said, "This legislation provides federal prosecutors with the flexibility and discretion to bring copyright-infringement cases that best correspond to the nature of the crime."

Both bills are a long way from becoming law, and there's obviously room for debate on whether federal threats that reach far more honest people than Grokster fans or a federal agency chasing infringers on behalf of private parties are the best approaches to the problem. But Congress is taking an active interest in online intellectual-property theft these days. With so many people's livelihoods on the line, maybe that's a good thing.

EMI

Continued from Page 1

London, Cecillon will report to EMI Music Chairman/CEO Alain Levy.

Back in the U.S., several of EMI's labels will be combined. Higher Octave will merge with Narada, and Christian labels Sparrow and Forefront will form one label group.

Also in the U.S., EMI will close its CD and DVD manufacturing plant in Jacksonville, IL. That plant's product will instead be provided by Canada's Cinram. Overseas, EMI is transferring its manufacturing facility and associated assets in Uden, the Netherlands to Dutch manufacturer MediaMotion — now EMI's

European disc source. Combined, the restructuring is expected to eventually yield savings of \$91.5 million a year.

Meanwhile, EMI's publishing division has completed its purchase of Motown's Jobete music catalog, including over 15,000 classic Motown standards. Previously, EMI was an 80% shareholder in the company. It now owns 100% of the company shares, for a purchase price of \$80 million. Motown founder Berry Gordy remains active in the creative and development direction of several projects related to Jobete, as well as in the exploitation of the catalog.

— Frank Correia

Indecency

Continued from Page 1

is offended by a radio show's content, the FCC should not take action against it. The results indicate sharply conflicting opinions of what constitutes indecency among Rock listeners and FCC watchdogs.

To present a comprehensive look at the study's implications, R&R is dedicating two format columns for two consecutive weeks to the Jacobs/Edison project. Part One of the research recap begins on Page 54 of this week's issue.

EXECUTIVE ACTION

Protzman Tapped As Journal/Knoxville VP/GM

Chris Protzman has been named VP/GM of Journal Broadcast Group's Knoxville cluster, which comprises CHR/Rhythmic WKHT, Hot AC WMYU, Sports WQBB and CHR/Pop WWST. Protzman, currently GSM of Journal's Hot AC WKTI/Milwaukee, will begin his new duties May 3, succeeding David Saxe, who will exit the radio industry to become part-owner of a retail business.

"Chris is a dynamic leader who has consistently performed at a high level in every assignment he's had with our company," Journal Radio President Carl Gardner said. "He's the perfect choice to help our Knoxville team build upon the many successes they've achieved in recent years."

Protzman started his career in 1987 as a sales associate at Journal's WTMJ-AM/Milwaukee.

Atlantic

Continued from Page 1

will continue with the company as Founding Chairman of Atlantic Records. Flom and Kallman will report to WMG Chairman/CEO, U.S. Recorded Music Lyor Cohen.

"A great music company always needs a central heartbeat to guide the careers of both artists and executives and to nourish the creative process," said Cohen. "I am very pleased to announce that Jason Flom, Craig Kallman and Julie Greenwald — along with Ahmet Ertegun's guidance — will now assume this very serious responsibility.

"Jason has proven himself from the outset as an exceptional music man. His A&R resume alone chronicles a remarkable history of contemporary music, and the extraordinary success he has enjoyed with Lava Records is evidence of a natural leader with uncommon business instincts.

"Craig, right out of college, created a pioneering independent label from scratch and went on to build an outstanding career distinguished by unerring leadership in both the indie and major-company areas. He has a brilliant track record in discovering and breaking talent in a diversity of musical genres.

"With these two amazing music executives leading the company, and with Julie Greenwald, who has demonstrated consummate skills in management, operations and marketing, we now have the ideal team in place.

"Along with Ahmet Ertegun, whose wisdom and musical sensibility have sustained Atlantic — if not American popular music culture — for decades, we have an unparalleled depth and breadth of executive talent. The thorough grasp of the nuances of our business these executives have demonstrated and their aggressive entrepreneurial spirit are exactly what our newly energized Warner Music Group needs to meet the challenges of a changing marketplace."

With the merging of legendary labels Elektra and Atlantic came many layoffs (for a complete list, with current contact info, see next week's CHR/Pop column). An internal memo from Cohen informed staffers that 50% of the new company would consist of Atlantic employees, 35% would be Elektra employees, and 15% would come from outside.

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SOFT ROCK

Seth Neiman
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MARDON 5 The Love

R&B & HIP-HOP

Damon Williams
CHAM Vitamin S
CARL THOMAS Make It Alright

RAP

DJ Mecca
MASTER P Act A Fool
MURS Bad Man
SAIGON Stalking Cap

PROGRESSIVE

Liz Opoka
ANGELA MCCLUSKEY Know It All

AMERICANA

Liz Opoka
ALLISON MODRER When Will You Ever
WARE RIVER CLUB Long Way Down

ALTERNATIVE

Adam Neiman
ELEFANT MIST
GET UP KIDS The Sympathy
KILLERS Somebody Told Me
STERIDGRAM Walkie Talkie Man

SMOOTH JAZZ

Gary Susalis
MAXIMUM GROOVES Coast To Coast



WEST

- 1 JANET JACKSON Just A Little White
- 2 NORAH JONES Sunrise
- 3 SEAL Love's Divine
- 4 LINDSEY LOHAN Drama Queen
- 5 SWITCHFOOT Dare You To Move

MIDWEST

- 1 JANET JACKSON Just A Little White
- 2 NORAH JONES Sunrise
- 3 LINDSEY LOHAN Drama Queen
- 4 SUPERLITID Que Vo Hacer
- 5 ANDREUS Mississippi

SOUTHWEST

- 1 JANET JACKSON Just A Little White
- 2 DURAN DURAN Save A Prayer
- 3 SUPERLITID Que Vo Hacer
- 4 LAMONT DOZIER I Hear A Symphony
- 5 MICHAEL BUBLE Sway

NORTHEAST

- 1 JANET JACKSON Just A Little White
- 2 LINDSEY LOHAN Drama Queen
- 3 DURAN DURAN Save A Prayer
- 4 SEAL Love's Divine
- 5 SUPERLITID Que Vo Hacer

SOUTHEAST

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

SIRIUS

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

Planet Dance

Swedish Egil
MARCOS & JK WALKER Apache 7 (Marcos Mix)
DEEPSKY Talk Like A Stranger
RICHARD HUMPTY VISSION I/KAMELIAN Higher
KASKADE Steppin' Out

The Pulse

Haneen Arafat
LENNY KRAVITZ Where Are We Runnin'?

Sirius Hits 1

Kid Kelly
CHRISTINA MILIAN Dip It Low
JC CHASEZ All Day Long I Dream About Sex

Hot Jamz

Geronimo
MR. G It's So Good
YUNG WUN Tear It Up

New Country

Al Skop
MARTINA MCBRIDE How Far

Octane

Jose Mangin
NICKELBACK Feelin' Way Too Damn Good
THREE DAYS GRACE Just Like You
PRESENCE One Final Breath

The Beat

Howard Marcus
KRISTAL K Let's Get It Right
HANNAH ROSE Dreaming
ARMIN VAN BUUREN Burned With Desire

Heart & Soul

B.J. Stone
CREA You Lied

The Trend

Carol Arlia
311 Love Song
SARAH McLACHLAN Stupid



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DMX Fashion Retail Video

David Mihail

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

GAVIN DEGRAW I Don't Want to Be
BLUE MAN GROUP I WENUS HUM I Feel Love
NELLY FURTADDO Try
STERIDGRAM Walkie Talkie Man
HOT HOT HEAT No, Not Now
JOSH KELLEY Everybody Wants Your
VINES Ride
AUF DER MAUR Followed The Waves
BUMBLEBEEZ 81 Pony Ride
BUTTERFLY BOUCHER Another White Dash
COOPER TEMPLE CLAUSE Promises, Promises
SECRET MACHINES Sad And Lonely
N.E.R.D. She Wants To Move
KANYE WEST... All Falls Down
MODEST MOUSE Float On

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

CHR/POP

Jack Patterson
MARIO WINANS I Don't Wanna Know
BEYONCÉ Naughty Girl
SUGABABES Hole In The Head

CHR/RHYTHMIC

Mark Shands
AMANDA PEREZ I Pray

URBAN

Jack Patterson
CASSIDY Get No Better
RUBEN STUDDARD What If
PRINCE Musicology

ALTERNATIVE

Dave Sloan
MORRISSEY Irish Blood, English Heart
SNOW PATROL Spitting Games
KICKS Mir

ROCK

Stephanie Mondello
LENNY KRAVITZ Where Are We Runnin'?

ADULT ALTERNATIVE

Stephanie Mondello
RYAN ADAMS Wonderland

ADULT CONTEMPORARY

Jason Shiff
GEORGE MICHAEL Amazing
LOS LONELEY BOYS Heaven

COUNTRY

Leanne Flask
RODNEY ATKINS Someone To Share It With

RHYTHMIC DANCE

Danielle Ruyschaert
KARMA CLUB Lucky Star
PINK PANTHERS Penthouse Party (FischerSpoonier Mix)
GAUDIND I/CRYSTAL WATERS Destination Unknown
JUDY TORRES The Air That I Breathe (Chris The Greek Mix)

RAP/HIP-HOP

Mark Shands
LUDACRIS Blow It Out
GUERRILLA BLACK Guerilla Nasty



Artist/Title	Total Plays
HILARY DUFF Come Clean	74
LINDSAY LOHAN Drama Queen (That Girl)	70
HILARY DUFF So Yesterday	68
D-TENT BOYS Dig It	67
CHEETAH GIRLS Cinderella	66
HILARY DUFF Why Not	66
RDN STOPPABLE & RUFUS Naked Mole Rap	65
AVRIL LAVIGNE Sk8er Boi	30
CLAY AIKEN Invisible	29
KELLY CLARKSON Miss Independent	27
A. HATHAWAY I/J. MCCARTNEY Don't Go Breaking...	27
SIMPLE PLAN Perfect	27
RAVEN Grazing In The Grass	27
RAVEN Superstition	27
PLAYA I/AARON CARTER Every Little Step	26
NINE DAYS Absolutely (Story Of A Girl)	26
DESTINY'S CHILD Survivor	26
LINDSAY LOHAN Ultimate	25
AVRIL LAVIGNE Complicated	25

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Playlist for the week of March 29-April 4.

AOL Radio@Network

Ron Nenni 415-934-2790

Top Alternative

Robert Benjamin
NEW FOUND GLORY All Downhill From Here
MODEST MOUSE Float On
INCUBUS Talk Shows On Mute
SMILE EMPTY SDUL. Shiouettes

Top Pop

Mark Hamilton
USHER Burn
CHRISTINA MILIAN Dip It Low

Top Jams

Davey D
DEAD PREZ I/JAY-Z Hell Yeah
USHER Caught Up
MASTER P Act A Fool

Smooth Jazz

Stan Dunn
PETE BELASCO Deeper
DIANA KRALL Temptation
PRAFUL Let The Chips Fall
BRAXTON BROS. When You Touch Me



Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
MORRISSEY Irish Blood, English Heart

Active Rock

Steve Young/Kristopher Jones
THORNLEY So Far So Good

Heritage Rock

Steve Young/Kristopher Jones
STONE TEMPLE PILOTS Plush (Acoustic)

CHR

Steve Young/Josh Hosler/John Fowlkes
MARIO WINANS V/P.DIDDY I Don't Wanna Know
YELLOWCARD Ocean Avenue
CHERIE I'm Ready
SEAN PAUL I'm Still In Love With You

Rhythmic CHR

Steve Young/Josh Hosler/John Fowlkes
JOJO Leave
AMANDA PEREZ I Pray
USHER Confessions Part II
PITBULL I/LIL DJN Culo

Soft AC

Mike Bettelli/Teresa Cook
SHANIA TWAIN II Only Hurts When I'm Breathing

Mainstream AC

Mike Bettelli/Teresa Cook
SHANIA TWAIN II Only Hurts When I'm Breathing

Delilah

Mike Bettelli
LIONEL RICHIE Just For You

The Dave Wingert Show

Mike Bettelli/Teresa Cook
SHANIA TWAIN II Only Hurts When I'm Breathing

Marie And Friends

Mike Bettelli/Teresa Cook
SHANIA TWAIN II Only Hurts When I'm Breathing

The Alan Kabel Show

Steve Young/John Fowlkes
HOOBASTANK The Reason
ALANIS MORISSETTE Everything

Mainstream Country

Ray Randall/Hank Aaron
BRIAN MCCOMAS You're In My Head
TRACE ADKINS Rough & Ready

New Country

Hank Aaron
TRACE ADKINS Rough & Ready
BILLY DEAN Thank God I'm A Country Boy
TOBY KEITH Whiskey Girl

Lia

Ken Moultrie/Hank Aaron
MONTGOMERY GENTRY II You Ever Stop Loving Me
TOBY KEITH Whiskey Girl
DAVID LEE MURPHY Loco

Danny Wright

Ray Randall/Hank Aaron
BILLY DEAN Thank God I'm A Country Boy
TOBY KEITH Whiskey Girl

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Contemporary

Rick Brady
EVANESCENCE My Immortal

U.S. Country

Penny Mitchell
EMERSON DRIVE Last One Standing
JOSH TURNER What It Ain't

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700
CROSS CANADIAN RAGWEED Sick And Tired



Charlie Cook • 661-294-9000

Soft AC

Andy Fuller
MICHAEL BUBLE Sway
SHANIA TWAIN II Only Hurts When I'm Breathing

Mainstream Country

David Felker
BRAD PAISLEY MALISSON KRAUSS Whiskey Lullaby

Hot Country

Jim Hays
BRIAN MCCOMAS You're In My Head

Young & Verna

David Felker
RACHEL PROCTOR Me And Emily



After Midnight

Sam Thompson
TOBY KEITH Whiskey Girl
SHANIA TWAIN II Only Hurts When I'm Breathing
BILLY CURRINGTON I Got A Feelin'



AC Active

Dave Hunter
LOS LONELEY BOYS Heaven

Alternative Now!

Chris Reeves • 402-952-7600
INCUBUS Talk Shows On Mute
VON BONDIES C'mon C'mon



Scott Meyers • 888-548-8637

Nightly Tesh Show

SEAL Love's Divine



Jay Frank • 310-526-4247

Audio

BEYONCÉ Naughty Girl
EDGEWATER Eyes Wired Shut

Video

AIR Surfing On A Rocket
BREAKING BENJAMIN So Cold
EIGHTBALL & MUG I/P. DIDDY You Don't Want...
HOOBASTANK The Reason
JOJO Leave
JUVENILE I/BABY Bounce Back
NAPPY ROOTS Trouble Of This World
SWITCHFOOT Dare You To Move
POLYPHONIC SPREE Light And Day
TWISTA Overnight Celebrity

MUSICSNIPPET.COM

Tony Lamptey • 866-552-9118

Hip-Hop

LIL SCRAPPY Be Real
KENN STARR Walk The Walk

R&B

CREA U Lied
GDAPELE Catch 22

72 million households

Plays

BRITNEY SPEARS Toxic	30
USHER /LUDACRIS & LIL JON Yeah	30
D12 My Band	29
JAY-Z Dirt Off Your Shoulder	29
G UNIT /JUDE Wanna Get To Know You	28
BEYONCÉ Naughty Girl	27
J-KWON Tipsy	27
YELLOWCARD Ocean Avenue	25
MAROON 5 This Love	24
OUTKAST Roses	24
YEAH YEAH YEAHS Maps	13
ALICIA KEYS II I Ain't Got You	13
T.I. Rubber Band Man	11
HOBBASTANK The Reason	11
LIL FLIP Game Over	11
BLINK-182 I Miss You	52
KANYE WEST /SYLEENA JOHNSON All Falls Down	10
LOSTPROPHETS Last Train Home	10
MARIO WINANS I Don't Wanna Know	9
BLACK EYED PEAS Hey Mama	9
PETEY PABLO Freak-A-Leek	9

Video playlist for the week of March 29-April 4.

David Cohn
General Manager

2

USHER /LUDACRIS & LIL JON Yeah	38
D12 My Band	32
JAY-Z Dirt Off Your Shoulder	28
YELLOWCARD Ocean Avenue	27
AFI Silver And Cold	26
J-KWON Tipsy	24
LOSTPROPHETS Last Train Home	23
VINES Ride	22
KANYE WEST /SYLEENA JOHNSON All Falls Down	20
JET Cold Hard Bitch	19
RZA Grits	17
FINGER ELEVEN One Thing	17
JET Are You Gonna Be My Girl	17
CHINGY One Call Away	15
T.I. Rubber Band Man	14
PETEY PABLO Freak-A-Leek	14
PHANTOM PLANET Big Brat	14
SUGARCULT Memory	14
TRAPT Echo	14
HOBBASTANK The Reason	13

Video playlist for the week of March 29-April 4.

75 million households

Paul Marszalek
VP/Music Programming

ADDS

ALANIS MORISSETTE Everything	
KID ROCK Jackson, Mississippi	
FINGER ELEVEN One Thing	
VINES Ride	
JESS STONE Fell In Love With a Boy	
EVANESCENCE My Immortal	
MAROON 5 This Love	
USHER /LUDACRIS & LIL JON Yeah	
HOBBASTANK The Reason	
JET Are You Gonna Be My Girl	
OUTKAST Roses	
BRITNEY SPEARS Toxic	
BLACK EYED PEAS Hey Mama	
FIVE FOR FIGHTING 100 Years	
JANET JACKSON I Want You	
NORAH JONES Sunrise	
ALICIA KEYS If I Ain't Got You	
AVRIL LAVIGNE Don't Tell Me	
SARAH MACLACHLAN Stupid	
ALANIS MORISSETTE Everything	
PRINCE Musicology	
MICHAEL ANDREWS I/GARY JULES Mad World	
BLINK-182 I Miss You	

Video playlist for the week of April 5-12.

Lori Parkinson
202-380-4425

20on20

Kane

JDJD Leave (Get Out)	
MARIO WINANS I Don't Wanna Know	

BPM

Blake Lawrence

JANET Just A Little While	
NARCOTIC THRUST I Like It	
GEORGE MICHAEL Amazing	
SUZAN BRITTAN Burning	
BRITNEY SPEARS VS. ARMAND VAN HELDEN Toxic	
HANNAH-ROSE Dreaming	

SQUZZ (XM48)

Charlie Logan

CLUTCH The Mob Goes Wild	
FLAW Recognize	

THE LOFT (XM50)

Mike Marrone

NORAH JONES Be Here To Love Me	
NORAH JONES Carnival Town	
NORAH JONES In The Morning	
PETER HIMMELMAN One Shot	
PETER HIMMELMAN The Death Of Dreams	
SHANE NICHOLSON Live On Mars	
SHANE NICHOLSON It's A Move	
STEVE POLTZ Waterfalls	

RAW (XM66)

Leo G.

WESTSIDE CONNECTION So Many Rappers In Love	
MYSTIKAL Fussy Pop	
RASHEEDA Vibrate	

WATERCOLORS (XM71)

Trinity

MICHAEL LINGTON Show Me	
PETER WHITE How Does It Feel	
PETER WHITE She's In Love	
PETER WHITE Are You Mine	
PETER WHITE Confidential	

X COUNTRY (XM12)

Jessie Scott

MOOT DAVIS Last Train Home	
PATTY GRIFFIN Love Throws A Line	
DAVE GLEASON'S WASTED DAYS Midnight, California	

XM CAFÉ (XM45)

Bill Evans

BEN KWELLER On My Way	
JULIAN CORYELL Rock Star	
GDMEZ Split The Difference	
JOE RATHBONE I Can Hear The Windows	

36 million households

Cindy Mahmood,
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

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

RAP CITY TOP 10

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

Video playlist is frozen.

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

ADDS

No adds

TOP 20

	Plays	TW	LW
GRETCHEN WILSON Redneck Woman	57	56	
KEITH URBAN You'll Think Of Me	37	43	
REBA McENTIRE Somebody	31	32	
JOSH TURNER Long Black Train	31	32	
MONTGOMERY GENTRY If You Ever Stop...	31	31	
GARY ALLAN Songs About Rain	30	31	
BUDDY JEWELL Sweet Southern Comfort	30	30	
K. CHESNEY & U. KRACKER When The Sun...	29	34	
CLINT BLACK Spend My Time	29	33	
CLAY WALKER I Can't Sleep	28	26	
DIERKS BENTLEY My Last Name	27	32	
TOBY KEITH Whiskey Girl	26	4	
CAROLYN OAWN JOHNSON Simple Life	23	18	
NORAH JONES Sunrise	18	24	
JULIE ROBERTS Break Down Here	17	28	
SHANIA TWAIN I Only Hurts When I'm...	17	18	
SHEDDISY Passenger Seat	16	12	
DOLLY PARTON Welcome Home	15	14	
CROSS CANADIAN RAGWEED Sick And Tired	15	0	
KEITH URBAN Who Wouldn't Wanna Be Me	14	19	

As played as monitored by Mediabase 2/47 between March 29-April 3.



Jim Murphy, VP/Programming
26.5 million households

ADDS

CROSS CANADIAN RAGWEED... Sick And Tired

TOP 20

BRAD PAISLEY Little Moments	
KEITH URBAN You'll Think Of Me	
K. CHESNEY & U. KRACKER When The Sun Goes Down	
SHANIA TWAIN I Only Hurts When I'm Breathing	
JOSH TURNER Long Black Train	
BILLY CURRINGTON I Got A Feelin'	
TRACY LAWRENCE Paint Me A Birmingham	
SHEDDISY Passenger Seat	
GARY ALLAN Songs About Rain	
REBA McENTIRE Somebody	
CHELY WRIGHT Back Of The Bottom Drawer	
CLAY WALKER I Can't Sleep	
TOBY KEITH American Soldier	
SARA EVANS Perfect	
JOE NICHOLS Cool To Be A Fool	
DIERKS BENTLEY My Last Name	
CLINT BLACK Spend My Time	
KELLIE COFFEY Texas Plates	
MONTGOMERY GENTRY If You Ever Stop Loving Me	
BILLY RAY CYRUS The Face Of God	

Information current as of April 9.

Pos. Artist

Pos.	Artist	Avg. Gross (in 000s)
1	BETTE MIDLER	\$1,123.2
2	ROD STEWART	\$914.0
3	GEORGE STRAIT	\$809.8
4	METALLICA	\$764.6
5	BRITNEY SPEARS	\$734.8
6	TOBY KETH	\$547.4
7	DAVID BOWIE	\$481.1
8	LINKIN PARK	\$420.2
9	SARAH BRIGHTMAN	\$340.7
10	KID ROCK	\$315.8
11	CHRIS ROCK	\$298.0
12	JOSH GROBAN	\$242.4
13	JOHN MAYER	\$228.8
14	BILL GAITHER & FRIENDS	\$225.3
15	BARNAKED LADIES	\$212.5

Among this week's new tours:

CYNDI LAUPER	
JOHN MAYER	
KOTTONMOUTH KINGS	
PHIL COLLINS	
VAN HALEN	

The CONCERT PULSE is courtesy of Polstar, a publication of Promoters' One-Line Listings, 800-344-7383; California 202-271-7900.

TELEVISION

TOP TEN SHOWS
Total Audience
(105.5 million households)

March 29-April 4
Adults 18-49

1. CSI
2. American Idol (Tuesday)
3. American Idol (Wednesday)
4. Survivor: All-Stars
5. The Apprentice
6. CSI: Miami
7. E.R.
8. Without A Trace
9. Law & Order
10. CBS NCAA Basketball Championship (UConn vs. Duke)

1. American Idol (Tuesday)
2. The Apprentice
3. American Idol (Wednesday)
- (tie) CSI
5. E.R.
6. Survivor: All-Stars
7. CSI: Miami
8. CBS NCAA Basketball Championship (UConn vs. Duke)
9. Law & Order
- (tie) Law & Order: Special Victims Unit
- (tie) Without A Trace

Source: Nielsen Media Research

COMING NEXT WEEK

Friday, 4/9

- Abra Moore, *Live With Regis & Kelly* (check local listings for time and channel).
- Barry Manilow, *The View* (ABC, check local listings for time).
- Jessica Simpson and Nick Lachey, *The Ellen DeGeneres Show* (check local listings for time and channel).
- Jet, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Nelly Furtado, *Late Show With David Letterman* (CBS, check local listings for time).
- Pat Green, *Jimmy Kimmel Live* (ABC, check local listings for time).
- The Walkmen, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 4/10

- Vanessa Williams, *Mad TV* (Fox, 11pm ET/PT).
- Janet Jackson hosts and performs on *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 4/12

- Chaka Khan, *The Sharon Osbourne Show* (check local listings for time and channel).

Bow Wow, Jimmy Kimmel.

Tuesday, 4/13

- Rooney, *On-Air With Ryan Seacrest* (check local listings for time and channel).
- Blondie, *The View*.
- Mandy Moore, *Ellen DeGeneres*.
- Michelle Branch, *Jay Leno*.
- Sugarcult, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Modest Mouse, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).

Wednesday, 4/14

- RZA, *Sharon Osbourne*.
- Damien Rice, *David Letterman*.
- Evan & Jaron, *Jimmy Kimmel*.
- Ben Kweller, *Conan O'Brien*.

Thursday, 4/15

- Vanessa Williams, *Ryan Seacrest*.
- Britney Spears, *Ellen DeGeneres*.
- Patti Smith, *David Letterman*.
- Vanessa Williams and Barry Manilow, *Jimmy Kimmel*.
- Blondie, *Craig Kilborn*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

April 2-4

Title	Distributor	\$ Weekend	\$ To Date
1	<i>Hellboy</i> (Sony)*	\$23.17	\$23.17
2	<i>Walking Tall</i> (MGM/UA)*	\$15.50	\$15.50
3	<i>Scooby-Doo 2: Monsters Unleashed</i> (WB)	\$14.78	\$49.74
4	<i>Home On The Range</i> (Buena Vista)*	\$13.88	\$13.88
5	<i>The Passion Of The Christ</i> (Newmarket)	\$10.60	\$330.85
6	<i>The Prince & Me</i> (Paramount)*	\$9.40	\$9.40
7	<i>The Ladykillers</i> (Buena Vista)	\$7.09	\$23.48
8	<i>Jersey Girl</i> (Miramax)	\$5.12	\$15.82
9	<i>Dawn Of The Dead</i> (Universal)	\$4.58	\$51.75
10	<i>Taking Lives</i> (WB)	\$3.49	\$27.47

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

COMING ATTRACTIONS: This week's opener includes *Johnson Family Vacation*, starring recording acts Bow Wow, Solange Knowles and Vanessa Williams and radio air talent and comedian Steve Harvey. The film's *Def Soul!* IDJMG soundtrack contains Bow Wow's "Follow Me" and Solange's "Freedom," as well as Joe Budden's "Pop Off," Ashanti's "I Knew," K. Fox's "Haven't You Heard" and cuts by Barry White, Patti LaBelle, The S.O.S. Band and Maze & Frankie Beverly, among others. Musiq ap-

pears on three tracks — "Justonight," "Love," with Ghostface and K. Fox; and "Family Business," with Ghostface, Kanye West and Beanie Sigel — while Ghostface also performs with Case on "Shoulda Known Better." The Lakeshore soundtrack to *The Girl Next Door*, which opens this week and stars Elisha Cuthbert, features music by Monster Magnet, Filter, Youth Of Today, Lynyrd Skynyrd, Harry Nilsson, Josh Rouse, Sneaker Pimps, Echo & The Bunnymen and more.

— Julie Gidlow



AL PETERSON

apeterson@radioandrecords.com

Return To Baghdad

ABC News reporter looks at Iraq then and now

Just over a year ago, ABC News Radio correspondent Aaron Katersky was one of many embedded journalists who rode along with the U.S. military as it crossed the Iraqi desert and marched into Baghdad, toppling the dictatorship of Saddam Hussein.

Katersky, who honed his news skills at stations including KTRH/Houston and WSYR/Syracuse, went to Baghdad in March 2003 on assignment for ABC News Radio before joining the network as a full-time correspondent earlier this year. He recently went back to Iraq to see for himself how life for ordinary citizens and the U.S. military has changed — for better or worse — since he first saw the streets of Baghdad a year ago.

Shortly after his return from Iraq I caught up with Katersky to get his "reporter's notebook" point of view on some of the things he saw and heard in the region half a world away that will undoubtedly have an impact on the upcoming U.S. presidential election.

R&R: Reflect on that first visit, at the outset of the war in March 2003, and tell us what you observed.

AK: I was embedded with the Marines, and it was only a day or two after that statue of Saddam Hussein was toppled that I first went into Baghdad

with a convoy. That first time was really an eye-opener. The sheer devastation of the city is what struck me most.

There was jubilation in the streets — a lot of folks were definitely happy. Some were not so happy and were demonstrating, but there was this intense and vibrant atmosphere throughout the city. People's emotions were running extraordinarily high, and there was a sense of "Wow, the regime is gone.... Now what?"

R&R: When you returned to Baghdad one year later, what were some of your impressions about how things had changed — or not changed?

AK: The last time I was there, the big fear was getting shot. This time, it was getting bombed. That was a noticeable difference, and I think that's probably where a lot of the animosity from the Iraqi people comes from. They're used

to guns — everybody has a gun — but they're not used to bombs going off in the middle of the street at any given moment. That is unsettling. That's

where some of the animosity toward Americans and the coalition forces comes from — from the perception by some that they have not done enough about that.

But the first thing I noticed when I went back was color. Baghdad was a very monochrome city — it was all this drab tan and brown color. But today the people are painting buildings that make the city look a little like the

"I found troop morale to be quite good, even though they're facing tremendous obstacles."

bridal party from hell. There are buildings painted sea green, salmon, mauve — all sorts of colors. I was talking to a guy who owns a paint shop, and he told me it's reflective of the new mood in Iraq and shows that people are feeling relatively optimistic about their future. But that contrasts with the fact that there is still high



ADVENTUROUS CALIFORNIANS Salem Radio Network syndicated host Hugh Hewitt was joined by former California governor Pete Wilson during a recent live broadcast from Disney's California Adventure theme park in Anaheim, CA. Seen here (l-r) are Hewitt and Wilson.

unemployment and uncertainty about what this whole transfer-of-power thing is going to look like in June.

R&R: Aside from the brightly painted buildings, did you notice much else in the way of physical changes around Baghdad?

AK: There are a lot of piles of stuff — trash — around. Previously, the government cleaned up everything, because it was responsible for everything. That's how Saddam kept a grip on power. So the city is really lacking in terms of public works. Buildings that had been bombed out have still not been cleaned up. Honestly, I think that a really good housecleaning would go a long way toward changing some attitudes.

On the pedestal where that statue of Saddam was toppled, only the feet were left. Someone has painted green over them, and there's a new statue that is supposed to represent hope and freedom. But overall, Baghdad still looks like a demilitarized zone. There are always helicopters overhead

and tanks and other kinds of military hardware rolling through the streets. There's still a lot of barbed wire and concrete barriers everywhere. All these signs of war are still up.

What's different is that the masses of people in the street — mostly because they didn't have water or jobs back then — seem to have dissipated a bit as people have figured out what to do with their lives. Yes, there is high unemployment, but the reality is, a lot of the people are working, although some in rather meaningless jobs. And while the infrastructure of the city isn't perfect, there is a lot happening.

R&R: You said there was jubilation in the streets when you entered Baghdad a year ago. How do you perceive the morale of Iraqi citizens today?

AK: It's difficult to gauge. An ABC poll showed that something like 70% of Iraqis are optimistic about their future, and I did find a lot of optimism

Continued on Page 14



Aaron Katersky



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KXL Portland OR	4.0	4.9	23%	0.6	1.0	67%
KNZR Bakersfield	1.3	1.8	38%	0.0	2.8	100%

Source: Arbitron, Fall 2003, Metro, Program Exact Times, Persons 12+, Women 25-54, Average Quarter-Hour Share compared to Arbitron survey before adding The Satellite Sisters.

Return To Baghdad

Continued from Page 13

as I traveled around the city. People really do sense that the country is a lot better off without Saddam Hussein, but what they seem most upset about is the lack of security now. When Saddam was in power, nothing blew up, and there was, for most people, a sense of order and not lawlessness in the streets. It's that absence of order that really has people on edge.

R&R: *That's not to say they would prefer a return to Saddam's authoritarian state, is it?*

AK: No, but while they're optimistic about the future, in the short term they are very concerned about their own security and safety and their day-to-day existence. They wonder what will fill the void left by the overthrow of Saddam, because he had such an iron grip on things. Many, a whole generation or more, have no experience of life other than under Saddam, so just comprehending that there will be something different is almost impossible for some people.

R&R: *With so many people unemployed, why are there not more private citizens — entrepreneurs, if you will — cleaning up and fixing things themselves?*

AK: It's interesting, because my observation is that after years of Saddam's rule, there is not a very good work ethic in the country. That's not to say that they're not interested in helping their own country, but Iraqis seem very dependent on the government, because Saddam made them that way. One guy I spoke to used to work in the IT department at Baghdad University. His workday was three hours a day, and he considered that to be a full-time job. So it's going to be interesting to see if the coalition can wean the people off their government dependence.

Anyone who is working in any sort of decent job is working for the coalition, the media or something that is war-related. But eventually that's going to go away, and I think it would be good to see Iraqi citizens taking it upon themselves to start a neighbor-

hood watch or clean up their own streets. But they have been living in what was, in a way, a welfare society, and that's sort of what they still expect now, because of their experience under Saddam. When the coalition isn't able to provide them with what they want or need, that's when they get frustrated.

That said, I do think people are seeing the changes. They admit that things like the walkout by journalists when Colin Powell visited and the demonstrations in the streets would not have even been possible a year ago. I think the Iraqi people see that as progress.

R&R: *Were you able to visit with any troops on your recent trip?*

“People really do sense that the country is a lot better off without Saddam Hussein, but what they seem most upset about is the lack of security now.”

AK: I didn't see any of the guys I was with last year, but I did see many others. They're exhausted, but, from my view, they display a lot of resolve. What's amazing is that, despite all the stuff these soldiers and Marines have had to put up with, they're still being productive in terms of getting the country back together. They told me they're feeling better about their interaction with the Iraqi people and they feel productive with regard to some of the civil duties they have been able to perform.

R&R: *How would you characterize the morale among the troops you saw?*

AK: I found troop morale to be quite good, even though they're facing tremendous obstacles. They're fighting an enemy they can't always see, and they don't even exactly know who it is. But most of the troops I spoke to were pretty positive about the work they are doing over there. Look, no soldier is going to tell a reporter, “It sucks over here.” I ran into a lot of guys who had been there for the better part of a year, and, sure, they're tired. Everyone is anxious to go home, but not in any kind of political sense. They just want to sleep in their own beds.

R&R: *As a reporter, did you feel you still had the same kind of access to our troops that you did when you were there as an embed a year ago?*

AK: No. As an embed, it was all about getting out the soldiers' story. This time I found it very difficult to talk, even casually, with the troops. A lot of them were skittish or wouldn't talk without a supervisor or a public-information officer involved. It was much more of a process this time to get to just sit around and shoot the bull with average soldiers and Marines.

R&R: *How is the access to unfiltered media these days for ordinary Iraqis?*

AK: They have unprecedented access to information. Satellite dishes are popping up all over the city, Internet cafes are on every corner, and everyone has cell phones. ABC Radio is on in Baghdad now, and people can also get the BBC or CNN, so it's not just Al Jazeera that they're being fed; they have a pretty wide variety of media options today. Most of the people I met were very aware and informed, and they are all drinking up this newfound access to information. That was neat to see.

R&R: *Are they paying much attention to the U.S. presidential race?*

AK: Not so much. I think they will ultimately care about who is elected, but they don't really understand the process, and they will tell you that they have their own problems to worry about.

“Baghdad was the crown jewel of the Middle East in terms of modernity and education, and many Iraqis seem anxious to reclaim some of that former glory. I think that bodes well for the future.”

R&R: *Is there any outrage being expressed about some of the more controversial aspects of American culture being poured into Iraq by all this new media?*

AK: Maybe from some clerics, but not from the people I met. One guy wanted me to get him some jeans, and another guy asked if I had a Led Zepelin T-shirt. They all want to know about Pamela Anderson and other fine American products. Sure, there are factions that don't like what's come into their country via the media, but most people are eager to see and hear it all.

R&R: *What about the Iraqi people? What is your reporter's sense of how they feel about America and Americans?*

AK: It depends on whom you are asking and in what forum. One-on-one, I found Iraqis to be some of the nicest people I have ever met. They're eager to chat with you and hear about what is going on in America and for you to hear their story. These are people with very little, yet they can't wait to offer you tea and sit with you and talk. That spirit pervades the entire country.

A lot of them are, in fact, very appreciative of what America did in terms of getting rid of Saddam's regime. But when you get a lot of people together in a crowd, one gripe begets another, and that's when you see the anti-American sentiment boil over a little. But at the heart of things, I don't think Iraqis are very different from us. They just want to care for their families, see their country head-

ed in a positive direction and get on with their lives.

R&R: *In the end, were things in Baghdad better, worse or about as you expected on your return to the city a year after your first visit?*

AK: I really didn't have any expectations, but things are better. There is more electricity on, there's more water, and more people are working, so it's better. It's better in terms of overall infrastructure and lifestyle, and that's getting better all the time. But there is still a ton that needs to be done.

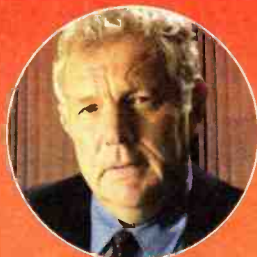
The city wasn't in great shape before the war. It had been neglected by Saddam's regime for 20 years or more. Once the Iran-Iraq war started, the heyday of Baghdad ended. But many Iraqi people still have this sense of Baghdad as that biblical city between two rivers where civilization started. Baghdad was the crown jewel of the Middle East in terms of modernity and education, and many Iraqis seem anxious to reclaim some of that former glory. I think that bodes well for the future.

TALK BACK TO R&R!

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

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NAB

Continued from Page 1

of options on the table that we should consider sending to the NAB Advisory Board," Fritts said.

And he did just that, as the board convened a special meeting on April 1 and formed a Task Force on Responsible Programming to review proposals from the summit. In fact, the NAB intends to assemble the task force in time for it to hold its inaugural meeting at the upcoming NAB Convention, which runs April 17-22 in Las Vegas.

"Broadcasters are committed to a plan of voluntary action to deal with the issue of responsible programming," Fritts said. "Given the serious First Amendment concerns surrounding issues related to program content, it is our strong belief that voluntary industry initiatives are far preferable to government regulation."

Ownership Debate Renewed Indecency Debate

FCC Chairman Michael Powell said at the summit that while the "heated rhetoric" of the media-ownership debate created a "very hostile environment for the media industry," the issue also re-energized the debate about broadcast indecency. Still, Powell believes that competition is what is fueling today's content issues.

"I am of the view that competitive pressure, much more than consolidation, is what accounts for more programming that tests the limits of indecency and violence," he said. "As audiences continue to fragment and the number of choices multiplies, it is harder and harder to grab and hold a viewer or listener."

He also noted that complaints are often focused on what people expect to hear or see at certain times of day. "The debate is not best understood as one about what you can do or cannot do on radio or television," Powell said. "It is more about whether consumers can rely on reasonable expectations about the range of what they will see on a given program at a given time."

Outspoken FCC Commissioner Michael Copps also appeared at the

summit, and while he commended attendees for getting together to discuss the issue, he said the discussion must lead to changes in how broadcasters program in order to be worthwhile.

"The proof of your efforts will not be that you have begun a dialogue or put together a task force, or even that you have crafted a program," Copps said. "The final judgment here will be rendered by the American people and will be based on what they actually see on their televisions and hear on their radios."

Copps also repeated earlier pleas for the industry to adopt a tough new voluntary code of conduct. "I believe the industry could come together and craft a new code that is perfectly able to pass court muster and that would serve the needs of businesses, as well as those of concerned families," he said. "Anyone in the industry or at the commission who thinks they can 'politic' this problem for a few months and it will magically disappear needs to crawl out of his or her cocoon."

Media A 'Culture Creator'

Sen. Sam Brownback — who sponsored the Broadcast Decency Enforcement Act, which aims to raise the fines the FCC can impose for indecency violations — told NAB summit attendees that while media companies must look out for the bottom line like all businesses, he believes media companies bear added responsibility because they control content beamed into homes.

"The public-policy rationale behind decency regulations is that the content on our public airwaves, which is made available for the general public, should be held to a higher standard," he said. "Media is different from any other business, because it entertains, informs, educates, instills values and ties us together as a community. It's a culture creator."

While Brownback noted that First Amendment issues often come up in the debate over indecency, he said broadcasters' use of public airwaves means they must follow the FCC's decency regulations. "Those using the public airwaves do not have an absolute right to broadcast anything they want," Brownback said. "Broadcasters must adhere to established decency regulations."

On March 30 Brownback sent a second letter to Viacom President/COO Mel Karmazin concerning *The Howard Stern Show* and attached a transcript from a Feb. 24 conversation Stern had with socialite Paris Hilton's ex-boyfriend that Brownback believes was both racially and sexually explicit and that he believes violated the FCC's indecency rules.

In the letter, a followup to a March 1 letter he sent to Karmazin that also concerned the Stern show, Brownback cited language from a memo that was reportedly sent to Infinity management that directed them to ensure the programming their stations air isn't even "arguably indecent," and he challenged Karmazin to explain how Stern's show is allowed to continue under that directive. "Can you identify for me the steps the station took to make sure the programming was not even 'arguably indecent'?" Brownback asked in the letter, citing the language in the rumored Infinity memo.

Brownback also referred to Karmazin's statement in the March 24 edition of *The Wall Street Journal*, in which Karmazin said he "absolutely" stands up for Stern. Brownback asked, "Is his Feb. 24 broadcast something you stand for?"

AFTRA Sends Petition To Senate

The American Federation of Television & Radio Artists on April 1 sent to the Senate the nearly 1,500 letters and signatures it has collected expressing opposition to Brownback's indecency bill — specifically, the provision that would increase the fines the FCC can impose against artists and other non-FCC licensees.

AFTRA Asst. National Exec. Director/Public Policy & Strategic Planning Rebecca Rhine said, "This initial response, overwhelming for such a short period of time, confirms that serious concerns exist among performers about fining individuals for corporate decisions. The focus ought to be on how media consolidation creates fewer choices for the public and fewer outlets for diverse programming. It is clear that a half-million-dollar fine will result in a chilling effect on artistic freedom."

Krantz

Continued from Page 1

York offices and studios and report to Mediabase President and Premiere Exec. VP Rich Meyer on all music-industry sales functions.

"This promotion recognizes Gary's commitment to expanding the client base for Mediabase 24/7 and Music Information Systems," Premiere President/COO Kraig Kitchin said. "He is a very effective communicator between the music industry and our development teams and has been pivotal in growing our share of influence as Mediabase 24/7 has launched new formats, including Smooth Jazz and Latin music, and expanded into Canada. We're fortunate to have him leading our Music Services sales team, as well as making so many other contributions to Premiere."

Brandmeier

Continued from Page 1

Danny Martinez, who remains with Arrow to handle swing shifts.

"Considering the climate in radio right now, the kind of show that Jonathon does is a perfect fit for the station, and it's not really being done

Meyer said, "Gary has done an excellent job spreading the good news about Mediabase and M.I.S. We are confident that this promotion will accelerate our efforts even further."

Krantz earned his most recent duties at Premiere in June 2001, after serving as Sr. VP of Mediabase 24/7 sales for nine months. He has previously held the positions of VP of AMFM Radio Networks and VP/GM of MJI Broadcasting.

— Adam Jacobson

in Los Angeles," Infinity/L.A. Sr. VP/Programming and KCBS-FM & KROQ PD Kevin Weatherly told R&R. "I know he's pumped up and ready to win in L.A. Jonathon is a rare talent. I've been a fan of his since his days in Phoenix. He's amazing."

Brandmeier first gained notoriety as the morning host for then-AC KZZP/Phoenix, where he worked from February 1981 until March 1983. He became a hugely popular air personality in the market, which he began calling the "Valley of the Loons" on the air.

The red-hot host then moved to mornings at WLUP-AM & FM/Chicago and remained involved with WLUP-FM until 1997. From January 1998 to September 2000 Brandmeier was heard in middays on Infinity FM Talker KLSX/Los Angeles on a program that was simulcast back to WCKG/Chicago.

The Morning Show You Can't Shake

WKTU/New York will subject hard-working morning and afternoon commuters to the "comic", stylings of wacky morning guys **Baltazar & Goumba Johnny**. The station just debuted a daily best-of show called *Commercial Free B&G* that airs weekdays from 6-7pm. PD **Jeff Z** says, "We figured it was a great way for us to recycle the guys and let other people hear them."



Like having your own radio stalkers!

The new *B&G* feature means one hour less airtime for night jock **Vic Latino**. "Goumba's been joking that the reason for the new show was an excuse to send Vic back to high school to learn English," says Z, who refused to comment on rumors that the guys are now asking to annex an hour of middays.

Mo'Playhouse, Mo' Problems

What could possibly be better than listening to **KXJM (Jammin' 95-5)/Portland, OR's** morning *Playhouse* on the radio? If you guessed "watching them late at night on some cheesy public-access channel," you would be right! Proud PD **Mark Adams** explains, "The guys made a deal with Comcast to broadcast their radio show on one of their local public-access channels that no one watches — and for good reason."

Much like Howard Stern's *E!* show, the *Playhouse* studio has been fitted with multiple TV cameras to capture the on- and off-air studio lunacy of **PK, Scooter** and the rest of the crew. Each day's show will be edited into a one-hour segment that airs at 11:30 the same night. "Leno and Letterman are quaking in the boots at the prospect," jokes Adams. Given this newly sensitive age, we asked Adams if any special rules are now in effect for the TV show. He replies, "I issued a strict edict to Scooter that he has to start wearing pants in the studio."



Not for use near pets or small children.

Label Love

In the midst of the ongoing record-industry shrinkage, it's gratifying to be able to share an actual damn job opening. **Gary Marella** of Universal/Motown Records Group checks in to let you know that he needs a San Francisco-based regional rep to replace **Carolina Duenas**, who is exiting to become a teacher. All interested parties need to e-mail nelle.dreyer@umusic.com.

Poleman Does Good!

LIFEbeat, the Music Industry Fights Aids, will honor **Tom Poleman**, Clear Channel/New York Sr. VP/Programming and PD of **WHTZ (Z100)**, at its annual Spring Benefit on June 14 at the Mandarin Oriental in New York. Z100 has also named **LIFEbeat** the official charity of its May 21 *Zootopia 2004* concert. A portion of each ticket sold will go to provide support for the AIDS community. "LIFEbeat is an amazing organization, and I am both thrilled and grateful for the recognition," says Poleman.



Looking forward to the free shrimp.

The Programming Dept.

- **WABB/Mobile OM/PD/morning guy Jay Hasting** hands off his PD duties to **Tom "Jammer" Naylor**, who most recently programmed **KWID/Las Vegas**. Naylor will also do afternoons. Asst. PD/MD/morning show producer **Pablo** exits due to budget cuts, as does midday jock **Kane**, who is replaced by **Dayna Fox** from **WMXZ/Ft. Walton Beach, FL**.

- **Tommy Frank** is the new PD of **Artistic Media CHR/Pop WNDV (U93)** and **AC WWLV/South Bend, IN**. Frank was previously PD of **WKRC/Cincinnati**.

- **WKQI (Channel 95-5)/Detroit night jock Buckhead** exits. Seconds later, PD **Dom Theodore** grabs MD/afternoon dude **Beau** in a headlock, wrestles him to the ground and irons on some fuchsia Asst. PD stripes.

- Former **WLRS/Louisville PD Lance Hale** is the new PD of **Meridian's WRQC/Ft. Myers**.

R&R Timeline

1 YEAR AGO

- **WKRC/Detroit** faces a \$27,500 indecency fine for **Deminski & Doyle's** on-air conversations about sexual practices.
- **Errol Dengler** and **T.J. Malievsky** named Regional VPs/Operations for **Salem**.
- **Mark Lindow** promoted to PD of **Keymarket's Ohio, West Virginia and Pennsylvania** properties.



Mark Lindow

5 YEARS AGO

- **Joe Riccitielli** tapped as Sr. VP/Promotion for **Jive Records**.
- **Joe Cunningham** elevated to GM of **KYLD/San Francisco**.
- Industry veteran **Jay Cook** dies at 61 after a long battle with lung cancer.
- **Westwood One** ceases operations of **Mutual News**.

10 YEARS AGO

- **Art Carlson** retires from **Susquehanna Radio**; **David Kennedy** to succeed him.
- **Crescent Communications** buys **Viacom's KSRV/San Francisco** and **KSRJ/Santa Cruz, CA** for \$16 million.
- **Dale Turner** promoted to VP/National Country Promotion at **RCA/Nashville**, **Mike Wilson** elevated to Sr. Dir./National Country Promotion.



Dale Turner

15 YEARS AGO

- **Don Jenner** appointed President of **Columbia Records**.
- **Steve Kingston** promoted to VP/Director Ops & Programming at **WHTZ/New York**.
- **Cox Enterprises** ups **Nick Trigony** to Exec. VP/Broadcasting Division and **Michael Faherty** to Exec. VP/Radio Group.

20 YEARS AGO

- **R&R** realigns its editorial team: **Ken Barnes** becomes VP/Editor, **Jeff Green** is named Managing Editor, **Gail Mitchell** becomes Executive Editor and **Ron Rodrigues** becomes AC Editor.
- **Nick Hunter** and **Vic Faraci** elevated to Sr. VPs/Promotion & Sales and Marketing, respectively, at **Warner Bros./Nashville**.

Santa Baby

By Joan Javits, Tony Springer & Phil Springer

Recorded by:

- *Eartha Kitt*
- *Madonna*
- *Rev. Run and the Christmas All Stars*
- *Macy Gray and many, many others*

With thanks to all the Program Directors and Disk Jockeys who through the years have made **Santa Baby**

one of the world's best loved Christmas songs.

• Morgan Murphy/Spokane Director/Programming **Brew Michaels** exits. Seconds later, **Ken Richards**, PD of Active Rocker KHTQ, slides over to become PD of Hot AC sister KEZE. KHTQ Asst. PD/MD **Barry Bennett** is now interim PD.

• Alternative KFMA/Tucson ups Asst. PD/MD **Matt Spry** to PD. He replaces Libby Carstensen, on her way to WHFS/Washington as Asst. PD/MD.

• **D Rock**, OM/PD of KXHT (Hot 107.1)/Memphis, has decided not to renew her contract with the station and is seeking her next opportunity. She can be reached at drock_@hotmail.com.

• WMMS/Cleveland MD/afternoon talent **Slats** (may not be his birth name) exits. The shift will be filled by **Maxwell**, currently a part-timer at WYYY (98 Rock)/Baltimore, who has been filling in for the ailing Lopez on 98 Rock's KML morning show.

• Entravision Alternative **KHRO (Hero 94.7)/El Paso MD Jojo Garcia** is upped to PD.

• **Bill Clark**, who has spent the past 25 years in Toledo, the last few as Director/Sales for Clear Channel's stations there, is preparing for culture shock: He's been named Market Manager for CC's Macon, GA cluster.

Formats You'll Flip Over

• No April Fools' joke here: Cumulus flipped Classic Rock **WMKS (Eagle 92.3)/Macon, GA** to Urban as "Blazin' 92.3, Macon's Hottest Hip-Hop and R&B." For now, the station is jockless, rolling 10,000 in a row. Afternoon jock **Vance Sheppard** has been offered another position within the cluster.

• All day April 1, Hot AC **KHOP/Modesto, CA** played only the following songs over and over again: "Pop" by 'N Sync, "Pop Muzik" by M, "Pop Goes the World" by Men Without Hats, "Pop Goes the Weasel" by 3rd Bass and "Pop Life" by Prince. The next day the station added a bunch of CHR/Pop titles and changed slogans to "**KHOP@95-1, The Pop Music Channel.**"

• After stunting all weekend by playing nothing but "Wild Thing," **WNHT (Hits 96.3)/Ft. Wayne, IN** emerged April 5 at 5pm as — get ready to be shocked — "Wild 96.3, Ft. Wayne's Party Station" under new consultant **Jerry Clifton**. The station completed its transition from Pop to CHR/Rhythmic just two weeks ago.

Tales From The Dark Side

• **Mark Parenteau**, most recently Director of XM Radio's comedy programming, was sentenced to three years in prison for sexually abusing a minor. Thanks to a January plea bargain, Parenteau will serve only three years behind bars, have three more years of probation and must register as a sex offender.

• **William Edward "Ed" Brown**, the main suspect in the June 2002 murder of **WMXZ/Ft. Walton Beach, FL** air personality **Valerie Brown**, was sentenced to life in prison without the possibility of parole.

Quick Hits

• Former **WQHT (Hot 97)/New York** morning duo **Star & Buc Wild** have been "Reloaded" in mornings on Clear Channel's **WPHH (Power 104.1)/Hartford**.

• **KMXP/Las Vegas** afternoon guy **Tom Mitchell** is headed for Boston to do afternoons at **WBMX (Mix 98.5)/Boston** under new PD **Jon Zellner**.

• **WWZZ/Washington** morning co-host **Erin Carman** exits. Midday host **Jenni Chase** is temporarily filling in.

• **WZEE/Madison** fills its gaping MD/midday slot with **Steve Honacki**, a.k.a. **Big Steve**, who's currently toiling in the music department at **WBBM-FM (B96)/Chicago**.

• **WNVZ/Norfolk** night jock **Mike Klein** is upped to afternoons, replacing **Jay West**, who exited.

• **Cox CHR/Pop KELZ (Z106-7)/San Antonio** officially debuts its new on-air lineup: **KRBE/Houston** swing jock **Jay Quintero** comes in for mornings, **KRNB/Dallas** overnigher/swing goddess **Heather Martinez** is doing middays, and PD **Doug Bennett** takes afternoons. Market vet **Sammy Suarez** will do nights, and overnights will be handled by long-time station whipping boy **Robbie Robb**.

• **KGOT/Anchorage, AK** welcomes **Janet From Another Planet** back to the **Scott & Stu Morning Zoo** for the first time since 2000. Amazingly, she'll also retain her midday shift. Down the hall, **T-Marteen**, a.k.a. **Scott Martin**, joins for the marathon 5-11pm shift. He replaces **Spank Boogie**, now doing nights at **WPHH (Power 104)/Hartford**.

Talk Topics

• **Bill Bennett's** Salem Radio Network-syndicated *Morning in America* debuted April 5 on 66 stations nationwide. The show is co-hosted and executive-produced by Tom Tradup.

• Clear Channel will be syndicating the **Rev. Jesse Jackson** as host of the one-hour weekly *Keep Hope Alive With the Rev. Jesse Jackson*. The show will originate at **WGCI-AM/Chicago** and initially be heard on five other CC stations.

• **XM** is rolling out its conservative counterpoint to liberal Talk channel *America Left*, which launched last week and is running on the *Air America* network. Say hello to *America Right*, featuring, among others, Salem's **Bill Bennett**, Talk Radio Network's **Michael Savage** and **Laura Ingraham** and Radio America's **Mike Reagan**. On a similar note, **Sirius** will pick up *Air America's* programming on its *Sirius Left* channel beginning April 19.

• **WCCO/Minneapolis** afternoon host and veteran **Twin Cities TV** news anchor **Don Shelby** suffered two strokes on April 1 but is reported to be out of intensive care and headed home at press time.

And Finally....

In one of the more plausible April Fools' Day stunts we heard of, **WIXM (Mix 97.3)/Atlantic City** took full advantage of *Apprentice*-mania when the station announced it had a new owner: **Donald Trump** himself, owner of the nearby **Trump Taj Mahal**. The station's new name, naturally, was "Trump 97.3." Drops of The Donald's voice and *Apprentice*



'I can buy and sell your sorry asses.'

cast members were used liberally on the air, along with Trump-centric liners like "Broadcasting 50,000 watts of power — and \$50 billion in net worth — this is Trump 97.3." Keeping up the monetary theme, "Trump 97.3" played only The Donald's favorite songs: "Money" by The O'Jays, "Money" by Pink Floyd, "If I Had \$1,000,000" by Barenaked Ladies, etc. Consultant

Alan Burns says the Trump folks were great about it — for a while, "but they finally asked the station to stop around 2 that afternoon."

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Soul Girl

Joss Stone brings old-school soul back to the airwaves

Looking at blonde Brit teenager Joss Stone you'd wonder why people often mistake her for a 50-year-old black woman from the South. Listen to her sing, though, and you'll understand why.

Blessed with a voice that sounds like an echo of the '60s Memphis and Muscle Shoals soul scenes, Stone is making heads turn and ears perk up with her S-Curve/EMC debut, *The Soul Sessions*, a collection of 10 soul classics ranging from obscure tracks like Sugar Billy's "Super Duper Love" to The Isley Brothers' "For the Love of You."

Then there's Stone's soul-out cover of The White Stripes' "Fall in Love With a Girl." Besides changing the title to "Fall in Love With a Boy," Stone transforms Jack White's manic blues squall into a laid-back, funky strut that features backing by Philadelphia's Roots. First supported by noncomm and commercial Triple A stations, the track is starting to make inroads into the pop world, undoubtedly helped by the primo rotation the video is enjoying at both MTV and VH1.

With the way things are rolling for Stone, she's making her way from the tastemakers to the water cooler. Music fans tired of *American Idol*-atry or hypersexed teen pop are finding some true soul with Stone. With her, the sex is in the sound, not the packaging. And while she's only 16, she displays wisdom beyond her years when it comes to singing and performing. The best part is, this isn't even her real debut.

Cover To Cover

Hailing from a rural village in Devon, England, Joscelyn Eve Stoker (admit it, Stone sounds cooler) auditioned for the BBC-TV talent show *Star for a Night* back in 2001. S-Curve Records founder/CEO Steve Greenberg was tipped off to Stoker's talent by London producers Andy Dean and Ben Wolfe (a.k.a. The Boilerhouse Boys), who were blown away by her performance at a subsequent charity show.

Greenberg — a connoisseur of soul music who produced the Grammy-nominated nine-disc set *The Complete Stax/Volt Singles (1959-1968)* and the five-disc *Sugar Hill Records Story* — flew the young singer to New York for an audition. After hearing her sing to

backing tracks of Otis Redding's "Dock of the Bay," Gladys Knight & The Pips' "Midnight Train to Georgia" and Aretha Franklin's "A Natural Woman," he signed her on the spot.

Originally, the idea was to have Stone cut an album of contemporary songs, and Greenberg contacted Grammy-winning singer-songwriter-producer Betty Wright, a legend from the Miami soul scene, to be Stone's mentor. Stone's cover of an obscure Carla Thomas song, "I've Fallen in Love With You," took Greenberg, Wright and Stone in a whole new direction, however.

At Greenberg's suggestion, Wright reunited key players from the '70s Miami soul scene, including Little Beaver on guitar, Timmy Thomas on organ and Lattimore on piano.

The Appetizer

"It didn't start out as her in the studio to do an album with these people," says Marty Maidenberg, S-Curve Exec. VP/GM. "It was more about her feeling her way through the recording process. We thought we'd have one or two tracks that she'd have fun with and experiment with. It sounded so fresh to us, though, that we wanted to lead with it.

"We had enough songs recorded live for very little money in a very short amount of time. We figured we'd put it out there and see what happens. We were very focused about how and where we sold it and what we needed to do to get Joss in front of people. The full album was something we wanted to build toward and have her take her time and be comfortable with. This is really just the intro — the appetizer, if you will."

But this appetizer was quite a dish, especially for the press, who heaped praise on the young artist and reveled in her unique story. Maidenberg says, "We brought in people who would appreciate the music and her — not people looking for the next pop sensation, but people looking for someone who was going to revitalize music a little bit, which is what she's done to some extent.

"We've been lucky in that we've

had so much great response that Joss is now able to work not only with the people on *The Soul Sessions* and her new album, but she's also done everything from the Kennedy Center Honors with James Brown to Motown's 45th anniversary special, where she performed with Scokey Robinson. She's also doing *VH1 Divas*, where she'll perform with Gladys Knight."

"The excitement from the press was thrilling," says Kevin Carroll, VP/Promotion at EMC. "We couldn't have written the reviews any better ourselves. Right behind that, she had early interest from David Letterman, *The Tonight Show*, the Kennedy Center Awards and onward.

"Coupled with the wonderful press, the whole package has been pretty much together, which is one of the reasons we're selling a good number of records. And I think radio likes it when they play a record and then see it sell in their market."

"As soon as we listened to it, we knew it was a song we had to play."

Jim Ziegler

"We sold 300,000 records before we went to radio or to MTV," Maidenberg says. "Then MTV took over. We went gold, and we're just starting with radio. It's an education process for people, but they're getting it."

Like A Rolling Stone

Carroll admits that Stone is not easily categorized when it comes to radio. "She's not a natural fit, really, in any format, but it seems like wherever she's been embraced, it's worked wildly well," he says.

"The noncomm stations embraced the record and played it to the point where it was on a lot of their Top 10 Best Records of 2003 — stations like WXPN/Philadelphia, WFUV/New York and KCRW/Los Angeles.

"Then commercial Triple A came in. WXRT/Chicago and KGSR/Austin were in the vanguard on this record. They had a passion for it and played it, and it worked wildly well. The beauty of it was that we saw those effects almost immediately in SoundScan."

First You Nominate, Then You Vote

The key word here is "you," as the winners of the annual R&R Industry Achievement Awards are determined by those 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.

Lately it's been an achievement just to survive these turbulent times, but here's the task before you now:

Find the nominating sheet in the March 26 issue of R&R and write in the names of those you want to honor in both radio and records. Send it back to us pronto. The deadline is April 9. Check this space for updates.



Although Stone's story is a unique selling point, Carroll says they let the music do the talking first. "When we started this record, we weren't even letting people know what her skin tone was," he says. "We were just laying it on them and seeing what the reaction was.

"When you tell them the flip side of the story — she's 16 years old and a gorgeous teenager from England, and, oh, by the way, she's white — it freaks people out. But a lot of the credit has to go to Steve Greenberg, who had the foresight to take a young girl whom he knew had this incredible instrument for a voice and have her find her muse in Betty Wright. From that moment on that flavor started to roll.

"She's a hugely talented kid who is going to be reckoned with for a very long time. We've only scratched the surface here. It's like anything else that's different. I watched what J went through with Alicia Keys on 'Fallin'."

"It's that record that everybody likes but is not sure what to do with. It's got a lot of people scratching their heads. Is it a Rhythmic, Pop, Hot AC or R&B record? It's probably a lot of all of that. Time will tell that tale for us."

A Great Story

"As soon as we listened to it, we knew it was a song we had to play," says Jim Ziegler, PD at Triple A WOKI/Knoxville. "It was different from other songs but certainly similar to some other artists who have started out very young. The bluesy, soulful feel made it a great fit. There's obviously a great story with her young age and her soulful voice, but the record's reacting very well on the air. We get calls virtually every time we play it. It's definitely one of our most requested records as well.

"When we got the album, I let several people on our staff spend some time with it. Everybody said the same thing: 'This is a great album. I can't take it out of my CD player.'

"The other thing I like to see when we've got an artist like that is the sales story. People are buying it. That's very refreshing to see."

The sales story also piqued the interest of the programming staff at CHR/Pop WSTR/Atlanta, which is playing Stone's single over 30 times a week alongside acts like OutKast,

Hoobastank and Maroon 5. "What got our attention was all the sales she had with no airplay and the uniqueness of the story," says PD Dan Bowen.

"She has this soulful sound at such a young age. The intrigue of all that made us want to put the record on and take a shot at it. We've exposed it around the clock. Internally, there's a buzz on her. Everybody here loves it and thinks it's great. Before long I'm sure we'll get some research that says the same thing.

"We've had good success with those off-the-beaten-path records. Generally, we know there's something behind them before we go for it. In this case it was sales. Norah Jones was the same thing. It had something going for it before we ever got to it. We think it's going to be one of the breakthrough records this spring, for sure."

The Main Course

Stone's next record is already well underway and will feature all originals. "It's the same album she was working on before this one, and a lot of it is recorded already," Maidenberg says. "We're getting ready to have the main course sometime before the end of this year."

While Stone's age, look and ethnicity are a marketer's dream come true, Maidenberg notes that the real dream come true is her talent. "The video, for example, was difficult to imagine, because we didn't want it to be too much of any one thing," he says. "We didn't want to put her in any sort of category.

"Although she's a beautiful girl, we didn't want it to be a beauty video. We didn't want it to be strictly R&B or pop or too bright or too dark, because the music appeals to everyone. When you hear her, you react to her. In that way, it's a marketing dream.

"It's the funnest thing from a packaged artist that you can get. It's pretty amazing when you have a 16-year-old girl who likes to sing soul music. It's a little out of the norm, but it's her."

"The thing that's really making this connect, particularly with the consuming audience, is that it has a roots flavor about it," Carroll says. "This just goes to show you that the treasures of classic soul music are always going to have a place in people's hearts and ears."

THE INDUSTRY'S NO. 1 RETAIL CHART April 9, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	USHER	Confessions	LaFace/Zomba	470,251	-57%
-	2	JANET JACKSON	Damita Jo	Virgin	384,297	-
2	3	VARIOUS	Now 15	Capitol	210,363	-40%
-	4	LIL' FLIP	U Gotta Feel Me	Columbia	200,931	-
-	5	AEROSMITH	Honkin' On Bobo	Columbia	149,426	-
-	6	J-KWON	Hood Hop	So So Def/Zomba	124,825	-
-	7	ERIC CLAPTON	Me And Mr. Johnson	Reprise	107,353	-
5	8	NORAH JONES	Feels Like Home	Blue Note	98,297	-10%
3	9	GUNS N'ROSES	Greatest Hits	Geffen	90,168	-48%
7	10	EVANESCENCE	Fallen	Wind-up	81,840	-11%
9	11	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	81,073	+4%
8	12	JESSICA SIMPSON	In This Skin	Columbia	71,817	-13%
4	13	CARL THOMAS	Let's Talk About It	Bad Boy/Universal	67,131	-51%
10	14	KENNY CHESNEY	When The Sun Goes Down	BNA	66,444	-10%
11	15	MAROON 5	Songs About Jane	Octone/JRMG	55,976	-12%
16	16	OUTKAST	Speakerboxxx/The Love Below	LaFace/Zomba	54,008	+10%
20	17	HOOBASTANK	The Reason	Island/IDJMG	53,101	+21%
-	18	TRACY LAWRENCE	Strong	DreamWorks Nashville	52,354	-
-	19	DJ KAYSLAY	Streetsweeper Vol.2	Columbia	48,410	-
13	20	SHERYL CROW	Very Best Of	A&M/Interscope	47,155	-12%
6	21	N.E.R.D.	Fly Or Die	Virgin	45,267	-58%
15	22	JOSH GROBAN	Closer	143/Reprise	44,526	-15%
18	23	TWISTA	Kamikaze	Atlantic	43,956	-2%
23	24	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	42,658	+4%
14	25	BAD BOY'S 10TH ANNIVERSARY...	Various	Bad Boy/Universal	41,005	-22%
26	26	BRITNEY SPEARS	In The Zone	Jive/Zomba	38,426	-4%
19	27	GODSMACK	Other Side	Republic/Universal	36,989	-16%
24	28	ALICIA KEYS	The Diary Of Alicia Keys	JRMG	36,977	-10%
30	29	JET	Get Born	Elektra/EEG	36,336	-2%
29	30	NICKELBACK	Long Road	Roadrunner/IDJMG	35,365	-7%
34	31	BLACK EYED PEAS	Elephunk	A&M/Interscope	34,953	-2%
37	32	BEYONCE	Dangerously In Love	Columbia	34,782	+3%
21	33	G-UNIT	Beg For Mercy	G Unit/Interscope	34,440	-19%
-	34	BOB OYLAN	Bootleg V.6: Live 1964	Legacy	33,483	-
35	35	EAMON	Eamon	Jive/Zomba	32,057	-9%
28	36	CHINGY	Jackpot	DTP/Capitol	31,987	-18%
40	37	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	31,740	+6%
-	38	KEITH URBAN	Golden Road	Capitol	31,606	-
36	39	BLINK 182	Blink 182	Geffen	30,466	-10%
39	40	ALAN JACKSON	Greatest Hits Vol.2	Arista Nashville	30,033	-4%
43	41	DARKNESS	Permission To Land	Atlantic	29,921	+3%
31	42	SOUNDTRACK	The Punisher	Wind-up	29,863	-20%
49	43	YELLOWCARD	Ocean Avenue	Capitol	28,572	+8%
42	44	TOBY KEITH	Shock'n Y'all	DreamWorks Nashville	28,566	-4%
12	45	CASSIDY	Split Personality	JRMG	28,359	-49%
17	46	CYPRESS HILL	Till Oeath Do Us Part	Columbia	28,166	-42%
38	47	LOSTPROPHETS	Start Something	Columbia	27,561	-14%
50	48	LINKIN PARK	Meteora	Warner Bros..	27,325	+12%
-	49	SOUNDTRACK	Music From The O.C. Mix 1	Warner Bros.	27,288	-
32	50	LUOACRIS	Chicken & Beer	Def Jam South/IDJMG	25,498	-30%

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ON ALBUMS

Usher Nips Janet For No. 1

Super Bowl or no Super Bowl, even Janet Jackson can't stop Usher's momentum this week.

The La-Face/Zomba soul sensation nabs the top spot for the second week in a row, with



Usher

470,000 in sales, while Janet's *Damita Jo* (Virgin) bows in the No. 2 spot, with 384,000.

Columbia/Sony Urban's Lil Flip (No. 4), Columbia's Aerosmith (No. 5), So So Def/Zomba's J-Kwon (No. 6) and Duck/Reprise's Eric Clapton (No. 7) all debut in the top 10, which also includes holdovers Capitol's *Now 15* (No. 3), Blue Note/EMC's Norah Jones (No. 8), Gef-



Janet

fen's Guns N' Roses (No. 9) and Wind-up's Evanescence (No. 10).

Other chart newcomers include DreamWorks Nashville's Tracy Lawrence (No. 18), Columbia/Sony Urban's DJ Kayslay (No. 19), Legacy/Columbia's Bob Dylan's *Live 1964* (No. 34), Capitol's Keith Urban (No. 38) and Warner Bros.' *Music From the O.C. Mix 1* (No. 49).

Double-digit gains are registered by Island/IDJMG's fast-moving Hoobastank, fueled by airplay for "The Reason" (+21%); LaFace/Zomba's still-strong OutKast (+10%); and Warner Bros.' Linkin Park (+12%).

Next week: Sanctuary/SRG's *Blondie*

and Capitol's Dilated Peoples should hit the bottom half of the charts in an otherwise slow week. In fact, things don't start picking

up steam until Bad Boy/Universal's Mario Winans hits April 20. The following week, Shady/Interscope rappers (and Eminem's Detroit homies) D12 will break out huge with their new album, *D12 World*, already garnering Pop airplay with the single "My Band."



Lil Flip



MIKE TRIAS

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Big Returns

Big returns — that's what many of us are hoping to get when we finally stop procrastinating and do our taxes. Big returns also happens to be one of the running themes for artists who are Going For Adds next week.

One big artist making a comeback next week is Morrissey, one of the pioneers of the alternative sound. Stephen Patrick Morrissey emerged into the music scene as the frontman of The Smiths, and from there he went on to a successful solo career. Now he returns to present "Irish Blood, English Heart" to Hot AC, Alternative and Triple A audiences. The single is the lead track from the artist's highly anticipated album *You Are the Quarry*, which is slated for release May 18. *Quarry*, produced by Jerry Finn (Blink-182, AFI, Green Day), is Morrissey's first album in seven years. Though he has become known for his lyrics and creative song titles, including "Some Girls Are Bigger Than Others," "There's a Place in Hell for Me and My Friends" and "We Hate It When Our Friends Become Successful," Morrissey insists that his new solo effort is different. "There are no links to the past," he says. "This is a much brighter-sounding album than much of my previous work. We've turned the page with *Quarry*. It's a dynamic album, and I couldn't be any happier. This is the album I've wanted to make for quite a while. I didn't want to do the same thing over again. That's so boring." Upcoming shows for Morrissey include Las Vegas on April 17; Anaheim, CA



Morrissey

on April 18; the Wiltern in Los Angeles for five days between April 22-27; and the Apollo Theater in New York for five days between May 3-8. Their first single, "Set Me Free," appeared on the soundtrack of the film *The Hulk*. Now the members of Velvet Revolver begin their comeback in earnest as they go for adds at Rock, Active Rock and Alternative with "Slither." In case you don't already know, Velvet Revolver comprises former Stone Temple Pilots lead singer Scott Weiland (vocals); former Guns N' Roses members Slash (guitars), Duff McKagan (bass) and Matt Sorum (drums, vocals); and journeyman Dave Kushner (guitars, vocals). "Slither" is the lead single from the band's upcoming debut album, *Contraband*, co-produced by Josh Abraham. The album will drop in stores June 8, and a tour is tentatively scheduled to kick off in May.



Velvet Revolver

The legendary Gladys Knight returns to radio next week as she delivers "Feelin' Good (Vacilon)" to Smooth Jazz outlets. The single is our first look at the upcoming album *Bridge to Havana*. Joining Knight on "Feelin' Good" is none other than Edesio Alejandro, who is not only featured on the single, but also arranged, recorded and co-produced it as well. Knight will be making a few high-profile appearances in the coming months. First, she'll take part in the seventh annual VHI Divas concert at the MGM Grand in Las Vegas on April 18. Patti Labelle, Jessica Simpson, Ashanti, Cyndi Lauper, Debbie Harry of Blondie and Joss Stone will also be in attendance. Then, Knight will perform in Washington, DC on May 7-8 and in Atlanta on May 9.

Master P has been a busy man of late. Not only is he a captain on the Las Vegas Rattlers, an American Basketball Association team on which he plays both forward and guard, he is also Going for Adds at Rhythmic and Urban next week with "Act a Fool." The single, produced by Lil Jon, is from *Good Side/Bad Side*, which is Master P's first studio release in three years. Also available with the double-CD set is a limited-edition disc that includes a DVD of the feature film *Good Side/Bad Side*, starring and produced by P himself.



Gladys Knight

R&R Going For Adds

Week Of 4/12/04

CHR/POP

311 Love Song (*Maverick/Volcano/Zomba*)
 JAY-Z Dirt Off Your Shoulder (*Roc-A-Fella/IDJMG*)
 LENNY KRAVITZ Where Are We Runnin'? (*Virgin*)
 LOSTPROPHETS Last Train Home (*Columbia*)
 MIS-TEEQ Scandalous (*Reprise*)
 SARAH HUDSON Girl On The Verge (*S-Curve/EMC*)

CHR/RHYTHMIC

CARL THOMAS Make It Alright (*Bad Boy/Universal*)
 KANYE WEST Jesus Walks (*Roc-A-Fella/IDJMG*)
 LIL WAYNE Bring It Back (*Cash Money/Universal*)
 MASTER P Act A Fool (*New No Limit/Koch*)
 NINA SKY Move Ya Body (*Universal*)
 TREN'L Outlaw (*Casablanca/Universal*)

URBAN

CASSIDY fIMASHONDA Get No Better (*J/RMG*)
 KANYE WEST Jesus Walks (*Roc-A-Fella/IDJMG*)
 LASHELLE GRIFFIN Free (*Columbia*)
 LIL WAYNE Bring It Back (*Cash Money/Universal*)
 MASTER P Act A Fool (*New No Limit/Koch*)
 NINA SKY Move Ya Body (*Universal*)
 TREN'L Outlaw (*Casablanca/Universal*)

URBAN AC

No adds

COUNTRY

CRAIG MORGAN Look At Us (*BBR*)
 JESSI ALEXANDER Honeysuckle Sweet (*Columbia*)

AC

CLAY AIKEN Solitaire (*RCA/RMG*)

HOT AC

BUTTERFLY BOUCHER Another White Dash (*A&M/Interscope*)
 MERCYME Here With Me (*INO/Curb*)
 MICHAEL ANDREWS fGARY JULES Mad World (*Universal*)
 MORRISSEY Irish Blood, English Heart (*Sanctuary/SRG*)
 SARAH HUDSON Girl On The Verge (*S-Curve/EMC*)

SMOOTH JAZZ

GLADYS KNIGHT fEDESIO ALEJANDRO Feelin' Good (*Vacilon*) (*Pyramid*)
 JIMMY SOMMERS This Weekend (*Higher Octave/Narada*)
 RHIAN BENSON Soul Boy (*DKG*)
 THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (*Shanachie*)

ROCK

BLACK LABEL SOCIETY House Of Doom (*Spitfire*)
 GRAHAM COLTON BAND Don't Give Up On Me (*Strummer/Universal*)
 KORN Everything I've Known (*Immortal/Epic*)
 VELVET REVOLVER Slither (*RCA/RMG*)

ACTIVE ROCK

BLACK LABEL SOCIETY House Of Doom (*Spitfire*)
 GRAHAM COLTON BAND Don't Give Up On Me (*Strummer/Universal*)
 KORN Everything I've Known (*Immortal/Epic*)
 MAGNA-FI Where Did We Go Wrong? (*Aezra*)
 SKILLET Savior (*Ardent/Lava*)
 VELVET REVOLVER Slither (*RCA/RMG*)

ALTERNATIVE

FRANZ FERDINAND Take Me Out (*Epic*)
 GRAHAM COLTON BAND Don't Give Up On Me (*Strummer/Universal*)
 KORN Everything I've Known (*Immortal/Epic*)
 MAGNA-FI Where Did We Go Wrong? (*Aezra*)
 MORRISSEY Irish Blood, English Heart (*Sanctuary/SRG*)
 SNOW PATROL Spitting Games (*A&M/Interscope*)
 VELVET REVOLVER Slither (*RCA/RMG*)

TRIPLE A

BLUE RODEO Bulletproof (*Rounder*)
 BUTTERFLY BOUCHER Another White Dash (*A&M/Interscope*)
 DARDEN SMITH Make Love So Hard (*Dualtone*)
 GRAHAM COLTON BAND Don't Give Up On Me (*Strummer/Universal*)
 MARY CHAPIN CARPENTER Beautiful Racket (*Columbia*)
 MELISSA ETHERIDGE Lucky (*Island/IDJMG*)
 MORRISSEY Irish Blood, English Heart (*Sanctuary/SRG*)
 ROBбен FORD Homework (*Concord*)
 SLOAN The Rest Of My Life (*Koch*)
 STEVE FORBERT Wild As The Wind (*Koch*)
 CAETANO VELOSO A Foreign Sound (*Nonesuch*)
 SAM BUSH King Of My World (*Sugar Hill*)
 STEEPWATER Steepwater (*Funzalo*)

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



KEVIN CARTER
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Universal Poised To Bust Busted

They're huge everywhere else; it's our turn to love them

Two questions: Who are Busted, and why haven't we heard of them? Answers: Busted are a three-piece pop group who happen to be ridiculously huge in England, seemingly storming out of nowhere to become the second-highest-selling recording act in the U.K. in 2003 — after Coldplay.

Upon hearing that the lads are frightfully popular in their native England, as well as in many other fine countries where people talk with funny accents, I decided to take an extended look at the group. But first I had to locate them.

Technology is a wonderful and frightening thing. I was patched in to speak with Busted while they disembarked from a ferry returning from Belfast, Northern Ireland, then climbed aboard a tour bus headed for a show in Newcastle, England.

They're just kids, for God's sake: Meet 18-year-old guitarist Charlie Simpson, 19-year-old guitarist-keyboardist James Bourne and the old man of the group, 20-year-old bassist Matt Jay, who was recruited to be the spokesman for our conversation.

Our first bonding moment comes when I casually mention that I just purchased the DVD of The Beatles' first trip to the U.S. and note that George Harrison was the same age as Jay when the Fab Four made their first appearance on *The Ed Sullivan Show*.

"I watched that exact same thing the other day!" Jay says excitedly. "I just bought *The Beatles Anthology*, and the *Ed Sullivan Show* performance is on there. You really forget how young they were at the time."

I wonder if, on some level, the guys noted some similarities between themselves and The Beatles. "It's been completely mad for us, but I wouldn't ever class it at the same level as The Beatles," says Jay, sounding momen-

tarily horrified at the enormity of the comparison.

Best Band In The World, Ever

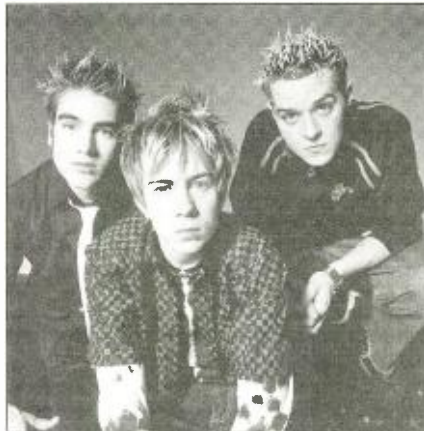
Like most young artists, Busted have their own humble-beginnings story. "Two years ago we were sitting around writing songs and having dreams," Jay says. "I was working in a kitchen, washing dishes and making money so I could go on trains. And now here we are, on a luxury tour bus, doing an arena tour for 10,000 people every night. It's just fucking crazy, man; it's madness."

Here's a strange and intimidating stat: U.K. publication *Smash Hits* recently dubbed Busted "Best Band in the World, Ever." No pressure. Good luck living up to that one. Jay cracks up when I mention it. "I also won Best Hair, so I don't think you can really put too much onto that," he says. "It was a bit of an exaggeration, but that's pretty cool, I suppose."

In what feels like a movie script, Busted have gone from scraping for their next meal to winning two prestigious Brit Awards, which turned out to be a surreal experience. "We were nominated for Best Pop Act and were up against Justin Timberlake and The Black Eyed Peas," says Jay. "I figured, 'We're screwed. We're not going to

beat those guys. They're international superstars."

Guess again: Busted won, and Justin Timberlake and 50 Cent sat and watched them walk up and collect the first of their two awards. And minutes later, when it was time to announce the winner of Best Breakthrough Artist, Busted heard their name in place of one of Jay's idols, The Darkness. "I'm such a big Darkness fan," Jay says. "I even wore a Darkness T-shirt on *Top of the Pops* before they even had a record deal."



Busted: (l-r) Charlie, James and Matt

How It Started

Jay and schoolmate James Bourne were the genesis (pardon the rock pun) of Busted. "Me and James have been mates for ages," he says. "We always wanted to be in a band, but we never really got it together. We were writing songs, but we didn't really have any direction."

After a while the guys noticed that the songs they were writing were beginning to flow and fit together; they were finding a cohesive sound. "Suddenly, we realized, 'That's the direction we should take our band in,'" says Jay. Just one small drawback: They needed a band.

They held an audition in London, and guitarist Charlie Simpson showed up. "I remember he sang 'Runaway Train,'" says Jay, who was suitably impressed. Simpson was also a great guitarist, which was exactly what Jay and Bourne were looking for. Done deal. "We really didn't need to look at anyone else," Jay recalls.

CHR's Challenges

Trying to do decent CHR in indecent times? Where's the pop music? Should it be called CHR/Pop or CHR/Hip-Hop? Where's the personality? The incredible shrinking talent puddle. Where's the line on indecency? It's hard to hit a moving target.

These are some of the issues we'll address during the "CHR Challenges" session at R&R Convention 2004, June 24-26 at the Beverly Hilton Hotel in Beverly Hills, CA. We'll also talk about building compelling content while trying to hit leaner budgets, satellite radio and other distractions, label consolidation and many other challenges that didn't exist five years ago. Register to attend now at www.radioandrecords.com.



At first they thought they needed a fourth member much like, say, Ringo, but in the end they decided to remain a tight, comfortable three-piece unit. And besides, they quickly realized that any gig money splits better three ways than four. Although Busted don't have a permanent drummer, they enlisted their buddy Damon to sit in on the skins for this tour.

"He used to drum for another band, but we sort of nicked him," says Jay. "He's like the fourth member, but he has his own band going on in the backstage, and he wants to do that, so

he's like a silent drummer for us." We pause and ponder the Zen visual of a silent drummer....

The Record Deal

Strangely enough, the first person Busted met with when looking for a record deal was Simon Cowell, of *American Idol* and *Pop Idol* fame. "He wanted to sign us, but we turned him down," says Jay. "He wanted to do everything his way, so we took the better deal with Universal.

"Simon Cowell is a really nice guy, believe it or not. He's got a cockiness about him, but it's a confident cockiness, and it's not bullshit. I think everything he says is true."

The lads are very happy with their decision. "We got to do what we wanted to do, and we got to make the album we wanted to make," Jay says. Indeed, the first Busted album went triple-platinum in England. The band actually holds the Guinness World Record as the only U.K. group ever to debut their first singles at Nos. 3, 2 and 1.

"We're already on our third single on our second album," says Jay.

Did I mention that they're also big in Japan? "We're taking off soon on a four-date tour in Japan," Jay says. After that they climb aboard a plane and head to one of the toughest markets to crack, but one of the most rewarding if they're able to: America.

"We came over to America once before to record with The Matrix, who are amazing songwriters as well," says Jay. "They just got us immediately. We went back to their house and wrote some songs with them and had an amazing time. They're very talent-

ed people, and they made two of the best songs on our album."

But, it's still America — good old cynical, hip-hop-flava'd America, where the musical cycle is always shifting. Will Busted be able to catch a wave as large as the one they've been riding elsewhere in the world? "It's a scary thing, man," Jay says. "We're going to come over there and give it our best go, get our faces out there and see if a few people like us or not."

Busting Busted

If anyone can bust Busted, the Universal staff can. "We met them in L.A., and they're really, really cool people," Jay says. "We all went to see Taking Back Sunday, one of our favorite bands, and we talked about music and stuff."

"We're going to come over to America and give it our best go, get our faces out there and see if a few people like us or not."

"We hate bullshit people who talk to us about music and don't have any idea, but these guys knew everything, and they really care about their artists. We had such a good time in L.A., and we can't wait to get back."

In a lovely and selfless parting gesture, I impulsively make the very British offer to buy Jay a pint when he and the lads return to L.A., but then I remember that he's not officially old enough to drink and therefore has probably never tasted our foul brew. "Actually, mate, I'll be freshly 21 when I come over to the U.S., and we'll have to hook up," he says.

Busted's first stateside single, "What I Go to School For," impacts April 20 — please plan your week accordingly.

"Two years ago we were just sitting around writing songs and having dreams. And now here we are doing an arena tour for 10,000 people every night."

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	8757	+330	740355	11	115/2
1	2	BRITNEY SPEARS Toxic (Jive/Zomba)	8550	-100	737152	14	123/0
4	3	MAROON 5 This Love (Octone/J/RMG)	8345	+657	693887	11	124/0
3	4	EVANESCENCE My Immortal (Wind-up)	7510	-410	663232	16	123/0
5	5	JESSICA SIMPSON With You (Columbia)	6761	-223	534855	20	118/0
6	6	CHINGY One Call Away (DTP/Capitol)	5756	+140	414939	9	111/1
7	7	OUTKAST The Way You Move (LaFace/Zomba)	5080	-276	360197	20	118/0
13	8	J-KWON Topsy (So So Def/Zomba)	4533	+501	340267	7	105/9
8	9	LINKIN PARK Numb (Warner Bros.)	4510	-539	360161	19	115/0
9	10	HILARY DUFF Come Clean (Buena Vista/Hollywood)	4471	-80	347608	12	116/0
17	11	D12 f/EMINEM My Band (Shady/Interscope)	4353	+810	363007	4	114/4
10	12	NICKELBACK Someday (Roadrunner Records/IDJMG)	4247	-251	330711	27	122/0
14	13	CASSIDY f/R. KELLY Hotel (J/RMG)	4165	+424	314226	10	105/4
19	14	HOOBASTANK The Reason (Island/IDJMG)	3896	+744	257843	6	116/3
11	15	SARAH CONNOR Bounce (Epic)	3833	-366	190505	12	117/0
18	16	JET Are You Gonna Be My Girl (Elektra/EEG)	3749	+242	281231	9	117/2
12	17	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3648	-461	269579	17	105/0
21	18	JESSICA SIMPSON Take My Breath Away (Columbia)	3487	+616	350789	5	115/2
15	19	OUTKAST Hey Ya! (LaFace/Zomba)	3285	-337	247050	28	120/0
20	20	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3204	+217	214878	5	118/4
22	21	BLACK EYED PEAS Hey Mama (A&M/Interscope)	2959	+307	227938	11	108/7
30	22	BEYONCE' Naughty Girl (Columbia)	2856	+1250	225403	3	116/11
24	23	KIMBERLEY LOCKE Bth World Wonder (Curb)	2726	+289	152178	10	105/2
26	24	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2355	+139	147979	13	100/3
25	25	3 DOORS DOWN Away From The Sun (Republic/Universal)	2350	+90	129715	7	85/0
29	26	BLINK-182 I Miss You (Geffen)	2188	+370	160058	5	102/5
23	27	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	2063	-588	128629	13	100/0
36	28	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	1771	+738	196958	2	81/24
32	29	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1582	+169	62713	7	96/0
42	30	USHER Burn (LaFace/Zomba)	1544	+653	153600	2	78/25
27	31	NICK CANNON Gigolo (Jive/Zomba)	1530	-360	99175	14	94/0
33	32	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1440	+41	47467	6	78/0
28	33	FRANKEE F.J.R.B. (Marro)	1333	-516	78520	5	23/0
31	34	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	1231	-321	79610	9	58/0
34	35	MURPHY LEE f/JERMAINE OUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	1151	-81	78015	16	56/0
38	36	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1136	+108	61465	5	56/0
37	37	OUTKAST Roses (LaFace/Zomba)	1133	+102	76382	4	70/5
39	38	ROONEY I'm Shakin' (Geffen)	1116	+92	82201	6	68/2
43	39	YELLOWCARD Ocean Avenue (Capitol)	1022	+187	44244	2	82/7
Debut	40	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	940	+301	147913	1	49/14
46	41	TOBY LIGHTMAN Devils And Angels (Lava)	915	+100	45123	3	64/5
35	42	NELLY Work It (Remix) (Fo' Reel/Universal)	881	-284	53390	10	47/0
Debut	43	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	857	+183	64999	1	40/10
48	44	SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	854	+82	35307	2	65/9
40	45	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	845	-107	46231	15	63/0
Debut	46	LIZ PHAIR Extraordinary (Capitol)	810	+241	36149	1	65/6
41	47	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	807	-121	39014	11	47/0
Debut	48	CHERIE I'm Ready (Lava)	751	+435	37552	1	67/9
49	49	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	724	+22	53767	2	25/1
50	50	G UNIT f/JOE Wanna Get To Know You (Interscope)	667	-14	39790	2	26/1

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
USHER Burn (LaFace/Zomba)	25
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	24
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	22
SUGABABES Hole In The Head (Interscope)	20
TRAPT Echo (Warner Bros.)	17
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	14
JC CHASEZ All Day Long I Dream About Sex (Jive/Zomba)	14
BEYONCE' Naughty Girl (Columbia)	11
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' Naughty Girl (Columbia)	+1250
D12 f/EMINEM My Band (Shady/Interscope)	+810
HOOBASTANK The Reason (Island/IDJMG)	+744
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+738
MAROON 5 This Love (Octone/J/RMG)	+657
USHER Burn (LaFace/Zomba)	+653
JESSICA SIMPSON Take My Breath Away (Columbia)	+616
J-KWON Topsy (So So Def/Zomba)	+501
CHERIE I'm Ready (Lava)	+435
CASSIDY f/R. KELLY Hotel (J/RMG)	+424

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
EAMON F**k It (I Don't Want You Back) (Jive/Zomba)	2940
3 DOORS DOWN Here Without You (Republic/Universal)	2617
BABY BASH Suga Suga (Universal)	2198
NO DOUBT It's My Life (Interscope)	2159
TRAPT Headstrong (Warner Bros.)	1931
FUEL Falls On Me (Epic)	1871
SIMPLE PLAN Perfect (Lava)	1795
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1592
50 CENT In Da Club (Shady/Aftermath/Interscope)	1373
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1344
SANTANA f/ALEX BAND Why Don't You & I (Arista/RMG)	1333
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	1315
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1266
MAROON 5 Harder To Breathe (Octone/J/RMG)	1216
JUSTIN TIMBERLAKE Rock Your Body (Jive/Zomba)	1187
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1138
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	1137
DIDO White Flag (Arista/RMG)	1118
R. KELLY Ignition (Jive/Zomba)	936
MATCHBOX TWENTY Unwell (Atlantic)	928
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA/RMG)	880
EVANESCENCE Bring Me To Life (Wind-up)	875
MATCHBOX TWENTY Bright Lights (Atlantic)	820
KELLY CLARKSON Miss Independent (RCA/RMG)	799
SEAN PAUL Get Busy (VP/Atlantic)	742

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

124 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/28-4/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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CHR/POP TOP 50 INDICATOR

April 9, 2004

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL(S))	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	MARON 5 This Love (Octone/JRMG)	2954	+67	70937	12	48/0
1	2	BRITNEY SPEARS Toxic (Jive/Zomba)	2908	-91	68841	13	49/0
2	3	EVANESCENCE My Immortal (Wind-up)	2797	-152	63844	18	49/0
5	4	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	2623	+75	61674	11	47/0
4	5	JESSICA SIMPSON With You (Columbia)	2307	-279	52654	19	46/0
7	6	HILARY DUFF Come Clean (Buena Vista/Hollywood)	2171	+9	49307	11	47/0
10	7	SARAH CONNOR Bounce (Epic)	1987	+141	48374	10	46/0
9	8	CHINGY One Call Away (DTP/Capitol)	1944	+98	42886	9	46/0
6	9	LINKIN PARK Numb (Warner Bros.)	1937	-227	43283	20	44/0
8	10	OUTKAST The Way You Move (LaFace/Zomba)	1839	-256	42267	19	46/0
11	11	NICKELBACK Someday (Roadrunner Records/IDJMG)	1691	-154	38503	28	43/0
13	12	JET Are You Gonna Be My Girl (Elektra/EEG)	1659	+69	37541	10	45/0
16	13	HOOBASTANK The Reason (Island/IDJMG)	1579	+334	35988	6	47/1
17	14	D12 f/EMINEM My Band (Shady/Interscope)	1448	+274	32324	4	47/2
15	15	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1448	+131	33503	5	47/0
12	16	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1443	-281	30249	24	38/0
22	17	JESSICA SIMPSON Take My Breath Away (Columbia)	1336	+353	31055	4	48/3
18	18	3 DOORS DOWN Away From The Sun (Republic/Universal)	1253	+88	29024	9	43/1
20	19	KIMBERLEY LOCKE 8th World Wonder (Curb)	1229	+170	28189	12	44/5
19	20	BLACK EYED PEAS Hey Mama (A&M/Interscope)	1228	+76	29420	12	46/0
24	21	J-KWON Topsy (So So Def/Zomba)	1155	+261	26715	6	43/2
25	22	CASSIDY f/R. KELLY Hotel (J/RMG)	984	+153	23625	8	37/2
26	23	BLINK-182 I Miss You (Geffen)	937	+220	20070	5	41/1
21	24	OUTKAST Hey Ya! (LaFace/Zomba)	833	-166	18116	25	33/0
37	25	BEYONCE' Naughty Girl (Columbia)	808	+483	19915	2	41/10
29	26	SWITCHFOOT Meant To Live (Red Ink/Columbia)	806	+131	17447	11	36/3
27	27	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	476	-8	11105	8	27/0
23	28	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	465	-488	8900	13	18/0
34	29	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	453	+98	11475	7	21/1
31	30	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	441	+35	10589	7	28/3
32	31	FRANKEE F.U.R.B. (Marro)	392	-3	7528	4	17/0
28	32	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	385	-115	8338	19	11/0
36	33	ADELAYDA Not Tonight (Superkala)	364	+36	6438	8	15/0
40	34	SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	320	+64	6223	3	24/3
41	35	LIZ PHAIR Extraordinary (Capitol)	318	+63	7821	3	17/1
47	36	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	308	+163	7962	2	25/12
44	37	USHER Burn (LaFace/Zomba)	300	+131	7895	2	27/13
33	38	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	264	-101	5531	5	14/0
39	39	OUTKAST Roses (LaFace/Zomba)	249	-18	5241	3	20/1
49	40	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	245	+108	5851	2	16/4
42	41	PLUMB Boys Don't Cry (Curb)	235	+33	4948	3	22/2
43	42	ROONEY I'm Shakin' (Geffen)	227	+47	4237	4	12/0
30	43	NICK CANNON Gigolo (Jive/Zomba)	223	-194	3737	11	12/1
Debut	44	BURKE RONEY Sounds Of The Ocean (R World/Ryko)	201	+98	3320	1	11/0
Debut	45	SUGABABES Hole In The Head (Interscope)	195	+151	6115	1	25/5
35	46	NELLY Work It (Remix) (Fo' Reel/Universal)	189	-155	3948	9	6/0
45	47	TOBY LIGHTMAN Devils And Angels (Lava)	185	+20	3661	2	12/1
Debut	48	YELLOWCARD Ocean Avenue (Capitol)	180	+50	4678	1	15/4
Debut	49	CHERIE I'm Ready (Lava)	154	+99	3558	1	16/5
46	50	BEN JELEN Come On (Maverick/Warner Bros.)	148	-4	3399	3	15/0

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 3/28 - Saturday 4/3.
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Most Added®

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ARTIST TITLE (LABEL(S))	ADDS
USHER Burn (LaFace/Zomba)	13
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	12
BEYONCE' Naughty Girl (Columbia)	10
TRAPT Echo (Warner Bros.)	10
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	8
KIMBERLEY LOCKE 8th World Wonder (Curb)	5
SUGABABES Hole In The Head (Interscope)	5
CHERIE I'm Ready (Lava)	5
LOS LONELY BOYS Heaven (Dr/Epic)	5
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	4
YELLOWCARD Ocean Avenue (Capitol)	4
DEL Careless Whisper (MBSC)	4
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	4
KK Lose My Cool (Kiss The Bitch Music)	4
JESSICA SIMPSON Take My Breath Away (Columbia)	3
SWITCHFOOT Meant To Live (Red Ink/Columbia)	3
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	3
SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	3
KYLIE MINOGUE Red Blooded Woman (Capitol)	3
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	3

Most Increased Plays

ARTIST TITLE (LABEL(S))	TOTAL PLAY INCREASE
BEYONCE' Naughty Girl (Columbia)	+483
JESSICA SIMPSON Take My Breath Away (Columbia)	+353
HOBBASTANK The Reason (Island/IDJMG)	+334
D12 f/EMINEM My Band (Shady/Interscope)	+274
J-KWON Topsy (So So Def/Zomba)	+261
BLINK-182 I Miss You (Geffen)	+220
KIMBERLEY LOCKE 8th World Wonder (Curb)	+170
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+163
CASSIDY f/R. KELLY Hotel (J/RMG)	+153
SUGABABES Hole In The Head (Interscope)	+151
SARAH CONNOR Bounce (Epic)	+141
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	+131
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+131
USHER Burn (LaFace/Zomba)	+131
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	+108
CHERIE I'm Ready (Lava)	+99
CHINGY One Call Away (DTP/Capitol)	+98
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+98
BURKE RONEY Sounds Of The Ocean (R World/Ryko)	+98
3 DOORS DOWN Away From The Sun (Republic/Universal)	+88
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+76
USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	+75
JET Are You Gonna Be My Girl (Elektra/EEG)	+69
MARON 5 This Love (Octone/JRMG)	+67
SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	+64
LIZ PHAIR Extraordinary (Capitol)	+63
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+51
YELLOWCARD Ocean Avenue (Capitol)	+50
ROONEY I'm Shakin' (Geffen)	+47
ALANIS MORISSETTE Everything (Maverick/Reprise)	+45



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April 9, 2004



America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 4/9/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
MAROON 5 This Love (Octone/J/RMG)	4.38	4.31	96%	17%	4.47	4.20	4.38
EVANESCENCE My Immortal (Wind-up)	4.09	4.07	98%	34%	3.99	4.25	4.09
LINKIN PARK Numb (Warner Bros.)	4.03	4.01	95%	32%	3.96	4.11	3.91
HOOBASTANK The Reason (Island/IDJMG)	4.03	—	63%	7%	4.13	4.16	3.77
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.01	—	56%	10%	4.54	4.16	3.49
USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3.98	4.11	95%	28%	4.00	4.10	4.02
KIMBERLEY LOCKE 8th World Wonder (Curb)	3.94	3.92	72%	10%	4.01	3.84	3.85
NICKELBACK Someday (Roadrunner Records/IDJMG)	3.93	3.90	98%	43%	3.87	3.91	4.03
3 DOORS DOWN Here Without You (Republic/Universal)	3.91	3.87	97%	46%	3.88	3.75	3.95
JESSICA SIMPSON With You (Columbia)	3.90	3.88	100%	41%	4.07	3.78	3.93
BRITNEY SPEARS Toxic (Jive/Zomba)	3.89	3.83	99%	35%	3.76	3.94	3.97
3 DOORS DOWN Away From The Sun (Republic/Universal)	3.89	3.81	68%	13%	4.00	3.84	3.83
D12 f/EMINEM My Band (Shady/Interscope)	3.85	—	86%	20%	3.94	3.92	3.87
FUEL Falls On Me (Epic)	3.82	3.88	82%	24%	3.71	3.82	3.82
HILARY DUFF Come Clean (Buena Vista/Hollywood)	3.80	3.69	97%	28%	3.74	3.91	3.66
SARAH CONNOR Bounce (Epic)	3.77	3.68	88%	22%	3.86	3.69	3.70
OUTKAST Hey Ya! (LaFace/Zomba)	3.71	3.62	99%	61%	3.24	3.63	4.12
JESSICA SIMPSON Take My Breath Away (Columbia)	3.70	—	93%	23%	3.95	3.73	3.23
BLACK EYED PEAS Hey Mama (A&M/Interscope)	3.67	3.68	78%	21%	3.69	3.77	3.66
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.63	3.58	97%	44%	3.49	3.66	3.82
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.63	3.55	77%	15%	3.83	3.62	3.51
OUTKAST The Way You Move (LaFace/Zomba)	3.57	3.62	98%	53%	3.18	3.50	3.88
CHINGY One Call Away (DTP/Capitol)	3.52	3.57	86%	31%	3.66	3.59	3.32
JET Are You Gonna Be My Girl (Elektra/EEG)	3.48	3.61	85%	26%	3.59	3.43	3.48
J-KWON Tipsy (So So Def/Zomba)	3.41	3.56	77%	27%	3.61	3.55	3.24
EAMON F**k It (I Don't Want You Back) (Jive/Zomba)	3.34	3.48	95%	48%	3.61	3.27	3.08
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3.32	3.26	87%	42%	3.38	3.44	3.28
CASSIDY f/R. KELLY Hotel (J/RMG)	3.26	3.30	88%	38%	3.52	3.16	3.35
NICK CANNON Gigolo (Jive/Zomba)	3.12	3.12	89%	42%	3.19	3.16	3.10

Total sample size is 446 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

JOJO Leave (Get Out) (BlackGround/Universal)
Total Plays: 626, Total Stations: 50, Adds: 5

N.E.R.D. She Wants To Move (Virgin)
Total Plays: 504, Total Stations: 37, Adds: 3

GAVIN DEGRAW I Don't Want To Be (J/RMG)
Total Plays: 499, Total Stations: 53, Adds: 9

KYLIE MINOGUE Red Blooded Woman (Capitol)
Total Plays: 339, Total Stations: 27, Adds: 3

ANGEL CITY Love Me Right (Ultra)
Total Plays: 333, Total Stations: 12, Adds: 0

FINGER ELEVEN One Thing (Wind-up)
Total Plays: 320, Total Stations: 25, Adds: 0

JOSS STDNE Fell In Love With A Boy (S-Curve/EMC)
Total Plays: 306, Total Stations: 23, Adds: 0

LOS LONELY BOYS Heaven (Or/Epic)
Total Plays: 294, Total Stations: 28, Adds: 6

CHRISTINA MILIAN Dip It Low (Island/IDJMG)
Total Plays: 254, Total Stations: 35, Adds: 22

PETEY PABLO Freek-A-Leek (Jive/Zomba)
Total Plays: 253, Total Stations: 13, Adds: 3

Songs ranked by total plays



IT'S ALL GOOD IN SUNRISE Cheap Trick recently did a show in Sunrise, FL with Aerosmith, and the band hung out backstage with some of the people from Big3 Records. Seen here all in single file are (l-r) Big3 Records' Maryann Pascale; Cheap Trick bandmembers Rick Nielsen, Robin Zander, Tom Petersson and Bun E. Carlos; and Big3's Mark Snider and Sharolyn Widrig.

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Please include the names and titles of all pictured

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BIG & TALL Rapper-producer Jermaine Dupri (l) recently stopped by WWWQ (Q100)/Atlanta and hung out with MD/night guy Jeff Miles. Look at how happy they both are!

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., WFLY/Albany, NY; WKCF/Albany, NY; WKXZ/Cape Cod, MA) with their respective owners, formats, and add dates.

POWERED BY MEDIABASE
Monitored Reporters
174 Total Reporters
124 Total Monitored
50 Total Indicator
Did Not Report, Playlist Frozen (2):
WPPY/Peoria, IL
WWKZ/Tupelo, MS



DONTAY THOMPSON
dthompson@radioandrecords.com

Keeping The Tri-State Area Moving

Jeff Z looks back at eight years of WKTU

At noon on Feb. 10, 1996, New York radio listeners got a special station that not only filled a void but also kept their asses moving with a special blend of dance hits and some of the hottest radio talent in the industry. WKTU-FM, "The Beat of New York," sparked incredible passion in those who tuned in and had an energy unlike any other station in the market, making it stand out immediately.

PD Jeff Z, who's been at WKTU since the very beginning, has been able to watch the growth of the station firsthand. He got his start in radio doing a promotions internship at WHTZ (Z100)/New York while studying commercial art in college. He befriended Frankie Blue, who was, at the time, Z100's Music Director.

"I became intrigued by what went on in the music department and wanted to learn more about what went into the music and the programming of a radio station," says Jeff. With the guidance of Blue, Jeff segued from promotions to programming and became a sponge, soaking up everything there was to know about radio.

His knowledge of programming reached new levels when he got his shot at working for the Box Video Network. "When Frankie left Z100 to go to Miami to be Director/Programming for the Box, he offered me the opportunity to come to Miami and be in the programming and music department," says Jeff.

After working at the Box Video Network for less than a year, Jeff moved back to New York to again join Blue and help start WKTU. Af-

ter Blue departed last year, Jeff was promoted to PD, and he has seen some incredible ratings since taking on the position.

With WKTU celebrating its eighth anniversary this year, I spoke to Jeff about some of his experiences at the station and about making WKTU the beat of New York City.



Jeff Z

R&R: Who were some of the people involved in establishing WKTU?

JZ: 'KTU was created by some of the most incredible minds in the business. Jimmy de Castro put together a dream team of Steve Rivers, Guy Zapoleon and Bev Tilden. He added Frankie Blue as PD and Andy Shane as MD. We also created an on-air team with the best in the business: Broadway Bill Lee, Hollywood Hamilton, Charlie Burger, Joe Causi, Freddie Colon and Al Bandero. We also had future stars like Goumba Johnny, Speedy, Michelle Visage, Efen Sifuentes and Diane Prior.

R&R: What format was the station prior to becoming WKTU?

JZ: Prior to the station's flipping to 'KTU the frequency 103.5 was WYNY, and it was a Country station.

R&R: What were some of the first songs played after the flip?

JZ: The first song was "Gonna Make You Sweat" by C&C Music Factory. That was followed by "Fantasy" by Mariah Carey, Snap's "Rhythm Is a Dancer," "Open Your Heart" by Madonna, "Runaway" by Real McCoy, CeCe Penniston's "Finally," "Feels So Good" by Lina Santiago, Prince's "I Would Die 4 U" and "Please Don't Go" by KC & The Sunshine Band. The hour ended with "Change on Me" by Cynthia.

"The people who have worked here over the eight years have each left a mark on the station that helped WKTU grow."

R&R: With hip-hop WQHT (Hot 97) and CHR/Pop Z100 in the New York market, why did you believe there was room for a dance-leaning station such as 'KTU?

JZ: There was a huge gap for a rhythmic Dance station. New York is home to so many dance trends, as well as having a lifestyle group that was craving this format. We took the music that was being played in the clubs and at weddings and parties and put it on radio, creating an upbeat, energetic station that makes you move.

R&R: What demo was the station targeting, and what were some of the things done to cater to that demo?

JZ: In the late '70s and early '80s there was another WKTU in New York. It was a Dance station that was a lifestyle station for New Yorkers at the time, and it came on with some amazing numbers. By taking the WKTU call letters we were able to have instant familiarity. People felt they were getting the old 'KTU back that they grew up with.

We geared the station toward a 25-54-year-old white or Hispanic

First You Nominate, Then You Vote

The key word here is "you," as the winners of the annual R&R Industry Achievement Awards are determined by those 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.

Lately it's been an achievement just to survive these turbulent times, but here's the task before you now: Find the nominating sheet in the

March 26 issue of R&R and write in the names of those you want to honor in both radio and records. Send it back to us pronto. The deadline is April 9. Check this space for updates.



female. We took all the music this demo grew up with and did intensive music studies to make sure that we were giving them the best of the best. Once the station came on, we saw that we were getting the younger and older demo that just wanted to get up and dance. What we did was create a lifestyle format that to this day is created exclusively for the Tri-State area.

R&R: How long did it take for WKTU to start making noise in the market?

JZ: The buzz around 'KTU started right away. By taking the call letters WKTU, we had instant familiarity in the market, and people welcomed us back. The people who didn't grow up with the original 'KTU were just excited to have a Dance station. The first book for WKTU we were No. 1 12+, 18-34 and 25-54. It was amazing.

R&R: What obstacles did the station have to overcome in the beginning?

JZ: The biggest obstacle you face when you come out of the box at No. 1 is how to maintain those numbers. Fortunately, we had a great marketing staff that was able to come up with ideas that were too good to be true. One example was a show that we did at the original Studio 54 that to this day is known as one of the best radio events in New York history. Picture a club filled with celebrities and listeners dancing together for the last time at this famous venue. Outside the door there was still a line around the block at 3am. We continue to wow the market with over-the-top promotions and events.

R&R: Was it a challenge to get acceptance from the industry since there were so few stations like 'KTU in the country?

JZ: The industry was excited about the new format and embraced us with open arms. We filled a void in New York, and we did it without stepping on anyone's shoes. That made it easy for the industry to accept us, because they didn't have to worry about who they were pissing off when they helped us. We were giving artists who were thrown to the side a chance to shine on the biggest stage in the country, New York.

R&R: What major changes have

"We took the music that was being played in the clubs and at weddings and parties and put it on radio, creating an upbeat, energetic station that makes you move."

taken place over the last eight years at WKTU?

JZ: The station has changed with the times. Being a lifestyle-driven radio station, you need to make sure you are on top of the pulse in the city. We try to stay fresh and continue to give our listeners exactly what they want.

R&R: What has been your most memorable moment at WKTU?

JZ: The day the first rating book came out and WKTU was No. 1 in every major demo. The sign-on of WKTU became a case study, and being a part of that is a memory that would take a lot to top.

R&R: If you had to pick a few words to describe the success of WKTU in the last eight years, what would those words be?

JZ: A fun journey.

R&R: Any closing remarks?

JZ: I always felt that WKTU had something that could never be duplicated in any other market. We didn't focus on breaking barriers. The people who have worked here over the eight years have each left a mark on the station that helped WKTU grow. People love to work here because they feel it's part of their lifestyle. To me, coming to work is just going to hang with my other family. We're just showing New York an extension of our personalities. I thank God every day to be able to continue to do something that I love so much.

"We filled a void in New York, and we did it without stepping on anyone's shoes. That made it easy for the industry to accept us, because they didn't have to worry about who they were pissing off when they helped us."

CHR/RHYTHMIC TOP 50

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April 9, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	6720	+71	882777	14	85/0
2	2	J-KWON Tippy (So So Def/Zomba)	6079	-67	668003	14	83/0
3	3	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	5599	+537	643974	11	76/0
4	4	CHINGY One Call Away (DTP/Capitol)	5150	-625	534695	14	78/0
6	5	USHER Burn (LaFace/Zomba)	4532	+570	452398	6	80/0
8	6	D12 f/EMINEM My Band (Shady/Interscope)	4197	+642	365715	5	74/0
5	7	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	4180	+25	451515	14	77/0
10	8	PETEY PABLO Freak-A-Leek (Jive/Zomba)	3517	+285	405701	14	79/1
7	9	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	3426	-399	455013	15	80/0
9	10	G UNIT f/JOE Wanna Get To Know You (Interscope)	3300	-68	381206	13	77/0
16	11	BEYONCE' Naughty Girl (Columbia)	3095	+682	356319	4	77/1
15	12	TWISTA Overnight Celebrity (Atlantic)	2946	+401	317161	7	79/1
11	13	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	2686	-125	269842	20	75/0
17	14	KANYE WEST f/SYELENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	2670	+357	365879	6	79/0
18	15	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	2568	+384	269441	9	69/3
19	16	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	2473	+356	307881	18	71/2
12	17	EAMOND F**k It (I Don't Want You Back) (Jive/Zomba)	2459	-305	231313	19	65/0
13	18	CASSIDY f/R. KELLY Hotel (J/RMG)	2419	-334	290866	23	74/0
14	19	TWISTA f/KANYE WEST & JAMIE FDX Slow Jamz (Atlantic)	2269	-399	292532	18	81/0
20	20	OUTKAST Roses (LaFace/Zomba)	1734	-106	117042	7	69/1
21	21	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	1557	-190	92098	8	45/0
22	22	T.I. Rubber Band Man (Grand Hustle/Atlantic)	1474	-271	141426	15	58/0
24	23	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	1350	-182	201113	18	61/0
25	24	BRITNEY SPEARS Toxic (Jive/Zomba)	1317	-125	128752	10	29/0
27	25	ALICIA KEYS If I Ain't Got You (J/RMG)	1286	+221	179748	5	57/3
38	26	PITBULL f/LIL' JON Culo (TVT)	1131	+515	116853	3	42/12
23	27	FRANKEE F.U.R.B. (Marro)	1064	-490	95875	5	11/0
26	28	RUBEN STUDDARD Sorry 2004 (J/RMG)	957	-272	112313	14	49/1
32	29	NB RIDAZ f/GEMINI So Fly (Upstairs)	877	+126	57025	8	17/7
31	30	JAGGED EDGE What It's Like (Columbia)	835	+74	49080	8	41/0
42	31	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	776	+199	73183	3	41/5
39	32	JOE f/G UNIT Ride Wit U (Jive/Zomba)	765	+153	52844	3	50/5
37	33	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	737	+112	55979	4	46/2
Debut	34	AMANDA PEREZ I Pray (Virgin)	735	+372	54416	1	34/10
43	35	JOJO Leave (Get Out) (BlackGround/Universal)	722	+165	44530	4	36/2
36	36	BEENIE MAN f/MS. THING Dude (Virgin)	665	+34	138719	10	29/0
49	37	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	640	+236	40070	2	51/8
28	38	M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	622	-222	56855	9	47/0
45	39	DO DR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot)	612	+193	28725	3	29/7
34	40	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	607	-71	56389	15	31/0
35	41	BLACK EYED PEAS Hey Mama (A&M/Interscope)	572	-81	22853	10	24/0
47	42	MR. VEGAS Pull Up (Delicious Vinyl/Geffen)	528	+115	66032	2	26/5
41	43	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	516	-87	60566	12	55/0
33	44	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	510	-222	55826	11	50/0
48	45	TAMIA Questions (Elektra/EEG)	477	+66	22988	2	41/0
40	46	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	456	-148	61239	12	39/0
Debut	47	BDO YUNG f/THERESA VICTORIA Get Naked (Sin)	407	+33	18433	1	4/0
44	48	TRILLVILLE Neva Eva (BME/Warner Bros.)	374	-53	54877	16	17/0
Debut	49	GUERRILLA BLACK Guerilla Nasty (Virgin)	364	+62	13960	1	18/2
46	50	RYAN DUARTE You (Universal)	364	-52	61744	19	17/0

87 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 3/28-4/3. 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)	ADD(S)
YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	28
YING YANG TWINS Whats Happenin! (TVT)	21
AKON f/STYLES P. Locked Up (SRC/Universal)	20
R. KELLY Happy People (Jive/Zomba)	15
SLY BOOGIE That's My Name (Keep Thuggin') (Independent)	14
PITBULL f/LIL' JON Culo (TVT)	12
AMANDA PEREZ I Pray (Virgin)	10
YUNG WUN f/DMX, LIL' FLIP & D. BANNER Tear It Up (J/RMG)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' Naughty Girl (Columbia)	+682
D12 f/EMINEM My Band (Shady/Interscope)	+642
USHER Burn (LaFace/Zomba)	+570
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+537
PITBULL f/LIL' JON Culo (TVT)	+515
TWISTA Overnight Celebrity (Atlantic)	+401
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	+384
AMANDA PEREZ I Pray (Virgin)	+372
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+357
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	+356

New & Active

- PLAY-N-SKILLZ Freaks (Independent)
Total Plays: 332, Total Stations: 21, Adds: 3
- 8-BALL & MJJ You Don't Want Drama (Bad Boy/Universal)
Total Plays: 292, Total Stations: 15, Adds: 1
- T.O.K. Gal You Lead (VP)
Total Plays: 263, Total Stations: 13, Adds: 1
- JANET JACKSON I Want You (Virgin)
Total Plays: 252, Total Stations: 16, Adds: 0
- AVANT Don't Take Your Love Away (Geffen)
Total Plays: 245, Total Stations: 12, Adds: 0
- MASTER P Act A Fool (New No Limit/Koch)
Total Plays: 240, Total Stations: 13, Adds: 6
- YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)
Total Plays: 207, Total Stations: 29, Adds: 28
- MUSIQ Whoknows (Def Soul/IDJMG)
Total Plays: 201, Total Stations: 11, Adds: 0
- R. KELLY Happy People (Jive/Zomba)
Total Plays: 185, Total Stations: 17, Adds: 15
- CONWAY Nutcracker (Universal)
Total Plays: 177, Total Stations: 11, 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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April 9, 2004

RANK ARTIST TITLE LABEL

- 1 USHER f/LUDACRIS Yeah (LaFace/Zomba)
- 2 J-KWON Topsy (So So Def/Zomba)
- 3 PETEY PABLO Freek-A-Leek (Jive/Zomba)
- 4 MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
- 5 BEYONCE Naughty Girl (Columbia)
- 6 JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
- 7 YING YANG TWINS Salt Shaker (TVT)
- 8 LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
- 9 KANYE WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)
- 10 CASSIDY f/R. KELLY Hotel (J/RMG)
- 11 CHINGY One Call Away (DTP/Capitol)
- 12 LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
- 13 D12 My Band (Shady/Aftermath/Interscope)
- 14 TWISTA Overnight Celebrity (Atlantic)
- 15 G UNIT Wanna Get To Know You (Interscope)
- 16 SEAN PAUL f/SASHA I'm Still In Love With You (VP/Atlantic)
- 17 PITBULL f/LIL' JON Culo (TVT)
- 18 DILATED PEOPLES f/K. WEST This Way (Capitol)
- 19 TWISTA f/K. WEST & J. FOXX Slow Jamz (Atlantic)
- 20 SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)
- 21 BEENIE MAN f/MS. THING Dude (Virgin)
- 22 NINA SKYE Move Your Body (Next Plateau/Universal)
- 23 USHER Burn (LaFace/Zomba)
- 24 TRILLVILLE Neva Eva (BME/Warner Bros.)
- 25 T.I. Rubber Band Man (Grand Hustle/Atlantic)
- 26 MR. VEGAS Pull Up (Delicious Vinyl)
- 27 KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)
- 28 JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)
- 29 MOBB DEEP Got It Twisted (Jive/Zomba)
- 30 YUNG WUN Tear It Up (J/RMG)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/29-4/3 © 2004, R&R, Inc.

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PHAT MIX SIX

- BEYONCÉ f/LIL FLIP Naughty Girl (Columbia)
 NINA SKY Move Your Body (Universal)
 PITBULL Chulo (TVT)
 N.E.R.D. She Wants To Move (Virgin)
 YUNG WUN f/DMX, LIL FLIP & DAVID BANNER Tear It Up (J)
 MR. VEGAS Pull Up (Delicious Vinyl/Geffen)

ON THE RECORD

This Week's Hottest Music Picks

Orlando

PD, WLLD/Tampa

Pitbull's "Culo" (TVT): I'm feeling this. Who knew a record that continuously screams the Spanish word for "ass" would get our audience moving. On second thought, we shoulda known.

Jojo's "Leave (Get Out)" (BlackGround/Universal): Continues to smash with that rich vocal sound. We're over 400 spins, and the record is still top 10.

Red Cafe's "Fly as She Wanna Be" (Independent): Just seems like a WLLD/Tampa record. It's in a very short stack for the next mix-show banger.

Manic

MD, KYWL/Spokane

Petey Pablo's "Freel-A-Leek" (Jive/Zomba): No. 1 research and top five phones. It's a homerun for us.

D12 featuring Eminem's "My Band" (Shady/Aftermath/Interscope): No. 1 phones. I don't think there was ever any question about this track.

E-40 featuring Lil Mo's "Thick & Thin" (Jive): This is blowin' up the night show. Lil Mo sounds great.

213's "Dolla Bill" (Geffen): It's time for another Snoop Dogg record. This could be the one.

Brian Michel

PD, KUUU/Salt Lake City

213's "Dolla Bill": Nate, Warren and Snoop comin' with another heater.

Sly Boogie's "That's My Name (Thuggin' It Up)" (Independent): Can't get enough of this jam. Power rotation here on my CD player.

Conway's "Nutcracker" (Universal): I remember hearing this for the first time

months ago on KPWR/Los Angeles. I'm glad to see this track get a major behind it.

Murph Dawg

Asst. PD/MD, WHZT/Greenville, SC

Young Gunz's "Friday Night" (Roc-A-Fella/IDJMG): Great party record. If this song does not pack the dance floor, you should stop DJing the retirement home.

Nina Sky's "Move Your Body" (Universal): I think this record is gonna go the same route that Lumidee went. It's a great up-tempo track.

Mystikal's "Oochie Pop" (Jive/Zomba): Hot track. Hopefully he can get on a work-release program to do some shows for it.

John Christian

PD, KWIN/Stockton

Messy Marv's "Baby" (Scaleen): Top five phones. He is the Biz Markie of 2004.

Amanda Perez's "I Pray" (Virgin): Hit No. 3.

Please Send Your Photos

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

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

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

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America's Best Testing CHR/Rhythmic Songs 12 + For The Week Ending 4/9/04

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

Total sample size is 377 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Young Gunz LABEL: Roc-A-Fella/IDJMG By MIKE TRIAS/Associate Editor



You know what they call 'gunning' in basketball? says Hanif "Neef" Muhammad, who, along with partner Christopher Ries, is Young Gunz. "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."

Since they met at middle school in the not-so-apty named Nicetown area of Philadelphia, that's exactly what Young Gunz have been doing — taking over. They earned a reputation among their peers for spitting wild rhymes, and record labels also took notice as their talent increased.

Tough Luv is their debut Roc album. Of the title Neef says, "At one point in my career I fell from who I was and got mixed up in the street life. I fell back and gave Chris the torch. He was doing what he had to do, and he did this song. One verse on the song was called 'Tough Love,' where he was talking about me and how things were going and that I needed to come back in it. Then I did a verse talking to him about everything. It's a crazy song, and it's probably the toughest thing we ever did."

"No Better Love," featuring Rell on the hook, is the latest single from Tough Luv. To promote the cut, Young Gunz are currently supporting Kanye West on his School Spirit Tour, which wraps up in Detroit on April 16.

Reporters

Large grid of reporter assignments across various cities and markets, including KXSS/Albuquerque, WJMM/Boston, KXKB/Houston, etc.

Monitored Reporters 98 Total Reporters 87 Total Monitored 11 Total Indicator. Powered by MEDIATEBASE. Did Not Report, Playlist Frozen (2): KRRG/Laredo, TX WJWZ/Montgomery, AL



Why We Need The Bachelor

The degree, not the reality television show

Attorney Joe Davis is well known in Urban radio not only for his 25-year career as an on-air personality and programmer, but also for being outspoken and passionate about the industry we work in. The No. 1 issue he champions: encouraging Urban broadcasters — programmers, sales and talent — to pursue further education not only for their careers, but also for their personal development.

Most important, Davis wants people to understand how an education can help broadcasters become better prepared for life beyond radio if they choose or, more commonly, are forced to leave the industry.

Davis started his career in 1979 at an NPR station in Normal, IL. Through the years Davis has worked on-air at WYLD/New Orleans, KMJM/St. Louis, WUSL and WDAS-FM in Philadelphia, WVEE/Atlanta, KRNB/Dallas and WCFB/Orlando. The amazing thing is, for a good portion of that time he was also pursuing his education.

He started by earning his undergraduate degree at the University of Illinois from 1977-1981. He attended graduate school at the University of Pennsylvania in Philadelphia from 1988-1992, where he earned a master's in social work, and from 1992-1996 he attended Rutgers Law School and was a guest law student at Georgia State University, College of Law.

Davis left WVEE in 1995 to finish his final year of law school at Rutgers. He passed the Florida bar on Sept. 11, 2000 and was sworn in Dec. 27, 2000 during his midday shift at WCFB. His law practice has been up and running since January 2001, and he continued his job as MD and air personality on WCFB until recently.

Davis currently has a law practice in Orlando and has set his broadcast sights on Talk radio. We recently spoke

about the importance of education for people in the broadcast industry.

R&R: What is the biggest mistake that people in radio make when it comes to preparing for their future?

JD: I have never understood why broadcasters, whether they are on-air personalities or whatever, don't manage their time enough to get an education. Most jocks work an average of four to six hours a day. That's ideal for them to also go to college at the same time, especially if they're working in the evening or afternoons.

I find it very disappointing that so many jocks — especially in Urban radio, but certainly not limited to our format — don't even have their bachelor's degree. Not earning that bachelor's degree is the biggest mistake that young people make. Many don't even have the basic skills that are necessary to advance in their careers.

For example, I've worked with some broadcasters who couldn't even write liners or promos. They don't know how to compose a press release or proposal. People in radio are very good at verbalizing their ideas, in particular when they are on-air "performing," but few can translate their ideas into written form. These are fundamental skills they are lacking.

I've come to the conclusion that broadcasters view themselves simply as on-air performers and not professional communicators. Yet over the years I have observed that the people who have developed their communication skills are the ones who have had truly distinguished careers.

What's an even greater concern is that most companies don't really encourage their employees to get their four-year undergraduate degree. It's certainly not a requirement for most on-air gigs. And isn't that ironic, considering that we, as Urban broadcasters, make a point of stressing the importance of education to the community we serve? We have jocks on-air talking to teens about how important it is to go to college, and many of them only have a high school diploma.

R&R: Do you think that the broadcast industry doesn't value higher education?

JD: I can't speak for people in higher positions; I don't know what's in their mind. But if that is the case, that education is not a highly regarded or valued in this industry, then we are in a very sad state.

Education is what lifts people up. It empowers people. And if we are not encouraged to better ourselves, to empower ourselves, then there is something very wrong going on.

R&R: Who are some of the people you've worked with in radio who've taken their education further, and how has it helped them?

JD: There are a few key people I have worked with, and I hope that I can say that I may have influenced them in some way through our conversations about education. They've furthered their education and are better off for it now. Some are still in radio, and some have moved on to other careers. People like [former WUSL PD and GM] Dave Allen, who's now a professor at a college and on his way to tenure, and [WJMH/Orlando GM] Ernest James.

There's also [WVEE PD] Tony Brown and [Memphis programmer] Toni St. James, who have earned their law degrees. There's even the younger generation, like [WPHI/Philadelphia] PD Colby Tyner and [WHQT/Miami] Asst. PD/MD Karen Vaughn, who are both pursuing their education. They understand that you need something to fall back on.

Do you remember Neville Waters? He was PD of WOL/Washington for many years. Back in the '80s we had many conversations, and I hope I was



Joe Davis

Urban Radio Attacks!

Mark your calendar for Friday, June 26 at R&R Convention 2004. We have a lot of ground to cover in two sessions. Part One: "Urban AC: Evolving the Format in 2004. Is It Time for Hip-Hop?" Part Two: "Urban PD Roundtable"

In the weeks ahead we'll be announcing all the panelists and topics for these two sessions. Meanwhile, have you filled in the nomination ballot with your choices for this year's R&R Industry Achievement Awards? Get your copy of the March 26 issue of R&R, and find the ballot on Page 28.



part of the reason that he went back to earn his MBA from Georgetown University. He was already an educated man, having earned a master's degree in fine arts before he programmed, but he didn't see a need to stop there. Now he's Director of Sports International for the Marriott

up in radio or be prepared for life after radio?

JD: The first thing is to finish their undergraduate degree if they have not already done so. Do it at a four-year, accredited college. It doesn't have to be Ivy League. You can do it part-time; you can even do it online. There is no excuse not to earn a bachelor's degree.

Second, develop your analytical and writing skills, as well as your problem-solving skills. Being able to communicate on paper is something that will help you in any career.

Third, if you plan to further your education beyond a bachelor's degree, start by familiarizing yourself with test-taking skills. You can buy books that will help you prepare for exams like the GMAT and the LSAT. Don't be afraid of failure. It took me six years to pass the LSAT exam. I took it 12 times — every six months for six years. Once I did pass, I still had to defer so that I could finish my master's program. Then it took me four attempts before I passed the bar. So be prepared for setbacks. Tests are all about repetition.

"We have jocks on-air talking to teens about how important it is to go to college, and many of them only have a high school diploma."

Corporation. He's the one who signs the big contracts with professional sports teams to use Marriott Hotels.

R&R: When and why did you start thinking about pursuing your higher education and preparing for life after radio?

JD: It started once I got to WYLD. I saw a brochure on Catholic University's law school. I had never really made a connection between broadcasting and law until then. I thought it would be prestigious to earn a degree and that it would help me in my long-term broadcast goals, which, at the time, were to achieve a management-level position within one of the major broadcast groups. I also knew that it would make my mother proud.

Over the years, as it became more apparent that the management position was not going to happen, I focused more on attaining my own practice. I'm not part of that old-boy network, and I've always been very outspoken about rights for minorities and women in this business, so I may have ruffled a few feathers. That has made it more difficult for me to move up within these corporations, but I feel that somebody has to take risks. There are injustices in this industry that I feel a need to point out. That may have something to do with why I'm not in a radio position at the moment, but I will always have my practice.

R&R: What are the three most important steps a jock or young PD can take early in his or her career to help them more

The most important thing I have to stress about getting an education is that it not only gives you skills that will help you in radio, but it can also help you if and when you leave radio. Possessing good communication skills, in particular in writing, transfers to so many other careers.

All during my radio career I had other opportunities, other choices I could have made if I chose to. When I was up for the KRNB job I was also offered a job in education. When I left KRNB I had opportunities to stay in Texas to work for the city of Ft. Worth. I never had to take a job in radio that I didn't want simply because I had no other choice.

R&R: Let's say you're a programmer with a family — you already have so much on your plate. How does someone make time for going to school as well?

JD: I don't accept the argument that you don't have time. You have time if you want it. Look at someone like [Clear Channel Exec. VP/Programming] Steve Smith. He has a law degree from Pepperdine University, and he oversees multiple stations. [Cumulus CEO] Lew Dickey has an MBA from Harvard and a master's from Stanford. Alfred Liggin has an MBA from University of Pennsylvania. If these guys can find time to earn their master's, I certainly think a jock can.

Contact Joe Davis at jdavis@orlando-radio.com.



SPLASH ... IT'S SPRING JAM! WUSL (Power 99)/Philadelphia celebrated Spring Jam with a performance by Ludacris, among others. Pictured here (l-r) are Def Jam's Frank Johnson, WUSL OM Thea Mitchem, Ludacris and WUSL Asst. PD/MD Coka Lani.

URBAN TOP 50

April 9, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3513	-9	511168	14	68/0
4	2	J-KWON Tippy (So So Def/Zomba)	3195	+59	398812	12	65/0
2	3	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3192	-126	448615	14	67/0
7	4	USHER Burn (LaFace/Zomba)	3052	+382	407297	5	66/0
6	5	ALICIA KEYS If I Ain't Got You (J/RMG)	2973	+226	447542	8	67/0
3	6	CHINGY One Call Away (DTP/Capitol)	2792	-368	344478	12	66/0
5	7	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	2748	-309	357529	14	59/0
11	8	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	2520	+325	391847	7	57/0
16	9	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	2326	+398	377949	6	67/0
14	10	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	2275	+291	260107	9	60/1
10	11	G UNIT f/JOE Wanna Get To Know You (Interscope)	2255	+17	264586	11	58/0
15	12	PETEY PABLO Freek-A-Leek (Jive/Zomba)	2139	+167	272082	15	63/0
17	13	AVANT Don't Take Your Love Away (Geffen)	2012	+199	262185	8	60/0
12	14	T.J. Rubber Band Man (Grand Hustle/Atlantic)	1945	-128	242625	16	63/0
9	15	CASSIDY f/R. KELLY Hotel (J/RMG)	1940	-306	230331	15	66/0
8	16	RUBEN STUDDARD Sorry 2004 (J/RMG)	1874	-399	286286	15	65/0
22	17	TWISTA Overnight Celebrity (Atlantic)	1805	+416	259432	6	65/1
19	18	BEYONCE' Naughty Girl (Columbia)	1778	+240	255983	4	66/0
13	19	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	1711	-315	187291	11	62/0
20	20	JANET JACKSON I Want You (Virgin)	1570	+125	152939	6	66/1
18	21	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	1350	-212	153577	19	65/0
23	22	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	1324	-65	197958	10	54/0
25	23	JAGGED EDGE What It's Like (Columbia)	1265	-10	128745	10	49/0
24	24	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	1242	-74	143757	19	54/0
21	25	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	1221	-189	169945	13	53/0
27	26	MUSIQ Whoknows (Def Soul/IDJMG)	1065	+33	117556	9	50/0
26	27	TAMIA Questions (Elektra/EEG)	1045	+1	99772	8	56/0
28	28	OUTKAST Roses (LaFace/Zomba)	1043	+103	96037	5	56/1
34	29	JUVENILE Slow Motion (Cash Money/Universal)	965	+171	91262	8	1/0
29	30	ATL Make It Up With Love (Nononime/Epic)	863	-15	67645	8	51/0
36	31	JOE f/G UNIT Ride Wit U (Jive/Zomba)	862	+173	121448	3	58/4
31	32	BEENIE MAN f/MS. THING Dude (Virgin)	838	-8	167250	10	42/0
35	33	CARL THOMAS Make It Alright (Bad Boy/Universal)	819	+82	115851	4	48/0
30	34	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	804	-52	98388	19	53/0
37	35	R. KELLY Happy People (Jive/Zomba)	757	+103	121018	4	66/64
33	36	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	711	-87	70779	17	43/0
41	37	MONICA U Should've Known Better (J/RMG)	536	+76	40023	2	41/1
43	38	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	531	+115	31345	2	35/1
38	39	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	468	-110	47791	12	43/0
40	40	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	465	-3	25141	4	33/0
50	41	SLUM VILLAGE Selfish (Barak/Capitol)	405	+114	28996	2	33/3
39	42	OUTKAST Hey Ya! (LaFace/Zomba)	388	-97	42139	18	33/0
49	43	GUERRILLA BLACK Guerrilla Nasty (Virgin)	382	+55	19367	2	32/1
48	44	EAMON F**k It (I Don't Want You Back) (Jive/Zomba)	378	+46	27407	6	13/0
42	45	M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	357	-80	34783	8	23/0
Debut	46	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	340	+66	24985	1	21/3
Debut	47	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	338	+79	70938	1	2/0
44	48	JAY-Z Encore (Roc-A-Fella/IDJMG)	338	-76	80062	11	1/0
47	49	NELLY Tip Drill (Fo' Reel/Universal)	330	-5	24688	3	0/0
45	50	MEMPHIS BLEEK f/T.J. AND TRICK DADDY Round Here (Roc-A-Fella/IDJMG)	295	-70	31318	12	14/0

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 3/28-4/3. 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*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
R. KELLY Happy People (Jive/Zomba)	64
YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	45
AKON I STYLES P. Locked Up (SRC/Universal)	23
TEENA MARIE Still In Love (Cash Money/Universal)	22
YING YANG TWINS Whats Happnin! (TVT)	7
RUBEN STUDDARD What If (J/RMG)	6
BIG TYMERS No Love (Beautiful Life) (Cash Money/Universal)	6
ELEPHANT MAN Jook Gal (VP/Atlantic)	5
JOE f/G UNIT Ride Wit U (Jive/Zomba)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TWISTA Overnight Celebrity (Atlantic)	+416
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+398
USHER Burn (LaFace/Zomba)	+382
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+325
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	+291
BEYONCE' Naughty Girl (Columbia)	+240
ALICIA KEYS If I Ain't Got You (J/RMG)	+226
AVANT Don't Take Your Love Away (Geffen)	+199
JOE f/G UNIT Ride Wit U (Jive/Zomba)	+173
JUVENILE Slow Motion (Cash Money/Universal)	+171

New & Active

WYCLEF JEAN f/SHARRISA Take Me As I Am (J/RMG)

Total Plays: 272, Total Stations: 25, Adds: 1

GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/IDJMG)

Total Plays: 268, Total Stations: 30, Adds: 2

MARQUES HOUSTON Because Of You (T.U.G./EEG)

Total Plays: 251, Total Stations: 26, Adds: 0

PASTOR TROY I'm Ridin' Big Yo (Universal)

Total Plays: 237, Total Stations: 16, Adds: 0

CALVIN RICHARDSON Not Like This (Hollywood)

Total Plays: 234, Total Stations: 29, Adds: 0

ELEPHANT MAN Jook Gal (VP/Atlantic)

Total Plays: 226, Total Stations: 27, Adds: 5

PRINCE Musicology (Columbia)

Total Plays: 224, Total Stations: 33, Adds: 1

RUBEN STUDDARD What If (J/RMG)

Total Plays: 221, Total Stations: 39, Adds: 6

BIG TYMERS No Love (Beautiful Life) (Cash Money/Universal)

Total Plays: 177, Total Stations: 29, Adds: 6

YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)

Total Plays: 158, Total Stations: 45, Adds: 45

Songs ranked by total plays

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



Don't Miss
R&R CONVENTION 2004! JUNE 24-26, 2004
BEVERLY HILTON HOTEL in Beverly Hills, CA
 Register NOW at www.radioandrecords.com

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

tha JUMP off

Bryan 'Bizzy B' McCain
PD/nights, KBLR/Omaha



Yung Wun featuring DMX, Lil Flip and David Banner's "Tear It Up" (J): This is definitely a summer anthem. I can hear it now at the Greek parties, as they use it to stroll on. • **Twista's "So Sexy" (Atlantic):** This is a record even your mom could groove to, and it's banging in the clubs. It was my No. 2 most requested on the phones last week. • **Lil Wayne's "Bring It Back" (Universal):** It's back to the classic Cash Money formula — talking about what he has over a Mannie Fresh beat — and it works! • **8 Ball & MJG's "You Don't Want Drama" (Bad Boy/Universal):** This is another classic formula with the New South sounds, and it's my No. 1 night record. It kills in the clubs too.

Jeff Anderson
PD, WZFX/Fayetteville, NC
www.Foxy99.com



For our spring book promotion we're doing a radio reality show. It's called "Becoming a DJ." It's a nine-week contest with nine contestants competing to become a weekend jock on WZFX (Foxy 99.9)/Fayetteville, NC and win \$1,000. • We'll start off by soliciting contestants on-air and at our outdoor events. People have to tell me, The Commissioner, why they should be the next Foxy DJ. We'll judge them based on their charisma, sound and potential. • Once we have the nine contestants, the fun part begins. Each week they will have a task to complete. For example, one week we will have them learn to edit on Cool Edit Pro. We'll have one day when they all come up to the studio, we teach them how, and then they do it on their own. We plan to have mini discs recording everything as they go along, so we can air the challenges as well. We've also sent a proposal to a couple of the local television stations to see if they want to cover the contest week-to-week in video form. • The judges are all radio personnel, including myself. We'll also put the contests online, so listeners can register their vote. Each week a contestant will be voted off. We plan to announce the grand-prize winner at our Summer Jam 18 in June. Overall, it's like a combination of *American Idol*, *Making the Band* and *The Apprentice*. • In addition to the spring promotion, we're also working on a summer community campaign. We've made a proposal to the city of Fayetteville to adopt the inner-city basketball courts. We'd clean them up and put up new backboards with our logo on them. Throughout the summer we hold three-on-three tournaments and have the station's basketball team, the Big Ballers, play for charity on the courts. • Last, but not least, we just welcomed a new midday personality, *Cristal Bubblin'*. She came to us from the former WCHH (Hot 92)/Charlotte. Before she arrived we ran drops saying "Enjoy Cristal while you work" and "The bubbly is on us." She's really been a great addition to the team.

ARTIST: Prince
LABEL: Columbia
CURRENT PROJECT: *Musicology*
IN STORES: April 20
CURRENT SINGLE: "Musicology"
HOMETOWN: Minneapolis

By DANA HALL/URBAN EDITOR

Personal Stats: Born Prince Rogers Nelson on June 7, 1958, Prince began playing guitar (a gift from his musician father) as a teenager. He started a band with childhood friend Andre Anderson (who became Andre Cymone) called Grand Central and later renamed it Champagne. By the time he hit high school, Prince was composing original songs and performing them in clubs in the thriving Minneapolis music scene, where others, like Terry Lewis, Alexander O'Neal, Jellybean Johnson and Morris Day, were also getting their start.

By 1976 Prince was working in a studio on his first demo, and by 1977 he had a major-label record deal with Warner Bros. His first album, *For You*, spawned the hit R&B single "Soft and Wet," and there was no stopping him after that. Early in his career Prince walked the fine line between racy and commercial material, with songs ranging from "Head," which earned airplay on Rock stations, to "Little Red Corvette," which was his first official Pop hit. But it was his 1984 autobiographical film *Purple Rain* and the accompanying soundtrack that made Prince's popularity truly explode. His first No. 1 hit was "When Doves Cry" from the film's soundtrack.

From early in his career Prince wrote for (and, in some cases, masterminded) such groups and performers as The Time,

Vanity 6, Apollonia 6, Sheila E, Sheena Easton, The Bangles, Patti LaBelle, Mavis Staples, Larry Graham, Tevin Campbell and others. He made two more films, the semi-successful *Under the Cherry Moon* and the disastrous *Graffiti Bridge*.

Always an original, Prince changed his name to a symbol in 1993 and, to many, became "The Artist Formerly Known As Prince." In 1995, during a dispute with his longtime record label, Warner Bros., Prince made headlines once again by appearing on British television with the word *slave* written across his forehead.



He left Warner in 1996 and went into business for himself, releasing several albums through the Internet. He joined forces with Arista Records for the album *Rave Un2 the Joy Fantastic* but had for the most part left the major-label fold until now. In March Columbia Records announced it would release *Musicology*.

Discography: *For You* (1978); *Prince* (1979); *Dirty Mind* (1980); *Controversy* (1981); *1999* (1982); *Purple Rain* (1984); *Around the World in a Day* (1985); *Parade (Under the Cherry Moon)* (1986); *Sign of the Times* (1987); *Lovesexy* (1988); *Batman* (1989); *Graffiti Bridge* (1990); *Diamonds and Pearls* (1991); *Prince and The New Power Generation* (1992); *Come* (1994); *The Black Album* (1994); *The Gold Experience* (1995); *Chaos and Disorder* (1996); *Emancipation* (1996); *Crystal Ball* (1998); *New Power Soul* (1998); *Rave Un2 the Joy Fantastic* (1999); *Rainbow Children* (2001); *One Nite Alone ... Live* (2002); *N.E.W.S.* (2003); *Musicology* (2004).

See him/hear him: On tour: April 12, Indianapolis; April 13, Cincinnati; April 14, Pittsburgh; April 16, Columbus, OH; April 17, Cleveland.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WWIN/Baltimore, MD* PD: Tim Watts AP/MD: Keith Fisher 3 PRINCE	WZAK/Cleveland, OH* OM/MD: Tom Johnson MD: Shelby Rush RUBEN STUDDARD	WUKS/Fayetteville, NC* PD: Garrett Davis MD: Corbie Phip FREDRE JACKSON	WSOL/Jacksonville, FL* PD/MD: KJ Brooks No Adds	WHOT/Miami, FL* PD: Derrick Brown AP/MD: Karen Vaughn BAYFACE	WRKS/New York, NY* OM: John Mauter PD: Tom Rossley MD: Julie Gumbless 13 R KELLY 16 SEAN PAUL 3 JAY-Z 2 PRINCE	WKYS/Richmond, VA* 1 PRINCE RUBEN STUDDARD	KMJK/SL. Louis, MO* OM/MD: Chuck Atkins MD: Topher 4 No Adds
KQXL/Baton Rouge, LA* OM: Jeff Lamirone PD/MD: Ryan Vernon 1 TAMI 3 LAMONT DODDIE FREDRE JACKSON	WLXC/Columbia, SC* PD: Bruce Williams FREDRE JACKSON	WDZZ/Ft. Mi* PD: Jennal Jackson 3 PRINCE 1 PATTI LABELLE RUBEN STUDDARD	KMJK/Kansas City, MO* PD: Jim Keenly MD: Tony Michaels 1 PATTI LABELLE	WARR/Wichita, WI* PD/MD: Lash Jones 6 EM MOGIE 4 DWIGLE 1 MUSIQ	WVBE/Roanoke, VA* PD/MD: Walt Ford PATTI LABELLE FREDRE JACKSON	WBUX/Toledo, OH* PD: Rocky Love MD: Brandt Brown KIMIA HOWARD FREDRE JACKSON	
WBHM/Birmingham, AL* OM/MD: Jay Dixon AP/MD: Darryl Johnson No Adds	WWDN/Columbia, SC* PD: Mike Love MD: Earl Mack FREDRE JACKSON	WFML/Ft. Pierce, FL* OM/PD/MD: Mike James 6 TAMI FREDRE JACKSON	KNEK/Lafayette, LA* PD/MD: John Enslitt 3 HE ST. SOUL FREDRE JACKSON	WDLT/Mobile, AL* PD: Steve Crumley MD: Kathy Barlow No Adds	WVSV/Norfolk, VA* PD/MD: Eric Mychalek No Adds	WHUR/Washington, DC* PD/MD: Dave Davidson 3 TAMI BROUSSARD	
WVBN/Charleston, SC* OM/MD: Terry Base MD: T.J. Jones FREDRE JACKSON	WAGH/Columbus, GA OM: Brian Waters PD/AP/MD: Deone Fishbein MD: Edmond Lewis R KELLY	WQMG/Greensboro, NC* PD/MD: AC Stone No Adds	KOKY/Little Rock, AR* OM: Joe Booker PD/MD: Mark Dytne FREDRE JACKSON	WQOK/Nashville, TN* PD/MD: Derrick Corbett No Adds	WVHL/Norfolk, VA* OM: Dick Lamb MD: Mike Chase PATTI LABELLE	WLVA/Savannah, GA OM: Brad Kelly PD: Gary Young AP/MD: David Carter 16 MUSIQ	WMMW/Washington, DC* PD: Kathy Brown MD: Mike Chase No Adds
WVBN/Birmingham, AL* PD/MD: Terry Avey No Adds	WRHB/Dayton, OH* OM/MD: J.D. James No Adds	KMJD/Houston, TX* OM/MD: J.D. James MD: Sam Choice 7 SER	KJLH/Los Angeles, CA* PD/MD: Andrew Russell 11 PRINCE FREDRE JACKSON PATTI LABELLE	WYBC/New Haven, CT* OM: Wayne Schmidt PD: Juan Castillo AP/MD: Angelo Materio 6 BAYFACE 7 SPYKINS TAMI DREA	WCFB/Olando, FL* PD: Steve Holland No Adds	WVBC/Washington, DC* PD: Cathy Berry AP/MD: Jodi Berry 4 PRINCE RUBEN STUDDARD	
WVBC/Charlotte* PD/MD: Sam Choice No Adds	WRXJ/Dayton, OH* PD: Brian Wallace AP/MD: Garth Adams R KELLY	WTLC/Indianapolis, IN* PD: Brian Wallace AP/MD: Garth Adams R KELLY	WRB/Macon, GA PD/MD: Chris Williams No Adds	WYLD/New Orleans, LA* OM: Carla Boatner PD: AJ Appleberry No Adds	WVBC/Philadelphia, PA* OM: Theo Wilcoxon PD: Joe Tombarro AP/MD: Jo Guarnito RUBEN STUDDARD	WFXC/Raleigh, NC* PD: Cy Young AP/MD: Jodi Berry 4 PRINCE RUBEN STUDDARD	
WVAZ/Chicago, IL* OM/MD: Erny Smith AP/MD: Armando Rivera No Adds	WVXJ/Dayton, OH* PD: Brian Wallace AP/MD: Sam Choice No Adds	WVXJ/Dayton, OH* PD: Brian Wallace AP/MD: Sam Choice No Adds	KJMS/Memphis, TN* PD: Steve Holland AP/MD: Jodi Berry 4 PRINCE RUBEN STUDDARD	WVBC/Philadelphia, PA* OM: Theo Wilcoxon PD: Joe Tombarro AP/MD: Jo Guarnito RUBEN STUDDARD	WVBC/Philadelphia, PA* OM: Theo Wilcoxon PD: Joe Tombarro AP/MD: Jo Guarnito RUBEN STUDDARD	WVBC/Philadelphia, PA* OM: Theo Wilcoxon PD: Joe Tombarro AP/MD: Jo Guarnito RUBEN STUDDARD	

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

46 Total Reporters
42 Total Monitored
4 Total Indicator

Did Not Report, Playlist Frozen (1):
WMCS/Milwaukee, WI

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LUTHER VANDROSS Think About You (J/RMG)	1197	+58	143110	20	42/0
2	2	RUBEN STUDDARD Sorry 2004 (J/RMG)	1063	-36	132331	15	42/0
4	3	ALICIA KEYS If I Ain't Got You (J/RMG)	1015	+152	147523	6	34/0
3	4	BEYONCE' Me, Myself And I (Columbia)	969	-46	123944	11	37/0
5	5	TEENA MARIE Still In Love (Cash Money/Universal)	857	+105	101486	7	40/0
12	6	JANET JACKSON I Want You (Virgin)	709	+125	74477	5	39/1
7	7	BABYFACE The Loneliness (Arista/RMG)	645	-42	65636	12	39/2
15	8	OUTKAST The Way You Move (LaFace/Zomba)	618	+111	112022	17	10/0
8	9	KEM Love Calls (Motown/Universal)	612	-50	84741	61	32/0
9	10	JOE More & More (Jive/Zomba)	603	-33	68324	25	40/0
6	11	ALICIA KEYS You Don't Know My Name (J/RMG)	524	-211	59556	22	40/0
11	12	AVANT Read Your Mind (Geffen)	522	-96	47014	25	39/0
10	13	WILL DOWNING A Million Ways (GRP/VMG)	483	-137	34644	27	31/0
14	14	SILK Side Show (Liquid 8)	430	-107	39463	16	28/1
13	15	GERALD LEVERT Wear It Out (Elektra/EEG)	400	-141	29610	11	34/0
20	16	MUSIQ Whoknows (Def Soul/IDJMG)	394	+71	42062	7	23/1
25	17	PATTI LABELLE New Day (Def Soul/IDJMG)	368	+158	39924	3	35/5
18	18	DWELE Hold On (Virgin)	340	-5	41777	7	27/1
16	19	VAN HUNT Seconds Of Pleasure (Capitol)	336	-15	23103	19	30/0
19	20	ANTHONY HAMILTON Charlene (So So Def/Zomba)	326	-17	19917	8	24/0
Debut	21	PRINCE Musicology (Columbia)	321	+264	40893	1	34/6
17	22	EN VOGUE Ooh Boy (33rd Street/Funky Girl)	317	-32	26182	6	23/1
24	23	R. KELLY Happy People (Jive/Zomba)	255	+24	43992	3	6/3
21	24	JAGGED EDGE Walked Outta Heaven (Columbia)	253	-43	16726	19	16/0
22	25	HIL ST. SOUL Pieces (Shanachie)	231	-14	20218	9	21/1
23	26	KINDRED THE FAMILY SOUL Stars (Hidden Beach)	215	-26	23328	16	16/0
27	27	TAMIA Questions (Elektra/EEG)	186	+45	17675	2	21/3
26	28	AVANT Don't Take Your Love Away (Geffen)	176	+7	24952	4	4/0
Debut	29	CALVIN RICHARDSON Not Like This (Hollywood)	143	+20	6049	1	17/0
28	30	JAVIER Beautiful U R (Capitol)	138	-2	7069	14	13/0

42 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/28-4/3. 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

GOAPELE Closer (Columbia)
Total Plays: 135, Total Stations: 15, Adds: 0

CARL THOMAS Make It Alright (Bad Boy/Universal)
Total Plays: 94, Total Stations: 13, Adds: 0

RUBEN STUDDARD What If (J/RMG)
Total Plays: 91, Total Stations: 22, Adds: 5

TRINA BROUSSARD Losing My Mind (Motown/Universal)
Total Plays: 90, Total Stations: 5, Adds: 1

CREA U Lied (Aezra)
Total Plays: 83, Total Stations: 12, Adds: 1

SPOOKS Don't Be Afraid (Koch)
Total Plays: 71, Total Stations: 7, Adds: 1

LAMONT DOZIER I Hear A Symphony (Jam Right/WEA Distribution)
Total Plays: 36, Total Stations: 8, Adds: 1

JEFF MAJORS Heard My Cry (Music One)
Total Plays: 21, Total Stations: 6, Adds: 0

FREDDIE JACKSON Say Yeah (Martland)
Total Plays: 0, Total Stations: 12, Adds: 12

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
FREDDIE JACKSON Say Yeah (Martland)	12
PRINCE Musicology (Columbia)	6
PATTI LABELLE New Day (Def Soul/IDJMG)	5
RUBEN STUDDARD What If (J/RMG)	5
TAMIA Questions (Elektra/EEG)	3
R. KELLY Happy People (Jive/Zomba)	3
BABYFACE The Loneliness (Arista/RMG)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PRINCE Musicology (Columbia)	+264
PATTI LABELLE New Day (Def Soul/IDJMG)	+158
ALICIA KEYS If I Ain't Got You (J/RMG)	+152
JANET JACKSON I Want You (Virgin)	+125
OUTKAST The Way You Move (LaFace/Zomba)	+111
TEENA MARIE Still In Love (Cash Money/Universal)	+105
RUBEN STUDDARD What If (J/RMG)	+87
MUSIQ Whoknows (Def Soul/IDJMG)	+71
LUTHER VANDROSS Think About You (J/RMG)	+58
ERICK SERMON Music (J/RMG)	+54

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
R. KELLY Step In The Name Of Love (Jive/Zomba)	434
SMOKIE NORFUL I Need You Now (EMI Gospel)	434
GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)	358
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	303
KINDRED Far Away (Epic)	284
ARETHA FRANKLIN Wonderful (Arista/RMG)	265
LUTHER VANDROSS Dance With My Father (J/RMG)	258
JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	238
TAMIA Officially Missing You (Elektra/EEG)	167
ERYKAH BAOU Back In The Day (Motown)	158

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PART ONE OF A TWO-PART SERIES

Country's Fight For The Front Seat

Arbitron, Edison study in-car listening, listeners

Long radio's exclusive domain, in-car listening is now under siege, challenged by any number of interlopers vying for the ears and minds of those wrapped in a few thousand pounds of metal. It's important that stations understand the details of in-car listening, because the manner in which people use radio while on the road has huge ramifications for both programming and sales departments.

In a joint effort, Arbitron and Edison Media Research recently set out to find the truth about the way people use radio in their cars. The two companies have released a pair of studies: "The National In-Car Study" and "Fighting for the Front Seat: The Country Edition." The latter was presented by Bob Michaels at the recent Country Radio Seminar in Nashville. Both studies are available for free, in their entirety, at www.arbitron.com.

The research was conducted in July and August 2003, with 1,505 completed telephone interviews. Of the entire sample, 98.4% had driven or ridden as a passenger in non-public-transportation vehicles (car, truck, van, etc.) in the last month. Of the total sample, 12% were P1s to a Country station, with in-tab of 176 respondents.

The task was to determine how important in-car listening is to overall listening, whether radio was losing ground to satellite radio and other new devices, whether in-car listening was only a major-market concern, and how important presets were to in-car listening.

Also on the agenda was determining how high a priority traffic reports should be, how valuable the in-car listener is to advertisers, and how large an impact cell-phone usage is having on in-car radio listening. All of this information can help us answer the most important question of all: Can radio defend its turf?

Increased Traffic

The first conclusion in "Fighting for the Front Seat: The Country Edition" is that in-car listening is vital to the Country format. Total in-car listening for the entire sample is 34%. For Country, it's 36%. We're

Almost 20% of your audience thinks of your overnight jock as their morning drive companion.

time with CHR and behind only Alternative and Religious broadcasting, at 38% each, and News/Talk and Rock, at 37% each.

It's also important to note that in-car listening is not just a concern in major markets. The top two markets for percentage of total radio listening done in-car are Fredericksburg, VA and Sussex, NJ, tied at 44%. In a tie for third place are Nashville; Raleigh; Ann Arbor, MI; and Frederick, MD, with 42%. Next come Columbia, SC; Danbury, CT; Charlotte; and Portsmouth, ME at 41%. By comparison, Los Angeles ranks 205th, with 32%.

Translating those percentages into in-car TSL hours and minutes, Sussex and Fredericksburg are at 9:15, while the next two tiers of stations come in at either 8:30 or 8:15. Atlanta, Birmingham and Miami are at 8:45. Dallas; Houston; and Florence, SC are at 8:30. Chattanooga, TN; Abilene, TX; Monroe, LA; Mobile; and Baltimore are at 8:15.

It will probably come as no surprise that the Arbitron-Edison project found that Americans are spending more time in their cars these days: Thirty-nine percent of respondents said they spend more

time in their cars today than they did one year ago. Thirty-seven percent said they are in their vehicles about the same amount of time as last year, while only 24% said they spend less time there.

That stat is driven by the fact that 70% of those polled said they are encountering more traffic today than they were one year ago — only 13% said they're seeing less traffic than they did last year.

Increased traffic is one of the factors leading the average Country P1 to spend nearly 17 hours per week in-car. At 12 hours and 30 minutes, weekday listening is fully 90 minutes longer than the total-sample average of 11 hours. And Country listening on the weekends is 18 minutes longer than that of the total sample — 4:28 vs. 4:10.

An Interesting Stat

Divide those in-car listening hours by the number of days, and you'll discover an interesting little stat that may have you rethinking the quality of your weekend air talent: Nearly as much time is spent in-car on weekends as on weekdays. Weekday in-car listening comes out to 2:12, and weekend in-car tune-in checks in at 2:05.

Daily time spent in-car is triple the time spent reading the newspaper.

By comparison — and you might lay this one on your sales department — daily time spent in-car is triple the time spent reading the newspaper. According to the Arbitron-Edison research, folks spend 41 minutes a day with the fish wrapper, 1:10 on the Internet, 2:12 in the car, 2:31 listening to radio and 3:11 with the boob tube.

That 2:12 in-car listening should

be a bonanza for radio and outdoor advertising, according to the study. And those of you with healthy 18-24 male shares should know that those guys spend 20 hours and 10 minutes a week in their cars vs. the U.S. average of 15:10.

A check of listening levels by sex shows that men deliver an average of 2:28 during the weekdays and 2:05 on the weekends. In-car listening among women is also 2:05 on the weekends, and it's 1:57 during the week.

More time in the car also translates to more mileage. The average number of miles driven in a seven-day period by the total sample was 306, while Country P1s logged 348 miles over the same span. Men in the total sample drove 375 miles, while women drove 239. Here again, Country P1s far outpaced those in the total sample, with male Country P1s driving 420 miles per week and female Country P1s totaling 281 miles per week.

It's not surprising, then, to learn that men are heavier in-car radio users (as opposed to listening at work and home) than women across the demos. The percentage of listening done in-car:

Demo	Men	Women
12-17	27	24
18-24	32	34
25-34	37	36
35-44	38	36
45-54	38	35
55-64	39	31
65+	30	19

More miles and more time behind the wheel mean that in-car listening is up, but home and at-work listening are decreasing. From 1999 to 2003, in-car AQH ratings rose 4.8-4.9-4.9-5.0-5.0. At-home listening fell 6.6-6.4-6.1-6.0-6.0 over the same period. At-work listening has also declined, 4.1-3.9-3.8-3.7-3.7.

As a result, in-car listening is also gaining as a percentage of total listening. Over the same five-year period it has risen by one percentage point every year: 30%-31%-32%-33%-34%.

When Is Drivetime?

The Arbitron-Edison study also examines when people are on the road. Programmers should put these stats in front of their air talent to drive home the notion that drivetime realities may be different from their perception of what drivetime is.

For instance, a lot of morning personalities gear their best bits to the 8am hour, thinking that's the biggest audience. But this project shows that more than half of workers' drivetime is over before 8am.

Among Country P1s, 26% say they leave the house for work between 6-6:59am. Another 28% are out the door between 7-7:59am. Also among Country P1s, 24% say they arrive at work between 6-6:59am, and 30% get to work between 7-7:59am. That's a total of 54% arriving at work before 8am!

The number of folks who leave home between 8-8:59am falls to 12%, while those out the front door at 9am or later is 8%. The percentage of those arriving at work between 8-

It's important that stations understand the details of in-car listening, because the manner in which people use radio while on the road has huge ramifications for both programming and sales departments.

8:59am is 13%, while 12% get to work at 9am or later.

It is interesting to note the high percentage of Country P1s who are third-shifters or extremely early risers. Twenty-three percent said they usually leave home for their primary job between midnight-5:59am, and 18% said they arrive at work between those hours. This means that almost 20% of your audience thinks of your overnight jock as their morning drive companion.

As for Country P1s' ride home, nearly six in 10 workers leave before 5pm. Thirty-eight percent say they leave work between noon-3:59pm, while another 20% hit the bricks from 4-4:59pm. Another 20% exit work between 5-5:59pm, and 7% head out at 7pm or later. Only 1% said they leave their primary job at the end of each workday between midnight and noon. As for the remaining 5%, well, they say they don't know what time they leave work.

All this adds up to the fact that more than half of all listening is done in-car from 5-6pm. Total in-car listening represents 34% of all radio listening. A sampling of hours throughout the day shows in-car listening at 35% in the 6am hour, 44% in the 7am hour, 25% in the 10am hour, 28% in the 1pm hour, 37% in the 3pm hour, 51% in the 5pm hour, 34% in the 7pm hour and 20% in the 10pm hour.

With this snapshot of who in-car listeners are and how much in-car listening they do, the battle for their attention begins. Cell phones and satellite radio are just two of radio's newest competitors. Next week we'll see how they're used and get to the all-important question of how radio can defend its turf.

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Persons 18-49

WDXB	Birmingham	1.8 to 4.9	↑	28%
WGAR	Cleveland	4.4 to 6.5	↑	48%
KSD	St. Louis	2.2 to 3.6	↑	64%
WTQR	Greensboro	2.9 to 6.0	↑	107%
KWNR	Las Vegas	4.2 to 8.7	↑	171%
WMZQ	DC	3.0 to 6.3	↑	110%

Persons 25-54

WPOC	Baltimore	3.8 to 4.6	↑	21%
KSD	St. Louis	2.3 to 3.0	↑	30%
WTQR	Greensboro	2.8 to 4.2	↑	50%
WMZQ	DC	3.3 to 5.3	↑	61%
WGAR	Cleveland	4.2 to 6.9	↑	64%
KASE	Austin	2.7 to 4.5	↑	67%

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CHUCK ALY
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The CMA's New Focus

TV show, news service and artist initiatives show renewed purpose

The Country Music Association has drawn its share of criticism over the years, most recently for moving and renaming Fan Fair, as well as for its ill-fated branding initiative. However, the organization is currently basking in the glow of several successful and well-received endeavors that have come to fruition in the past several months. And the new direction is no accident.

"This all started a couple of years ago, when the board decided to focus on three important objectives," says CMA Exec. Director Ed Benson. "One, we wanted to make the CMA Music Festival a world-class festival. Two, we wanted to increase the value of the CMA Awards to the industry and the organization. And three, we wanted to enhance the organization's artist relations."

The highest-profile manifestation of that three-tiered approach is the recently announced two-hour CBS television special to be filmed during this year's CMA Music Festival. An equally worthy effort is the new CMA News Service, which provides free content about country artists to hundreds of print outlets nationwide.

In addition, the CMA is reaching out to artists in a number of different ways, including offering them complimentary CMA memberships and creating a DVD intended to help new artists educate themselves about the industry.

Big Party

"There aren't many opportunities like the CMAs and ACMs that offer network exposure for our artists," says video director Robert Deaton.

"Especially for those who aren't named Faith or Shania." As head of the CMA's TV committee, Deaton has spearheaded the effort to turn the CMA Music Festival/Fan Fair into a network TV event.

"This showcases our artists in the best way," Deaton says. "It's a live performance, and that's what our artists do best. It's not like you get three minutes on an awards show and have to play your latest single. Martina McBride, for example, does 'Harper Valley PTA' and 'Somewhere Over the Rainbow' in concert. She can do that on this show but would never be able to do it on the awards."

Turning "Country Music's Biggest Party" into a television show has been a goal for a number of years, culminating in a video pitch Deaton put together after last year's festival. "We took it to Les Moonves at CBS about three months ago," Deaton says. "We did the pitch, and he sat down and watched it and said, 'I totally get it.'"

The special has the potential to be a long-term boost for the event and the genre. "A lot of people will see this show and discover the festival," Benson says. "As more people come, it's better for the festival and

makes it more meaningful for the artists. It's a big circle that begins with this show and, hopefully, goes on and on."

Dateline Nashville

Be it on television or in other media, exposure for country artists is often difficult to come by. CMA News Service is working to fill the void in print coverage. The idea was to target small weekly or biweekly local papers with circulations below

"If nothing else, you've got a story about a country artist crossing hundreds of editors' desks every Tuesday."

Wendy Pearl

50,000 — those publications that are least likely to have someone on staff writing regularly about music. The response has been overwhelming. "We have 470 news outlets, primarily newspapers, signed up," says CMA Director/Communications Wendy Pearl. "The combined circulation is almost 18 million. We hoped the idea would take off, but this is exceeding our expectations."

CMA Sr. Manager/Media Relations Scott Stem says receptiveness hasn't been limited to small papers. "We also had several major-market newspapers sign up for the service, and we've got papers signed up in all 50 states," he says. "It really gives artists profiled in [the CMA's membership publication] *Closeup* the potential to reach a wide audience across the country, rather than just the CMA membership."

Each Tuesday enrolled publications receive a feature story about a country artist. An archive is housed on the Internet to allow member publications to retrieve stories on a specific artist if, for instance, the artist has a show coming up in the area.

Scotty Emerick

NEW ARTIST FACT FILE

Current Single: "The Coast Is Clear"
Current Album, Label: *The Coast Is Clear*, DreamWorks
Release Date: Oct. 4
Producers: James Stroud, Toby Keith
Hometown: Vero Beach, FL
Favorite Sports Team: Los Angeles Dodgers
Influences: Hank Williams, Willie Nelson, Glen Campbell

Three-Minute Life Story: I moved to Vero Beach from Ft. Lauderdale, FL when I was 3 years old. I started figuring out how to play guitar when I was 6 or 7. I played along with record players and basically went to school, played baseball, came back home, went to my room and played guitar. I played every day. When I graduated from high school I moved to Nashville and kept playing. I wrote songs and played guitar.

Keith Connection: I met Toby Keith in 1997, when I was playing with a buddy of mine, Bryan White, on the CMA Awards show. Toby flew me out to write a song later that year, and we wrote one in 1999, but we didn't hang much until 2000. In the last three or four years we've written about 40 or 50 songs, traveled everywhere and had a few No. 1s [including "I'm Just Talkin' About Tonight," "Beer for My Horses" and "I Love This Bar"].

I Really Love This Bar: It's a great feeling having a No. 1, but I don't really dwell on it too much. That song isn't any different from a bunch of songs I've got that aren't No. 1s that actually kind of mean more to me because they're the underdogs. But it's a good feeling. Having those hits gives me more time to focus on music without having to do anything else. And it gives you the freedom to stick to your guns a little bit more, instead of being so desperate to support yourself.

Ancient Chinese Secret: I'm obsessive-compulsive about washing my clothes — not necessarily doing it myself, but making sure it's done. On a daily basis. There can be no dirty laundry.



Scotty Emerick

"It helps the papers, it helps the artists, and it helps the industry," Pearl says. "If nothing else, you've got a story about a country artist crossing hundreds of editors' desks every Tuesday. That alone raises awareness of country music."

Artistic License

The CMA's outreach to recording artists is taking many different forms. "The artist/musician category is our largest membership category," says CMA Assoc. Exec. Director Tammy Genovese. "As a result of the strategic initiative process, we instituted an artist-relations committee to reach out to artists at all levels."

That committee, headed by current CMA President Kix Brooks, recently instituted complimentary lifetime CMA memberships for all Grand Ole Opry and Country Music Hall of Fame members. Additionally, any artist nominated for a CMA Award is given a lifetime membership.

During this year's Country Radio Seminar, the CMA hosted what should become an annual luncheon for artists. In November the CMA will invite all living Hall of Fame members to the CMA Awards, offering them each two complimentary tickets.

The CMA has also developed a DVD, *CMA's Music Business 101*, in-

tended as an outreach to new artists. The disc's 10 segments offer insight and education from industry leaders on everything from contracts to radio. "It helps new artists know what to look for and what not to do," Genovese says. "We introduced it at the artist luncheon and really got great feedback. Some of the label people said they wanted their current artists to see it."

The Future

Going forward, the CMA has much work to do following through on its three core strategies. "One is to get the [festival] TV show properly promoted and advertised so we can turn up a good viewing audience," Benson says. "And by July we'll make a decision about holding the CMA Awards in New York in 2005. If that answer is yes, we have an unbelievably large amount of work to do in maximizing that opportunity."

The exposure that country music could receive in the Big Apple would be another feather in the CMA's suddenly well-plumed cap. "This is all a reflection of the board's hard work, recognizing what needs to be done in these times," says CMA President-elect Victor Sanzone. "There's a great diversity of intellect on the board, we have a common goal, and we're seeing the results."



VOCAL GROUP OF THE YEAR The Nashville Coliseum Stadium Club was packed with press and dignitaries as the CMA announced the new CBS television special to be filmed during this year's CMA Music Festival/Fan Fair. Pictured (l-r) are the CMA's Tammy Genovese, CMA President Kix Brooks, the CMA's Ed Benson and video director Robert Deaton.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
	1	KENNY CHESNEY f/JUNCLE KRACKER When The Sun Goes Down (BNA)	14688	507	4643	+170	443802	24820	11	112/0
2	2	KEITH URBAN You'll Think Of Me (Capitol)	12961	226	4033	+100	382297	7286	16	112/0
4	3	RASCAL FLATTS Mayberry (Lyric Street)	11748	782	3711	+244	346215	26370	14	112/1
3	4	BUDDY JEWELL Sweet Southern Comfort (Columbia)	11745	316	3931	+105	338594	10635	23	112/0
7	5	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	11264	1296	3481	+382	330609	31800	12	112/0
5	6	SARA EVANS Perfect (RCA)	10942	149	3597	+38	319013	5135	29	112/0
8	7	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	9163	664	2934	+223	261449	22317	22	110/3
9	8	GEORGE STRAIT Desperately (MCA)	8518	362	2739	+100	244644	11675	13	110/0
19	9	GRETCHEN WILSON Redneck Woman (Epic)	8206	2345	2516	+690	234593	59154	6	105/3
10	10	BLUE COUNTRY Good Little Girls (Asylum/Curb)	7700	383	2576	+189	220110	17577	24	106/0
16	11	LONESTAR Let's Be Us Again (BNA)	7524	1062	2204	+309	213922	31301	7	111/3
14	12	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	7174	648	2277	+214	207906	23483	10	110/1
12	13	GARY ALLAN Songs About Rain (MCA)	7122	15	2382	+22	190611	5816	20	108/0
13	14	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	6922	319	2238	+108	191214	9150	10	109/1
15	15	CAROLYN DAWN JOHNSON Simple Life (Arista)	6669	198	2233	+104	178105	8791	18	110/2
17	16	DIERKS BENTLEY My Last Name (Capitol)	6587	157	2139	+14	181480	7047	23	107/0
11	17	CLINT BLACK Spend My Time (Equity Music Group)	5623	-1559	1752	-548	155247	-38700	23	108/0
21	18	SHEDAISI Passenger Seat (Lyric Street)	4944	173	1632	+66	124701	2398	11	102/3
23	19	DAVID LEE MURPHY Loco (Koch)	4758	331	1469	+97	116283	3425	13	94/2
20	20	BIG & RICH Wild West Show (Warner Bros.)	4669	-192	1464	-64	123839	927	14	93/1
22	21	BRIAN MCCOMAS You're In My Head (Lyric Street)	4574	-5	1467	+4	114788	-4165	24	90/1
24	22	CLAY WALKER I Can't Sleep (RCA)	4399	159	1467	+64	106145	6228	16	99/2
25	23	REBA MCENTIRE Somebody (MCA)	3806	225	1301	+110	98465	7386	13	94/2
26	24	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	3446	366	1133	+125	98532	10358	9	86/3
Breaker	25	TOBY KEITH Whiskey Girl (DreamWorks)	2913	1815	687	+578	81739	47288	4	82/27
27	26	EMERSON DRIVE Last One Standing (DreamWorks)	2762	147	893	+41	67757	5059	12	83/4
28	27	BILLY CURRINGTON I Got A Feelin' (Mercury)	2669	217	802	+65	65177	5440	12	77/3
30	28	JEFF BATES I Wanna Make You Cry (RCA)	2057	175	715	+51	48602	4309	12	78/1
32	29	JOE DIFFIE Tougher Than Nails (BB/R/C4)	2032	209	705	+70	46774	2992	9	63/4
31	30	LEE ANN WOMACK The Wrong Girl (MCA)	2029	154	670	+45	48015	3651	8	71/4
Breaker	31	JOSH GRACIN I Want To Live (Lyric Street)	2011	415	676	+192	51386	6859	5	68/13
34	32	ANDY GRIGGS She Thinks She Needs Me (RCA)	1965	212	655	+64	52240	6336	6	69/2
33	33	WYNONNA f/NAOMI JUDD Flies On The Butter... (Asylum/Curb)	1841	26	602	+2	53660	2815	13	56/4
29	34	PAT GREEN Guy Like Me (Republic/Universal South)	1833	-250	507	-76	45665	-3220	21	54/0
38	35	RACHEL PROCTOR Me And Emily (BNA)	1699	353	470	+137	50028	9295	6	49/11
42	36	JOE NICHOLS If Nobody Believed In You (Universal South)	1476	501	451	+145	36150	12315	2	51/8
36	37	AMY DALLEY Men Don't Change (Curb)	1424	-52	548	+16	28134	-2202	9	54/3
37	38	BILLY DEAN Thank God I'm A Country Boy (View2/Curb)	1288	-119	424	-21	33561	-6120	7	36/3
39	39	JULIE ROBERTS Break Down Here (Mercury)	1169	17	455	+21	22084	-741	5	53/2
40	40	CHRIS CAGLE I'd Be Lying (Capitol)	987	-156	355	-81	20521	-2461	9	49/0
Debut	41	BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	983	589	335	+213	28753	16379	1	42/15
43	42	HANK WILLIAMS, JR. Why Can't We All Just Get... (Asylum/Curb)	954	119	335	+55	21201	2973	3	36/4
47	43	CHELY WRIGHT Back Of The Bottom Drawer (Vivaton)	835	184	280	+65	22013	4900	3	31/4
48	44	JENKINS Blame It On Mama (Capitol)	781	298	237	+101	21227	10004	4	44/8
46	45	BLAKE SHELTON When Somebody Knows You That Well (Warner Bros.)	779	127	316	+56	15794	3325	3	55/10
-	46	CROSS CANADIAN RAGWEED Sick And Tired (Universal South)	766	245	270	+96	13460	1122	5	29/2
45	47	PINMONKEY Let's Kill Saturday Night (BNA)	750	92	234	+31	14166	317	4	34/5
44	48	TRENT WILLMON Beer Man (Columbia)	710	30	271	+35	15980	2206	2	46/12
49	49	SHERRIE AUSTIN Drivin' Into The Sun (BB/R/C4)	432	-3	159	-6	8244	251	3	29/1
Debut	50	MARTINA MCBRIDE How Far (RCA)	423	406	144	+134	6312	6038	1	19/17

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
TOBY KEITH Whiskey Girl (DreamWorks)	27
JOSH TURNER What It Ain't (MCA)	22
MARTINA MCBRIDE How Far (RCA)	17
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	15
JOSH GRACIN I Want To Live (Lyric Street)	13
TRENT WILLMON Beer Man (Columbia)	12
RACHEL PROCTOR Me And Emily (BNA)	11
B. SHELTON When Somebody Knows You That Well (Warner Bros.)	10
JIMMY WAYNE You Are (DreamWorks)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GRETCHEN WILSON Redneck Woman (Epic)	+2345
TOBY KEITH Whiskey Girl (DreamWorks)	+1815
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+1296
LONESTAR Let's Be Us Again (BNA)	+1062
RASCAL FLATTS Mayberry (Lyric Street)	+782
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+664
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+648
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	+589
K. CHESNEY f/JUNCLE KRACKER When The Sun Goes Down (BNA)	+507
JOE NICHOLS If Nobody Believed In You (Universal South)	+501

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GRETCHEN WILSON Redneck Woman (Epic)	+690
TOBY KEITH Whiskey Girl (DreamWorks)	+578
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+382
LONESTAR Let's Be Us Again (BNA)	+309
RASCAL FLATTS Mayberry (Lyric Street)	+244
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+223
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+214
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	+213
JOSH GRACIN I Want To Live (Lyric Street)	+192
BLUE COUNTRY Good Little Girls (Asylum/Curb)	+189

Breakers

TOBY KEITH
Whiskey Girl (DreamWorks)
27 Adds • Moves 41-25
JOSH GRACIN
I Want To Live (Lyric Street)
13 Adds • Moves 35-31

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 3/28-4/3. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	WEEKS ON CHART	TOTAL AUO. (00)	WEEKS ON CHART	TOTAL ADDS	
2	1	KENNY CHESNEY	Uncle Kracker	When The Sun Goes Down (BNA)	5734	218	4273	+152	126168	4874	11	109/0
1	2	BUDDY JEWELL	Sweet Southern Comfort	(Columbia)	5589	44	4084	+33	124717	2248	24	106/0
3	3	KEITH URBAN	You'll Think Of Me	(Capitol)	5524	272	4082	+188	121342	5832	17	111/0
5	4	RASCAL FLATTS	Mayberry	(Lyric Street)	5097	218	3834	+178	112864	4541	14	111/0
4	5	SARA EVANS	Perfect	(RCA)	4988	-222	3646	-194	110194	-3577	28	105/0
6	6	JOHN MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	4981	474	3719	+333	109993	11607	12	111/0
7	7	GEORGE STRAIT	Desperately	(MCA)	4428	190	3315	+171	96444	3760	13	110/0
9	8	TRACY LAWRENCE	Paint Me A Birmingham	(DreamWorks)	4359	421	3210	+312	95151	9251	23	109/0
10	9	GARY ALLAN	Songs About Rain	(MCA)	3890	7	2885	-30	85447	1215	20	108/0
12	10	BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	3574	251	2654	+174	78892	6559	10	109/0
14	11	MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	3465	279	2580	+190	77000	6521	10	108/1
13	12	DIERKS BENTLEY	My Last Name	(Capitol)	3354	134	2504	+58	73426	3987	23	105/2
11	13	CARDLYN DAWN JOHNSON	Simple Life	(Arista)	3352	17	2480	+2	74665	587	18	107/2
15	14	BLUE COUNTY	Good Little Girls	(Asylum/Curb)	3242	191	2446	+153	72570	4159	25	92/1
16	15	LONESTAR	Let's Be Us Again	(BNA)	3113	341	2325	+238	69420	8374	7	107/3
21	16	GRETCHEN WILSON	Redneck Woman	(Epic)	3015	828	2232	+588	66844	18899	4	103/5
17	17	SHEDAISY	Passenger Seat	(Lyric Street)	2591	191	1908	+132	55897	3718	10	103/4
20	18	CLAY WALKER	I Can't Sleep	(RCA)	2398	122	1775	+82	52403	3173	17	85/0
18	19	REBA MCENTIRE	Somebody	(MCA)	2385	58	1766	+43	51927	1197	14	86/0
19	20	BIG & RICH	Wild West Show	(Warner Bros.)	2368	84	1738	+51	51439	2336	14	92/0
22	21	DAVID LEE MURPHY	Loco	(Koch)	2164	203	1618	+137	46977	4413	13	85/5
24	22	SHANIA TWAIN	It Only Hurts When I'm Breathing	(Mercury/IDJMG)	1959	62	1464	+47	43433	1159	9	82/3
23	23	BRIAN MCCOMAS	You're In My Head	(Lyric Street)	1958	40	1438	+15	44331	1262	27	78/1
25	24	EMERSON DRIVE	Last One Standing	(DreamWorks)	1519	-2	1131	+2	32480	-238	13	74/2
26	25	BILLY CURRINGTON	I Got A Feelin'	(Mercury)	1388	96	1110	+67	28844	2424	13	75/4
27	26	LEE ANN WOMACK	The Wrong Girl	(MCA)	1381	150	1045	+89	30355	3547	8	76/2
36	27	TOBY KEITH	Whiskey Girl	(DreamWorks)	1316	698	1067	+560	26605	14359	2	86/37
28	28	JOE DUFFIE	Tougher Than Nails	(BBR/C4)	1233	103	852	+69	26570	2170	9	63/2
30	29	JEFF BATES	I Wanna Make You Cry	(RCA)	1061	158	810	+105	22499	3620	13	60/4
29	30	WYNONNA	I Admire Judd Flies On The Butter...	(Asylum/Curb)	1017	-42	795	-27	21269	-1214	12	56/0
32	31	JOE NICHOLS	If Nobody Believed In You	(Universal South)	1001	265	746	+194	21578	5715	3	64/10
37	32	BRAD PAISLEY	f/ALISON KRAUSS Whiskey Lullaby	(Arista)	840	304	687	+253	16767	5484	3	55/15
33	33	JOSH GRACIN	I Want To Live	(Lyric Street)	839	157	654	+144	18270	3597	4	63/18
34	34	ANDY GRIGGS	She Thinks She Needs Me	(RCA)	776	102	588	+61	17281	2938	5	50/3
35	35	AMY DALLEY	Men Don't Change	(Curb)	689	24	497	+22	15746	162	9	38/2
31	36	CHRIS CAGLE	I'd Be Lying	(Capitol)	689	-131	569	-96	13966	-2619	9	46/1
40	37	CHELY WRIGHT	Back Of The Bottom Drawer	(Vivaton)	608	111	491	+104	12884	1886	4	44/4
41	38	RACHEL PROCTOR	Me And Emily	(BNA)	580	86	404	+60	13069	2146	3	34/4
39	39	JULIE ROBERTS	Break Down Here	(Mercury)	567	61	464	+47	11323	818	6	39/3
38	40	BLAKE SHELTON	When Somebody Knows You That Well	(Warner Bros.)	541	20	410	+41	11340	276	4	34/4
42	41	BILLY DEAN	Thank God I'm A Country Boy	(View2/Curb)	396	2	315	-6	9720	413	7	22/2
47	42	HANK WILLIAMS, JR.	Why Can't We All Just Get...	(Asylum/Curb)	368	116	293	+95	8235	2819	2	31/9
44	43	JIMMY WAYNE	You Are	(DreamWorks)	352	66	288	+55	7591	1251	3	27/6
43	44	SHERRIE AUSTIN	Drivin' Into The Sun	(BBR/C4)	334	2	268	+1	7239	44	5	27/0
46	45	CROSS CANADIAN RAGWEED	Sick And Tired	(Universal South)	326	58	296	+48	6016	1428	4	25/0
45	46	TRACY BYRD	How'd I Wind Up In Jamaica	(RCA)	297	18	243	+24	6507	225	4	19/2
Debut	47	PINMONKEY	Let's Kill Saturday Night	(BNA)	279	104	213	+76	5537	1844	1	23/3
50	48	JENKINS	Blame It On Mama	(Capitol)	237	60	174	+52	5418	1428	2	21/6
Debut	49	MARTINA MCBRIDE	How Far	(RCA)	204	115	147	+96	4884	2946	1	12/9
Debut	50	TRACE ADKINS	Rough & Ready	(Capitol)	203	203	160	+160	4638	4638	1	15/15

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 3/28 - Saturday 4/3.
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Most Added*

www.rindicator.com

ARTIST	TITLE	LABEL(S)	ADDS
TOBY KEITH	Whiskey Girl	(DreamWorks)	37
JOSH GRACIN	I Want To Live	(Lyric Street)	18
BRAD PAISLEY	f/ALISON KRAUSS Whiskey Lullaby	(Arista)	15
TRACE ADKINS	Rough & Ready	(Capitol)	15
JOSH TURNER	What It Ain't	(MCA)	11
JOE NICHOLS	If Nobody Believed In You	(Universal South)	10
HANK WILLIAMS, JR.	Why Can't We All Just Get...	(Asylum/Curb)	9
MARTINA MCBRIDE	How Far	(RCA)	9

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
GRETCHEN WILSON	Redneck Woman	(Epic)	+828
TOBY KEITH	Whiskey Girl	(DreamWorks)	+698
J. MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	+474
TRACY LAWRENCE	Paint Me A Birmingham	(DreamWorks)	+421
LONESTAR	Let's Be Us Again	(BNA)	+341
BRAD PAISLEY	f/ALISON KRAUSS Whiskey Lullaby	(Arista)	+304
MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	+279
KEITH URBAN	You'll Think Of Me	(Capitol)	+272
JOE NICHOLS	If Nobody Believed In You	(Universal South)	+265
BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	+251

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
GRETCHEN WILSON	Redneck Woman	(Epic)	+588
TOBY KEITH	Whiskey Girl	(DreamWorks)	+560
J. MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	+333
TRACY LAWRENCE	Paint Me A Birmingham	(DreamWorks)	+312
BRAD PAISLEY	f/ALISON KRAUSS Whiskey Lullaby	(Arista)	+253
LONESTAR	Let's Be Us Again	(BNA)	+238
JOE NICHOLS	If Nobody Believed In You	(Universal South)	+194
MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	+190
KEITH URBAN	You'll Think Of Me	(Capitol)	+188
RASCAL FLATTS	Mayberry	(Lyric Street)	+178

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES April 9, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of February 29-March 6.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KEITH URBAN You'll Think Of Me (Capitol)	34.3%	68.1%	20.6%	94.9%	4.6%	1.7%
TIM MCGRAW Watch The Wind Blow By (Curb)	34.3%	68.2%	20.7%	98.4%	5.7%	3.8%
KENNY CHESNEY f/JUNCLE KRACKER When The Sun Goes Down (BNA)	31.1%	66.3%	21.3%	93.1%	4.2%	1.4%
BUDDY JEWELL Sweet Southern Comfort (Columbia)	31.0%	64.1%	24.5%	98.6%	3.9%	6.1%
DIERKS BENTLEY My Last Name (Capitol)	31.0%	64.9%	24.0%	94.3%	4.5%	0.9%
SARA EVANS Perfect (RCA)	30.5%	63.1%	22.5%	97.7%	7.0%	5.1%
RASCAL FLATTS Mayberry (Lyric Street)	30.3%	61.9%	23.7%	95.2%	6.0%	3.6%
GARY ALLAN Songs About Rain (MCA)	30.2%	59.6%	27.3%	98.0%	6.2%	4.9%
BLUE COUNTY Good Little Girls (Asylum/Curb)	29.2%	61.7%	22.5%	98.7%	7.5%	7.1%
GEORGE STRAIT Desperately (MCA)	28.0%	59.0%	25.7%	90.3%	5.0%	0.5%
CAROLYN DAWN JOHNSON Simple Life (Arista)	27.4%	58.7%	26.7%	94.5%	6.8%	2.2%
REBA MCENTIRE Somebody (MCA)	27.2%	59.3%	25.9%	91.6%	5.7%	0.7%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	27.1%	59.8%	25.2%	98.5%	7.6%	5.9%
BRIAN MCCOMAS You're In My Head (Lyric Street)	27.0%	62.5%	22.9%	95.9%	5.9%	4.6%
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	26.4%	56.1%	23.4%	86.4%	6.2%	0.6%
CLINT BLACK Spend My Time (Equity Music Group)	26.2%	60.5%	27.6%	96.3%	6.1%	2.1%
CLAY WALKER I Can't Sleep (RCA)	26.2%	59.2%	24.7%	90.4%	5.5%	1.1%
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	26.2%	60.0%	23.7%	91.3%	5.6%	2.0%
SHEDAISY Passenger Seat (Lyric Street)	26.1%	58.5%	24.3%	89.6%	5.3%	1.5%
TRACE ADKINS Hot Mama (Capitol)	26.1%	54.6%	25.7%	99.2%	6.9%	12.0%
BIG & RICH Wild West Show (Warner Bros.)	25.4%	52.5%	26.7%	92.3%	9.4%	3.8%
WYNNONNA f/NAOMI JUDD Flies On The Butter... (Asylum/Curb)	25.3%	60.5%	20.3%	95.5%	12.0%	2.8%
JOE DIFFIE Tougher Than Nails (BBR/C4)	25.0%	60.0%	24.6%	94.2%	7.1%	2.5%
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	24.4%	61.9%	21.3%	91.7%	6.5%	2.1%
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	24.2%	59.5%	20.7%	93.3%	9.8%	3.4%
DAVID LEE MURPHY Loco (Audiom)	23.4%	57.6%	24.1%	91.8%	8.5%	1.7%
EMERSON DRIVE Last One Standing (DreamWorks)	21.6%	55.8%	27.0%	89.8%	6.1%	0.6%
BILLY CURRINGTON I Got A Feelin' (Mercury)	21.0%	60.8%	23.2%	92.4%	6.9%	1.5%
PAT GREEN Guy Like Me (Republic/Universal South)	20.8%	54.4%	24.4%	87.5%	6.0%	2.7%
LONESTAR Let's Be Us Again (BNA)	20.8%	58.8%	23.6%	91.3%	7.0%	1.9%
LEE ANN WOMACK The Wrong Girl (MCA)	20.5%	53.3%	25.6%	88.1%	8.4%	0.8%
JEFF BATES I Wanna Make You Cry (RCA)	20.4%	57.5%	22.9%	87.4%	6.3%	0.7%
GRETCHEN WILSON Redneck Woman (Epic)	20.0%	51.7%	24.2%	85.4%	8.5%	.0%
ANDY GRIGGS She Thinks She Needs Me (RCA)	11.4%	41.4%	22.5%	67.5%	3.6%	0.0%
JOSH GRACIN I Want To Live (Lyric Street)	8.5%	28.5%	21.0%	54.0%	4.5%	0.0%

CALLOUT AMERICA®
HOT SCORES

Password of the Week: Cooper.
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? (Note: This is phase two of the question, bringing the total sample to 800 persons.)

Total
Yes, I plan to vote: 90%
He's doing a great job: 17%
He's doing a good job: 36%
He's OK: 28%
He's not doing a good job: 8%
He's doing a terrible job: 11%

P1
Yes, I plan to vote: 90%
He's doing a great job: 17%
He's doing a good job: 35%
He's OK: 30%
He's not doing a good job: 6%
He's doing a terrible job: 12%

P2
Yes, I plan to vote: 88%
He's doing a great job: 15%
He's doing a good job: 39%
He's OK: 23%
He's not doing a good job: 16%
He's doing a terrible job: 7%

Male
Yes, I plan to vote: 90%
He's doing a great job: 15%
He's doing a good job: 37%
He's OK: 28%
He's not doing a good job: 10%
He's doing a terrible job: 10%

Female
Yes, I plan to vote: 90%
He's doing a great job: 18%
He's doing a good job: 34%
He's OK: 30%
He's not doing a good job: 7%
He's doing a terrible job: 11%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. SOUTHEAST: Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. MIDWEST: Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. SOUTHWEST: Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. WEST: Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..



Country Radio's #1 Overnight Program

PREMIERE



WHERE ARE THE BLACKHEARTS?
Blair Garner and Joan Jett...er, Carolyn Dawn Johnson at the After MidNite disco party.



**America's Best Testing Country Songs 12 +
For The Week Ending 4/9/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	4.31	4.29	93%	14%	4.37	4.38	4.37
KEITH URBAN You'll Think Of Me (Capitol)	4.24	4.21	96%	16%	4.23	4.40	4.11
BRAD PAISLEY Little Moments (Arista)	4.22	4.21	99%	32%	4.28	4.31	4.26
KENNY CHESNEY f!UNCLE KRACKER When The Sun Goes Down (BNA)	4.19	4.13	98%	22%	4.19	4.34	4.08
TOBY KEITH American Soldier (DreamWorks)	4.18	4.19	100%	35%	4.28	4.38	4.20
GEORGE STRAIT Desperately (MCA)	4.15	4.16	84%	11%	4.15	4.15	4.15
BUDDY JEWELL Sweet Southern Comfort (Columbia)	4.12	4.14	97%	26%	4.18	4.26	4.12
JIMMY WAYNE I Love You This Much (DreamWorks)	4.11	4.07	98%	28%	4.14	4.36	3.97
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	4.07	4.03	93%	16%	4.07	4.16	4.01
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	4.04	4.00	83%	12%	4.10	4.15	4.06
TRACE ADKINS Hot Mama (Capitol)	4.02	3.91	97%	27%	4.08	4.22	3.97
SARA EVANS Perfect (RCA)	4.02	3.99	96%	28%	4.05	4.00	4.08
GARY ALLAN Songs About Rain (MCA)	4.02	4.01	95%	25%	3.96	4.06	3.90
DAVID LEE MURPHY Loco (Audiom)	4.01	3.84	58%	7%	4.04	4.09	4.00
REBA MCENTIRE Somebody (MCA)	4.00	4.00	84%	13%	3.97	4.08	3.88
LONESTAR Let's Be Us Again (BNA)	4.00	3.97	70%	8%	3.99	4.19	3.85
CLAY WALKER I Can't Sleep (RCA)	3.98	4.01	81%	12%	3.98	4.08	3.91
TIM MCGRAW Watch The Wind Blow By (Curb)	3.97	3.84	97%	31%	3.98	4.19	3.83
CLINT BLACK Spend My Time (Equity Music Group)	3.97	3.93	96%	22%	4.04	3.98	4.09
RASCAL FLATTS Mayberry (Lyric Street)	3.95	4.04	96%	22%	3.90	4.04	3.79
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	3.95	3.98	85%	11%	3.92	4.12	3.78
GRETCHEN WILSON Redneck Woman (Epic)	3.95	3.67	67%	11%	3.94	3.96	3.94
DIERKS BENTLEY My Last Name (Capitol)	3.93	3.95	92%	23%	3.93	3.91	3.95
BLUE COUNTY Good Little Girls (Asylum/Curb)	3.93	3.97	87%	20%	3.96	4.04	3.91
BRIAN MCCOMAS You're In My Head (Lyric Street)	3.92	4.00	78%	14%	3.91	3.99	3.85
CAROLYN DAWN JOHNSON Simple Life (Arista)	3.83	3.79	85%	16%	3.86	3.69	3.98
SHEDAISY Passenger Seat (Lyric Street)	3.78	3.66	79%	14%	3.76	3.65	3.83
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	3.60	3.52	81%	26%	3.60	3.69	3.54
PAT GREEN Guy Like Me (Republic/Universal South)	3.51	-	59%	13%	3.59	3.61	3.58

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 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 Medialab Research, a division of Premiere Radio Networks.

New & Active

VINCE GILL In These Last Few Days (MCA)
Total Plays: 175, Total Stations: 20, Adds: 1

TRACY BYRD How'd I Wind Up In Jamaica (RCA)
Total Plays: 125, Total Stations: 26, Adds: 3

SHANNON LAWSON Smokin' grass (Equity Music Group)
Total Plays: 119, Total Stations: 15, Adds: 7

RODNEY ATKINS Someone To Share It With (Curb)
Total Plays: 117, Total Stations: 31, Adds: 6

JOSH TURNER What It Ain't (MCA)
Total Plays: 107, Total Stations: 23, Adds: 22

JAMES OTTO Sunday Morning And Saturday Night (Mercury)
Total Plays: 106, Total Stations: 15, Adds: 3

JIMMY WAYNE You Are (DreamWorks)
Total Plays: 81, Total Stations: 17, Adds: 10

LANE TURNER Always Wanting More (Breathless) (Warner Bros.)
Total Plays: 58, Total Stations: 19, Adds: 4

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: "I'll Think Of A Reason Later" — Lee Ann Womack

10 YEARS AGO

• No. 1: "I'm Holding My Own" — Lee Roy Parnell

15 YEARS AGO

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

20 YEARS AGO

• No. 1: "I Guess It Never Hurts To Hurt Something" — Oak Ridge Boys

25 YEARS AGO

• No. 1: "All I Ever Need Is You" — Kenny Rogers & Dottie West

30 YEARS AGO

• No. 1: "Very Special Love Song" — Charlie Rich

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TOBY KEITH American Soldier (DreamWorks)	3176
TIM MCGRAW Watch The Wind Blow By (Curb)	2989
ALAN JACKSON Remember When (Arista)	2839
BRAD PAISLEY Little Moments (Arista)	2507
KENNY CHESNEY There Goes My Life (BNA)	1867
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	1553
TOBY KEITH I Love This Bar (DreamWorks)	1464
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	1456
TRACE ADKINS Hot Mama (Capitol)	1420
JOSH TURNER Long Black Train (MCA)	1411

RATE THE MUSIC POWERED BY MEDIABASE

America's Best Testing AC Songs 12 + For The Week Ending 4/9/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 25-54, Women 25-34, Women 35-54. Lists top 12 AC songs including JDSH GROBAN, 3 DOORS DOWN, MATCHBOX TWENTY, LUTHER VANDROSS, and LIONEL RICHIE.

Total sample size is 440 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

LIONEL RICHIE Just For You (Island/IDJMG)

Recurrents

Table listing recurrent songs and artists: VANESSA CARLTON A Thousand Miles (A&M/Interscope), SANTANA f/MICHELLE BRANCH The Game... (Arista/RMG), PHIL COLLINS Can't Stop Loving You (Atlantic), etc.

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

Reporters

Grid of reporter information by city/state, including names, phone numbers, and email addresses. Cities include Albany, Boise, Boston, Dallas, Dayton, Denver, Detroit, Evansville, Gainesville, Grand Rapids, Greenville, Harrisburg, Houston, Indianapolis, Jacksonville, Kansas City, Knoxville, Las Vegas, Little Rock, Louisville, Madison, Miami, Milwaukee, Minneapolis, Mobile, Nashville, New Orleans, New York, Norfolk, Oklahoma City, Omaha, Orangeburg, Orlando, Philadelphia, Phoenix, Pittsburgh, Portland, Raleigh, Richmond, Sacramento, St. Louis, Tampa, Toledo, Tucson, Tulsa, Wichita, and Washington, DC.



137 Total Reporters

120 Total Monitored

17 Total Indicator



JULIE NAKAHARA
jnakahara@radioandrecords.com

Civilian No More

After two years away, it's great to be back in the industry

It's with total elation that I join the R&R team. After a two-year hiatus from radio, I'm back, writing about the formats that I know and can relate to best, AC and Hot AC.

My two-year absence has been a great learning experience. For the first time, I listened to the radio as a listener, not a programmer. I stepped into a record store for the first time in a long while and experienced the frustration of a real-life consumer (thank goodness for Apple's iTunes store).

I actually listened to music without hook and couldn't care less if the hook wasn't hooky enough or came in too late. The question "I wonder how this song would research?" never popped into my head; I either liked it or I didn't. It was refreshing to hear music with listener ears.

I also took on a long-term substitute teaching position at a high school in Marin County, CA. I taught radio broadcasting and management to the hip-hop generation and observed how kids listen to and use music in their lives. My students were among the roughest kids at the school, some from very troubled homes, but the class was their sanctuary, and I was glad that the curriculum offered them an opportunity to redirect their energies.

The Road To R&R

My hiatus was a time of (as cliché as it may sound) personal growth. I discovered bikram yoga, adopted a dog, gave up drinking (sort of), ate more healthfully (well, not really, but it goes so well with the other things) and learned to appreciate the little things in life, like a letter in the mail actually addressed to *me* or a \$5 rebate check from my dog's tick-medicine company.

As an SUV-driving mother of two, I am living the lifestyle of an AC/Hot AC listener.

There were times when I wondered if I was employable outside radio. I often thought, "How do my job skills transfer to the outside world?" I examined other career paths and was even open to donning a skirt and hose for work (I drew the line at the Hot Dog on a Stick uniform, however).

Then, as my lucky stars would have it, the AC/Hot AC Editor position became available at R&R. I went for it full-throttle, recruiting many of you to assist in the "Julie for AC Editor" campaign. I am grateful to R&R for this opportunity, and I am thrilled to be working again. I'm back to thinking like a radio person, but I will always remember my two years as a civilian — and I'll still appreciate the little things.

Here is how my background has led me to R&R: I worked in radio in the San Francisco market for 13 years and was lucky enough never to have lived the life of a radio vagabond. I did, however, start (like everyone else in this industry) with a job from hell, as sales assistant/national sales assistant/relief receptionist/promotions assistant/mailroom clerk. But I caught the radio bug, and I knew I was destined to remain in a job where we listened to music, talked on the phone and wore jeans — and got paid for it.

My last radio job was programming the music for KLLC (Alice@97.3)/San Francisco, one of the nation's Hot AC tastemakers. It was an amazing run, because the station and the format were relatively new and there was a lot of room for creativity and out-of-the-box thinking.

While at Alice I was fortunate to have been a part of defining the format's musical parameters by helping to break such artists as Train, Dido and Nelly Furtado. I was also able to work with two of radio's best programmers, Louis Kaplan and John Peake.

An AC/Hot AC Poster Child

When R&R Publisher/CEO Erica Farber asked why I was interested in the AC/Hot AC Editor position,

I replied, "Because I am the poster child for AC/Hot AC radio." As an SUV-driving mother of two, I am living the lifestyle of an AC/Hot AC listener. I love Dr. Phil, I'm obsessed with scrapbooking (a guilty pleasure, I know), and I volunteer at my daughters' schools.

On the professional side, I can appreciate AC, a format that has proven both resilient and solid in its foundation. I marvel at the stellar job AC has done of growing and evolving with the listeners, keeping the older demo interested while at the same time attracting a new and younger audience.

I have strong ties to Hot AC radio and a passion to see the format sustain itself through hard times and, in certain markets, declining ratings.

I have strong ties to Hot AC radio and a passion to see the format sustain itself through hard times and, in certain markets, declining ratings. I wonder about core artists for the format and whether Hot AC will be able to cultivate artists it can call its own. My question has always been, "If Hot AC relies on CHR/Pop and Alternative for the hits, what will happen to the artists who don't fall into either format?"

Looking at AC and Hot AC playlists today, the differences aren't so great. I think the formats can learn from each other in terms of listener loyalty, branding, examining the demographic, nurturing artists and solidifying playlists.

Facilitating Discussion

I see myself as a facilitator of discussion and thought for both format communities, and I am eager to hear from you. We all have frustrations about this industry and finding ways to make it more innovative, productive and lucrative. I'd like to

First You Nominate, Then You Vote

The key word here is "you," as the winners of the annual R&R Industry Achievement Awards are determined by those 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.



Lately it's been an achievement just to survive these turbulent times, but here's the task before you now: Find the nominating sheet in the March 26 issue of R&R and write in the names of those you want to honor in both radio and records. Send it back to us pronto. The deadline is April 9. Check this space for updates.

use this column as a place where these frustrations can be addressed, and perhaps remedied.

I want to learn your opinions on the state of the AC formats and to pass those valuable opinions along. I would very much like to have AC and Hot AC experts contribute to the weekly column and give suggestions for future articles.

Every day we're faced with enormous challenges, and there are no quick fixes. This is the time to embrace change and keep evolving, re-creating and rethinking. Right now, I'd love your input on the following:

- With the advent of new media, listeners are being given new entertainment choices. How is radio adapting?
- Dwindling promotion dollars, corporate intervention, declining numbers — what can radio do to combat these hard times?
- The FCC is coming down hard on radio, but AC can entertain without offending. Let's spotlight some leading AC morning shows and talk about how program directors can better control content and rein in talent.
- Does having programmers take on more than one station compromise quality? Some tips to avoid PD overload.
- Is a format change looming in your future? How can you make your station less vulnerable? Programmers discuss ideas that can counter falling numbers and generate nontraditional revenue.

• Consultant roundtable: Let's hear what leading consultants have to say about AC and Hot AC radio, including their ideas for success and what they see as common programming mistakes.

- The demographic breakdown: Who's listening to our stations? How can we grow with the current listeners while recruiting new ones?
- The Hot AC music bind: Are the days of nurturing core artists over? Are we on the road to gold?
- Radio and records: How can we nurture the relationship?

Speaking of records, as the labels are re-examining their business

models and facing downsizing and consolidation, I invite AC and Hot AC promotion people to enlist my help to more effectively promote and expose their artists.

I am open to suggestions on how we can use R&R to better inform readers of new projects to raise awareness and increase excitement. I have always been an advocate of developing artists, which, in turn, benefits the format by adding to its staying power.

Sanctuary Of Support

R&R Convention 2004 will be held June 24-26. Yes, we are experiencing hard times. But, like my classroom in Marin, I'm hoping people will see this gathering as a sanctuary of support. Mark the dates on your calendar and make your travel plans. The convention will be a great opportunity for all of us to meet or get reacquainted. It is an opportunity to brainstorm with programmers from different markets, to renew enthusiasm for our medium, to complain and to be heard.

My goal is to present panels that are engaging, educational and enlightening. We're tossing around some really great ideas at the moment, and I may be enlisting your help. And for those of you who are "on hiatus," the convention will be a time to network, seek support and generate ways to market yourselves.

Finally, I'd like to add this: My being here at R&R is somewhat bittersweet, as my mentor and late KKSF/San Francisco PD Steve Feinstein was Rock Editor here in the early '90s. According to those who worked with him during those years, he was a diligent, passionate, meticulous editor who set high standards that are still in place today.

I see this new challenge as an opportunity to follow in Steve's footsteps. I think about him often and thank him silently for giving me the confidence to pursue the Music Director job at KLLC. I only wish he were still here to pick apart my columns! I'm looking forward to working with all of you, and it's great to be back.

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)	2197	-70	199227	23	112/1
2	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2138	-56	219332	26	103/0
4	3	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2126	+70	192615	14	110/0
3	4	DIDO White Flag (Arista/RMG)	2118	-27	214587	26	97/0
5	5	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	2055	+28	171129	48	119/0
6	6	TRAIN Calling All Angels (Columbia)	1905	-8	154208	39	112/0
9	7	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1797	+151	129601	22	94/1
8	8	MATCHBOX TWENTY Unwell (Atlantic)	1699	-20	158980	46	99/0
7	9	UNCLE KRACKER f/DOBIE GRAY Drift Away (Lava)	1690	-110	156319	56	104/0
10	10	MARTINA MCBRIDE This One's For The Girls (RCA)	1648	+172	133435	12	105/0
11	11	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	1423	-1	125587	11	97/0
12	12	LUTHER VANDROSS Dance With My Father (J/RMG)	1264	-42	111798	42	103/0
13	13	SEAL Love's Divine (Warner Bros.)	1230	+125	125307	10	87/3
14	14	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1014	+7	102588	47	87/0
15	15	WYNNONNA I Want To Know What Love Is (Curb)	1011	+8	37847	8	87/2
17	16	LIONEL RICHIE Just For You (Island/IDJMG)	877	+112	84760	4	83/11
16	17	LUTHER VANDROSS Buy Me A Rose (J/RMG)	861	+45	90391	5	75/6
18	18	3 DOORS DOWN Here Without You (Republic/Universal)	756	+9	85163	15	49/0
20	19	KENNY LOGGINS I Miss Us (All The Best)	472	+16	19584	8	55/5
21	20	ROD STEWART Time After Time (J/RMG)	406	+4	32850	6	66/3
22	21	MICHAEL BUBLE Sway (143/Reprise)	304	+12	9741	7	48/3
29	22	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	298	+106	45741	2	52/18
26	23	HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM)	274	+63	11152	3	40/4
28	24	ISRAEL KAMAKAWIWO'OLE Over The Rainbow (Big Boy)	268	+60	12924	6	31/2
23	25	NO DOUBT It's My Life (Interscope)	256	-10	25556	9	18/0
Debut	26	KIMBERLEY LOCKE 8th World Wonder (Curb)	244	+109	6169	1	46/6
25	27	MELISSA ETHERIDGE Breathe (Island/IDJMG)	232	+16	25319	5	23/1
27	28	KATRINA CARLSON Count On Me (Kataphonic)	230	+20	2897	3	44/3
24	29	TRAIN When I Look To The Sky (Columbia)	216	-15	14238	5	23/4
Debut	30	GLORIA ESTEFAN I Wish You (Epic)	210	+38	10259	1	39/7

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 3/28-4/3. 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 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

NORAH JONES Sunrise (Blue Note/EMC)
Total Plays: 198, Total Stations: 18, Adds: 1

PHIL COLLINS No Way Out (Hollywood)
Total Plays: 169, Total Stations: 33, Adds: 3

JESSICA SIMPSON Take My Breath Away (Columbia)
Total Plays: 151, Total Stations: 22, Adds: 5

DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)
Total Plays: 59, Total Stations: 26, Adds: 12

MERCYME Here With Me (INO/Curb)
Total Plays: 11, Total Stations: 22, Adds: 21

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MERCYME Here With Me (INO/Curb)	21
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	18
DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)	12
LIONEL RICHIE Just For You (Island/IDJMG)	11
WILSON PHILLIPS Go Your Own Way (Columbia)	9
GLORIA ESTEFAN I Wish You (Epic)	7
LUTHER VANDROSS Buy Me A Rose (J/RMG)	6
KIMBERLEY LOCKE 8th World Wonder (Curb)	6
MAROON 5 This Love (Octone/J/RMG)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARTINA MCBRIDE This One's For The Girls (RCA)	+172
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	+151
SEAL Love's Divine (Warner Bros.)	+125
LIONEL RICHIE Just For You (Island/IDJMG)	+112
KIMBERLEY LOCKE 8th World Wonder (Curb)	+109
S. TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	+106
S CLUB 7 Never Had A Dream Come True (A&M/Interscope)	+89
ENRIQUE IGLESIAS Hero (Interscope)	+86
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+79
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+70

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

How to Deal with the Decency Issue.

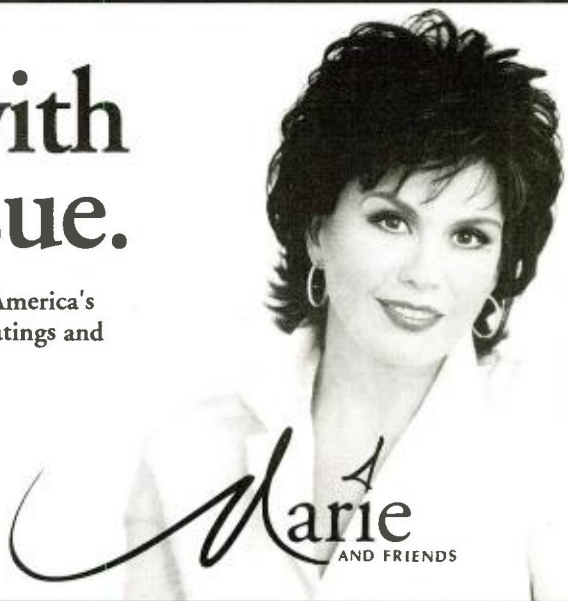
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

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ON THE RECORD

With **Mike Mullaney**
Asst. PD/MD, WBMX/Boston



There's a lot going on here at WBMX (Mix)/Boston. New PD/OM Jon Zellner is scheduled to be in the building April 19. By that time he should have recovered from the shock of seeing home prices in Boston! • We are all very excited to have him join the WBMX team. The best possible "welcome to Mix" gift any label could give him would be a superstar act for Mixfest 2004, which is scheduled for Sept. 18 at The

Fleet Center — feel free to call me or Jon with early commitments! • Of course, the other big news in my world is the arrival of my second daughter, Catherine Elizabeth, on March 3. She joins sister Olivia and mom Tran in our currently sleep-free home. As for music, Maroon 5's "This Love" is a No. 1 record: great sales, great live. For those of you not spinning Norah Jones, what is wrong with you? No. 1 sales and huge research indicate she's the top artist in the format. • I love the way the Hoobastank, Jet, 3 Doors Down and Lenny Kravitz rock the airwaves, and have you seen sales on Five For Fighting? The song is reacting, and people are buying it. Jessica Simpson is the real deal, Avril need not be concerned about a sophomore slump, and OutKast *still* work. New faves: Alanis, Live and Marie Mena. • Finally, congratulations to my longtime partner in crime, Greg Strassell, who is the best in the biz and will be missed a lot. Go Red Sox! Mullaney, out.

On the AC chart, does Five For Fighting's "100 Years" (Columbia) have No. 1 potential? Looks like it to me! ... Steady growth and play increases are seen for Martina McBride's "This One's for the Girls" (RCA), up 172 plays; Michael McDonald, up 151 with "Ain't No Mountain High Enough" (Motown); and Seal, whose "Love's Divine" (Warner Bros.) gains momentum, up 125 plays ... Among the week's Most Added are MercyMe's "Here With Me" (INO/Curb), with 21 adds, and Shania Twain's "It Only Hurts When I'm Breathing" (Mercury/IDJMG), with 18 ... Most Added at Hot AC are Lenny Kravitz's "Where Are We Runnin'?" with 22 adds, and Calling's "Our Lives" (RCA/RMG), which picks up 15 ... Maroon 5's "This Love" (Octone/J) takes the top spot at Hot AC, bumping Evanescence (Wind-up) to No. 2 — though the race isn't over, as "My Immortal" is up 48 plays ... Alanis Morissette's "Everything" (Maverick/Reprise) is climbing fast and up 515 plays ... Hoobastank's "The Reason" (Island/IDJMG) is also holding steady, up 481 plays ... Looking at the top 10 Most Increased — Morissette, Hoobastank, Avril Lavigne, Maroon 5, Shelby Lynne, Los Lonely Boys, Liz Phair, Lenny Kravitz, Calling and Cherie — it's refreshing to see the diverse range of sounds and styles that make up the musical landscape of Hot AC.



— Julie Nakahara, AC/Hot AC Editor

artist activity

ARTIST: Alanis Morissette

LABEL: Maverick/Reprise

By MIKE TRIAS/ASSOCIATE EDITOR



Grammy Award-winning artist Alanis Morissette burst into the spotlight with her debut album, 1995's *Jagged Little Pill*. The album went on to become one of the most successful debuts ever, and the Canadian-born Morissette saw her entertainment career blossom into an acting career as well. But she will always be known first and foremost as a master songmith. Now she's back, giving the world "Everything," the lead single from her album *So-Called Chaos*, due out May 18.

"That song is basically the crux of my own inner work and training over the last couple of years, where my goal is not so much to be good as much as it is to be whole," says Morissette. "That's my goal — to be all these parts of myself. I remember as a young girl all the way up till today, I would always write in my journal, 'All parts,' 'All parts.' 'All parts.' My fantasy — my highest vision — was that at some point in my life not only would I feel all parts of myself were accepted by other people, but that I would accept those parts. So this song is my chronicling my ongoing journey toward wholeness. And in that way it is the ultimate love song. It's the ultimate love song to someone else, and it's the ultimate love song to myself. To even play it back, it just shifts my cells."

Controversy surrounding the song came to a head at this year's Juno Awards, which took place April 4. Morissette was the host of the ceremonies, and at one point she disrobed to reveal a flesh-colored bodysuit complete with nipples and pubic hair as part of a skit. When told by the assistant director of the show, "Actually, we can't show nipples or pubic hair on national TV," she

pulled the parts off her suit. She then addressed the audience.

"As you may or may not be aware, recently in the United States I ran into a little problem with regards to a lyric in one of my songs," she said, referring to being forced to change the first line of "Everything" from "I can be an asshole of the grandest kind" to "I can be a nightmare of the grandest kind." She continued, "It was requested that I change a word in the first verse. Well, I am overjoyed to be back in my homeland, the true North ... strong and censor-free."

Though that recent episode makes it seem Alanis is as headstrong as ever, she does note that in *So-Called Chaos* there is a marked maturation in her songwriting. "I may still be talking about things in my life that were challenging, but I'm approaching life, and thereby my songs, with less blame," she says. "I do tend to explore both sides of an argument on some of the songs. Either that interests me as a person and a writer or I'm a schizophrenic. Of course, both may be true."

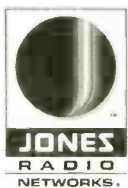
In anticipation of the album's release, Morissette has embarked on a busy promotional schedule. She is currently on a radio promo tour, introducing "Everything" and playing acoustic versions of her past hits on the air. Stops include stations in Washington, DC; Baltimore; New York; Houston; Austin; and Chicago through mid-April. Morissette will also appear on *Late Show With David Letterman* on May 17 and on *Jimmy Kimmel Live* on May 27 and 28.

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WRQQ
Nashville Before **2.4**

After **5.9**

Fall '02 - Fall '03
Women 18-49



Alan Kabel

Hot AC's **Night Guy**

HOT AC TOP 40

April 9, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	MAROON 5 This Love (Octone/J/RMG)	3817	+195	275109	13	97/0
1	2	EVANESCENCE My Immortal (Wind-up)	3706	+48	251627	19	95/0
3	3	NICKELBACK Someday (Roadrunner Records/IDJMG)	3265	-70	216687	28	86/0
4	4	3 DOORS DOWN Here Without You (Republic/Universal)	3183	-2	216798	34	93/0
6	5	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	3006	+92	195431	20	98/1
5	6	NO DOUBT It's My Life (Interscope)	2913	-132	227476	23	88/0
7	7	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2764	-94	196324	27	87/0
8	8	MATCHBOX TWENTY Bright Lights (Atlantic)	2619	-63	179526	34	90/0
9	9	SANTANA f/ALEX BAND Why Don't You & I (Arista/RMG)	2340	-104	181214	42	92/0
11	10	MELISSA ETHERIDGE Breathe (Island/IDJMG)	2298	+66	152071	15	87/2
10	11	DIDO White Flag (Arista/RMG)	2221	-115	152077	37	86/0
12	12	SARAH MCLACHLAN Fallen (Arista/RMG)	1988	-57	145737	29	83/1
17	13	HOOBASTANK The Reason (Island/IDJMG)	1902	+481	97893	7	83/9
13	14	OUTKAST Hey Ya! (LaFace/Zomba)	1881	-39	139383	18	50/0
16	15	LIZ PHAIR Extraordinary (Capitol)	1657	+127	84894	15	79/1
14	16	JOHN MAYER Clarity (Aware/Columbia)	1430	-325	91975	13	81/0
19	17	NORAH JONES Sunrise (Blue Note/EMC)	1301	+93	77828	11	67/0
28	18	ALANIS MORISSETTE Everything (Maverick/Reprise)	1224	+515	73646	2	82/13
20	19	TOBY LIGHTMAN Devils And Angels (Lava)	1207	+82	45360	12	63/0
22	20	3 DOORS DOWN Away From The Sun (Republic/Universal)	1002	+34	51670	8	52/1
21	21	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	914	-132	43200	8	58/0
23	22	JESSICA SIMPSON With You (Columbia)	910	-7	51766	9	36/0
27	23	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	907	+195	37623	4	53/6
24	24	SEAL Love's Divine (Warner Bros.)	899	+22	54960	10	45/1
26	25	LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	866	+150	47613	5	53/2
25	26	JOSH KELLEY Everybody Wants You (Hollywood)	784	+54	23708	9	52/3
29	27	JET Are You Gonna Be My Girl (Elektra/EEG)	737	+84	43140	7	25/3
31	28	MATCHBOX TWENTY Downfall (Atlantic)	652	+28	35915	6	37/1
34	29	LOS LONELY BOYS Heaven (Dr/Epic)	626	+146	32666	3	43/9
32	30	SARAH MCLACHLAN Stupid (Arista/RMG)	625	+47	35484	4	52/5
30	31	LINKIN PARK Numb (Warner Bros.)	613	-30	29728	11	10/0
33	32	NELLY FURTADO Try (DreamWorks/Interscope)	596	+46	19360	5	44/0
35	33	OUTKAST The Way You Move (LaFace/Zomba)	435	+2	23951	6	10/0
37	34	GAVIN DEGRAW I Don't Want To Be (J/RMG)	413	+47	17238	3	35/4
36	35	KIMBERLEY LOCKE 8th World Wonder (Curb)	393	-25	19569	8	25/1
38	36	BRITNEY SPEARS Toxic (Jive/Zomba)	354	+34	15908	2	8/0
Debut	37	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	304	+124	19568	1	39/22
39	38	SIMPLE PLAN Perfect (Lava)	295	-21	13759	17	10/0
Debut	39	SWITCHFOOT Meant To Live (Red Ink/Columbia)	286	+51	8790	1	23/4
40	40	CLAY AIKEN Invisible (RCA/RMG)	284	-14	18736	20	12/0

98 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 3/28-4/3. 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®

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ARTIST TITLE LABEL(S)	ADDS
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	22
CALLING Our Lives (RCA/RMG)	15
ALANIS MORISSETTE Everything (Maverick/Reprise)	13
HOOBASTANK The Reason (Island/IDJMG)	9
LOS LONELY BOYS Heaven (Dr/Epic)	9
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	6
BETH HART World Without You (Koch)	6
SARAH MCLACHLAN Stupid (Arista/RMG)	5

hoobastank
"the reason"

17-18 R&R Hot AC
9*-7* Modern AC Monitor
17*-13* Top 40 Adult Monitor

10 New Adds this week, including:
WRQX/Washington DC WVDV/Detroit
KYKY/St. Louis WRMF/West Palm
KMYI/San Diego

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALANIS MORISSETTE Everything (Maverick/Reprise)	+515
HOOBASTANK The Reason (Island/IDJMG)	+481
MAROON 5 This Love (Octone/J/RMG)	+195
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	+195
LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	+150
LOS LONELY BOYS Heaven (Dr/Epic)	+146
LIZ PHAIR Extraordinary (Capitol)	+127
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+124
CALLING Our Lives (RCA/RMG)	+120
CHERIE I'm Ready (Lava)	+99

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 4/9/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 18-34, Women 18-24, Women 25-34. Lists top songs like Maroon 5 'This Love', Hoobastank 'The Reason', etc.

Total sample size is 457 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

New & Active

- Jessica Simpson 'Take My Breath Away' (Columbia)
311 Love Song (Maverick/Volcano/Zomba)
Michael Andrews & Jigary Jules 'Mad World' (Universal)
Cherie 'I'm Ready' (Lava)
Finger Eleven 'One Thing' (Wind-up)
Calling Our Lives (RCA/RMG)
Martina McBride 'This One's For The Girls' (RCA)
Damien Rice 'Cannonball' (Vector Recordings/Warner Bros.)
Guster 'Careful' (Palm/Reprise)
Skye Moore 'What's Up With That?' (Southern Signal)

Songs ranked by total plays

Indicator Most Added

- Lenny Kravitz 'Where Are We Runnin?' (Virgin)
Maroon 5 'This Love' (Octone/J/RMG)
Alanis Morissette 'Everything' (Maverick/Reprise)
Jessica Simpson 'Take My Breath Away' (Columbia)
Los Lonely Boys 'Heaven' (Or/Epic)
D12 'fEMINEM My Band' (Shady/Interscope)

Reporters

Grid of reporter information for various markets including Akron, Albany, Albuquerque, Anchorage, Atlanta, Austin, Bakersfield, Baltimore, Boston, Buffalo, Cedar Rapids, Chicago, Cincinnati, Cleveland, Colorado Springs, Dallas, Dayton, Denver, Des Moines, Detroit, Durham, El Paso, Evansville, Fort Worth, Fresno, Gainesville, Harrisburg, Houston, Indianapolis, Jacksonville, Kansas City, Knoxville, Las Vegas, Little Rock, Los Angeles, Louisville, Madison, Miami, Milwaukee, Minneapolis, Mobile, Nashville, New Orleans, New York, Norfolk, Oklahoma City, Omaha, Orangeburg, Orlando, Philadelphia, Phoenix, Portland, Raleigh, Reno, Richmond, Sacramento, St. Louis, St. Paul, Tampa, Toledo, Tucson, Tulsa, Virginia Beach, Washington DC, Wichita, Worcester, and Youngstown.



Monitored Reporters 109 Total Reporters 98 Total Indicator 11 Total Indicator



CAROL ARCHER
 carcher@radioandrecords.com

Global Cooling

Joyce Cooling talks with trumpeter Chris Botti

I imagined that Joyce Cooling would choose another guitarist — perhaps Larry Carlton or Lee Ritenour — when I asked her to suggest an artist to interview her for this column. Cooling didn't think twice, though, before choosing trumpeter Chris Botti. The two, as you will learn, are kindred spirits. Their conversation coincided with release of Cooling's debut album for Narada, *This Girl's Got to Play*, and the end of Botti's stint as opening act for Sting's 35-city U.S. tour.

JC: Chris, you and I always commiserate about how there are tunes that you do to, hopefully, draw folks in who are used to the format, and others you do for yourself. Jay and I tried to do both on this record.

CB: Your record has such a great arc to it, and what impresses me throughout is your phrasing. Tell me, what are the ramifications of working with your partner, Jay Wagner?

JC: Jay and I are partners and collaborators. We're not married, but we've been together forever. Do you think it counts as common law if you've been playing in bands together for 17 years?

CB: Another thing that's cool about the record is that there are all these discrete, hooky keyboard things panned in in different places that give this space that allows you to lay your gui-

tar playing in there, whether acoustic or electric. It always has a laid-back, soulful vibe. For me, as an improviser, that's what I really like — not a lot of clutter, but a full, rich soundscape. Who does what as far as production in your collaborative effort?

JC: That's Jay. He is one of the most brilliant orchestrators out there.

CB: Since you're the lead instrument...

JC: I'm the meal ticket, honey!

CB: ...and he plays something else, do the hooky parts that run through the melodies come from you or him, or both?

JC: That's collaborative.

CB: But, ultimately, it needs to sit in your instrument. So it seems to me the texture needs to come from you, because if you put things in the wrong key, it

doesn't work on guitar — at least it doesn't on trumpet.

JC: Exactly. We've struggled with tunes where maybe there is a little vocal and it sounds thin and ridiculous in that key. We'll modulate, and Jay will say, "Now my keyboard parts are too dark, and I have to re-voice everything," but it's important. The songwriting itself is totally collaborative, like a tennis game or ping-pong — almost like one mind.

Jay and I grew up 3,000 miles apart — he in New York, me in San Francisco. When we met we had almost identical record collections, and we also liked the



Joyce Cooling

exact same bar of a Bill Evans or Wes Montgomery solo, the same phrase or lick in a Joe Henderson thing. To use a comball expression, we're musical soulmates. We never bicker over songwriting, because if he doesn't like it, I don't like it.

CB: Because there are two of you — and this is what I love about collaboration — it can knock you out of the box — your comfort zone — and you'll do something completely different than usual. On your record there are pop songs that are really hooky and songs that have a lot of harmony that's disguised, which gives it good depth. I'm thinking of the title track, "No More Blues" and "Natural Fact," which are jazzy and bring a lot of cool, interesting musical turns in the road.

JC: Funny you should mention "No More Blues," which has no commercial value whatsoever, but it's my favorite on the CD.

CB: The lyric content, as well as the changes and the jazzy element, are excellent on that one.

Convention Session Update

• Friday, June 25, 3-5pm: "Showdown at the Smooth Jazz Corral."

When we turn up the lights, audience members scatter like

nocturnal creatures to explore smooth jazz's pressing issues in intimate roundtable discussions facilitated by leading Smooth Jazz radio and record executives.

Candid conversation follows.

• Saturday, June 26, 1-3pm: "It's Still the Revenue, Stupid!"

The business of business is profits, and revenue expectations have never been higher. The best and the brightest in Smooth Jazz radio sales and NTR — superstars such as WNUA/Chicago Station Manager Pat Kelly and Clear Channel Dir. National Sales/Bay Area Marci Mills — offer straight talk on making money.

Next week: details on the Smooth Jazz slumber party.



JC: Our last CD came out on 9/11, literally a half hour before the first plane hit. I forgot about my CD. I didn't care about it or about music. Seeing rescue workers and medical people helping others, I was thinking, "As a guitar player, what am I doing?" I felt like fluffy spun-sugar cotton candy.

In that emotionally flat place we were considering doing something else — maybe opening a hip cafe in San Francisco, with a great sound system, poetry and art. But what I came to realize is that music and art are essential in the healing process. One day I just looked up and said, "I don't know about you, but this girl's got to play."

CB: I was at Sting's house in Tuscany for dress rehearsal on Sept. 10, 2001, then a concert for fans on the 11th. After the attacks I thought we should play, and we did, because that's what you do. We should have gotten drunk and taken requests for old Police songs. Being Italy, there were no phone lines, no news. Our first song was "Fragile." I recognized a woman in the front row who was completely breaking down because she had two brothers, one who worked in the World Trade Center, the other at the Pentagon. Nobody knew if they were OK. We found out two days later that both had the day off!

JC: We came out of the doldrums after a few months. You exit your musical home base and entertain these other thoughts, but when you come full circle, you arrive back home, like Dorothy in *The Wizard of Oz*, with renewed fervor, conviction and strength. *This Girl* in the title of my CD is generic, genderless. Whoever you are, you've got to play, whether what you play at is writing reports on a computer, skateboarding, painting or selling ice cream. Do it like no one's watching.

CB: When I was a kid and started to play music, I knew by the time I was 12 that I had to

play and do it for the rest of my life, no matter whether I was successful or not. That's the great thing about music: It's your mistress. People change jobs, but if you're a musician, you're in it forever.

JC: The only things I dislike about music are hair, makeup and wardrobe. I love music, not "the business." I don't care if I'm a star. But *Star Search* and *American Idol* show how much people want to be famous — to be in front of a crowd and asked for their autographs. I didn't go to my high school prom; I went to hear Ahmad Jamal.

CB: A whole group of kids coming up aren't interested in craft, they are enamored of fame. I'm sorry, but you've got to put in the effort and time and practice and be good enough at something to rise to the occasion to be Luther or Joni. We need to tell kids that it's OK to sit in a room playing the guitar or the trumpet or studying ballet — doing just one thing — and suck at it for a few years. Tony Williams learned to play the drums by sounding just like Art Blakey for six months, Elvin Jones for six months and many others for six months, not by listening to 6,000 songs on an iPod.

JC: I'm into all different kinds of music. I go to Amoeba Records and tell a well-informed clerk, "I can buy five CDs. Let's pick a country — say, Pakistan. Who's doing it there, now? Turn me on."

CB: In your journey to be open musically — which is so cool — have you come upon anything that's gone right into your veins in an opium way, like Wes Montgomery did?

JC: Recently, a wonderful, soulful singer from India, Parveen Sultana. My mom, who is very hip, was visiting. We went to the symphony to hear Mahler's Fifth, and now I'm devouring Gustav Mahler.

CB: Didn't he win the *German Idol* competition?

Goldstein Also Thanks His Third-Grade Teacher

The following paragraph, in which KTWW/Los Angeles VP/Programming Paul Goldstein acknowledges the station's staff, was inadvertently omitted from last week's column, "Paul Goldstein Comes Full Circle."

Goldstein comments, "Being reunited with many members of the world-class airstaff I had worked with in the '80s — Talaya Trigueros, Don Burns and Keri Tombazian — and Dave Koz, whom I got to know when I created his syndicated radio show in 1995, has been incredibly satisfying. Personalities like Pat Prescott, a talent powerhouse: the great Lawrence Tanter: the graceful, elegant Barbara Blake: and many others have made this experience even more gratifying.

"I inherited a phenomenal Production Director, Vince Garcia, and hired a woman whom I would name PD in a minute if I owned the station, Samantha Wiedmann, and this kid who is a super rising star and production wizard, Barry Funkhouser.

"Our excellent morning show producers, Rosemary Jimenez and George Reyes, have helped grow ratings in morning drive. We have an incredible marketing and promotions staff in Jamie Kanai and Adam Bookbinder. And I'm blessed with the most amazing management team — GM Bob Moore and Station Manager David Howard — two industry legends who have embraced thinking big and have helped make some very big things happen at The Wave."

April 9, 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)	831	-16	111726	20	40/0
3	2	PETER WHITE Talkin' Bout Love (Columbia)	815	+66	99339	12	40/0
2	3	RICHARD ELLIOT Sly (GRP/VMG)	798	+14	94686	18	39/0
4	4	PAUL BROWN 24/7 (GRP/VMG)	723	+33	94417	11	39/0
5	5	EUGE GROOVE Livin' Large (Narada)	591	+38	71686	9	38/1
6	6	HIL ST. SOUL For The Love Of You (Shanachie)	562	+14	66630	12	39/0
7	7	PAUL TAYLOR Steppin' Out (Peak)	551	+42	72157	10	36/1
9	8	DAVE KOZ All I See Is You (Capitol)	503	+20	73453	6	37/0
13	9	NORAH JONES Sunrise (Blue Note/EMC)	454	+23	45493	10	33/1
8	10	STEVE COLE Everyday (Warner Bros.)	428	-75	55186	25	30/0
14	11	BASS X Vonni (Liquid 8)	427	+9	48961	21	27/0
15	12	RICHARD SMITH Sing A Song (A440)	407	+37	41049	17	31/0
17	13	MINDI ABAIR Save The Last Dance (GRP/VMG)	403	+49	55364	7	33/1
11	14	CHRIS BOTTI Indian Summer (Columbia)	379	-99	28241	28	24/0
12	15	NICK COLIONNE High Flyin' (3 Keys Music)	376	-64	39878	26	25/0
18	16	JOYCE COOLING Expression (Narada)	372	+36	39494	4	34/1
16	17	MARC ANTOINE Mediterraneo (Rendezvous)	371	+15	39912	7	36/3
19	18	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)	320	-9	37103	5	29/0
24	19	DIANA KRALL Temptation (GRP/VMG)	290	+74	28593	2	25/2
23	20	PRAFUL Let The Chips Fall (Rendezvous)	282	+42	29032	3	26/0
21	21	NAJEE Eye 2 Eye (N-Coded)	267	+8	26108	15	21/1
22	22	RICK BRAUN Daddy-O (Warner Bros.)	262	+20	22537	5	26/1
20	23	JEFF GOLUB Pass It On (GRP/VMG)	237	-37	17821	9	19/1
25	24	DAVID SANBORN Isn't She Lovely (GRP/VMG)	184	-29	23869	8	17/1
26	25	BRIAN BROMBERG Bobblehead (A440)	153	-12	7177	9	12/0
27	26	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	151	+5	5988	4	11/0
29	27	BRAXTON BROTHERS When You Touch Me (Peak)	148	+9	11969	2	16/2
30	28	PETE BELASCO Deeper (Compendia)	141	+4	6855	3	10/0
28	29	DAN SIEGEL In Your Eyes (Native Language)	134	-9	6622	6	14/1
Debut	30	BRIAN HUGHES Wherever You Are (A440)	106	+7	12322	1	10/0

40 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 3/28-4/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company © 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

GRADY NICHOLS Allright (Grady Nichols Ltd.)
Total Plays: 97, Total Stations: 11, Adds: 2

BEYONCE f/LUTHER VANDROSS The Closer I Get To You (J/Columbia/RMG)
Total Plays: 90, Total Stations: 8, Adds: 3

MICHAEL MCDONALD Ain't Nothing Like The Real Thing (Motown)
Total Plays: 90, Total Stations: 7, Adds: 0

NESTOR TORRES Maybe Tonight (Heads Up International)
Total Plays: 86, Total Stations: 11, Adds: 1

KEN NAVARRO In The Sky Today (Shanachie)
Total Plays: 76, Total Stations: 9, Adds: 1

DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)
Total Plays: 63, Total Stations: 6, Adds: 1

BOB BALDWIN I Wanna Be Where You Are (A440)
Total Plays: 61, Total Stations: 6, Adds: 0

SEAL Love's Divine (Warner Bros.)
Total Plays: 53, Total Stations: 4, Adds: 0

ALKEMX Time To Lounge (Rendezvous)
Total Plays: 48, Total Stations: 9, Adds: 2

SERGIO CAPUTO Everything I Do (Idiosyncrasy)
Total Plays: 47, Total Stations: 4, Adds: 1

Songs ranked by total plays

Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL LINGTON Show Me (Rendezvous)	16
MARC ANTOINE Mediterraneo (Rendezvous)	3
BEYONCE f/LUTHER VANDROSS The Closer... (J/Columbia/RMG)	3
ERIC DARIUS Night On The Town (Higher Octave/Narada)	3
DIANA KRALL Temptation (GRP/VMG)	2
BRAXTON BROTHERS When You Touch Me (Peak)	2
GRADY NICHOLS Allright (Grady Nichols Ltd.)	2
ALKEMX Time To Lounge (Rendezvous)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DIANA KRALL Temptation (GRP/VMG)	+74
PETER WHITE Talkin' Bout Love (Columbia)	+66
DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)	+54
MINDI ABAIR Save The Last Dance (GRP/VMG)	+49
PAUL TAYLOR Steppin' Out (Peak)	+42
PRAFUL Let The Chips Fall (Rendezvous)	+42
EUGE GROOVE Livin' Large (Narada)	+38
RICHARD SMITH Sing A Song (A440)	+37
JOYCE COOLING Expression (Narada)	+36
MICHAEL LINGTON Show Me (Rendezvous)	+35

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)	353
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	304
RONNY JORDAN At Last (N-Coded)	296
DAVID BENOIT Watermelon Man (GRP/VMG)	187
JIMMY SOMMERS Take My Heart (You Can...) (Gemini/Higher Octave)	180
PRAFUL Sigh (Rendezvous)	175
SEAL Touch (Warner Bros.)	153
SIMPLY RED Sunrise (simplyred.com/Red Ink)	149
PAMELA WILLIAMS Afterglow (Shanachie)	117
ERIC MARIENTHAL Sweet Talk (Peak)	103
PAUL JACKSON, JR. It's A Shame (Blue Note)	99
DAVE KOZ Honey-Dipped (Capitol)	92
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	83
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	75
LUTHER VANDROSS Dance With My Father (J/RMG)	72
KENNY G. Malibu Dreams (Arista)	66

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

Reporters

WZMR/Albany, NY
OM/PO: Kevin Callahan
PD: Julie Feiner
No Adds

KAJZ/Albuquerque, NM
OM: Jim Walton
PD: Paul Lomas
APD/MD: John Young
1: GREG CAPUTO
DIANA KRALL
NESTOR TORRES
SERIE DURJAP
MICHAEL LINGTON
DAN SIEGEL
BRAXTON BROTHERS
GRADY NICHOLS

KNIK/Anchorage, AK
OM/PO: Aaron Wallender
No Adds

WJZZ/Atlanta, GA
PD/MD: Nick Francis
1: PAUL TAYLOR

KSMJ/Bakersfield, CA
OM/PO: Chris Townshend
APD: Matt Kelly
No Adds

WNWA/Chicago, IL
OM: Bob Karke
PD/MD: Steve Siles
No Adds

WNW/Cleveland, OH
OM/PO/MD: Bernie Klemke
1: CHRIS BOTTI

WJZA/Columbus, OH
PD/MD: Bill Herman
No Adds

KOAL/Dallas, TX
OM/PO: Kurt Johnson
MD: Mark Sander
MICHAEL LINGTON

KJCD/Denver, CO
PD/MD: Michael Fischer
1: MICHAEL LINGTON

WVMV/Detroit, MI
OM/PO: Tom Steiner
MD: Sandy Kovach
EUGE GROOVE

KEZL/Fresno, CA
OM: E. Curtis Johnson
PD/MD: J. Weidenheimer
1: RICK BRAUN

WDRR/FL Myers, FL
OM: Steve Amel
PD: Joe Turner
MD: Ronald Bachman
1: BEYONCE f/LUTHER VANDROSS
2: MICHAEL LINGTON

KHJZ/Houston, TX
PD: Maxine Todd
APD/MD: Greg Morgan
No Adds

KOAS/Las Vegas, NV
PD/MD: Erik Fox
MICHAEL LINGTON

KSRV/Los Angeles, CA
OM/PO: Terry Wiedel
MD: Susan Kashbay
1: MICHAEL LINGTON

KTWW/Los Angeles, CA
PD: Paul Goldstein
APD/MD: Samantha Wiedmann
1: MICHAEL LINGTON

WELV/Manoa, GA
OM: Eric West
PD/MD: Elias Smith
10: BEYONCE f/LUTHER VANDROSS
11: NAJEE
11: RONNY JORDAN

WJZN/Memphis, TN
PD/MD: Norm Miller
JAMIRA
JALEKA
ERIC DARIUS
MICHAEL LINGTON

WLVE/Miami, FL
OM: Rob Peters
PD/MD: Rick McMillan
MICHAEL LINGTON

WJZ/Milwaukee, WI
OM/PO/MD: Steve Scott
MD: Frank Olsie
1: BRAXTON BROTHERS

KRVR/Modesto, CA
OM/PO: Doug Weir
PD: Jim Berry
1: GRADY NICHOLS
1: DARYL HALL

Jones Smooth Jazz/Network
PD: Steve Hubbard
MD: Laurie Cobb
1: MICHAEL LINGTON

WCOO/New York, NY
OM: John Mullica
PD/MD: Charley Connolly
8: BOB BALDWIN
7: EUGE GROOVE
7: NORAH JONES
6: PAUL TAYLOR
6: BEYONCE f/LUTHER VANDROSS
6: PRAFUL
6: DAN SIEGEL
6: ALKEMX
6: MICHAEL LINGTON

WL0D/Oriando, FL
PD: Brian Morgan
MD: Patricia James
No Adds

WJZ/Philadelphia, PA
PD: Michael Tozzi
APD/MD: Kelly Cole
8: MICHAEL LINGTON

KY0T/Phoenix, AZ
PD: Shaun Helly
APD/MD: Angie Hande
No Adds

KJZS/Reno, NV
PD: Carol Handley
MD: Diana Ross
1: PAUL TAYLOR
9: LARRY GITTERS AND MEDIA

WJZY/Richmond, VA
PD: Reid Seider
No Adds

KSSJ/Sacramento, CA
PD/MD: Les Hansen
APD: Ken Jones
MINDI ABAIR

KBZN/Salt Lake City, UT
OM/PO/MD: Dan Jessop
No Adds

KIFM/San Diego, CA
OM: John Dimick
PD: Michael Tozzi
APD/MD: Kelly Cole
No Adds

KJZY/Santa Rosa, CA
PD/MD: Rob Singleton
2: TERRY OISLEY

KWJZ/Seattle, WA
PD: Carol Handley
MD: Diana Ross
1: PAUL TAYLOR
9: LARRY GITTERS AND MEDIA

WEBS/Springfield, MA
PD: Carol Cooling
MD: Jennifer Showers
1: WESCOY VILLAGE
ERIC DANUS
MICHAEL LINGTON
ELANE ELANE
ERIC LEONE
JESSIE ALLAN COOPER

WSSM/St. Louis, MO
PD: David Byers
1: MARC ANTOINE
1: MICHAEL LINGTON

WSJT/Tampa, FL
PD: Ross Stock
MD: Kelly Carls
JOYCE COOLING
ERIC DANUS

WJW/Washington, DC
OM: Saury King
PD: Carl Anderson
MD: Renee DePuy
MICHAEL LINGTON

*Monitored Reporters
40 Total Reporters

40 Total Indicator
Did Not Report, Playlist Frozen (2):
KKSF/San Francisco, CA
WYJZ/Indianapolis, IN



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 Numb (Warner Bros.)	4.46	4.41	99%	30%	4.25	4.39	4.12
LINKIN PARK Lying From You (Warner Bros.)	4.46	4.42	92%	12%	4.38	4.51	4.26
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	4.28	4.33	99%	28%	4.02	4.04	4.00
SEVENDUST Broken Down (TVT)	4.15	4.12	64%	5%	4.18	4.38	4.03
GODSMACK Re-Align (Republic/Universal)	4.13	4.08	84%	14%	4.20	4.26	4.15
HOOBASTANK The Reason (Island/IDJMG)	4.12	4.03	90%	13%	3.92	3.84	4.00
TRAPT Echo (Warner Bros.)	4.10	4.05	90%	18%	3.96	4.05	3.88
LOSTPROPHETS Last Train Home (Columbia)	4.09	4.07	86%	16%	3.81	3.97	3.67
SHINEDOWN 45 (Atlantic)	4.09	4.07	61%	11%	4.16	4.25	4.09
A PERFECT CIRCLE The Outsider (Virgin)	4.08	4.01	77%	11%	3.98	4.05	3.91
GODSMACK Running Blind (Republic/Universal)	4.03	4.03	69%	7%	4.11	4.00	4.20
INCUBUS Megalomaniac (Epic)	3.97	3.84	96%	29%	3.78	3.84	3.73
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	3.96	3.99	95%	27%	3.84	3.69	3.98
OFFSPRING (Can't Get My) Head Around You (Columbia)	3.95	3.93	77%	11%	3.65	3.56	3.73
DROWNING POOL Step Up (Wind-up)	3.95	4.04	62%	9%	4.09	4.09	4.08
KORN Y'All Want A Single (Immortal/Epic)	3.91	3.94	78%	15%	3.87	4.11	3.66
DAMAGEPLAN Save Me (Elektra/EEG)	3.91	3.95	52%	5%	3.96	4.15	3.83
CROSSFADE Cold (Columbia)	3.91	3.90	41%	4%	3.97	4.14	3.86
STAIN'D How About You (Flip/Elektra/EEG)	3.85	3.95	89%	20%	3.69	3.79	3.60
SOIL Redefine (J/RMG)	3.84	3.92	42%	7%	4.08	4.43	3.77
OFFSPRING Hit That (Columbia)	3.79	3.82	97%	35%	3.40	3.31	3.49
LO-PRO Sunday (Geffen)	3.77	3.82	45%	7%	3.71	3.88	3.57
JET Cold Hard Bitch (Elektra/EEG)	3.76	3.62	78%	20%	3.55	3.42	3.67
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.70	3.80	92%	36%	3.84	3.71	3.96
TANTRIC Hey Now (Maverick/Reprise)	3.70	3.67	65%	14%	3.71	3.91	3.55
AUDIOSLAVE What You Are (Interscope/Epic)	3.66	3.83	64%	16%	3.88	3.90	3.87
PUDDLE OF MUDD Heel Over Head (Geffen)	3.65	3.85	76%	16%	3.30	3.07	3.49
AEROSMITH Baby, Please Don't Go (Columbia)	3.27	-	47%	14%	2.92	2.73	3.00

Total sample size is 403 respondents. Total average favorability estimates are based on a scale of 1-5, (1=disklike 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

- ATREYU** Lip Gloss And Black (*Victory*)
Total Plays: 104, Total Stations: 8, Adds: 0
 - KORN** Everything I've Known (*Immortal/Epic*)
Total Plays: 103, Total Stations: 17, Adds: 12
 - STAIN'D** Zoe Jane (*Flip/Elektra/EEG*)
Total Plays: 96, Total Stations: 11, Adds: 2
 - FLAW** Recognize (*Republic/Universal*)
Total Plays: 83, Total Stations: 17, Adds: 3
 - PROBOT W/ LEMMY** Shake Your Blood (*Southern Lord/Roswell*)
Total Plays: 62, Total Stations: 6, Adds: 1
 - JIMMIE'S CHICKEN SHACK** (AARON LEWIS) Falling Out (*Koch*)
Total Plays: 56, Total Stations: 7, Adds: 2
 - 40 BELOW SUMMER** Breathless (*Razor & Tie*)
Total Plays: 31, Total Stations: 6, Adds: 1
 - TONY C. & THE TRUTH** Little Bit More (*Lava*)
Total Plays: 26, Total Stations: 7, Adds: 2
 - SEVEN WISER** Take Me As I Am (*Wind-up*)
Total Plays: 9, Total Stations: 9, Adds: 8
- Songs ranked by total plays
- ### Indicator Most Added*
- THREE DAYS GRACE** Just Like You (*Jive/Zomba*)
 - KORN** Everything I've Known (*Immortal/Epic*)
 - SEETHER** Broken (*Wind-up*)
 - SEVEN WISER** Take Me As I Am (*Wind-up*)
 - SEVEN MARY THREE** Without You Feels (*DRT*)
 - SMILE EMPTY SOUL** Silhouettes (*Lava*)

Reporters

WOKR/Albany, NY* PD/MG: Craig Walker No Adds	WZZM/Chicago, IL* PD: Bill Gombeli APD: Steve Levy MP: James Handeal KORN 1 THORNY 1	WGSF/Evansville, IN PD: Mike Saunders PD: Feltner APD/MG: Mick Nick 7 SETHER	WQXA/Harrisburg, PA* PD: Claudine DeLorenzo MP: Nicom 3 FOX 1 LEMMY KRAMITZ THREE DAYS GRACE	WZZJ/Lexington, KY* OM: Robert Lindsey PD/MG: Jarame Fischer SETHR	KMRQ/Medford, CA* PD/MG: Jack Payer APD: Matt Foley KORN SKELET	KUPD/Portland, OR* OM/PG: Dave Nusome APD: Dan Doyle No Adds	KSWW/Salt Lake, UT* PD: Dave Richards APD: Ryan Castle MP: Jocelyn Wilson No Adds	WAGY/Syracuse, NY* OM: Tom Mitchell PD: Alexis APD/MP: Steve 1 CROSSFACE LEMMY KRAMITZ SEVEN WISER
KZMX/Amarillo, TX PD/MG: Eric Dreyer 5 THREE DAYS GRACE	KRQR/Chicago, CA OM: Ron Woodman PD/MG: Dan Saadovitz No Adds	WWBA/Flint, MI* OM: Jim Patrick PD: Brian Bledsoe APD/MG: Tony Labrie 1 SETHER 1 ATOMSPH	WCCO/Hartford, CT* PD: Michael Pizzolo APD/MP: Billie Kasehill 20 LITTLE LIGHT 1 SETHER BRIDES OF DESTRUCTION LEMMY KRAMITZ	KBRZ/Jackson, ME OM: Jim Stead APD: Tom Sheridan APD: Brian Lewis MP: Jim Amador THREE DAYS GRACE KORN	WRAT/Monmouth, NJ* OM/PG: Carl Crut APD/MG: Rick Lewis OFFSPRING	KORR/Oak Ridge, TN* OM: Gary Gessert APD: Steve Hunsicker MP: Jim Carls SV 11 EVILY SOUL	KHTO/Spartanburg, WA* MP: Barry Bennett 1 THE YEAR SETHR SEVEN WISER	WWDQ/Syracuse, NY* OM: Rich Lambert PD: Eric Lambert APD/MP: Search KORN UPO
WWWX/Appleton, WI* PD/MG: Jay Dent SETHR THREE DAYS GRACE	KLQ/Colorado Springs, CO* OM: Rich Hunt PD/MG: Ross Foss APD: Matt Gilling 5 ATOMSPH	KRZR/Fresno, CA* OM/PG: E. Curtis Johnson APD: Don De La Cruz MP: Rick Redden 9 THREE DAYS GRACE KORN SETHR STAND	KPOM/Honolulu, HI* PD: Ryan Saxe APD/MG: FI Shash LEMMY KRAMITZ NEW FOUNG GLOBY	KDLE/Little Rock, AR* OM/PG: Ken Wall No Adds	WVGL/Morgantown, WV OM/PG: Jill Miller MP: Dave Handcock 1 SMILE EMPTY SOUL SETHR	KDOT/Reno, NV* OM: Jim McCallan PD/MG: Joe Patterson No Adds	WOLZ/Springfield, IL PD: Ray Lytle MP: Marjorie Austin APD: Steve 4 SETHER 3 THREE DAYS GRACE 1 KORN	WKTG/Tampa, FL* OM/PG: Brad Martin APD/MP: Brian Martin SMILE EMPTY SOUL
WCHZ/Augusta, GA* OM: Heather New PD/MG: Chuck Williams 7 LAVA OFFBOX	WRXZ/Columbus, OH* PD: Hal Fish APD/MP: Roni Hander LAVA JIMMIE'S CHICKEN SHACK 1 AARON LEWIS	WYFR/Wayne, IN* PD: Shannon Morris KORN 1 KORN 1 KORN TONY C. & THE TRUTH REVERSE WISER KORN	WAMX/Huntington PD: Paul Osburn 1 SMILE EMPTY SOUL THREE DAYS GRACE	WTFX/Louisville, KY* PD: Michael Lee MP: Frank Webb SEVEN MARY THREE THREE DAYS GRACE	WVWV/Rochester, NY* OM/PG: Clark Steiner APD: Steve Hunsicker MP: Mike D'Arcy NEW FOUNG GLOBY SEVEN WISER	WVVE/Rochester, NY* OM: Eric Anderson MP: Nick DiTucci No Adds	WOLZ/Springfield, MA* PD: Neal Harty MP: Heather Polshock SETHR STAND CLUTCH	WBSY/Wilkes Barre, PA* PD: Chris Lloyd SETHR RAW CLUTCH
KRAB/Bakersfield, CA* PD/MG: Danny Spans No Adds	WRFR/Gainesville, FL* OM/PG: Harry Gessert APD: Brian Lee MP: Matt Jones SETHR THREE DAYS GRACE KORN	WYWX/Jackson, MS* OM: Broder Sam PD: Phil Cobb APD: Big Johnson MP: Brad Stames 2 THIRTY THEORY KORN	WAMX/Huntington PD: Paul Osburn 1 SMILE EMPTY SOUL THREE DAYS GRACE	WJQ/Madison, WI* OM: Valerie Knapp MP: James "JR" Russell 1 TANTALUM 1 BLACK LABEL SOCIETY	WVOR/Warlock, VA* OM: Gary Brown APD: Tom Parker MP: James Lee ACROSSFACE	KATT/Oklahoma City, OK* OM: Steve Hunsicker APD: Mike D'Arcy SETHR 1 LAVA PAPER 1 SOUL 2 DEFAULT	WVVE/Rochester, NY* OM: Eric Anderson MP: Nick DiTucci No Adds	WBSY/Wilkes Barre, PA* PD: Chris Lloyd SETHR RAW CLUTCH
KRFR/Bakersfield, CA* OM: Bob Lewis PD/MG: Alex Douglas THREE DAYS GRACE INCUBUS	KEGL/Dallas, TX* PD: Marc Ogden APD: Chris Ryan MP: Casey Scott No Adds	WRXZ/Jackson, MS* OM: Broder Sam PD: Phil Cobb APD: Big Johnson MP: Brad Stames 2 THIRTY THEORY KORN	WAMX/Huntington PD: Paul Osburn 1 SMILE EMPTY SOUL THREE DAYS GRACE	WVOR/Warlock, VA* OM: Gary Brown APD: Tom Parker MP: James Lee ACROSSFACE	KATT/Oklahoma City, OK* OM: Steve Hunsicker APD: Mike D'Arcy SETHR 1 LAVA PAPER 1 SOUL 2 DEFAULT	WVVE/Rochester, NY* OM: Eric Anderson MP: Nick DiTucci No Adds	WBSY/Wilkes Barre, PA* PD: Chris Lloyd SETHR RAW CLUTCH	
WVTV/Baltimore, MD* OM: Terry Pichayewer PD: Dave Hill APD/MP: Rob Heckman SETHR GODSMACK	KBP/Denver, CO* PD: Bob Richards APD/MP: Willie B MP: Casey Scott No Adds	WRXZ/Jackson, MS* OM: Broder Sam PD: Phil Cobb APD: Big Johnson MP: Brad Stames 2 THIRTY THEORY KORN	WAMX/Huntington PD: Paul Osburn 1 SMILE EMPTY SOUL THREE DAYS GRACE	WVOR/Warlock, VA* OM: Gary Brown APD: Tom Parker MP: James Lee ACROSSFACE	KATT/Oklahoma City, OK* OM: Steve Hunsicker APD: Mike D'Arcy SETHR 1 LAVA PAPER 1 SOUL 2 DEFAULT	WVVE/Rochester, NY* OM: Eric Anderson MP: Nick DiTucci No Adds	WBSY/Wilkes Barre, PA* PD: Chris Lloyd SETHR RAW CLUTCH	
WCPW/Biloxi, MS* OM: Jay Taylor PD: Scott Fox MP: Brian Cui THREE DAYS GRACE HUNDRETH FOOT KRUTCH	KBP/Denver, CO* PD: Bob Richards APD/MP: Willie B MP: Casey Scott No Adds	WRXZ/Jackson, MS* OM: Broder Sam PD: Phil Cobb APD: Big Johnson MP: Brad Stames 2 THIRTY THEORY KORN	WAMX/Huntington PD: Paul Osburn 1 SMILE EMPTY SOUL THREE DAYS GRACE	WVOR/Warlock, VA* OM: Gary Brown APD: Tom Parker MP: James Lee ACROSSFACE	KATT/Oklahoma City, OK* OM: Steve Hunsicker APD: Mike D'Arcy SETHR 1 LAVA PAPER 1 SOUL 2 DEFAULT	WVVE/Rochester, NY* OM: Eric Anderson MP: Nick DiTucci No Adds	WBSY/Wilkes Barre, PA* PD: Chris Lloyd SETHR RAW CLUTCH	
WVPR/Singapore, NY OM/PG: Jim Frise APD/MP: Tim Inland 1 THREE DAYS GRACE 1 STOP OF THE YEAR	KAZR/Des Moines, IA* OM: Jim Schneider PD: Ryan Patrick MP: Al Michaels No Adds	WRXZ/Jackson, MS* OM: Broder Sam PD: Phil Cobb APD: Big Johnson MP: Brad Stames 2 THIRTY THEORY KORN	WAMX/Huntington PD: Paul Osburn 1 SMILE EMPTY SOUL THREE DAYS GRACE	WVOR/Warlock, VA* OM: Gary Brown APD: Tom Parker MP: James Lee ACROSSFACE	KATT/Oklahoma City, OK* OM: Steve Hunsicker APD: Mike D'Arcy SETHR 1 LAVA PAPER 1 SOUL 2 DEFAULT	WVVE/Rochester, NY* OM: Eric Anderson MP: Nick DiTucci No Adds	WBSY/Wilkes Barre, PA* PD: Chris Lloyd SETHR RAW CLUTCH	
WAAF/Boston, MA* PD: Keith Hastings MP: Andrews Carne No Adds	WVFR/Detroit, MI* OM/PG: Doug Pickett APD/MP: Mark Pennington SEVEN MARY THREE BRIDES OF DESTRUCTION LEMMY KRAMITZ	WRXZ/Jackson, MS* OM: Broder Sam PD: Phil Cobb APD: Big Johnson MP: Brad Stames 2 THIRTY THEORY KORN	WAMX/Huntington PD: Paul Osburn 1 SMILE EMPTY SOUL THREE DAYS GRACE	WVOR/Warlock, VA* OM: Gary Brown APD: Tom Parker MP: James Lee ACROSSFACE	KATT/Oklahoma City, OK* OM: Steve Hunsicker APD: Mike D'Arcy SETHR 1 LAVA PAPER 1 SOUL 2 DEFAULT	WVVE/Rochester, NY* OM: Eric Anderson MP: Nick DiTucci No Adds	WBSY/Wilkes Barre, PA* PD: Chris Lloyd SETHR RAW CLUTCH	
WVOR/Chattanooga, TN* PD: Steve Van Dyke MP: Chris Givens MP: Chris Crowley 1 THORNY AEROSMITH	KMRQ/Medford, OR OM: Steve Hunsicker PD/MG: Chris Crowley COURTESY LOVE	WRXZ/Jackson, MS* OM: Broder Sam PD: Phil Cobb APD: Big Johnson MP: Brad Stames 2 THIRTY THEORY KORN	WAMX/Huntington PD: Paul Osburn 1 SMILE EMPTY SOUL THREE DAYS GRACE	WVOR/Warlock, VA* OM: Gary Brown APD: Tom Parker MP: James Lee ACROSSFACE	KATT/Oklahoma City, OK* OM: Steve Hunsicker APD: Mike D'Arcy SETHR 1 LAVA PAPER 1 SOUL 2 DEFAULT	WVVE/Rochester, NY* OM: Eric Anderson MP: Nick DiTucci No Adds	WBSY/Wilkes Barre, PA* PD: Chris Lloyd SETHR RAW CLUTCH	

POWERED BY MEDIABASE

* Monitored Reporters
82 Total Reporters
62 Total Monitored
20 Total Indicator

Did Not Report, Playlist Frozen (1):
WRBR/South Bend, IN



CYNDEE MAXWELL
 cmaxwell@radioandrecords.com

ROCK/ALTERNATIVE

MAX TOLKOFF
 mtolkoff@radioandrecords.com



PART ONE OF A TWO-PART SERIES

Rated R For Rock

New survey finds Rock audience is not offended by edgy content

Hopefully, you TiVo'd or taped the halftime show from this year's Super Bowl. If you did, you may find yourself in possession of a historical artifact worthy of inclusion in the Smithsonian. The Janet Jackson "wardrobe malfunction" was the match that ignited the bonfire of backlash against perceived indecency on TV and radio and brought us to a turning point in American culture.

In much the same way that we look back at the early 1960s and say, "The Beatles changed pop music forever," and look back the late '60s and know with absolute certainty that the effects of psychedelics irrevocably transformed rock music forever, we will look back at 2004 as the time when consciousness of content in American media shifted.

The past two months have been filled with outrage from the FCC, Congress and the NFL. The flames of this conflagration have now reached the front door of one of the most hallowed — and family-friendly — television shows of the past 15 years, *The Oprah Winfrey Show*. In the latest example of the new sensitivity to indecency, the FCC is investigating complaints about an episode of *Oprah* in which the sexual activities of teens were discussed.

In a classic example of a snake eating its own tail, clips from that episode were aired on both Howard Stern's radio show and on ABC-TV's *Jimmy Kimmel Live*. Both hosts were making the point that the standards for indecency are anything but clear. Complaints to the FCC followed forthwith, and now that agency is investigating *Oprah*.

Radio Radio

Back in radio, the focus has recently shifted from air personalities (and their language) to the music. Reports are now surfacing that some Classic Rock stations are going back to songs that have aired for years and editing out expletives contained within the lyrics. "Money" by Pink Floyd and "Jet Airliner" by Steve Miller are two examples that have been cited.

This begs the question "What do the listeners think?" No one had thought to ask this — until now. A new survey by broadcast research company Edison Media Research and consulting firm Jacobs Media that polled almost 14,000 listeners of Active Rock, Classic Rock and Alternative stations provides some important answers.

This is the second survey on indecency performed by these two companies; the first was in fall 2002. With the current white-hot level of interest in this subject, the two companies felt it was time to talk to Rock listeners again.

It probably comes as no surprise that the Rock audience (we'll use the all-encompassing term of Rock as shorthand for all the Rock formats)

is, in general, less hysterical about all this hoopla than listeners to other formats, although it's hard to tell, since no surveys of the other music formats have been done. In fact, one of the conclusions of this survey is that it might be helpful to do surveys of other formats to see what those listeners think

Nuts & Bolts

Jacobs Media President Fred Jacobs says, "Our new survey argues quite convincingly that, while some of the material on the radio may be shocking, it's what the audience wants.

"These Rock radio listeners are telling us in overwhelming numbers that they want to decide for themselves whether to listen to a radio program, and they believe that the marketplace, not the FCC or watchdog groups, should make the decision about what's available on the radio. The study implies that the people who are offended by edgy morning radio shows are not the people listening."

An overwhelming majority (70%) of the Rock radio listeners in the respondent pool believe that the current focus on some radio shows is an overreaction to the Janet Jackson incident.

"What is fascinating about these people is their ability to separate the Super Bowl episode from their feelings about morning radio programs," says Edison Media Research President Larry Rosin. "A majority of these people think that the Jackson affair was wrong, and yet these same people think that radio personalities should be allowed to say whatever they please. Clearly, what Rock listeners are saying is that the reaction to material depends on the context."

For the next two weeks, R&R is devoting both the Rock and Alternative columns to the results of this very important survey. Here now are the key findings as presented by Edison Media Research and Jacobs Media.

Key Findings

Few Rock radio listeners are offended by what they hear on the radio. We asked respondents, "Think about the radio station you listen to most often in the morning,

The Alternative To Sitting Home Alone

R&R Convention 2004 is right around the corner. The turmoil in our industry continues to rage, which makes it more important than ever to network and get your face out there.

In addition to the time-honored tradition of the Jacobs Media Rock/Alternative Summit on Thursday (6/24), 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 ensuing Q&A with PD Sean Demery was an outright jaw-dropping experience that stunned the room into silence. Either that, or everyone was sleeping. Which will be the lucky station this year? We'll make an announcement in the weeks to come.



Study Methodology

Jacobs Media and Edison Media Research collectively designed and administered this survey via the Internet. In total, 40 Rock radio stations around the United States invited their listeners to participate in the survey. The number of respondents who could come from any individual radio station was capped at 6% of the total sample. The interviews were conducted between March 12-19, 2004.

As with all Internet-based research projects of this kind, the results reflect only those who choose to participate in the survey and do not necessarily represent the views of all Rock radio listeners in the country.

Still, the 40 radio stations that invited their listeners to participate represent a broad cross-section of Rock stations, including large and small stations from large and small markets. Some have very edgy morning shows and some have very mild ones; and some play the newest rock music, and some play only classic rock.

According to audience estimates from Arbitron, just over 50 million people listen to Rock radio stations every week.

Sample Demographics

In total, there were 13,798 Rock radio listeners who completed the survey. These people were distributed as follows:

Male	61%
Female	39%
Under 18	5%
18-24	19%
25-34	28%
35-44	29%
45-54	17%
Over 55	2%
Democrat	26%
Republican	27%
Independent	34%
Attend church regularly	27%
Attend church a few times per year	19%
Rarely or never attend church	54%
Listen to station with "very edgy" morning show	49%
Listen to station with "moderately edgy" morning show	24%
Listen to station with "not edgy" morning show	27%
Listen to Alternative station	24%
Listen to Active Rock station	36%
Listen to Classic Rock station	40%

How often does it offend you in some way?" (See Graph 1.) More than half (55%) of respondents said "never." Only 11% of respondents said "frequently" or "sometimes."

Significantly, the answers are nearly identical among those who listen to stations with all kinds of shows, from the most to the least

Continued on Page 60

Graph 1

Think about the radio program you listen to most often in the morning. How often does it offend you in some way?

	Percent	Count	Answers
	2.0%	274/13,678	Frequently
	9.2%	1,265/13,678	Sometimes
	34.2%	4,675/13,678	Rarely
	54.6%	7,464/13,678	Never
	100.0%	13,678/13,678	Summary

Collect All Two!



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PREMIERE TALENT

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)	694	-24	43634	21	26/1
3	2	AEROSMITH Baby, Please Don't Go (Columbia)	563	+51	32679	5	22/0
2	3	INCUBUS Megalomaniac (Epic)	552	-24	29267	14	24/1
6	4	JET Cold Hard Bitch (Elektra/EEG)	473	+83	25417	9	26/0
4	5	AUDIOSLAVE I Am The Highway (Interscope/Epic)	418	-61	22897	27	23/1
5	6	JET Are You Gonna Be My Girl (Elektra/EEG)	389	-4	28011	29	19/1
9	7	TESLA Caught In A Dream (Sanctuary/SRG)	379	+10	16594	11	18/0
13	8	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	366	+49	18523	24	18/1
8	9	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	362	-9	15106	9	22/1
10	10	PUDDLE OF MUDD Heel Over Head (Geffen)	350	+11	18632	8	24/0
7	11	LINKIN PARK Numb (Warner Bros.)	332	-40	19509	25	19/1
11	12	SHINEDOWN 45 (Atlantic)	315	-19	16672	16	23/0
16	13	GODSMACK Running Blind (Republic/Universal)	304	+53	13591	5	20/0
12	14	TANTRIC Hey Now (Maverick/Reprise)	292	-36	13843	14	21/0
15	15	A PERFECT CIRCLE The Outsider (Virgin)	257	+4	8751	12	17/1
19	16	HOOBASTANK The Reason (Island/IDJMG)	237	+39	10563	8	16/1
14	17	GODSMACK Re-Align (Republic/Universal)	225	-40	12415	18	12/0
21	18	LINKIN PARK Lying From You (Warner Bros.)	222	+37	11234	7	12/0
18	19	3 DOORS DOWN Away From The Sun (Republic/Universal)	200	-1	10787	11	11/0
20	20	TRAPT Echo (Warner Bros.)	194	+7	6760	10	15/0
17	21	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	193	-35	11665	16	15/0
23	22	LD-PRO Sunday (Geffen)	149	+7	4495	7	14/0
26	23	LOSTPROPHETS Last Train Home (Columbia)	148	+23	6390	5	8/0
25	24	DAMAGEPLAN Save Me (Elektra/EEG)	139	0	2994	8	10/0
24	25	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	120	-20	6393	14	6/0
30	26	DEFAULT Throw It All Away (TVT)	118	+18	10547	2	9/0
22	27	FUEL Million Miles (Epic)	118	-47	6323	12	12/0
29	28	AUDIOSLAVE What You Are (Interscope/Epic)	115	+5	2851	4	16/4
28	29	DRDWNING PDDL Step Up (Wind-up)	104	-6	2682	5	8/0
27	30	SEVENDUST Broken Down (TVT)	98	-17	2263	9	11/0

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 3/28-4/3. 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 datapoint 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

SDIL Redefine (J/RMG)
Total Plays: 83, Total Stations: 7, Adds: 0

THORNLEY So Far So Good (Roadrunner Records/IDJMG)
Total Plays: 82, Total Stations: 11, Adds: 1

LENNY KRAVITZ Where Are We Runnin'? (Virgin)
Total Plays: 78, Total Stations: 10, Adds: 3

DROPBOX Wishbone (Re-Align/Universal)
Total Plays: 63, Total Stations: 6, Adds: 0

CROSSFADE Cold (Columbia)
Total Plays: 47, Total Stations: 4, Adds: 0

THREE DAYS GRACE Just Like You (Jive/Zomba)
Total Plays: 43, Total Stations: 4, Adds: 1

PRE)THING Faded Love (V2)
Total Plays: 37, Total Stations: 4, Adds: 0

BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)
Total Plays: 35, Total Stations: 5, Adds: 1

SMILE EMPTY SOUL Silhouettes (Lava)
Total Plays: 25, Total Stations: 4, Adds: 2

UPO Free (Nitrus)
Total Plays: 24, Total Stations: 3, Adds: 0

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
AUDIOSLAVE What You Are (Interscope/Epic)	4
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	3
BLACK LABEL SOCIETY House Of Doom (Spitfire)	2
SMILE EMPTY SOUL Silhouettes (Lava)	2
SEETHER Broken (Wind-up)	2
KORN Everything I've Known (Immortal/Epic)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JET Cold Hard Bitch (Elektra/EEG)	+83
GODSMACK Running Blind (Republic/Universal)	+53
AEROSMITH Baby, Please Don't Go (Columbia)	+51
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	+49
HOOBASTANK The Reason (Island/IDJMG)	+39
LINKIN PARK Lying From You (Warner Bros.)	+37
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+31
LOSTPROPHETS Last Train Home (Columbia)	+23
THREE DAYS GRACE Just Like You (Jive/Zomba)	+21

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAPT Headstrong (Warner Bros.)	197
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	193
GODSMACK Serenity (Republic/Universal)	179
AUDIOSLAVE Like A Stone (Interscope/Epic)	172
STAIN'D So Far Away (Flip/Elektra/EEG)	172
WHITE STRIPES Seven Nation Army (Third Man/V2)	156
PUDDLE OF MUDD Away From Me (Geffen)	146
BLACK LABEL SOCIETY Stillborn (Spitfire)	129
3 DOORS DOWN When I'm Gone (Republic/Universal)	124
LINKIN PARK Somewhere I Belong (Warner Bros.)	123

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

Songs ranked by total plays

Reporters

<p>KZRR/Albuquerque, NM* DR: Bill Gray PR: Phil McKinstry AP: Jeff Guando No Adds</p> <p>WZZO/Allentown, PA* PR: Tom Shuman AP: Lyle Meyer No Adds</p> <p>KWHL/Anchorage, AK PR: Lisa Blum 1 THORNLEY</p> <p>KLBJ/Austin, TX* DR: Jodi Cantel MD: Lyle Lane AT/DR:OP</p> <p>KOOJ/Baton Rouge, LA* DR: Jeff Jennings PR: Paul Cantel MD: Jay Bates SEVEN WISER KORN INCUBUS TANTRIC LENNY KRAVITZ</p> <p>KIOC/Beaumont, TX* PR: Mike Cook 1 BURDEN BROTHERS KORN LENNY KRAVITZ</p>	<p>WBUF/Buffalo, NY* PR: John Paul AP/MD: Joe Rame No Adds</p> <p>WRQK/Canton, OH* PR: Gary Neal MD: Kelly Cox 1 AUDIOSLAVE SMILE EMPTY SOUL A PERFECT CIRCLE</p> <p>WPXC/Cape Cod, MA DR: Steve Hertz PR/MD: Suzanne Tamaso AP: James Gallagher CHAMP TRUCK</p> <p>WKLC/Charleston, WV DR/MD: Phil Cantel 4 SEVEN WISER 4 SEVEN MARY THREE 1 TONY & THE TRUTH</p> <p>WEBN/Cincinnati, OH* DR: Scott Rabinak MD: Rick Yarns No Adds</p>	<p>WMMS/Cleveland, OH* PR: Bob Matthews 45 JET 45 NICKELBACK 28 INCUBUS 28 THREE DAYS GRACE 10 LINKIN PARK 8 FUEL 8 AUDIOSLAVE 3 MUSHROOMHEAD</p> <p>KNCN/Corpus Christi, TX* DR: Paul Henshaw AP/MD: Heath Henshaw 1 KID ROCK 1 Lenny Kravitz</p> <p>KLAQ/EI Paso, TX* DR: Gary Dullaway MD: Charles Henshaw SEETHER</p> <p>WMIT/Elmira, NY PR: George Henshaw MD: Charles Henshaw No Adds</p> <p>WRCO/Fayetteville, NC* DR: Perry Jones MD: Al Paul MD: Rick Yarns THREE DAYS GRACE</p>	<p>WRKR/Kalamazoo, MI DR: Mike Hickey PR/MD: Dan Deane SMILE EMPTY SOUL</p> <p>WDHA/Morristown, NJ* PR: Bob Henshaw 1 QUEENSRYCHE 1 BLACK LABEL SOCIETY AUDIOSLAVE</p> <p>KFZX/Odessa, TX PR: Bob Henshaw 8 JET 1 BLACK LABEL SOCIETY</p> <p>KCLB/Palm Springs, CA PR: Andy Henshaw 3 DEFAULT</p> <p>WRXR/Pensacola, FL* PR: Bob Henshaw SMILE EMPTY SOUL</p> <p>WWCT/Peoria, IL PR: Bob Henshaw 1 THOUSAND FOOT BRUTCH LOSTPROPHETS CROSSFADE CROSSFADE SEVEN WISER</p>	<p>WMNR/Philadelphia, PA* PR: Jason Phillips AP/MD: John Zepko No Adds</p> <p>KDKB/Phoenix, AZ* PR: Jon Matthews MD: Lyle Paul 3 AEROSMITH BLACK LABEL SOCIETY JOE SATRIAN</p> <p>WHEB/Portsmouth, NH* PR: Bob Henshaw AP: Chris "Doc" Ganso No Adds</p> <p>WHJY/Providence, RI* PR: Scott Lambert AP: Steve Phillips MD: John Lambert No Adds</p> <p>WBBS/Raleigh, NC* PR: Bob Henshaw No Adds</p> <p>KCAL/Riverside, CA* PR: Steve Phillips AP/MD: Bill Matthews No Adds</p>	<p>WROV/Roanoke, VA* PR: Jason Phillips AP/MD: John Zepko 1 THORNLEY FLAME</p> <p>WXRX/Rockford, IL DR: Keith Edwards PR/MD: Jon Stone 11 PDD 10 AUDIOSLAVE 10 A PERFECT CIRCLE TESLA</p> <p>KRXQ/Sacramento, CA* DR: Jim Fee PR: Paul Henshaw No Adds</p> <p>KBER/Salt Lake City, UT* DR: Bruce Jones PR: Billy Henshaw AP/MD: Mike Powers AUDIOSLAVE</p>	<p>KZOS/San Luis Obispo, CA PR/MD: Scott Henshaw 1 TRAPT 1 LINKIN PARK</p> <p>KRTO/Tulsa, OK* DR: Steve Henshaw PR/MD: Chris Bailey AP: Kelly Ganso 2 NICKELBACK 1 HOOBASTANK AUDIOSLAVE</p> <p>WKL7/Traverse City, MI PR/MD: Tom Ray 1 BRIDES OF DESTRUCTION</p> <p>WMZK/Wausau, WI PR/MD: Mark Summers 4 FLAME</p>
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*Monitored Reporters
39 Total Reporters
27 Total Monitored
12 Total Indicator

ACTIVE ROCK TOP 50

April 9, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	A PERFECT CIRCLE The Outsider (Virgin)	1754	+145	75612	18	62/0
1	2	INCUBUS Megalomaniac (Epic)	1751	-95	80488	14	61/1
4	3	SHINEDOWN 45 (Atlantic)	1636	+96	78208	24	58/0
5	4	JET Cold Hard Bitch (Elektra/EEG)	1568	+133	79601	14	62/0
2	5	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1546	-86	73678	21	57/0
6	6	LINKIN PARK Lying From You (Warner Bros.)	1516	+170	75292	10	61/1
7	7	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1294	-41	60856	44	54/0
9	8	PUDDLE OF MUDD Heel Over Head (Geffen)	1279	-2	52930	9	57/1
10	9	LOSTPROPHETS Last Train Home (Columbia)	1235	+40	43043	16	57/0
8	10	GODSMACK Re-Align (Republic/Universal)	1196	-127	57465	20	54/0
11	11	DAMAGEPLAN Save Me (Elektra/EEG)	1175	+69	50066	13	61/0
14	12	HOOBASTANK The Reason (Island/IDJMG)	1085	+79	40328	9	50/1
12	13	TRAPT Echo (Warner Bros.)	1080	-18	35445	12	53/0
15	14	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	1000	+22	36496	11	54/0
17	15	DROWNING POOL Step Up (Wind-up)	994	+122	39084	9	59/0
18	16	GODSMACK Running Blind (Republic/Universal)	987	+151	46597	5	61/3
16	17	LINKIN PARK Numb (Warner Bros.)	852	-72	41676	27	54/0
19	18	LO-PRO Sunday (Geffen)	814	+11	28303	14	48/1
22	19	OFFSPRING (Can't Get My) Head Around You (Columbia)	808	+80	26983	6	52/3
13	20	TANTRIC Hey Now (Maverick/Reprise)	784	-228	32455	15	51/0
23	21	AUDIOSLAVE What You Are (Interscope/Epic)	769	+65	32060	5	54/1
25	22	SOIL Redefine (J/RMG)	704	+78	24248	8	54/2
21	23	SEVENDUST Broken Down (TVT)	697	-43	27674	13	45/0
24	24	AEROSMITH Baby, Please Don't Go (Columbia)	672	+22	24239	4	42/1
27	25	CROSSFADE Cold (Columbia)	607	+8	19814	10	46/1
30	26	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	525	+161	11836	3	50/5
28	27	DROPBOX Wishbone (Re-Align/Universal)	476	+10	11528	11	45/1
31	28	SMILE EMPTY SOUL Silhouettes (Lava)	435	+75	10240	4	46/2
35	29	THOUSAND FOOT KRUTCH Rawkfst (Tooth & Nail/EMC)	366	+38	10189	10	29/1
32	30	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	352	-3	6418	6	24/2
33	31	STATIC-X So (Warner Bros.)	346	-5	7208	7	34/0
37	32	TESLA Caught In A Dream (Sanctuary/SRG)	329	+16	20328	9	21/0
Debut	33	THREE DAYS GRACE Just Like You (Jive/Zomba)	312	+186	11373	1	47/9
34	34	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	302	-36	9658	7	25/0
36	35	PRETHING Faded Love (V2)	301	-24	10689	5	31/0
38	36	KORN Y'All Want A Single (Immortal/Epic)	251	-56	14487	14	24/1
43	37	EDGEWATER Eyes Wired Shut (Wind-up)	224	+23	5511	7	24/0
39	38	MUSHROOMHEAD Crazy (Universal)	198	-65	6465	8	22/0
42	39	EVERLAST White Trash Beautiful (Island/IDJMG)	194	-8	7961	7	18/0
45	40	UPO Free (Nitrus)	179	-10	6934	4	18/2
40	41	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	174	-68	5453	19	14/0
Debut	42	SEETHER Broken (Wind-up)	164	+49	4101	1	21/12
46	43	3 DOORS DOWN Away From The Sun (Republic/Universal)	159	-19	5373	12	10/0
48	44	ATOMSHIP Pencil Fight (Wind-up)	157	0	3033	2	17/2
41	45	BLINDSIDE All Of Us (Elektra/EEG)	152	-57	2726	11	19/0
Debut	46	DEFAULT Throw It All Away (TVT)	149	+26	2381	1	17/3
Debut	47	BLINK-182 I Miss You (Geffen)	140	+10	3503	1	5/0
Debut	48	EVANESCENCE Everybody's Fool (Wind-up)	139	+15	2387	1	14/0
Debut	49	CLUTCH The Mob Goes Wild (DRT)	133	+58	3415	1	13/2
Debut	50	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	123	+19	3355	1	15/8

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 3/28-4/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
SEETHER Broken (Wind-up)	12
KORN Everything I've Known (Immortal/Epic)	12
THREE DAYS GRACE Just Like You (Jive/Zomba)	9
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	8
SEVEN WISER Take Me As I Am (Wind-up)	8
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	5
SEVEN MARY THREE Without You Feels (DRT)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
THREE DAYS GRACE Just Like You (Jive/Zomba)	+186
LINKIN PARK Lying From You (Warner Bros.)	+170
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	+161
GODSMACK Running Blind (Republic/Universal)	+151
A PERFECT CIRCLE The Outsider (Virgin)	+145
JET Cold Hard Bitch (Elektra/EEG)	+133
DROWNING POOL Step Up (Wind-up)	+122
SHINEDOWN 45 (Atlantic)	+96
KORN Everything I've Known (Immortal/Epic)	+82
OFFSPRING (Can't Get My) Head Around You (Columbia)	+80

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE I Am The Highway (Interscope/Epic)	652
TRAPT Still Frame (Warner Bros.)	609
STAIN'D So Far Away (Flip/Elektra/EEG)	555
OFFSPRING Hit That (Columbia)	549
TRAPT Headstrong (Warner Bros.)	516
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	488
LINKIN PARK Faint (Warner Bros.)	487
DISTURBED Liberate (Reprise)	487
PUDDLE OF MUDD Away From Me (Geffen)	471
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	460

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



Before the box:

WZZN WAAF
KDKB KQRC
WROV KLBJ
WCCC WDHA
WGIR KFZX
WJJO and many more

Zakk Wylde's
black label Society
"House of Doom"

Official ADDS: April 13th

from: **hangover music vol. VI**



SLITHER THE NEW SINGLE FROM

VELVET REVOLVER



**IMPACTING
EVERYWHERE
APRIL 12TH & 13TH!**

Reporters

Stations and their adds listed alphabetically by market

WHRL/Albany, NY* OM: John Cooper PD: Lisa Berle 18 TONY C & THE TRUTH SHINEDOWN INCUBUS	WAVF/Charlotte, SC* PD: Dave Rossi MD: Stacy Roe 23 LINE UP/SHELBY LYVING 17 SHIMS RHETT MILLER	KHRO/EI Paso, TX* OM: Mike Preston PD/MC: Jojo Garcia KICKS RAPTURE SNOW PATROL COURTNEY LOVE	WRXZ/Indianapolis, IN* PD: Scott Jackson MD: Michael Young NICKS	WZTA/Miami, FL* PD: Troy Hassan MD: Mike Kravitz LEWNY KRAVITZ	KORX/Dessa, TX PD: Ashley MD: Michael Todd 24 THREE DAYS GRACE 21 ALANIS MORISSETTE 7 MAGNIFI 7 SWITCHFOOT	WBRL/Providence, RI* PD: Seth Resler MD: Andy Yee EVANESCENCE MODEST MOUSE NEW FOUND GLORY	KBZT/San Diego, CA* PD: Garrett Michaels APD/MD: Michael Harrison No Adds	WXSR/Tallahassee, FL OM: Steve Cannon PD: Dale Finn APD/MD: Meaghan LEWNY KRAVITZ 1 NEW FOUND GLORY	
KTZO/Albuquerque, NM* PD: Scott Souchard MD: Don Bailey 1 NEW FOUND GLORY INCUBUS	WEND/Charlotte* OM: Bruce Logan PD: Josh Daniel APD/MD: Kristin Henery 1 COURTNEY LOVE AUDIOSLAVE	KXNA/Fayetteville, AR PD/MC: Doug Jackson 16 THORNEY SNOW PATROL	WPLA/Jacksonville, FL* OM: Gail Austin APD/MD: Chad Chameley LINCOLN PARK GODSMACK	WLUM/Milwaukee, WI* PD: Tommy White MD: Casey Neumann STAINED	KHBZ/Oklahoma City, OK* OM: Bill Harvey PD: Jimmy Barrows No Adds	KRZO/Reno, NV* OM: Rob Brooks PD: Jeremy Smith APD/MD: Matt Diable 3 MORRISSEY 1 NEW FOUND GLORY STELLASTARR	XTRA/San Diego, CA* PD: Jim Richards MD: Marty Whitney No Adds	WSUM/Tampa, FL* OM: Paul Ciliano PD: Stuart 1 NEW FOUND GLORY SMILE EMPTY SOUL MODEST MOUSE	
WNNX/Atlanta, GA* OM: Leslie From PD: Chris Williams MD: Jay Horne YEAH YEAH YEAHS	WKQX/Chicago, IL* PD: Mike Shaw APD/MD: Jacant Jackson 13 THREE DAYS GRACE	KFRF/Fresno, CA* PD: Chris Squires MD: Reverend No Adds	WRZJ/Johnson City* PD: Brian McKinley No Adds	KMBY/Monterey, CA* PD/MD: Kenny Allen NEW FOUND GLORY RAYEVNETTES VON BONDES COURTNEY LOVE	WJRR/Orlando, FL* OM: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Dickman NEW FOUND GLORY	WOYL/Richmond, VA* OM: Bill Cahill MD: Desha Mathews MD: Desha Mathews 2 MISS 1 KICKS SEVEN MARY THREE DISTILLERS NEW FOUND GLORY	KITS/San Francisco, CA* PD: Sam Demery APD/MD: Aaron Asatryan 2 FRANK FERDINAND 2 NEW FOUND GLORY	KFMA/Tucson, AZ* PD: Libby Carstensen MD: Matt Spry 14 LT THREE DAYS GRACE	
WJSE/Atlantic City, NJ* PD: Al Portello SEVEN WISER KICKS CROSSFADE INCUBUS LEWNY KRAVITZ NEW FOUND GLORY	WAOZ/Cincinnati, OH* PD/MD: Jeff Kugel 14 KORR 8 THREE DAYS GRACE NEW FOUND GLORY	WJWX/FL Myers, FL* MD: Jimmy Rupp APD: Fitz Madrid MD: Jeff Elm 1 MUSE	KRRZ/Kansas City, MO* PD: Greg Bergen APD: Latio MD: James Woodard THREE DAYS GRACE LEWNY KRAVITZ NEW FOUND GLORY	WBUS/Nashville, TN* OM: Jim Patrick PD/MD: Steve Schabas 3 THREE DAYS GRACE 1 RAYEVNETTES INCUBUS NEW FOUND GLORY SEVEN WISER KICKS RYAN ADAMS SEVEN MARY THREE	WOCL/Orlando, FL* PD: Bobby Smith SEETHER SWITCHFOOT MUSE NEW FOUND GLORY	WRXL/Richmond, VA* OM: Bill Cahill MD: Casey Kravitski 4 VINES 4 THORNLEY	KCHL/San Jose, CA* PD/MD: John Alters 4 JET 4 TOOTS AND... W/ NO DOUBT KICKS	KWYZ/Tulsa, OK* PD: Lynn Barlowe MD: Corbin Pierce 1 INCUBUS AUDIOSLAVE	
KROX/Austin, TX* OM: Jeff Carroll PD: Melody Lee MD: Toby Ryan 6 INCUBUS COURTNEY LOVE THREE DAYS GRACE GODSMACK	WXTM/Cleveland, OH* PD: Kim Moore APD: Don Handella MD: Pete Schiaba INCUBUS	WXTW/WI Wayne, IN* OM: Al Fabian PD: Don Walker APD: Matt Jericho MD: Greg Tronis 1 KICKS 1 SEVEN MARY THREE FIRE THEFT RAPTURE NEW FOUND GLORY SEVEN WISER	WNFZ/Knoxville, TN* PD: Anthony Proffit 4 SEETHER AUDIOSLAVE THREE DAYS GRACE SWITCHFOOT VINES	KNDN/New Orleans, LA* OM: Tony Firestone PD: Sig APD: Nick Pericario 3 INCUBUS 2 N.E.R.D.	WPLY/Philadelphia, PA* PD: Jim Griffin MD: Don Lee 4 NEW FOUND GLORY INCUBUS	KJEE/Santa Barbara, CA OM: Don Bull MD: Dave Hinnant FRANK FERDINAND NEW FOUND GLORY	KNDL/Seattle, WA* PD: Phil Manning APD: Jim Ketter No Adds	WPBZ/W. Palm Beach, FL* PD: John O'Connell MD: Mike Hester 1 NEW FOUND GLORY KICKS COURTNEY LOVE	
WRAX/Birmingham, AL* PD: Susan Groves MD: Hank Lindsey DARKNESS LEWNY KRAVITZ NEW FOUND GLORY JUMP LITTLE CHILDREN MICHAEL TOLCHER	WARD/Columbia, SC* PD: Dave Stewart MD: Dave Ferra 1 SEVEN MARY THREE 1 AUTOPLOT OF 1 NEW FOUND GLORY	WGRD/Grand Rapids, MI* OM: Randy Malley PD: Andy Davis MD: Jack DeFuss 1 DARKNESS NEW FOUND GLORY RAYEVNETTES	KFTL/Lafayette, LA* PD: Scott Parrie MD: Homer Price 1 SMILE EMPTY SOUL STROKES	KXDR/New York, NY* PD: Robert Cross MD: Mike Peas No Adds	WYLL/Philadelphia, PA* PD: Jim Griffin MD: Don Lee 4 NEW FOUND GLORY INCUBUS	KKXX/Riverside, CA* OM/MD: Keith Chappo MD: Steve James 5 SEETHER AUF DER MAUR THORNLEY	KNDD/Seattle, WA* PD: Phil Manning APD: Jim Ketter No Adds	WNFS/Washington, DC* PD: Lisa Worton MD: Phil Fortson 3 THREE DAYS GRACE O.A.R.	WWMW/Washington, DC* PD: Joe Bertolacci MD: Danielle Flynn EVANESCENCE INCUBUS
KQXR/Boise, ID* OM: Dan McCally PD: Eric Robinson MD: Jerome Smith EVANESCENCE THREE DAYS GRACE INCUBUS NEW FOUND GLORY	WCCD/Columbus, OH* OM: Andy Malley PD: Andy Davis MD: Jack DeFuss 1 DARKNESS NEW FOUND GLORY RAYEVNETTES	WGRD/Grand Rapids, MI* OM: Randy Malley PD: Andy Davis MD: Jack DeFuss 1 DARKNESS NEW FOUND GLORY RAYEVNETTES	KXTE/Las Vegas, NV* PD: Dave Whelan APD/MD: Chris Ripley 5 MAGNIFI 1 BREAKING BENJAMIN	KXDR/New York, NY* PD: Robert Cross MD: Mike Peas No Adds	WRRV/Newburgh, NY PD: Andrew Morris MD: James McKay NEW FOUND GLORY	KZON/Phoenix, AZ* OM: Laura Hove APD: David Air Dave MD: Robbie Hosh SMILE EMPTY SOUL SOMETHING CORPORATE CHRONIC FUTURE No Adds	WZNE/Rochester, NY* OM/MD: John McCrone MD: Steve Jones 4 NEW FOUND GLORY 1 FRANK FERDINAND BEN KRILLER	KPNT/Si. Louis, MO* PD: Tommy Blanton MD: Jeff Fries 25 BREAKING BENJAMIN 1 INCUBUS THREE DAYS GRACE	WWMW/Washington, DC* PD: Joe Bertolacci MD: Danielle Flynn EVANESCENCE INCUBUS
WBCB/Boston, MA* PD: Douglas APD/MD: Steven Birch 1 VON BONDES MY MORNING JACKET	WDGE/Dallas, TX* PD: Duane Delaney APD/MD: Alan Ayo 1 NEW FOUND GLORY SWITCHFOOT SUGARCULT	WQXR/Greenville, NC* PD: Jeff Sanders APD/MD: Charlie Shaw 1 MUSE YEAH YEAH YEAHS	KLEL/Albany, OR* PD/MD: John SEVEN WISER AUTOPLOT OFF VON BONDES SNOW PATROL NEW FOUND GLORY	WROX/Norfolk, VA* PD: Michele Diamond MD: Mike Powers 35 YEAR YEAH YEAHS 37 LOSTPROPHETS 36 JET 36 INCUBUS 35 HOOKSTANK 34 311 33 LINCOLN PARK 29 BLINK-182 28 LIVING END 28 POSTAL SERVICE 28 AR 27 MURKIN 27 STRIKES 27 SPARKS 26 PAPER PLANE 26 SWITCHFOOT 20 MURKIN 19 MUSE 18 PAPER PLANE 17 TRIST 17 TRIST 16 YELLOWFORD 15 SWITCHFOOT 15 TRIST 15 FRANK FERDINAND 15 MUSE 14 NEEDLES OF MUDD 12 HIM 12 COGNATER 12 A PERFECT CIRCLE 12 MARS VOLTA 12 LINCOLN PARK 11 STILLS	WDXP/Pittsburgh, PA* PD: John Mischke MD: Vania F 8 YEAR YEAH YEAHS 1 SEETHER	WYLL/Portland, ME PD: Herb Ivy MD: Brian Jones 31 DARKNESS 10 APOLLO SUNSHINE 10 SOUNDS MARS VOLTA CROSSFADE VON BONDES COURTNEY LOVE LEWNY KRAVITZ NEW FOUND GLORY	KWOD/Sacramento, CA* OM: Carlie Johnson PD: Ron Borer MD: Marco Collins SMILE EMPTY SOUL SUGARCULT	WKRL/Syracuse, NY* OM: Mike Griswold PD: Scott Portnoe APD/MD: Tom Noble No Adds	WSFM/Wilmington, NC PD: Kenneth MD: Mike Kennedy 2 THREE DAYS GRACE 2 INCUBUS 2 NEW FOUND GLORY
WFNK/Boston, MA* PD/MD: Paul Driscoll APD: Keith Debin 3 SNOW PATROL 2 DARKNESS 1 RAYEVNETTES	WXEG/Dayton, OH* OM: Tony Tibbard PD: Steve Kravitz MD: Boomer 8 JET	WQXR/Greenville, NC* PD: Jeff Sanders APD/MD: Charlie Shaw 1 MUSE YEAH YEAH YEAHS	KROQ/Los Angeles, CA* PD: Steve Weisberg APD: Gabe Sussbaum MD: Matt Smith 1 NEW FOUND GLORY MUSE	WRRV/Newburgh, NY PD: Andrew Morris MD: James McKay NEW FOUND GLORY	WYLL/Portland, ME PD: Herb Ivy MD: Brian Jones 31 DARKNESS 10 APOLLO SUNSHINE 10 SOUNDS MARS VOLTA CROSSFADE VON BONDES COURTNEY LOVE LEWNY KRAVITZ NEW FOUND GLORY	KWOD/Sacramento, CA* OM: Carlie Johnson PD: Ron Borer MD: Marco Collins SMILE EMPTY SOUL SUGARCULT	WKRL/Syracuse, NY* OM: Mike Griswold PD: Scott Portnoe APD/MD: Tom Noble No Adds	WSFM/Wilmington, NC PD: Kenneth MD: Mike Kennedy 2 THREE DAYS GRACE 2 INCUBUS 2 NEW FOUND GLORY	
WEDG/Buffalo, NY* PD: Lenny Olmes 3 INCUBUS 1 FLAV	KTCL/Denver, CO* PD: Mike O'Connor APD: Rich Rubin MD: Matt Jordan 13 SUGARCULT 13 PEPPER	KUCD/Honolulu, HI* PD: Mike Hylatt 27 SEETHER 22 SIMPLE PLAN 21 NEW FOUND GLORY 10 MUSE JET RAPTURE OFFSPRING N.E.R.D.	WLRS/Louisville, KY* APD/MD: James Fitzgerald AUDIOSLAVE NEW FOUND GLORY	WRRV/Newburgh, NY PD: Andrew Morris MD: James McKay NEW FOUND GLORY	WYLL/Portland, ME PD: Herb Ivy MD: Brian Jones 31 DARKNESS 10 APOLLO SUNSHINE 10 SOUNDS MARS VOLTA CROSSFADE VON BONDES COURTNEY LOVE LEWNY KRAVITZ NEW FOUND GLORY	KWOD/Sacramento, CA* OM: Carlie Johnson PD: Ron Borer MD: Marco Collins SMILE EMPTY SOUL SUGARCULT	WKRL/Syracuse, NY* OM: Mike Griswold PD: Scott Portnoe APD/MD: Tom Noble No Adds	WSFM/Wilmington, NC PD: Kenneth MD: Mike Kennedy 2 THREE DAYS GRACE 2 INCUBUS 2 NEW FOUND GLORY	
WBZT/Burlington* OM: Matt Gracia DARKNESS INCUBUS NEW FOUND GLORY	CIMX/Detroit, MI* PD: Marry Brodzkasz APD: Vince Casanova MD: Matt Franklin STROKES INCUBUS GET UP KIDS	KTBJ/Houston, TX* PD: Vince Richards APD: Eric Schmidt MD: Don Jackson 1 NEW FOUND GLORY	WNFS/Memphis, TN* PD: Rob Cross MD: Sydney Walters 1 YEAR YEAH YEAHS INCUBUS COURTNEY LOVE	WRRV/Newburgh, NY PD: Andrew Morris MD: James McKay NEW FOUND GLORY	WYLL/Portland, ME PD: Herb Ivy MD: Brian Jones 31 DARKNESS 10 APOLLO SUNSHINE 10 SOUNDS MARS VOLTA CROSSFADE VON BONDES COURTNEY LOVE LEWNY KRAVITZ NEW FOUND GLORY	KWOD/Sacramento, CA* OM: Carlie Johnson PD: Ron Borer MD: Marco Collins SMILE EMPTY SOUL SUGARCULT	WKRL/Syracuse, NY* OM: Mike Griswold PD: Scott Portnoe APD/MD: Tom Noble No Adds	WSFM/Wilmington, NC PD: Kenneth MD: Mike Kennedy 2 THREE DAYS GRACE 2 INCUBUS 2 NEW FOUND GLORY	

POWERED BY MEDIABASE

* Monitored Reporters

87 Total Reporters

79 Total Monitored

8 Total Indicator

New & Active

MORRISSEY Irish Blood, English Heart (*Sanctuary/SRG*)
Total Plays: 217, Total Stations: 9, Adds: 1

SEETHER Broken (*Wind-up*)
Total Plays: 203, Total Stations: 18, Adds: 5

STELLASTARR My Coco (*RCA/RMG*)
Total Plays: 202, Total Stations: 20, Adds: 3

SUGARCULT Memory (*Fearless/Artemis*)
Total Plays: 202, Total Stations: 16, Adds: 4

DEFAULT Throw It All Away (*TVT*)
Total Plays: 190, Total Stations: 15, Adds: 0

COURTNEY LOVE Hold On To Me (*Virgin*)
Total Plays: 182, Total Stations: 30, Adds: 7

FIRE THEFT Chain (*Rykla*)
Total Plays: 181, Total Stations: 16, Adds: 2

STERIOGRAM Walkie Talkie Man (*Capitol*)
Total Plays: 180, Total Stations: 8, Adds: 1

MARS VOLTA Televators (*Gold Standard/Universal*)
Total Plays: 178, Total Stations: 14, Adds: 1

NEW FOUND GLORY All Downhill From Here (*Geffen*)
Total Plays: 166, Total Stations: 40, Adds: 30

Indicator

Most Added*

NEW FOUND GLORY All Downhill From Here (*Geffen*)

LEWNY KRAVITZ Where Are We Runnin'? (*Virgin*)

THREE DAYS GRACE Just Like You (*Live/Zomba*)

COURTNEY LOVE Hold On To Me (*Virgin*)

Please Send Your Photos

R&R wants your best snapshots (color or black & white).
Please include the names and titles of all pictured and send them to:

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

Email: mtrias@radioandrecords.com

Songs ranked by total plays

Rated R For Rock

Continued from Page 54

"edgy." This implies that people choose a show that is unlikely to offend them.

Women were only slightly more likely than men to be offended by what they hear (40% of women are "never offended"; men, 60%). Parents with children under 13 were no more likely to be offended than the group as a whole. Republican and Democrat Rock listeners had no significant difference between them with regard to this question.

As one respondent pointed out, "I am the parent of a 13-year-old boy. If I hear something potentially offensive, I have the right to change the station with my own hand. I am disturbed that the government will 'parent' me by choosing what I can and cannot choose to listen to."

One interesting twist: There was a sizable minority of respondents who said, "Shock-jock radio personalities have gone too far." (See Graph

2.) More than one-quarter of respondents (28.3%) agreed with this statement. Certain subgroups, such as women (32%), parents (32%), frequent churchgoers (40%), Republicans (35%) and Classic Rock listeners (43%), agreed with this statement in larger numbers. Among those who listen to the mildest morning radio shows, 43% agreed with this statement.

Janet Incident A Major Issue

While not personally offended by it, a majority found the Janet Jackson Super Bowl incident to be a "major issue." Our respondents had interesting views on the Jackson kerfuffle. Only 14% of respondents said they were personally offended by it, yet just over half said it is an "important issue."

We see the implication that our respondents can separate what is offensive to them and what is appropriate in different contexts. (See Graphs 3, 4 and 5.)

This is summarized by one of the web poll's participants, who said, "I believe in freedom of speech, and I believe that even shock jocks are entitled to this right. However, I think that programmers should be cognizant of what the expected audience will be.

"Without a doubt, the expected audience for the Super Bowl halftime show included children. That act was totally inappropriate, and anyone who was privy to the planned exposure should be held responsible for abusing the broadcast."

Perhaps not surprisingly, men were much less likely to be offended by Jackson's "costume reveal" than women were, but only 17% of our female respondents said they were personally offended by the stunt. Frequent churchgoers (24%) and Republicans (20%) were slightly more likely than the group as a whole to have been personally offended, but overwhelming majorities of these groups were not offended.

As might be expected, those who listen to the edgiest morning shows were the most likely to say that the incident was not an important issue (56%). Among those who listen to the mildest morning shows, only 39% thought the incident was "not important."

Well over half of all respondents, including many who thought the issue "not important," felt that someone should be punished or sanctioned for it. The entity most felt should be held accountable was Jackson herself (59%), followed by Justin Timberlake (50%) and MTV (21%). Only 34% of our respondents felt that no one should be punished for what transpired.

Howard Is Cool

Rock listeners overwhelmingly support Howard Stern. Howard Stern is the rare radio personality who, because of his exposure across many media, is well known even in markets where his show doesn't run.

Fully 98% of respondents (from a mix of markets where Stern is and isn't aired) said they have heard of him. More than 90% of those respondents were aware that Stern's show had recently been taken off the air in a handful of radio markets because of indecency concerns. (See Graphs 6, 7 and 8.)

Those who knew of Stern's removal in these markets overwhelmingly believe this was an unfair decision. When given the choice between two statements about Stern's elimination, they answered as follows:

- "They were right to take Howard Stern off the air": 20%
- "People who want to listen to Howard Stern should be allowed to do so": 80%

In every subgroup a strong majority said that people who want to listen to Stern should be allowed to do so. The groups most likely to say

Graph 5

Which of these — if any — should be punished or sanctioned as a result of the Super Bowl incident? (Choose as many as apply.)

	Percent	Count	Answers
	10.5%	1,436/13,693	CBS Television
	21.2%	2,906/13,693	MTV
	4.0%	548/13,693	NFL
	2.1%	290/13,693	CBS local TV stations that carried the game
	6.4%	871/13,693	AOL, the halftime show sponsor
	10.6%	1,458/13,693	Viacom, CBS's and MTV's parent company
	58.7%	8,041/13,693	Janet Jackson
	49.7%	6,810/13,693	Justin Timberlake
	34.1%	4,675/13,693	None of these

Graph 2

Shock-jock radio personalities have gone too far.

	Percent	Count	Answers
	28.3%	3,851/13,597	Agree
	42.8%	5,819/13,597	Disagree
	28.9%	3,927/13,597	Neutral
	100.0%	13,597/13,597	Summary

Graph 3

Were you personally offended by the Janet Jackson/Super Bowl incident?

	Percent	Count	Answers
	14.3%	1,961/13,721	Yes
	80.5%	11,047/13,721	No
	5.2%	713/13,721	Not sure/don't know
	100.0%	13,721/13,721	Summary

Graph 4

Which of these statements best describes your attitude about the Janet Jackson/Super Bowl incident? (Choose one only.)

	Percent	Count	Answers
	9.0%	1,233/13,749	It's an important issue; the government needs to ensure it doesn't happen again.
	42.0%	5,780/13,749	It's an important issue, but it's not worthy of government involvement.
	49.0%	6,736/13,749	It's not that important of an issue.
	100.0%	13,749/13,749	Summary

Graph 6

Have you heard of the radio personality Howard Stern?

	Percent	Count	Answers
	98.3%	13,516/13,750	Yes
	1.7%	234/13,750	No
	100.0%	13,750/13,750	Summary

Graph 7

Are you aware that Howard Stern's program was taken off the air at some radio stations recently because of indecency concerns?

	Percent	Count	Answers
	93.1%	12,571/13,498	Yes
	6.9%	927/13,498	No
	100.0%	13,498/13,498	Summary

Graph 8

Which of these statements best describes your feelings about those stations taking Howard Stern off the air?

	Percent	Count	Answers
	19.5%	2,473/12,658	They are right to take Howard Stern off the air.
	80.5%	10,183/12,656	People who want to listen to Howard Stern should be allowed to do so.
	100.0%	12,656/12,656	Summary

"They were right to take Howard Stern off the air" were listeners to stations with mild morning shows (30%) and listeners who are frequent churchgoers (32%).

Next week: More poll results and a comprehensive wrap-up with specific recommendations that address the question "So, what's next?"

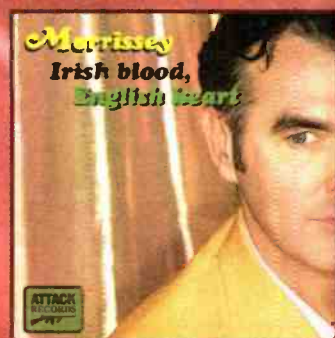
MORRISSEY

YOU ARE THE QUARRY featuring "IRISH BLOOD, ENGLISH HEART"

Produced by Jerry Finn (Blink 182, Green Day, AFI)

MORRISSEY USA TOUR DATES:

04/17	LAS VEGAS, NV	THE JOINT
04/18	ANAHEIM, CA	THE GROVE
04/22	LOS ANGELES, CA	THE WILTERN
04/23	LOS ANGELES, CA	THE WILTERN
04/24	LOS ANGELES, CA	THE WILTERN
04/26	LOS ANGELES, CA	THE WILTERN
04/27	LOS ANGELES, CA	THE WILTERN
05/03	NEW YORK, NY	THE APOLLO THEATER
05/04	NEW YORK, NY	THE APOLLO THEATER
05/06	NEW YORK, NY	THE APOLLO THEATER
05/07	NEW YORK, NY	THE APOLLO THEATER
05/08	NEW YORK, NY	THE APOLLO THEATER



"IRISH BLOOD, ENGLISH HEART"

EARLY BELIEVERS:

KROQ, WBCN, WFNX, 89X, WBZY, KNDD, WGVX, 91X, KBZT, WRNR, KENZ, CD101, and more!

VIDEO FOR "IRISH BLOOD, ENGLISH HEART" DIRECTED BY THE AV CLUB AND ROMAN COPPOLA.

ALL FIVE NIGHTS AT THE WILTERN IN LA SOLD OUT IN SIX MINUTES!!!!

ALL FIVE NIGHTS AT THE APOLLO THEATER IN NYC SOLD OUT IN 20 MINUTES!!!!

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	HOOBASTANK The Reason (Island/IDJMG)	2511	+249	157409	11	72/1
1	2	BLINK-182 I Miss You (Geffen)	2307	-111	140668	15	73/1
4	3	311 Love Song (Maverick/Volcano/Zomba)	2294	+145	176148	11	70/1
5	4	LOSTPROPHETS Last Train Home (Columbia)	2202	+121	140734	16	74/1
2	5	INCUBUS Megalomaniac (Epic)	2152	-110	162853	14	74/1
8	6	JET Cold Hard Bitch (Elektra/EEG)	1941	+257	144363	11	74/4
11	7	LINKIN PARK Lying From You (Warner Bros.)	1839	+278	136831	9	62/3
10	8	A PERFECT CIRCLE The Outsider (Virgin)	1736	+120	90280	18	69/1
7	9	AFI Silver And Cold (DreamWorks/Interscope)	1697	+7	116252	20	66/1
6	10	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1611	-62	105235	19	57/1
12	11	TRAPT Echo (Warner Bros.)	1499	-43	80214	12	69/1
9	12	FINGER ELEVEN One Thing (Wind-up)	1437	-219	82795	23	54/0
14	13	PUDDLE OF MUDD Heel Over Head (Geffen)	1408	+51	75980	9	71/1
17	14	OFFSPRING (Can't Get My) Head Around You (Columbia)	1325	+104	82433	8	66/2
16	15	VINES Ride (Capitol)	1322	+57	72120	8	67/4
15	16	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1317	-33	110220	41	63/1
13	17	LINKIN PARK Numb (Warner Bros.)	1238	-187	97526	30	69/1
21	18	YEAH YEAH YEAHS Maps (Interscope)	1173	+113	101380	7	58/5
20	19	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1153	+52	73250	38	47/1
18	20	AUDIOSLAVE I Am The Highway (Interscope/Epic)	981	-182	74370	27	61/0
23	21	STROKES Reptilia (RCA/RMG)	939	+68	69828	12	52/3
25	22	GODSMACK Running Blind (Republic/Universal)	879	+118	47354	5	49/2
22	23	PHANTOM PLANET Big Brat (Daylight/Epic)	842	-153	34741	11	50/1
26	24	CYPRESS HILL What's Your Number? (Columbia)	823	+47	46306	8	47/1
30	25	MODEST MOUSE Float On (Epic)	786	+131	57437	4	47/3
19	26	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	780	-283	46322	19	52/0
28	27	LIVING END Who's Gonna Save Us? (Reprise)	741	+50	31568	10	50/1
35	28	AUDIOSLAVE What You Are (Interscope/Epic)	628	+120	50700	5	35/5
24	29	YELLOWCARD Ocean Avenue (Capitol)	628	-194	40315	14	48/1
29	30	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	627	-31	40441	18	22/0
34	31	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	622	+94	23756	4	44/4
27	32	LO-PRO Sunday (Geffen)	609	-91	21207	12	40/0
32	33	SMILE EMPTY SOUL Silhouettes (Lava)	580	+40	17210	3	46/5
36	34	MUSE Time Is Running Out (EastWest/Warner Bros.)	525	+102	21337	3	42/7
31	35	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	521	-69	31123	10	35/1
37	36	SHINEDOWN 45 (Atlantic)	480	+100	17628	5	25/1
45	37	INCUBUS Talk Shows On Mute (Epic)	464	+174	36632	2	51/19
43	38	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	454	+160	27980	2	36/3
40	39	EVANESCENCE Everybody's Fool (Wind-up)	408	+45	14072	3	28/4
Debut	40	THREE DAYS GRACE Just Like You (Jive/Zomba)	384	+168	22694	1	37/10
39	41	3 DOORS DOWN Away From The Sun (Republic/Universal)	381	+14	15001	12	16/0
41	42	STILLS Still In Love Song (Vice/Atlantic)	324	-4	13798	4	23/1
Debut	43	VON BONDIES C'mon C'mon (Sire Records/Reprise)	303	+115	17805	1	27/5
46	44	N.E.R.D. She Wants To Move (Virgin)	296	+13	10118	3	23/3
48	45	DROWNING POOL Step Up (Wind-up)	283	+22	14561	2	18/0
38	46	GODSMACK Re-Align (Republic/Universal)	278	-92	15201	18	14/0
50	47	POSTAL SERVICE Such Great Heights (Sub Pop)	261	+32	25135	3	14/1
47	48	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	248	-33	14414	6	15/0
Debut	49	HIM Join Me (Universal)	243	+33	6383	1	19/1
42	50	SEVENDUST Broken Down (TVT)	226	-77	8934	10	14/0

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 3/28-4/3. 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.rroads.com

ARTIST TITLE LABEL(S)	ADDS
NEW FOUND GLORY All Downhill From Here (Geffen)	30
INCUBUS Talk Shows On Mute (Epic)	19
THREE DAYS GRACE Just Like You (Jive/Zomba)	10
MUSE Time Is Running Out (EastWest/Warner Bros.)	7
COURTNEY LOVE Hold On To Me (Virgin)	7
KICKS Mir (TVT)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LINKIN PARK Lying From You (Warner Bros.)	+278
JET Cold Hard Bitch (Elektra/EEG)	+257
HOOBASTANK The Reason (Island/IDJMG)	+249
INCUBUS Talk Shows On Mute (Epic)	+174
THREE DAYS GRACE Just Like You (Jive/Zomba)	+168
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	+160
311 Love Song (Maverick/Volcano/Zomba)	+145
COURTNEY LOVE Hold On To Me (Virgin)	+141
MODEST MOUSE Float On (Epic)	+131
LOSTPROPHETS Last Train Home (Columbia)	+121

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
JET Are You Gonna Be My Girl (Elektra/EEG)	1115
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	864
WHITE STRIPES Seven Nation Army (Third Man/V2)	850
LINKIN PARK Faint (Warner Bros.)	761
FOO FIGHTERS Darling Nikki (Roswell/RCA/RMG)	710
AUDIOSLAVE Like A Stone (Interscope/Epic)	633
STAIN'D So Far Away (Flip/Elektra/EEG)	601
CHEVELLE Send The Pain Below (Epic)	596
TRAPT Headstrong (Warner Bros.)	546
QUEENS OF THE STONE AGE No One Knows (Interscope)	531

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



"Such Great Things"

ADDED at: KROQ Live 105 WFNX WHFS KWOD KOLD
WWCD KJEE KBZT 91X The END KUCC and WBBO.

Top 5 Phones at KROQ, Live 105, WFNX and KWOD

Playing Sasquatch Festival May 29th at the George. 211,378 Units Sold!

ON THE RECORD

With
Greg 'Crank' Sutton
Asst. PD/MD, WNFZ
(94-3 The X)/Knoxville

So, my first conversation with Max ends with a homework assignment (that I'm turning in late)! Welcome to the fold, huh? As usual, though, I have a damn good reason for being late: My dog ate the station. What can I say? It happens! • Actually, I'm very happy to reintroduce everyone to WNFZ/Knoxville's New Rock, 94-3 The X. For the past couple weeks we've been working feverishly to reimage and relaunch a fresh, new Alternative



station. • Over the course of all the writing sessions, brainstorm meetings and late-night Selector fights, the one thing that stood out to me as being the key to success was *attitude*. It seems so irrelevant most of the time, but enough can never be said about having a good attitude when you come in to work. We can't control corporate and a lot of other things, but attitude is something we can and really should learn how to control. When you wake up tomorrow, smile and face the challenges ahead with a good attitude, you'll feel more rewarded at the end knowing that not only did you do your best work, but you also made everyone else's experiences with you pleasurable.

Hoobastank slip past Blink-182 to take over the No. 1 position, up from No. 3 ... 311 refuse to go away or even slow down, squeaking to No. 3 from No. 4 ... Lostprophets enter top five land, going 5-4 ... Jet keep rising, now sitting at No. 6, up from No. 8 ... Linkin Park go 11-7 ... A Perfect Circle are now well within the top 10, oozing 10-8 ... AFI get displaced to No. 9 but keep their bullet due to an increase in spins ... The teens are pretty light, with only Puddle Of Mudd, Offspring and The Vines battling neck and neck for higher position ... Hey, check out Yeah Yeah Yeahs. Nice move this week, going 21-18. This could go all the way ... Switchfoot, too, are still vying for a top slot. Radio is serious about these guys ... The Strokes go 23-21 ... Right below them sit Godsmack, who went 25-22 — a virtual juggernaut that will clear a path to the top ... Wow, speaking of trains not to be stopped, Cypress Hill make a nice move this week 26-24. This is *the* hit for spring 2004. Don't be afraid to play it if you're not already. If you are, spin it more ... Keep your eyeballs focused: Modest Mouse, Living End, Smile Empty Soul, Muse and especially Thornley (going to see them tonight; will report back) ... New to the Chart: Three Days Grace, Von Bondies, HIM ... Most Added: New Found Glory, Incubus, Three Days Grace, Muse, Courtney Love and The Kicks (TVT is making a great case at radio for playing this. Why you *need* a case is puzzling. The song's a hit) ... Most Should Be Added: Thornley, Bad Religion (six stations, three weeks ahead of add date), Sugarcult, Von Bondies, Snow Patrol, Smile Empty Soul.

Alternative ON THE RADIO

— Max Tolkoff, Alternative Editor

COMING RIGHT UP

ARTIST: Muse

LABEL: EastWest/Warner Bros.

By FRANK CORREIA/ALTERNATIVE SPECIALTY EDITOR



I know, I know — by nature us Americans ain't too impressed when it comes to bands big in Japan, Australia or wherever. But English rockers Muse really have quite the story built up with *Absolution*, their third full-length and debut for Warner Bros.

Bona fide superstars in their homeland, Muse have watched all three of their albums go platinum in the UK. *Absolution* has topped the charts in merrie olde England and its cheese-eating neighbor across the Chunnel, France. The album has also gone top five in 12 countries, including the Netherlands, Ireland, Japan, Switzerland, Italy, Norway and Belgium. On top of that, Muse have enjoyed a sold-out international tour across Europe, Australia and Japan — and we're not talking storage-closet sized venues: Muse are filling arenas. And not that the British press exaggerates, or anything, but *NME* declared *Absolution* "earth-shattering and life-saving."

Oh, but that's not good enough for you, is it, you flag-waving patriot? Well, just throw the damn CD into the player. And I mean the whole CD — everything is stellar here. While our world is coming down around us because of a bared breast during the Super Bowl, these Brits are content to welcome a weightier apocalypse — whether it be a relationship torn asunder or the actual end of the world — with atmospheric songs that can be serene or a pure hell-storm of guitar distortion.

"We didn't do a concept album as such, but a theme did develop, built around a sense of things coming to an end," says Matt Bellamy, the band's principle lyricist, lead vocalist, guitarist and keyboard player. "I think because we're a little older, we've had a chance to experience different chapters of our lives closing and others opening up. It's how you deal with those changes that is at the core of these songs."

The jagged riffage of "Stockholm Syndrome" soars into transcendent keyboards and lilting vocal harmonies before dive-bombing back into the metallic fray. "Hysteria" is a must-listen power rocker with a throbbing bassline and bright guitar lines that have more personality than most singers nowadays.

Meanwhile, the lead single, the excellent "Time Is Running Out," is winning over programmers on this side of the pond. "Time" is already clocking major spins at KNDD/Seattle, KWOD/Sacramento and WFNX/Boston, among others. Armed with an inspiring album, it looks like Muse are finally ready to break stateside.

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America's Best Testing Alternative Songs 12 +
For The Week Ending 4/9/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
HOOBASTANK The Reason (Island/IDJMG)	4.21	4.03	90%	11%	4.08	3.93	4.23
YELLOWCARD Ocean Avenue (Capitol)	4.21	4.05	82%	11%	4.13	4.22	4.05
LOSTPROPHETS Last Train Home (Columbia)	4.15	4.14	88%	14%	4.05	4.06	4.04
AFI Silver And Cold (DreamWorks/Interscope)	4.15	3.98	82%	10%	4.12	4.01	4.23
BLINK-182 I Miss You (Geffen)	4.13	3.94	98%	24%	4.04	3.99	4.09
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.04	4.11	91%	26%	3.90	3.76	4.03
LINKIN PARK Lying From You (Warner Bros.)	4.03	3.94	84%	14%	3.98	3.85	4.12
LINKIN PARK Numb (Warner Bros.)	3.98	3.93	98%	39%	3.95	3.92	3.97
OFFSPRING (Can't Get My) Head Around You (Columbia)	3.94	4.00	77%	13%	3.78	3.86	3.71
FINGER ELEVEN One Thing (Wind-up)	3.91	3.95	87%	22%	3.91	3.78	4.05
TRAPT Echo (Warner Bros.)	3.90	3.97	83%	16%	3.89	3.87	3.92
THREE DAYS GRACE (I Hate) Everything... (Jive/ZLG)	3.86	3.94	97%	37%	3.79	3.48	4.09
INCUBUS Megalomaniac (Epic)	3.86	3.99	96%	28%	3.78	3.64	3.91
311 Love Song (Maverick/Volcano/ZLG)	3.85	3.85	91%	20%	3.82	3.67	3.96
FOO FIGHTERS Darling Nikki (Roswell/RCA/RMG)	3.81	-	71%	15%	3.91	3.89	3.92
A PERFECT CIRCLE The Outsider (Virgin)	3.81	3.87	68%	12%	3.75	3.68	3.82
JET Cold Hard Bitch (Elektra/EEG)	3.73	3.75	79%	18%	3.72	3.61	3.85
JET Are You Gonna Be My Girl (Elektra/EEG)	3.66	3.70	98%	46%	3.70	3.67	3.73
STROKES Reptiwa (RCA/RMG)	3.65	3.55	56%	11%	3.57	3.48	3.65
VINES Ride (Capitol)	3.60	3.63	61%	13%	3.54	3.37	3.71
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.59	3.73	91%	35%	3.59	3.48	3.71
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	3.58	3.57	93%	32%	3.52	3.35	3.68
PUDDLE OF MUDD Heel Over Head (Geffen)	3.54	3.57	63%	14%	3.39	3.16	3.64
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	3.47	3.42	96%	37%	3.43	3.48	3.38
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.32	3.35	92%	32%	3.17	3.18	3.15
GOODSMACK Running Blind (Republic/Universal)	3.30	-	56%	14%	3.07	3.08	3.06
PHANTOM PLANET Big Brat (Daylight/Epic)	3.29	3.46	52%	13%	3.16	3.00	3.33
YEAH YEAH YEAHS Maps (Interscope)	3.21	3.07	65%	21%	3.12	3.06	3.17

Total sample size is 389 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. **KILLERS** (Island/IDJMG) "Somebody Told Me"
2. **MORRISSEY** (Sanctuary/SRG) "Irish Blood, English Heart"
3. **LOCAL H** (Studio E) "California Songs"
4. **ARMSBENDBACK** (Trustkill/Red Ink) "The Arms Of Automation"
5. **SNOW PATROL** (A&M/Interscope) "Spitting Games"
6. **FRANZ FERDINAND** (Domino/Epic) "Take Me Out"
7. **BEN KWELLER** (ATO/RCA/RMG) "The Rules"
8. **GET UP KIDS** (Vagrant) "The One You Want"
9. **MUSE** (EastWest/Warner Bros.) "Time Is Running Out"
10. **AUF DER MAUR** (Capitol) "Followed The Waves"
11. **DESCENDENTS** (Fat Wreck Chords) "Nothing With You"
12. **NEW FOUND GLORY** (Geffen/Interscope) "All Downhill From Here"
13. **ONELINEDRAWING** (Jade Tree) "Over It"
14. **CLUTCH** (DRT) "The Mob Goes Wild"
15. **JUST JACK** (TVT) "Snowflakes"
16. **VON BONDIES** (Sire/Reprise) "C'mon C'mon"
17. **STORY OF THE YEAR** (Maverick/Reprise) "Anthem of Our Dying Day"
18. **MANDO DIAO** (Mute/EMC) "Paralyzed"
19. **FEATURES** (Universal) "Walk You Home"
20. **PLEASED** (BWR) "We Are The Doctor"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Local H
TITLE: *Whatever Happened to P.J. Soles?*
LABEL: Studio E



Named after forgotten '70s star P.J. Soles (you may remember her as the rockin' Riff Randell in the Ramones-friendly Rock 'n' Roll High School), Local H's fifth full-length is packed with enough loud guitar and snotty attitude to land you in detention for a week. Vocalist-guitarist Scott Lucas has his acerbic wit in overdrive throughout the 14-track affair, and drummer Brian St. Clair provides the perfect bombastic backbeat for all of Lucas' high-octane riffs. Check out the kicking "Everyone Alive," "How's the Weather Down There" or the snide "Heavy Metal Bakesale." Nowhere does Lucas wear his jaded Chicagoan heart on his sleeve more than "California Songs," where he observes, "Yeah, we know you love L.A./There's nothing left to say/Please no more California songs/And fuck New York too." All we can say is, "Fuck yeah."

— Frank Correia, Rock Specialty Editor

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Toots Hibbert Still Got Soul

The legendary Jamaican artist returns with a landmark album

Around the time Jamaica gained its independence in the early '60s, the country began to go through a musical explosion. The first original sound to come from the island was ska. Next came a style called rocksteady — essentially, a slower version of ska. The two eventually merged to create a new sound called "reggae" that would one day be heard the world over. Toots & The Maytals were there from the beginning.

In fact, it is Toots Hibbert and the original Maytals — Jerry Mathias and Rally Gordon — who are said to have been the first group to use the word *reggae* in a song title when they recorded "Do the Reggay." Hibbert says, "I didn't know that was what I was doing with that song. There was slang, like a nickname, for someone who didn't dress properly — like if you were barefoot, people would call you 'straggae.' So one morning we just said, 'Hey, let's go along and do some reggae.'



TOOTS HIBBERT

"Those days we just make stuff up — anything. A bird flies around a corner, you write a song about it. So we just say, 'Do the reggay, do the reggay,' like a dance, in a song, and then it goes all around the world. Just a few words, you know? So I thank God that I did something good, and I didn't even plan it."

Toots & The Maytals formed in the early '60s and soon began recording. But after a few years everything had to be put on hold when Hibbert was arrested for allegedly possessing marijuana. He was sentenced to 18 months in jail, although he claims to this day it was a trumped-up charge motivated by politics. He ended up serving about eight months of the sentence.

After that short down period, the group quickly became one of the hottest acts in Kingston, releasing hit after hit. The phenomenon that was reggae music began to gather momentum, and it wasn't long before Toots & The Maytals became popular in the U.K. and, eventually, around the world.

In 1981 the original members broke up, but Hibbert forged on. He continued to have international suc-

cess as a solo artist throughout the '80s, and in the early '90s he created a new Maytals and continued to regularly tour the world.

Over the years many of Hibbert's songs have been covered by other artists, and he has taken songs popularized by others and made them his own. He has also developed lasting relationships with many other musicians and entertainers. Those contacts have come to fruition with the release of *True Love*.

The album revisits many of Hibbert's most popular songs, this time with a wide variety of artists performing with him. Included are "True Love Is Hard to Find," "Pressure Drop," "Time Tough," "Bam Bam," "Monkey Man," "Sweet and Dandy," "Funky Kingston" and "Reggae Got Soul."

Featured on this landmark recording are Willie Nelson, Bonnie Raitt, Eric Clapton, Keith Richards, Ryan Adams, Jeff Beck, No Doubt, Trey Anastasio, Ben Harper, Bunny Wailer, Rachael Yamagata and others.

Toots & The Maytals have been doing selected dates to help launch this very special album on V2, and this summer they will be doing dates in the U.S and going to Australia, New Zealand, Europe and the U.K.

I talked with Hibbert recently. As you'll read, this living legend is very excited about this album and still grateful to be doing what he loves most: making music.

R&R: How'd you get your nickname?

TH: My elder brother called me Toots when I was just a little baby, and it has stuck ever since. Nicknames are very popular in Jamaica.

R&R: What was it like in those days when ska and rocksteady were morphing into what would become reggae? Did you and the other early purveyors realize that you were developing a sound and message that would resonate around the world?

TH: No, not at all. It was just the next cool style that was developing on the streets of Kingston. We never were thinking that what we were doing would be an influence all around the world. We were all so young, and all we wanted to do, really, was play our music, get it on the radio and have some fun playing for people.

But after a time we all began to realize that we had hit upon something: a sound that could be universal in its appeal and a message that could translate to many different kinds of people all over the world. I think what made it so appealing is that it had a feeling of hope in it.

"I think what made reggae so appealing is that it had a feeling of hope in it."

R&R: Why do you think Jamaica became such a musical hotbed?

TH: It was simply our time. Much was going on back then culturally and politically. If you take our own rural sounds and add in music from church, as well as international popular music, you come up with a sound that's unique to Jamaica. And once the ball got to rolling, it became kind of a force all its own.

Reggae has turned out to have a long life. There are all different kinds of reggae out there these days — reggae pop, reggae rap, reggae rock, dancehall reggae and so on — but it goes back to the mother sound, which is roots reggae. That is the kind of music I have always made.

But when it comes down to it, all music is family. That is why so many different cultures can find music as

"I learned that music is an endless thing, and it can modify and become huge. All the different artists, we are friends. I feel their spirit and they feel my spirit. And I also hope the younger generation can feel our spirit."

a way to communicate. Music from different parts of the world can easily come together, and then that brings the people together. Reggae music seems to help that process along.

A good example is my new album, *True Love*. We take many different kinds of songs — some I wrote and some from other places besides Jamaica — and many different kinds of musicians, and yet we all got along together and made some great music. We are all a family, and that is why I called the album *True Love*.

R&R: There is an important legacy attached to reggae music. Do you feel there is still as much urgency to express reggae's message of love and tolerance today as there was back in the '60s and '70s?

TH: We people who do reggae also have a religion attached to it — Rastafarian. This means that the music and the culture are one and the same, so the message is also often one and the same. It is tradition music for us, so it is as important to us today as it was back then. But I do feel that the message is also a good one for people all over the world, and many have taken it into their hearts.

The sound of reggae has also had an influence on music around the world, but that doesn't always mean that it is carrying the message. To me, that is not real reggae. The message of love and happiness on this earth, thanks to God, that's the message of reggae.

R&R: Are all of the songs on this new album tunes you have recorded before, or are some of them new to you or specifically written for the project?

TH: Most of them I have recorded before, but the songs I did with Willie Nelson and with Rachael Yamagata are new ones. Willie and I have talked about doing something together for quite some time, and since I respect him so much, I just let him guide me. That song is his. For Rachael, since she is so young, we tried to come up with something that felt right for us both to do. That was a new song written just for us to record.

R&R: What was the process in choosing the artists to collaborate with?

TH: It was a team effort between my manager, the people at V2 and myself. Many of the artists I knew or respected, and it all seemed to come together naturally. This is

something I have wanted to do for a very long time, and it finally happened. I am very happy about it.

R&R: Was everything recorded together, or were some of the sessions done long-distance?

TH: Almost all of them were done together in the studio. Only a couple were where we sent the music to them to add their parts. We did this at a variety of studios. We did quite a lot of it at Phish's studio in Vermont, as well as in Philadelphia and Los Angeles. And of course some of it was also done in Jamaica.

I learned that music is an endless thing, and it can modify and become huge. All the different artists, we are friends. I feel their spirit, and they feel my spirit. And I also hope the younger generation can feel our spirit.

R&R: What happened to Jerry Mathias and Rally Gordon? They haven't been out with you for quite a while now.

TH: Rally died a number of years ago, and Jerry ended up leaving the group to move to the United States. When I decided to start touring again as Toots & The Maytals, I put together some of the musicians who had always been with me and others who have joined us along the way. It's my two daughters who sing backing vocals for me today.

R&R: After four decades of performing and spreading the word, do you still feel the same calling today?

TH: The music and the songs that I have become associated with seem to have more meaning for me today than ever before. I sometimes feel like I am a teacher to my audience. Besides many people who have liked my music for many years, there are a lot of young people who come to my shows. I feel a responsibility to them to make sure I am giving them the real reggae and the real message that it carries. Not only do I understand myself and the business and the world more as I get older, I also think that the people understand my music and what I stand for more today. It means a lot to me.

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
2	1	MICHAEL ANDREWS f GARY JULES Mad World (Universal)	425	+27	28250	7	20/0
1	2	NORAH JONES Sunrise (Blue Note/EMC)	412	-6	27719	13	20/0
3	3	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	391	+53	19218	12	20/0
6	4	JOHN MAYER Clarity (Aware/Columbia)	343	+38	17873	13	16/1
7	5	JET Are You Gonna Be My Girl (Elektra/EEG)	326	+21	17888	15	15/1
4	6	STING Sacred Love (A&M/Interscope)	314	-5	19432	12	19/0
14	7	ALANIS MORISSETTE Everything (Maverick/Reprise)	290	+72	18109	2	18/0
8	8	GUSTER Careful (Palm/Reprise)	283	-7	18122	21	17/0
11	9	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	280	+31	15017	5	18/0
9	10	MAROON 5 This Love (Octone/J/RMG)	266	+5	12382	9	11/0
5	11	MELISSA ETHERIDGE Breathe (Island/IDJMG)	266	-41	15743	14	17/0
12	12	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	251	+4	11302	17	13/0
15	13	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	241	+38	13286	7	16/0
10	14	INDIGO GIRLS Perfect World (Epic)	231	-24	12627	15	18/0
16	15	JASON MRAZ Curbside Prophet (Elektra/EEG)	225	+23	8320	5	17/0
13	16	JOHN EDDIE If You're Here When I Get Back (Thrill Show/Last Highway)	199	-25	4643	17	12/0
19	17	DAVE MATTHEWS Oh (RCA/RMG)	196	+19	8376	3	17/2
18	18	DONAVON FRANKENREITER f JACK JOHNSON Free (Brushfire/Universal)	181	+3	9040	3	14/0
22	19	VAN MORRISON Evening In June (Blue Note/EMC)	178	+11	9795	6	14/0
17	20	RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)	172	-10	7441	10	12/0
20	21	LOS LONELY BOYS Real Emotions (Or/Epic)	170	-2	4547	11	11/0
21	22	JONNY LANG Give Me Up Again (A&M/Interscope)	164	-4	3849	7	14/1
26	23	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	146	-1	7258	10	11/0
27	24	MINDY SMITH Come To Jesus (Vanguard)	144	+16	8981	3	10/1
24	25	HOWIE DAY She Says (Epic)	143	-12	5516	7	12/0
23	26	THRILLS One Horse Town (Virgin)	136	-26	7614	18	16/0
29	27	WHEAT I Met A Girl (Aware/Columbia)	132	+7	6114	2	15/3
28	28	BEN HARPER Brown Eyed Blues (Virgin)	128	+2	4021	6	11/0
-	29	JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)	121	+8	4091	2	10/0
-	30	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	117	+2	6819	1	13/9

Debut

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 3/28-4/3. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

JARS OF CLAY Show You Love (Essential/PLG/RMG)

Total Plays: 109, Total Stations: 7, Adds: 0

SARAH MCLACHLAN Stupid (Arista/RMG)

Total Plays: 103, Total Stations: 9, Adds: 0

TOOTS AND THE MAYTALS w/ BONNIE RAITT True Love Is Hard To Find (V2)

Total Plays: 96, Total Stations: 9, Adds: 0

HOBBASTANK The Reason (Island/IDJMG)

Total Plays: 89, Total Stations: 3, Adds: 1

STEREOPHONICS Maybe Tomorrow (V2)

Total Plays: 86, Total Stations: 8, Adds: 0

JEM They (ATO)

Total Plays: 76, Total Stations: 8, Adds: 1

SUBDUDES Morning Glory (Back Porch/EMC)

Total Plays: 72, Total Stations: 4, Adds: 0

PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)

Total Plays: 70, Total Stations: 5, Adds: 0

PAT MCGEE BAND Beautiful Ways (Warner Bros.)

Total Plays: 64, Total Stations: 10, Adds: 4

TRUMAN Morning Light (Geffen)

Total Plays: 63, Total Stations: 7, Adds: 0

Songs ranked by total plays

Most Added*

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ARTIST TITLE LABEL(S)	ADDS
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	9
PAT MCGEE BAND Beautiful Ways (Warner Bros.)	4
EDIE BRICKELL Volcano (Universal)	4
PATTI SMITH Jubilee (Columbia)	4
WHEAT I Met A Girl (Aware/Columbia)	3
DIANA KRALL Temptation (GRP/VMG)	3
DAVE MATTHEWS Oh (RCA/RMG)	2
BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)	2
RANDALL BRAMBLETT You Can Be The Rain (New West)	2

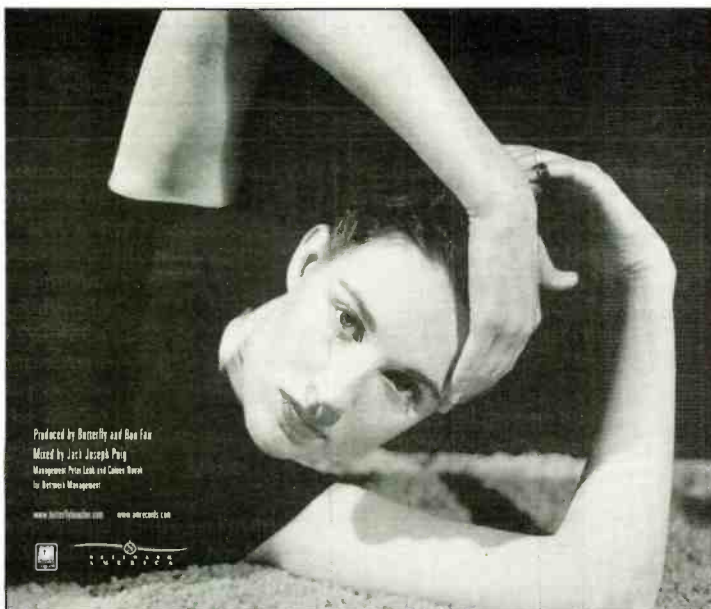
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALANIS MORISSETTE Everything (Maverick/Reprise)	+72
DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	+53
TOOTS AND THE... w/ B. RAITT True Love Is Hard To Find (V2)	+42
JOHN MAYER Clarity (Aware/Columbia)	+38
BARENAKED LADIES Testing 1, 2, 3 (Reprise)	+38
J. FIRSTMAN Now You're Gorgeous, Now You're Gone (Atlantic)	+37
ERIC CLAPTON If I Had Possession... (Duck/Reprise)	+31
BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)	+30
WHO Real Good Looking Boy (Geffen)	+30
MICHAEL ANDREWS f GARY JULES Mad World (Universal)	+27

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SARAH MCLACHLAN Fallen (Arista/RMG)	207
LOS LONELY BOYS Heaven (Or/Epic)	161
COUNTING CROWS She Don't Want Nobody Near (Geffen)	129
COLDPLAY Clocks (Capitol)	121
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	121
TRAIN When I Look To The Sky (Columbia)	114
MATCHBOX TWENTY Unwell (Atlantic)	104
JOHN MAYER Bigger Than My Body (Aware/Columbia)	96
3 DOORS DOWN Here Without You (Republic/Universal)	92
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	90

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	NORAH JONES Sunrise (Blue Note/EMC)	376	-10	7034	12	23/0
2	2	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	315	+6	4419	12	18/0
5	3	JONATHA BROOKE Better After All (Bad Dog/VMG)	257	-11	4767	12	20/0
12	4	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	246	+57	3885	5	17/0
8	5	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck /Reprise)	243	+8	5279	5	19/0
9	6	STING Sacred Love (A&M/Interscope)	241	+10	3519	11	14/0
7	7	JOHN MAYER Clarity (Aware/Columbia)	232	-14	3491	14	13/0
3	8	MELISSA ETHERIDGE Breathe (Island/IDJMG)	232	-26	3258	14	15/0
4	9	INDIGO GIRLS Perfect World (Epic)	224	-51	4792	14	16/0
18	10	ALANIS MORISSETTE Everything (Maverick/Reprise)	210	+38	2936	2	15/1
10	11	LOS LONELY BOYS Real Emotions (Or/Epic)	209	+2	2514	10	17/0
13	12	MINDY SMITH Come To Jesus (Vanguard)	208	+11	4606	10	18/0
6	13	RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)	205	-24	2648	11	16/0
11	14	JASON MRAZ Curbside Prophet (Elektra/EEG)	196	-5	1769	6	14/0
14	15	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	189	-15	3681	13	15/0
19	16	DAVE MATTHEWS Oh (RCA/RMG)	182	+30	1224	2	14/2
16	17	KEB' MO' Let Your Light Shine (Epic)	182	-6	3247	11	18/0
15	18	BIG HEAD TODD AND THE MONSTERS Imaginary Ships (Sanctuary/SRG)	182	-7	2766	8	17/0
17	19	SARAH HARMER Almost (Zoe/Rounder)	178	-5	3578	3	20/1
22	20	JEM They (ATO)	161	+6	3627	3	16/1
29	21	DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	155	+19	2030	4	15/0
26	22	VAN MORRISON Evening In June (Blue Note/EMC)	129	+10	2381	7	12/0
25	23	JONNY LANG Give Me Up Again (A&M/Interscope)	129	+5	1982	8	11/0
20	24	MAROON 5 This Love (Octone/JRMG)	129	-9	1507	8	9/0
21	25	JET Are You Gonna Be My Girl (Elektra/EEG)	128	+1	1317	14	7/0
24	26	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	125	-3	1296	5	7/0
Debut	27	BEN ARTHUR Mary Ann (Bardic)	120	+12	2041	1	15/1
23	28	HOWIE DAY She Says (Epic)	120	-12	995	9	9/0
Debut	29	SUBDUDES Morning Glory (Back Porch/EMC)	116	+12	3510	1	16/2
30	30	BEN HARPER Brown Eyed Blues (Virgin)	112	-7	1293	6	11/0

24 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 3/28 - Saturday 4/3.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
PATTI SMITH Jubilee (Columbia)	8
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	5
TOOTS AND THE MAYTALS W/ B. RAITT True Love Is Hard To Find (V2)	3
DIANA KRALL Temptation (GRP/VMG)	3
CALEXICO Alone Again Dr (Quarterstick)	3
EDIE BRICKELL Volcano (Universal)	3
ALLISON MOORER All Aboard (Sugar Hill)	3
TODD RUNDGREN Stood Up (Sanctuary/SRG)	3

Most Increased Plays



ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	+57
TOOTS AND THE MAYTALS W/ B. RAITT True Love Is Hard To Find (V2)	+55
JOE FIRSTMAN Now You're Gorgeous, Now You're Gone (Atlantic)	+54
ALANIS MORISSETTE Everything (Maverick/Reprise)	+38
MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	+37
DAVE MATTHEWS Oh (RCA/RMG)	+30
DIANA KRALL Temptation (GRP/VMG)	+25
BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)	+23
PATTI SMITH Jubilee (Columbia)	+22
RANDALL BRAMBLETT You Can Be The Rain (New West)	+22

Reporters

<p>WAPS/Akron, OH PD/MD: Bill Gruber No Adds</p> <p>KGSR/Austin, TX* DM: Jeff Carroll PD: Jody Denberg APD: Jyl Herdman-Ress MD: Susan Cottle 4 DIANA KRALL 5 PATTI SMITH 6 MARY CHAPIN CARPENTER 7 JERRY GARCA & DAVID CRISMAN 7 EDIE BRICKELL</p> <p>WRNR/Baltimore, MD DM: Bob Wagh PD/MD: Alex Cortright 1 MY MORNING JACKET 1 TOOTS AND THE MAYTALS W/ BONNE RAITT</p> <p>KRVB/Boise, ID* DM/MD: Dan McElroy 3 MINDY SMITH PAT MCGEE BAND JOE KRISTMAN</p> <p>WBDS/Boston, MA* DM: Michele Williams MD: David Ginsburg 3 Lenny Kravitz 7 EDIE BRICKELL</p> <p>WNCB/Burlington PD/MD: Mark Aszazahab WHEAT</p> <p>WMV/Cape Cod, MA PD/MD: Barbara Dacey 1 PATTI SMITH</p> <p>WDDO/Chattanooga, TN* DM/MD: Dawn Howard 23 JOHN MAYER</p> <p>WXR/Chicago, IL* DM: Norm Winer APD: John Farneda 3 DAMARIS 2 PATTI SMITH 2 HOWIE DAY 2 BOB SCHNEIDER</p> <p>KBXR/Columbia, MD DM: Jack Lawson PD/MD: Lana Truesdell APD: Jeff Strimman 21 MORRISSEY DAVE MATTHEWS</p>	<p>WCBC/Columbus, OH DM: Tammy Allen PD: Dan Macchella MD: Margie Brennan 9 PATTI SMITH 6 ALL SON MOOPER 6 DAMARIS 3 BLACKIE & RODEO KING 3 WARE RIVER CLUB</p> <p>KBCO/Denver, CO* PD: Scott Abrough MD: Kater 6 WHEAT 1 GRATEFUL DEAD 1 PATTI SMITH ROBERT RANDOLPH</p> <p>WDET/Detroit, MI PD: Jody Adams MD: Martin Bandys 7 PAT MCGEE BAND 7 DICK SHEL</p> <p>WVOZ/Elizabeth City, NC DM: Matt Cooper MD: Ted Albery (JAY MARTIN) BEN ARTHUR</p> <p>WNCW/Greenville, SC DM: Ellen Pfirman PD/MD: Kim Clark APD: Martin Anderson 10 TOOTS AND THE MAYTALS W/ BONNE RAITT 10 PATTI SMITH 5 RON SCOBTH 3 ANI DI FRANCO 3 GUY ARIAS MAGAL PERCE & J CHAM & MICKI WHITE ELSON MOOPER ROCK SEEGE TODD RUNDGREN ANGELA MCCUSKEY JOE KATHORIN CALIFORNIA DIANA KRALL</p> <p>WTTS/Indianapolis, IN* DM: Brad Hord PD: Todd Berryman 3 Lenny Kravitz 3 BOB SCHNEIDER O A R ROBERT RANDOLPH</p> <p>KTBG/Kansas City, MO PD: Jon Hart MD: Byron Johnson 10 RICKY FANTE WHEAT 20 RICKY FANTE VAN HUNT JEN CHAPIN ANNE MCCUE CALIFORNIA PATTI SMITH TODD RUNDGREN</p> <p>WOKI/Knoxville, TN* PD: Jim Ziegler MD: Anne Bauer No Adds</p>	<p>WFPK/Louisville, KY DM: Brian Com PD: Dan Reed APD/MD: Stacy Owen SARAH HARMER CALEXICO PATTI SMITH IRON & WINE</p> <p>WMMM/Madison, WI* PD: Scott Abrough MD: Kater 2 WHEAT 1 PATTI SMITH LENNY KRAVITZ</p> <p>KTCZ/Minneapolis, MN* MD: Tom Teuber APD/MD: Mike Wolf 12 LOS LONELY BOYS 7 JEM</p> <p>WGVL/Winnipeg, MN* MD: Ted Albery JAY MARTIN BEN ARTHUR</p> <p>WZEW/Mobile, AL* DM: Tim Camp DM: Jim Hestray MD: Lee Ann Rousek 1 Lenny Kravitz 1 PAT MCGEE BAND</p> <p>WBJS/Monmouth, NJ DM/MD: Tom Brennan APD: Leo Zaccari 12 LOS LONELY BOYS TODD RUNDGREN</p> <p>KPIG/Monterey, CA DM: Frank Caprice PD/MD: Laura Ellen Hopper APD: Allen MacNeary 5 SAM BUSH</p> <p>WRLT/Washville, TN* DM/MD: David Hall APD/MD: Roy Keith Coes 22 VAN HUNT 12 LYLE LOVETT 12 Lenny Kravitz DIANA KRALL</p> <p>WFUV/New York, NY PD: Chuck Singleton MD: Rita Houston BOB SCHNEIDER MD: Karl Bushman PATTI SMITH STEVE FORBET</p>	<p>WXPN/Philadelphia, PA PD: Bruce Warren APD/MD: Helen Leicht 1 Lenny Kravitz 1 LEROY MATEZ BELL</p> <p>WYEP/Pittsburgh, PA MD: Mike Beane SONDR LECHE ELSON MOOPER HONEYDEGS PATTI SMITH EDIE BRICKELL ANGELA MCCUSKEY</p> <p>WCLZ/Portland, ME PD: Herb Ivy MD: Brian James HPRLLS JOE FIRSTMAN DIANA KRALL</p> <p>KINK/Portland, OR* PD: Dennis Constantine MD: Kevin Welch 1 PAT MCGEE BAND</p> <p>WXRV/Portsmouth, NH* PD: Wade Sanifer MD: Dana Marshall 1 RICKY FANTE 1 BOB SCHNEIDER BLUES TRAVELER</p> <p>WDST/Poughkeepsie, NY PD: Greg Galine APD/MD: Brian Menell 14 Lenny Kravitz JEN FOSTER</p> <p>KTHX/Reno, NV* DM: Rob Brooks PD: Harry Reynolds APD/MD: David Harold RANDALL BRAMBLETT LENNY KRAVITZ CHARLIE MUSSELWHITE</p> <p>WOCM/Salisbury, MD PD: Joshua Cline APD/MD: Barbara Lee 14 JOHNNY A 14 HELLO DAVE 14 RICOODY LONELIES 14 ERIC BIBB SPERRY BLOCK & MARIA MULLDAUR 10 RICKY FANTE 10 SOME B HANIKONS 10 EDIE BRICKELL 10 BOB SCHNEIDER 12 LYLE LOVETT 12 Lenny Kravitz 10 DAVID PHIBBS 7 SONDR LECHE 7 BRUN WANDER ARK 7 CALIFORNIA</p> <p>KENZ/Salt Lake City, UT* DM/MD: Bruce Jones MD: Karl Bushman 2 MORRISSEY DAVE MATTHEWS</p>	<p>KPRI/San Diego, CA* PD/MD: Dona Shaieb No Adds</p> <p>KPDG/San Francisco, CA* MD: David Bissan APD/MD: Haley Jones No Adds</p> <p>KBAC/Santa Fe, NM DM/MD: Ira Gordon 12 ALANIS MORISSETTE 5 JOSH RITTER 3 PATTI SMITH TODD RUNDGREN LENNY KRAVITZ</p> <p>KTAD/Santa Fe, NM DM: Mitch Miller PD: Brent Hochmeyer MD: Paddy Mac 3 SUBDUDES 2 LEROY MATEZ 6 EDIE BRICKELL 5 RANDALL BRAMBLETT</p> <p>KRSH/Santa Rosa, CA* DM/MD: Allison Moorer 1 ALLISON MOORER LENNY KRAVITZ PATTI SMITH EDIE BRICKELL</p> <p>WVVV/Savannah, GA DM/MD: Bob Neumann APD: Mike Wolf 1 Lenny Kravitz 1 ALLISON MOORER</p> <p>KMTT/Seattle, WA* DM: Chris Briggs APD/MD: Shawn Stewart 1 DAVE MATTHEWS 1 JONNY JAVZ 1 Lenny Kravitz</p> <p>WRXN/Springfield, MA* PD: Tom Davis APD: Dennis Moorhouse MD: Mike Withney RANDALL BRAMBLETT LENNY KRAVITZ EDIE BRICKELL WARE RIVER CLUB</p> <p>KCLC/St. Louis, MO DM: Rich Reighard PD: Mike Wolf MD: Ervin Williams 2 JEM 2 ERIC 7</p>
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National Programming

Added This Week

Ali Castellini 215-898-6677
World Cafe reported no new adds this week

Rob Reinhart 734-761-2043
DAVID BRYNE The Man Who Loved Beer
IRON & WINE Teeth In The Grass
JIM LAUDERDALE Tales From The Sad
ROBBIE SCHAFFER Message In A Bottle

*Monitored Reporters
46 Total Reporters
22 Total Monitored
24 Total Indicator

Did Not Report, Playlist Frozen (1):
KZPL/Kansas City, MO

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Jon Hart
PD, KTBG (The Bridge)/
Kansas City



Theory." • But the mentor who means the most to them is their father. While his influence is evident in their music, even more important is the strong sense of family he instilled in them. They are so close that they can, and often do, finish each other's sentences. They can even still harmonize on Henry's first song, which he wrote at age 4! And their first visit to The Bridge studios brought another family to mind, The Marx Brothers. These guys are definitely having fun. • Onstage Los Lonely Boys' showmanship is extravagant without seeming contrived, but it's their musicianship that ultimately wins you over. I've been around long enough to be a little jaded, but these guys made me want to crowd the stage. And airplay on several of the songs from their debut self-titled album has generated great reaction at the station. Don't look now, but I think we're being adopted into the family.

We have a new No. 1 song on the monitored chart, with **Michael Andrews featuring Gary Jules ... Damien Rice** holds at 3*, and **John Mayer** jumps into the top five at 4*, as do **Jet** with a 5* position ... Meanwhile, **Alanis Morissette** and **Eric Clapton** crack the top 10 at 7* and 9*, respectively ... **Maroon 5** are at 10*, **Five For Fighting** hold tough at 12*, **Barenaked Ladies** move up 13*, and the new **Jason Mraz** is now 15* ... **Dave Matthews, Donovan Frankenreiter featuring Jack Johnson, Van Morrison, Mindy Smith, Wheat, Ben Harper and Johnny A.** also make gains this week ... **Lenny Kravitz** debuts the same week he is officially going for adds ... On the indicator chart, **Norah Jones** holds at the top, Rice remains at 2*, Andrews leaps 12*-4*, Clapton climbs to 5*, Sting is at 6*, and Morissette is now top 10 at 10* ... Other gainers include **Los Lonely Boys, Smith, Matthews, Jem, Frankenreiter, Morrison and Jonny Lang ... Ben Arthur and The Subdudes** debut ... In the Most Added category, Kravitz grabs 14 adds — in addition to a handful that were already on the new single — to be the No. 1 Most added overall (No.1 monitored), while **Patti Smith's** new one brings in a dozen first-week adds (No. 1 Indicator) ... Also having a good first week are **Edie Brickell, Allison Moorer, The Damnells and Ware River Club ... Diana Krall, Wheat, Toots & The Maytals, Matthews, Pat McGee Band, Bob Schneider, Calexico, Randall Bramblett and Jem** close some important holes.



— John Schoenberger, Triple A Editor

Los Lonely Boys — brothers Henry, JoJo and Ringo Graza — are not lacking in mentors. Willie Nelson has been a huge supporter: They call him "Yoda" — maybe not to his face, but you get the point. They've also found inspiration in the music of Santana, Stevie Ray Vaughan, Ritchie Valens, The Beatles and others. They're proud these influences show in their music, viewing heritage as the filling and themselves as the tortilla in their "Musical Burrito

AAA ARTIST

OF THE WEEK

ARTIST: **Jem**

LABEL: **ATO**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Hailing from the town of Cardiff in Wales, Jemma Griffiths decided at an early age that music would someday be an important part of her life. But it would be a number of years before that dream came true. After high school she went to college at Sussex University to study law. While there, Jem got involved in the local club scene and eventually started promoting clubs and festivals, as well as representing DJs. She even helped form a specialist breaks label called Marine Parade.

But after a while she realized she was involved in music in all ways except the one that was most important to her — actually creating it. So, at the age of 25, she packed it in, returned to Wales to regroup and began to write music in earnest. As Jem said in a recent interview, "For some reason, 25 was the magic number. To me, that's the year you become an adult, and I thought, 'It's now or never.' I thought it would take six months to get a record deal, but it took three years. My motto was 'Never give up.'"

With a four-song demo in hand, she moved to London and started the laborious process of being discovered. One thing led to another, and she met up with Guy Sigsworth, who was working on the new Madonna album. The two collaborated on the song "Nothing Fails," which ended up on Madonna's *American Life*.

Jem's next stop was the United States — Brooklyn, to be exact — where she hooked up with producer Ge-Ology and programming wizard Yoad Nevo. The three worked on Jem's material and helped her develop a sound that would be a blend of soft electronic beats and sooth-

ing, sultry vocals. Finally, she moved to Los Angeles — a city she had always dreamed of living in — and one day boldly went to KCRW and dropped her demo off for MD/DJ Nic Harcourt. He liked what he heard and began to give it some airplay. This exposure led to a deal with Dave Matthews' label. ATO.

We in the Triple A community were first exposed to Jem's music via her six-song EP *It All Starts Here*. Her debut album, *Finally Woken*, was recently released. Jem has already received an amazing amount of positive press from publications ranging from *Blender* to *Interview Magazine* to *Remix*, with much more to come, including features on MTV, VH1, NPR and CNN. In addition, her music has been used on Fox's *The O.C.*, and five songs have been licensed for the new show *Wonderfalls*.

An airplay story has also begun to take shape, with stations such as KMTT/Seattle; WBOS and WXRV/Boston; WXPB/Philadelphia; WFUV/New York; WRLT/Nashville; KTCZ/Minneapolis; and KINK/Portland, OR leading the way with the single "They." Other selections, such as "Come on Closer," "Save Me" and the title track, are also getting some attention.

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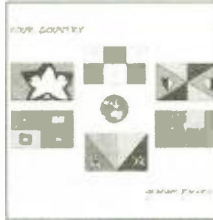
LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
2	1	SLAID CLEAVES <i>Wishbones (Philo/Rounder)</i>	768	+11	4476
1	2	FLATLANDERS <i>Wheels Of Fortune (New West)</i>	742	-45	8415
3	3	BR549 <i>Tangled In The Pines (Dualtone)</i>	636	-7	6825
4	4	MINDY SMITH <i>One Moment More (Vanguard)</i>	543	-38	5735
5	5	OLD CROW MEDICINE SHOW <i>DCMS (Nettwerk)</i>	505	-14	4307
8	6	GREENCARDS <i>Movin On (Independent)</i>	482	+32	4141
7	7	LEFTOVER SALMON <i>Leftover Salmon (Compendia)</i>	461	+1	2189
9	8	JAMES MCMURTRY <i>Live In Aught Three (Compadre)</i>	447	+7	3221
6	9	MARK ERELLI <i>Hillbilly Pilgrim (Signature Sound)</i>	442	-20	5316
11	10	GRAHAM PARKER <i>Your Country (Bloodshot)</i>	394	+19	1764
22	11	SUBDUDES <i>Miracle Mule (Back Porch/EMC)</i>	347	+87	954
10	12	VARIOUS ARTISTS <i>Cold Mountain Soundtrack (DMZ/Sony Music)</i>	344	-44	5827
13	13	GRANT-LEE PHILLIPS <i>Virginia Creeper (Zoe/Rounder)</i>	331	-7	2456
12	14	HOLMES BROTHERS <i>Simple Truths (Alligator)</i>	323	-41	5013
16	15	GIBSON BROTHERS <i>Long Way Back Home (Sugar Hill)</i>	322	+17	1231
17	16	TOM RUSSELL <i>Indians, Cowboys, Horses, Dogs (Hightone)</i>	302	+1	2120
14	17	NORAH JONES <i>Feels Like Home (Blue Note/EMC)</i>	296	-35	2389
20	18	VARIOUS ARTISTS <i>No Depression... (Dualtone)</i>	290	+16	1225
28	19	PATTY GRIFFIN <i>Impossible Dream (ATO/RCA/RMG)</i>	282	+64	573
24	20	GREY DE LISLE <i>The Graceful Ghost (Sugar Hill)</i>	277	+23	1171
15	21	ROBERT EARL KEEN <i>Farm Fresh Onions (Koch)</i>	271	-39	14967
19	22	MAVERICKS <i>The Mavericks (Sanctuary/SRG)</i>	266	-23	14145
21	23	LYLE LOVETT <i>My Baby Don't Tolerate (Curb/Lost Highway)</i>	262	-8	13871
29	24	R. MALO, P. FLYNN, R. ICKES... <i>The Nashville... (CMH)</i>	258	+46	675
27	25	ELIZA GILKYSON <i>Land Of Milk And Honey (Red House)</i>	252	+17	806
26	26	ANNE MCCUE <i>Roll (Messenger)</i>	250	+4	1337
18	27	C. TAYLOR & C. RODRIGUEZ <i>The Trouble... (Lonestar)</i>	240	-51	14397
23	28	BOTTLE ROCKETS <i>Blue Sky (Sanctuary/SRG)</i>	235	-20	8336
25	29	CLUMSY LOVERS <i>After The Flood (Nettwerk)</i>	223	-29	2025
37	30	ALECIA NUGENT <i>Alecia Nugent (Rounder)</i>	207	+35	753

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org. © 2004 Americana Music Association.

Americana Spotlight

by John Schoenberger

Artist: Graham Parker
 Label: Bloodshot



In some ways, U.K. native Graham Parker has come a very long way since his angry early days with The Rumor. But in other ways, he is really doing what he has always done. Emerging from the pub rock scene of the '70s, Parker and his contemporaries were influenced as much by country rock as they were by punk or The Beatles. As time has gone by, Parker's musical literacy has revealed itself more and more. He has now recorded an album that pays his respects to a style of music that he has always liked, as well as to the country — a country he now calls home — that spawned it. But the beauty of *Your Country* is that it still focuses mainly on the songs and their

lyrical storylines — both of which are hallmarks of Parker's considerable songwriting talent. There are hints of alt country and roots flavors throughout the production, but they are meant for embellishment and texture, not to serve as any kind of vision for the project. Some interesting artists are involved in this John WOULD production, too, including multi-instrumentalist Tom Freund and percussionist Don Heffington, as well as a guest vocal appearance by Lucinda Williams on "Cruel Lips." Other highlights include "The Rest Is History," "Things I Never Said," "Sugaree" and "Fairground."

Americana News

G. Brown is the new Music Director and morning guy at KCUV/Denver. His phone number is 303-675-4684, and his e-mail is gbrown@nrcbroadcasting.com ... Luke Nestler replaces Skip Naft as Music Director at KDNK/Carbondale, CO. His phone is 970-963-0139, and his e-mail is luke@kdnk.org ... Producers of an upcoming movie on the life of Johnny Cash say they may start shooting in June. The movie will star Joaquin Phoenix as Cash and Reese Witherspoon as his wife, June Carter Cash ... Dollywood, Dolly Parton's theme park outside Knoxville, TN, is about to reopen for its 19th season ... Robert Earl Keen will open three shows during Dave Matthews Band's 2004 summer tour. He's the only country-oriented act chosen for the tour ... Emmylou Harris, Patty Griffin, Buddy Miller, Gillian Welch and David Rawlings will spend most of August touring together as The Sweet Harmony Traveling Revue ... Patty Griffin, Shawn Colvin, Indigo Girls and Little Feat are among the initial acts announced for this year's Nashville Riverstages Festival, set for April 30-May 2 ... Norah Jones, Lucinda Williams and Steve Earle will play Return to Sin City, a two-night, two-city tribute to Gram Parsons. The shows, which will also feature Dwight Yoakam, The Mavericks, Jim Lauderdale and additional guests to be announced, will be held on July 9 at the County Bowl in Santa Barbara and July 10 at the Universal Amphitheater in Los Angeles. The concert is being organized by Parsons' daughter.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added®

ARTIST TITLE LABEL(S)	ADDS
ALLISON MOORER <i>The Duel (Sugar Hill)</i>	20
KING WILKIE <i>Broke (Rebel)</i>	11
SUBDUDES <i>Miracle Mule (Back Porch/EMC)</i>	9
SAM BUSH <i>King Of My World (Sugar Hill)</i>	8
LAURIE LEWIS & TOM ROZUM <i>Guest House (Hightone)</i>	7
JERRY GARCIA & DAVID GRISMAN <i>Been All Around The World (Acoustic Discs)</i>	7



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Brother To Brother

Grayson and Greg Long make for an interesting interview

It's rare to find two siblings who are involved in the radio and record industries, but Greg Long, a solo artist who is now a member of Avalon, and his brother, WCIC/Peoria, IL PD Grayson, are one such pair. And the brothers are very comfortable with what they do, despite being at opposite ends of the industry.

Sons of an ordained minister, the Long brothers were taught how to walk the straight and narrow and know all too well what discipline means. But this doesn't keep them from having fun and cracking jokes with each other.

It being Easter and all, I decided to sit the brothers down together and see where their discussion with each other would go. They touched on the industry and their involvement from different ends of the spectrum, but the conversation didn't end there. I even had to step in a few times when they began heading in a direction that could have gotten ugly — you know how brothers get when the sarcasm starts flying.

Grayson: How difficult is it to keep your identity as a solo artist and also be a member of Avalon?

Greg: These are definitely un-

charted waters. I am, in a way, doing it opposite from the way most people do it. I hope people will appreciate what I do in both situations. I am very busy, but I'm having a great time.

Grayson: How does your personal life fit into two separate music careers?

Greg: By taking on a second gig when I joined Avalon I actually gained more time to be with my family. This is a unique circumstance and one

that I wouldn't have considered if it hadn't worked out that way.

Grayson: You had an accident not too long ago with a motorcycle. What did you experience through that situation?

Greg: I experienced lots of pain. It also tested my patience. Hopefully, I grew more patient through it. I couldn't lift my left arm for more than a month. I also had to perform a number of concerts with my arm



Grayson Long

in a sling. Since I'm pretty animated onstage — those of you who have seen me know what I'm talking about — I had to come up with new ways to express myself. You know, like using birdcalls instead of waving my arms.

Grayson: You wrote or co-wrote all the songs on your new project, *Born Again*. Why wasn't I asked to help you with this?

Greg: Actually, I wrote on nine of the songs. Thanks for paying attention. I am really intimidated by your writing skills. You are like a god to me. Of course, with a lowercase "g."

Grayson: You remade one of Dallas Holm's classic songs on your record. Why did you pick that song?

Greg: I recommitted my life to Christ at a Dallas Holm concert when I was 14 years old. That was a great moment in my spiritual life, and including that song on the CD is my little way of paying him some honor. He may not appreciate what I have done to his beautiful song, but hopefully the sentiment will win him over.

Grayson: How did it feel to hear one of your songs on the radio for the first time?

Greg: I couldn't believe that someone was crazy enough to play my song. Seriously, it was pretty cool, and I still appreciate Margaret Becker for joining me on my first single, "How Long," which happened to hit No. 1.

Grayson: Our father is an ordained minister. Did that influence you to be in a ministry of some sort?

Greg: I am sure it did. I don't think I was thinking, "I will walk in his footsteps," but his influence in my life is strong.

Grayson: How has Christian radio changed since you started with it back in 1994?

Greg: The influence of radio has definitely become more present and impactful. Wherever I go, I hear Christian radio that measures up to its mainstream counterparts. It's always very cool to hear about things from a listener's standpoint.

Grayson: Why didn't you become a doctor, like our mother wanted you to, instead of an artist?

Greg: She didn't offer to pay for medical school, but you knew that



TWO BALLERS HOOK UP Sparrow/Universal South artist Matthew West (l) takes a moment to pose with fellow baller Jay DeMarcus of Rascal Flatts during the 12th annual Vince Gill Celebrity Basketball Game & Concert in Nashville to raise funds for charity. West is celebrating his record-breaking eighth week atop the R&R Christian AC chart for a debut single by a new artist.

"Christian music, in its talent, writing, production and crafting, is on par with every other music outlet. The only real difference is the message that's contained in it. If salt loses its saltiness, it is not good for anything."

Grayson Long

So why did you decide to run for president when you were only 16? Huh? Well?

At this point I stepped in and turned the tables to have Greg grill — I mean ask Grayson a few questions. By the way,



Greg Long

Grayson never did answer that question about his presidential bid as a teenager. Must not have worked out for him. Anybody up for about 5,000 "Long for President" buttons?

Greg: How did you get your start in radio?

Grayson: I just had a strong desire to get involved with it. I had a small taste of it when I hosted a radio show during my college years. I cut an aircheck tape at a Christian station — not that they were hiring, but I knew someone there who let me use their production room — and submitted it to a hot Country station.

They hired me to do weekends and babysit the board during The

Crook & Chase Countdown Show. Their night guy left six months after I came along, and they took a risk and put me in that spot. I continued to learn from what I read, heard and saw, and I eventually ended up at a larger Country station.

I started working in Christian radio in 1998. I came to WCIC in 1999, where I've been ever since.

Greg: How important is the Christian message in Christian radio?

Grayson: I believe it's paramount. But how it's disseminated is the real issue. Christian music, in its talent, writing, production and crafting, is on par with every other music outlet. The only real difference is the message that's contained in it. If salt loses its saltiness, it is not good for anything.

When an artist or label or distribution team works together to make songs available that are stories of faith, love, hope, victory, loss, pain and redemption, those word pictures all reflect the handiwork of God. Hopefully, all that comes through on the other side.

Greg: Why don't you ever play my songs?

Grayson: It's simple: Your checks haven't cleared the bank in the past six months!

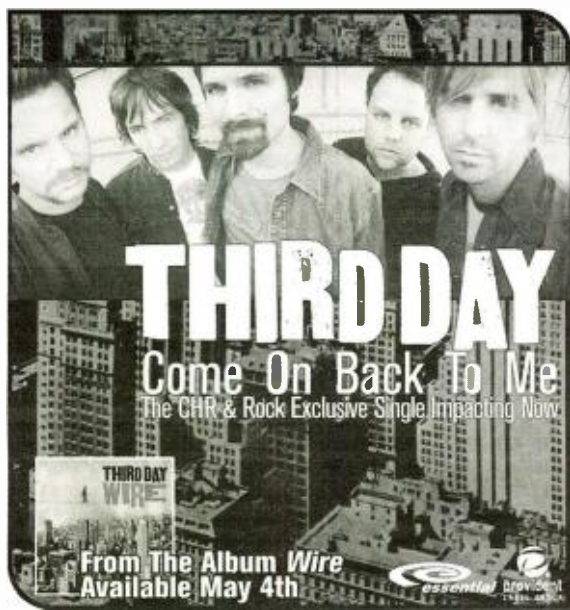
I intervened again, as the issue of payola has never been a concern in Christian-music circles — but maybe these brothers have something else going on under the table. Or maybe Grayson really does ignore his brother's music when it hits his desk. After all, he had to listen to him all of the time while growing up. But then Greg had to put up with that presidential bid business when Grayson was a teenager. Ah, I can still feel the brotherly love.

TALK BACK TO R&R!

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

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The CCM Update

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The CCM Update

Editor
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New Album Spotlight: MercyMe

On *Undone*, the group expands musically, simplifies lyrically

This laid-back bunch from Greenville, TX require no introduction. Their faith-based ballad "I Can Only Imagine," penned after frontman Bart Millard lost his father to cancer, opened doors for MercyMe at Christian radio. Then mainstream Pop, AC and even Country outlets picked up the song, and listeners responded all along the way. They responded, in fact, to the tune of more than 2 million records sold between the band's 2001 debut, *Almost There*, and the gold-certified followup, *Spoken For*.

Now, a year and a half and a heck of a lot of Dove Awards later, INO artists MercyMe are riding the buzz ahead of their highly anticipated April 20 release, *Undone*. With the addition of second guitarist Barry Graul, a more experimental, guitar-driven sound will be heard on the production side this time, combined with a simpler lyrical approach. Mix in a heavy dose of personal trials, and MercyMe are in a place very different than they'd ever imagined.

With their ever-expanding audience in the CBA and general markets, MercyMe say they're taking things back to basics this time around and just sharing the message in their hearts. "Themes on the album cover the fact that Christ loves even when we don't deserve it and the hope of never being alone," Millard tells THE CCM UPDATE Editor Lizza Connor. "They may be simple subjects, but they mean the world to people who have never heard them."

CCM: *What sets this album apart from the last record, Spoken For?*

BM: Musically, it's not a huge stretch for anyone who considers themselves a MercyMe fan. It's just a little more progressive.

CCM: *How much of the album did you write this time?*

BM: "Homesick" is the only song I wrote by myself. That's because of all the things I went through with losing my brother-in-law. As far as writing the rest of it, it was a group effort.

We kind of did it backward. The guys sat down and wrote all the music first, then the lyric writers went back and wrote the lyrics to what they'd put down. It was challenging, and we did it because it was such a big change for us. Also, given our time frame, we couldn't get songs



MercyMe: (l-r) Jim Bryson, Bart Millard, Robby Shaffer, Mike Scheuchzer (seated), Barry Graul and Nathan Cochran.

written fast enough. So we said, "We'll go in the studio and make the music first." Thank goodness it worked out!

I probably co-wrote more of the lyrics than ever before with our producer. We locked ourselves in a room together, and it was so much more enjoyable, because lots of times I lock myself in a room and write. That's boring. I had fun bouncing all this stuff off someone else, so we'll probably keep doing it that way.

CCM: *Tell us about the title Undone. What inspired that?*

BM: We had the title of the record in place even before things started happening. Even before we had lyrics, I knew I wanted it to be titled *Undone*. The word *undone* kept coming up because of, especially, all the

mainstream stuff that was happening. If last year you had asked us what our career was going to look like, we would have had it all planned out. All of a sudden, God took over and said, "No, I've got bigger plans for you." All of our expectations came unraveled — undone, if you will.

Over the last few months, [keyboardist] Jim Bryson's father passed away, my brother-in-law was killed, and that title took on a bigger meaning. We really were falling to pieces. It got to the point where we didn't have a leg to stand on. All we had to do was to hang on to Christ. It felt like we couldn't take another breath sometimes.

It's almost like, for us to write about being in that place, God had to make sure we went through it and were reminded about what it's like to be there. It wasn't the most pleasant thing to go through, but there's no risk of faking anything on this record. We've truly lived everything we're writing about.

CCM: *What's the most meaningful song to you on this album?*

BM: The most meaningful by far to me is the last track, "Keep Singing." On our last night in Nashville I was recording vocals. We were working on the last song at two in the morning. On our last record, we wrote "Word of God Speak" at the last minute, at four in the morning. We were joking this time that, "OK, when we're done here, we've got to write a hit song."

I said, "I have an idea for a song, actually." After my brother-in-law died, I had this conversation with my father-in-law, and he asked me how I was able to continue working. I said, "I've got to keep singing," and he took it like I meant, "I've just got to keep working." There was a deeper meaning in the fact that singing is something I constantly do to remind myself that there's something to hang on to.

So about 4am on the last night of recording, we recorded it. It sums up

CCM UPDATE GALLERY



GO, FISH Inop recording artists Go Fish kicked off a recent marriage rally in Minneapolis as they sang the national anthem before an estimated crowd of 3,000 people. The event was keynoted by Minnesota Gov. Tim Pawlenty. Seen here (l-r) are Go Fish's Andy Selness and Jamie Statema, Minnesota State Sen. Michele Bachmann and the band's Jason Folkmann.

everything I've gone through in the last few months. I went back into the control room after I recorded it, and as soon as I began listening back, I fell to pieces. I began weeping uncontrollably. The last six months have been the hardest I've ever gone through. The song captures that. It's just a piano and vocal track. The vocal is beat to death and sounds tired, and that song still gets me when I hear it.

CCM: *What kinds of opportunities have come with the band's mainstream success, and what are the downsides?*

BM: The opportunities we've had to do interviews at mainstream radio and the TV appearances have been exciting. It's been nerve-racking at times, too, because we've always worn our faith on our sleeves. The song "I Can Only Imagine" was pretty blatant in what it talked about, so people have never been shocked when we've shown up at a mainstream event and were pretty bold about Christ. They knew what they were getting. It's been cool, because people continue to ask us to be a part of what they're doing.

The downside is that there's this pressure to succeed, more so than in the Christian market. We're involved now with a mainstream label that works alongside our label. They're always like, "You could sell a million more records if you do this or that." It didn't take long for us to get through to them that this is who we are, and we're about Christ, and if you're not cool with it, that's OK too. We're speaking of something that contradicts so much of society. We're going to keep doing what we're doing.

CCM: *You've broadened your audience over the past year since "I Can Only Imagine" crossed to so many formats. Did that impact the way you wrote songs for the new album?*

BM: There are two ways you can go about it. There are some Christian artists who cross over, and I don't

know if "watering down" is the right term, but sometimes they become really eccentric with their lyrics, so much so that you have to dig deep to understand what they're talking about.

It's challenging to the thinkers, but for most of the common audience out there, it often slips right past. Most people don't put a lot of incredible thought into music. That being said, there are two routes you can go: You either get really artsy and assume that if a listener wants to know, they will



find out, or you make everything you do a lot simpler. We've chosen to go the second route.

We're not going to talk about the "blood of Christ" or the "Holy Lamb" — not because we're embarrassed by it, but because it doesn't make sense to the common person who's never gone through the door of a church. There are songs on this album that are simpler than tunes we've written in the past. It's because we're dealing with a broader audience, with folks who don't know all the stuff we take for granted within the church.

I used to be the one saying, "Let's get past [writing about] what Christ did for us on the cross. Let's write songs about other parts of the Christian walk." Now I'm saying, "I take that back. The hope and salvation of Christ is what people need to hear." If you've never heard anything about Christ, what else do you start with?

April 9, 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)	1700	-39	18	53/0
3	2	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	1590	+83	7	59/1
2	3	AVALON All (Sparrow/EMI CMG)	1451	-68	13	54/0
4	4	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	1447	-39	13	54/1
5	5	NATE SALLIE Whatever It Takes (Curb)	1261	-105	15	46/1
8	6	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	1258	+87	5	51/2
6	7	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	1245	+5	12	44/0
7	8	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	1230	+33	8	46/1
9	9	TREE63 Blessed Be Your Name (Inpop)	1212	+108	9	45/3
10	10	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	1180	+100	8	46/3
11	11	THIRD DAY Sing A Song (Essential/PLG)	1006	-64	20	34/0
12	12	SONICFLOOD Shelter (INO)	977	-24	10	36/0
14	13	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	938	+46	7	40/1
13	14	TODD AGNEW Grace Like Rain (Ardent)	929	-43	11	35/1
18	15	MERCYME Here With Me (INO)	811	+210	2	42/12
16	16	FFH Good To Be Free (Essential/PLG)	772	+57	6	33/1
15	17	JEREMY CAMP Right Here (BEC)	725	-42	20	26/0
17	18	REBECCA ST. JAMES The Power Of Your Love (ForeFront/EMI CMG)	699	+62	6	29/1
21	19	BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	637	+124	3	32/5
20	20	SARA GROVES The One Thing I Know (INO)	627	+72	3	30/1
24	21	PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow/EMI CMG)	498	+10	11	21/0
19	22	WARREN BARFIELD Mistaken (Creative Trust Workshop)	484	-78	19	18/0
22	23	GINNY OWENS I Love The Way (Rocketown)	470	-28	3	23/1
23	24	NEWSBOYS You Are My King (Amazing Love) (Sparrow/EMI CMG)	412	-86	32	13/0
28	25	BIG DADDY WEAVE Heart Cries Holy (Fervent)	397	+29	2	18/1
30	26	GEORGE ROWE Think About That (Rocketown)	393	+31	2	18/2
29	27	4HIM You Reign (Word/Curb/Warner Bros.)	393	+26	3	17/2
26	28	STEVEN CURTIS CHAPMAN Moment Made For Worshipping (Sparrow/EMI CMG)	370	-37	21	17/0
25	29	NICHOLE NORDEMAN Even Then (Sparrow/EMI CMG)	364	-53	14	16/0
27	30	MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	335	-48	26	12/0

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 3/28 - Saturday 4/3.
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New & Active

TREVOR MORGAN Upside Down (BHT)

Total Plays: 331, Total Stations: 15, Adds: 3

CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)

Total Plays: 320, Total Stations: 12, Adds: 0

SELAH You Raise Me Up (Curb)

Total Plays: 297, Total Stations: 17, Adds: 5

ACROSS THE SKY Broken World (Word/Curb/Warner Bros.)

Total Plays: 239, Total Stations: 12, Adds: 1

DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)

Total Plays: 212, Total Stations: 12, Adds: 9

BILLY RAY CYRUS I Need You Now (Word/Curb/Warner Bros.)

Total Plays: 131, Total Stations: 6, Adds: 1

KUTLESS Sea Of Faces (BEC)

Total Plays: 114, Total Stations: 6, Adds: 0

DARLENE ZSCHECH Heaver On Earth (INO)

Total Plays: 110, Total Stations: 6, Adds: 1

JUMP5 Wonderful (Sparrow/EMI CMG)

Total Plays: 108, Total Stations: 7, Adds: 0

ANDREW PETERSON Holy Is The Lord (Essential/PLG)

Total Plays: 103, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
MERCYME Here With Me (INO)	12
DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	9
BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	5
SELAH You Raise Me Up (Curb)	5
BETHANY DILLON Beautiful (Sparrow/EMI CMG)	3
TREE63 Blessed Be Your Name (Inpop)	3
TREVOR MORGAN Upside Down (BHT)	3
RJ HELTON Even It (B-Rite/PLG)	3
JARS OF CLAY Sunny Days (Essential/PLG)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MERCYME Here With Me (INO)	+210
DAVID CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	+192
BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	+124
TREE63 Blessed Be Your Name (Inpop)	+108
BETHANY DILLON Beautiful (Sparrow/EMI CMG)	+100
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	+87
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	+83
SARA GROVES The One Thing I Know (INO)	+72
SELAH You Raise Me Up (Curb)	+70
TREVOR MORGAN Upside Down (BHT)	+69

Christian Activity

by Rick Welke


A New Record!

Newcomer Matthew West makes history as he holds down the top of the Christian AC chart for the eighth consecutive week. No new artist has stayed at No. 1 for eight weeks or more with a first radio single since R&R introduced its Christian charts in April 2001. West now shares the record for topping any Christian chart with The Benjamin Gate, who stayed at No. 1 at Christian Rock for eight weeks in summer 2001.

Not a ton of big moves this week, but some artists show good upward motion at radio. They include Tree63 (9*, +108), Bethany Dillon (10*, +100), MercyMe (18-15, +210) and Bebo Norman f/Joy Williams (21-19, +124). Building 429 (3-2, +83) bump past Avalon, positioning the band for a takeover of the top spot in the next two weeks.

STARBUCKS

"FILLED WITH YOUR GLORY"



"This song is a total smash. With all the good music that's out now, this song has the potential of breaking through the pack."
— Cliff Tredway/WAY-FM

For more promotional information, please contact Jenn Brinn or Steve Strout
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April 9, 2004

CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	TODD AGNEW Grace Like Rain (Ardent)	987	+2	18	23/0
3	2	MATTHEW WEST More (Universal South/EMI CMG)	962	+12	16	23/0
6	3	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	938	+80	8	26/1
4	4	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	893	+5	12	24/0
7	5	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	853	+46	7	25/0
2	6	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	850	-112	14	24/0
5	7	JEREMY CAMP Right Here (BEC)	733	-128	21	20/1
8	8	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	727	+14	7	24/0
9	9	SARAH KELLY Take Me Away (Gotee)	695	-9	15	21/0
10	10	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	676	+5	7	20/0
13	11	TREE63 Blessed Be Your Name (Innap)	652	+70	8	19/1
12	12	MATE SALLIE Whatever It Takes (Curb)	649	+56	8	21/0
11	13	OUT OF EDEN Love, Peace & Happiness (Gotee)	643	+46	10	18/0
14	14	BIG DISMAL Just The Same (Wind-up)	635	+54	6	19/0
15	15	CASTING... Who Am I (Beach Street/Reunion/PLG)	592	+84	3	21/1
21	16	KUTLESS Sea Of Faces (BEC)	540	+99	4	22/3
16	17	SEVEN PLACES Landslide (BEC)	526	+31	10	16/0
23	18	STACIE ORRICO Instead (ForeFront/EMI CMG)	516	+98	4	21/2
19	19	SKILLET Savior (Ardent)	459	-22	20	13/0
17	20	PILLAR Further From Myself (Flicker)	459	-33	14	13/0
30	21	MERCYME Here With Me (INO)	375	+115	2	17/6
22	22	PAUL WRIGHT Your Love Never Changes (Gotee)	365	-56	24	9/0
18	23	THIRD DAY Sing A Song (Essential/PLG)	329	-157	20	10/0
26	24	SANCTUS REAL Beautiful Day (Sparrow/EMI CMG)	317	+1	15	10/0
24	25	JARS OF CLAY Show You Love (Essential/PLG/RCA)	315	-38	25	9/0
20	26	PLUS DNE Be Love (Innap)	299	-155	18	10/0
29	27	WARREN BARFIELD Mistaken (Creative Trust Workshop)	282	+19	10	8/0
25	28	TELECAST The Way (BEC)	257	-76	16	8/0
Debut	29	JEFF DEYO FIRITA SPRINGER Bless The Lord (Gotee)	243	-8	1	7/0
Debut	30	FM STATIC Something To Believe In (Tooth & Nail)	236	+42	1	8/1

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 3/28 - Saturday 4/3. © 2004 Radio & Records.

New & Active

TAYLOR SORENSEN Love Somebody Else (Rocketown)
Total Plays: 201, Total Stations: 8, Adds: 0
SONICFLODD Shelter (INO)
Total Plays: 185, Total Stations: 10, Adds: 0
MARY MARY Dance, Dance, Dance (Integrity)
Total Plays: 159, Total Stations: 4, Adds: 0
JUMPS Wonderful (Sparrow/EMI CMG)
Total Plays: 140, Total Stations: 9, Adds: 2
GINNY DWENS I Love The Way (Rocketown)
Total Plays: 139, Total Stations: 8, Adds: 1

TEN SHEKEL SHIRT Risk (INO)
Total Plays: 134, Total Stations: 5, Adds: 0
TREVOR MORGAN Upside Down (BHT)
Total Plays: 132, Total Stations: 6, Adds: 2
BARLOWGIRL Never Alone (Fervent)
Total Plays: 131, Total Stations: 8, Adds: 6
STARFIELD Filled With Your Glory (Sparrow/EMI CMG)
Total Plays: 130, Total Stations: 4, Adds: 0
ACROSS THE SKY Give It All Away (Word/Curb/Warner Bros.)
Total Plays: 123, Total Stations: 5, Adds: 1

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BIG DISMAL Just The Same (Wind-up)	451	-12	10	30/0
3	2	FM STATIC Something To Believe In (Tooth & Nail)	440	+28	7	31/1
2	3	THOUSAND FOOT... Rawkfst (Tooth & Nail/EMC)	399	-34	11	31/0
6	4	P.O.D. Change The World (Atlantic)	391	+24	9	31/0
7	5	SEVENTH DAY SLUMBER Spiraling (Crown)	365	+14	8	32/1
5	6	TREE63 The Answer To The Question (Innap)	358	-28	11	31/0
4	7	FALLING UP Broken Heart (BEC)	350	-48	16	27/0
8	8	NUMBER ONE GUN Starting Line (Floodgate)	344	+1	9	23/0
13	9	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	301	+24	6	23/0
14	10	SPDKEN Falling Further (Tooth & Nail)	298	+24	4	26/1
9	11	JONAH33 Watching You Die (Ardent)	297	0	8	28/0
11	12	INHABITED Rescue Me (Independent)	296	+4	11	25/1
10	13	BLINDSIDE All Of Us (Elektra/EEG)	290	-3	4	16/1
17	14	SKILLET My Obsession (Ardent)	275	+34	3	26/3
12	15	KUTLESS Treason (BEC)	268	-21	18	21/0
15	16	SKY HARBOR Welcome (Innap)	265	-6	11	25/0
16	17	BY THE TREE Confessions (Fervent)	238	-11	8	26/0
18	18	STAPLE DVD (Dictatorship vs. Democracy) (Flicker)	233	0	4	18/0
20	19	ANBERLIN Ready Fuels (Tooth & Nail)	225	+10	4	16/1
24	20	UNSHAKEN Break (SPI)	222	+37	5	20/0
Debut	21	PILLAR Bring Me Down (Flicker)	200	+78	1	18/5
30	22	MODERN DAY JOHN Autumn (Independent)	198	+36	3	14/2
22	23	BUILDING 429 Free (Word/Curb/Warner Bros.)	196	0	3	21/1
21	24	SUPERCHICK One Girl Revolution (Innap)	195	-2	4	24/1
26	25	ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool (INO)	180	+6	2	22/3
25	26	LESTER FINN EXPERIMENT Holding Out (Independent)	179	0	5	23/1
23	27	IAN ESKELIN Taboo (Innap)	176	-10	6	24/0
28	28	STEREO MOTION Tip Of My Tongue (Flicker)	171	+3	7	16/0
Debut	29	KIDS IN THE WAY We Are (Flicker)	165	+97	1	11/6
29	30	PLUS ONE Poor Man (Innap)	160	-8	12	20/0

38 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 3/28 - Saturday 4/3. © 2004 Radio & Records.

New & Active

EARTHSUIT Foreign (Math)
Total Plays: 117, Total Stations: 7, Adds: 0
KUTLESS Sea Of Faces (BEC)
Total Plays: 112, Total Stations: 16, Adds: 3
AUDIO ADRENALINE Start A Fire (ForeFront/EMI CMG)
Total Plays: 107, Total Stations: 15, Adds: 4
ADDISON ROAD All I Need Is You (Independent)
Total Plays: 106, Total Stations: 10, Adds: 0
DELIRIOUS? Rain Down (Sparrow/EMI CMG)
Total Plays: 106, Total Stations: 7, Adds: 0

ONECROSS Waste Away (Independent)
Total Plays: 91, Total Stations: 9, Adds: 1
INSYDERZ Soundtrack To A Revolution (Floodgate)
Total Plays: 67, Total Stations: 6, Adds: 2
THROUGH THE VEIL I'm In Love (DCM)
Total Plays: 50, Total Stations: 6, Adds: 1
AARON SPRINKLE Really Something (Tooth & Nail)
Total Plays: 46, Total Stations: 7, Adds: 1
BARLOWGIRL Never Alone (Fervent)
Total Plays: 43, Total Stations: 2, Adds: 1

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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)	402	-11	12	21/0
3	2	NEWSONG For The Glory Of Christ (Reunion/PLG)	323	+13	8	18/0
4	3	DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)	321	+18	9	19/1
2	4	CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)	318	-29	19	17/0
5	5	C. BILLINGSLEY Your Love... (Perpetual Entertainment)	294	+5	13	17/0
7	6	CASTING... Who Am I (Beach Street/Reunion/PLG)	287	+31	4	20/2
6	7	SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	262	+1	6	18/0
10	8	PAUL BALOCHE My Reward (Hosanna)	247	+18	5	18/1
8	9	NICHOLE NORDEMAN Even Then (Sparrow/EMI CMG)	244	+13	13	13/0
11	10	J. VELASQUEZ Where I Belong (Word/Curb/Warner Bros.)	242	+31	5	14/0
14	11	SELAH You Raise Me Up (Curb)	225	+30	2	17/2
13	12	AVALON All (Sparrow/EMI CMG)	220	+	6	13/1
9	13	S. CURTIS CHAPMAN Moment... (Sparrow/EMI CMG)	220	-11	21	13/0
16	14	4HIM You Reign (Word/Curb/Warner Bros.)	219	+33	4	16/0
12	15	PHILLIPS, CRAIG & DEAN Here I... (Sparrow/EMI CMG)	215	+6	11	11/1
Debut	16	TODD AGNEW Grace Like Rain (Ardent)	168	+13	1	10/0
20	17	CECE WINANS Thirst For You (PureSprings/INO)	160	+3	14	9/0
Debut	18	B. NORMAN & J. WILLIAMS Yes I Will (Essential/PLG)	155	+23	1	12/2
19	19	K. STARLING Something More (Word/Curb/Warner Bros.)	155	-10	8	10/0
15	20	A. DENSON W/ L. BEVILL The Arms That... (Spring Hill)	155	-33	7	10/0

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 3/28 - Saturday 4/3.
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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	L.A. SYMPHONY Gonna Be Alright (Gotee)
4	URBAN O The Immigrant (Flavor)
5	APT. CORE Loved (Rocketown)
6	OUT OF EDEN Love, Peace & Happiness (Gotee)
7	VOCAB MALONE Rezurectah (Independent)
8	VERBS Love Triangle (Gotee)
9	STU DENT That's It (Ilect)
10	ROYAL TEMPLE Worldwide (You Feel Me) (Flying Leap)

CHR Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
MERCYME Here With Me (INO)	6
BARLOWGIRL Never Alone (Fervent)	6
KUTLESS Sea Of Faces (BEC)	3
STACIE ORRICO Instead (ForeFront/EMI CMG)	2
JUMP5 Wonderful (Sparrow/EMI CMG)	2
BEBO NORMAN & JOY WILLIAMS Yes I Will (Essential/PLG)	2
TREVOR MORGAN Upside Down (BHT)	2
RJ HELTON Even If (B-Rite/PLG)	2
SOMETHING LIKE SILAS When I Search (Sparrow/EMI CMG)	2
JARS OF CLAY Sunny Days (Essential/PLG)	2

Rock Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
KIDS IN THE WAY We Are (Flicker)	6
PILLAR Bring Me Down (Flicker)	5
TINMAN JONES Party (Cross Driven)	5
AUDIO ADRENALINE Start A Fire (ForeFront/EMI CMG)	4
STARFLYER 59 Wake Up Early (Tooth & Nail)	4
SKILLET My Obsession (Ardent)	3
ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool (INO)	3
KUTLESS Sea Of Faces (BEC)	3
SOMETHING LIKE SILAS When I Search (Sparrow/EMI CMG)	3

Inspo Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
MERCYME Here With Me (INO)	8
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	2
SELAH You Raise Me Up (Curb)	2
BEBO NORMAN & JOY WILLIAMS Yes I Will (Essential/PLG)	2
DARLENE ZSCHECH Heaven On Earth (INO)	2
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	2

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Why Small Stations Are Important

PDs speak out

Cities known for being Hispanic-heavy are Los Angeles, New York, Miami, Chicago and several in Texas. Yet there are hundreds of thousands of Hispanics, particularly Mexicans, who live in small towns because the cost of living in larger cities is simply too high. They also work in these small towns, in factories or on ranches.

These Hispanics are not necessarily counted by Arbitron or even the census, but they exist, and they love radio. Often they shop in small local supermarkets for their music. They also listen to smaller stations because they feel closer to and more comfortable with them.

These small stations are usually very community-oriented, something that is very much needed and appreciated by Hispanics, who may count on the stations for all sorts of things in times of need. It is also the small stations that take chances with new music, something large stations rarely do.

"Major-market stations are used to programming what works for them, which is the established artists," Balboa Records VP/Operations & Promotions Frank White said recently (R&R 9/12/03). "But all these artists have to start in the smaller stations, and eventually the large stations see the demand and



Ruddy Mota

program them — but it's because of the small stations. I really believe in them. I also believe that X amount of small stations is equivalent to one larger station. A bunch of them together become a strong force; they equal cume."

This week three PDs give us their candid opinions on why their stations are important to Hispanics, how they know the public is tuning in and what they give back to the community.

Ruddy Mota

PD, WPRX/Hartford

Small stations like mine are important because we don't ignore new talent and I don't have the pressures and control of the large stations that don't give new talent opportunities on the air. If the new breed of artist doesn't have the financial backing to push his or her career, nothing happens. So we're here to support them.

Smaller stations also support the

community a lot more, which large stations many times don't. They don't do PSAs, etc. Small stations stay within the community and identify with it, unlike large stations. Large stations can fall very easily, because they are not owned by the people who work there and they have no backing.

Our Latin community needs a lot of assistance, and they need us to help them. There are many organizations here that need assistance and don't get it from large stations. They look for us to help them, and that's why we have our public.

What Arbitron says isn't everything. We are here for the community, and they know what we do for them. Arbitron will never know what we do for these people, for our community and our audience. The audience knows. We have become part of the community, and we know they are listening.

"I would assume that Arbitron is not properly measuring the Latin market and not giving accurate numbers for Latin stations."

Teo Peña

We know our ratings through surveys that local papers do, through the many people who call the stations and through what they ask from us. We don't measure our success by what Arbitron says, but by what the community tells us, because that's who we work for. I check the Arbitron numbers, but my goal isn't to have numbers all the time, but to reach our community, the people who are listening to us.

So many things have been said about Arbitron, some good, some bad—but more bad. WPRX will not

First You Nominate, Then You Vote

The key word here is "you," as the winners of the annual R&R Industry Achievement Awards are determined by those 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.

Lately it's been an achievement just to survive these turbulent times, but here's the task before you now: Find the nominating sheet in the March 26 issue of R&R and write in the names of those you want to honor in both radio and records. Send it back to us pronto. The deadline is April 9. Check this space for updates.



stand still waiting to get Arbitron numbers, because there are people out there who need us. We help them, and they believe in us and tune in. We know what we can do, how far we can get and what we offer the public.

Teo Peña
 PD, KUKA/
 Corpus Christi, TX

No listener, regardless of the size of the market, should be ignored. They all go out to purchase records. Many times, in a market like ours—and people don't understand this—the local shops don't have money to purchase the scanning equipment to have the product sold count on SoundScan.

This is an untapped market. I am convinced that if the record companies were to do research, they would find that there are a lot of people purchasing records from the mom-and-pop shops, because the larger chains don't carry the music that the majority of the Hispanics want to purchase. The local record shops carry this product, and we help this process.

We purchase the Arbitron book in the nonmetro market, which is where they have placed our station. I would assume that Arbitron is not properly measuring the Latin market and not giving accurate numbers for Latin stations. Sometimes the listeners are confused by the influx of stations into a small market, and there's too much flipping of stations. We know people are listening because of the number of phone calls and e-mails we get on a daily basis.

We also help to break new artists. Many stations come to us first with new music, and the larger stations tune in to see what kind of response we're getting. They watch our playlists to see what is taking off, and they choose from there. Large-market stations will not take a chance with new songs. They are too much into just playing the hits. We will take a chance.

José Luis High

PD, KWLN/Wenatchee, WA

Smaller stations are more community-oriented and get closer to the public. We participate more with our listeners and know what their needs are, unlike the large-market stations, where there are millions of people and all you look at are numbers. They don't see any further than the ratings they need to get. People may be tuning in but not really listening.

When your radio station doesn't give anything back, it doesn't matter that you have millions of people listening. These stations have ratings and have a No. 1 air personality, but what happens when that air talent leaves? It's happened many times in California. They base all their programming and ratings on one talent, and when he



José Luis High

leaves, they have no more ratings. Our smaller stations are not like that. We don't have stars or personalities, we have people who know how to do radio, and they enjoy it. Unfortunately, many people don't know how to do radio. We're all in a business. The more you sell, the better you are. The more you prostitute your image, the better you are, especially in a large market.

Hispanics need contact with their station. Many can't afford to live in large markets. We, as a station, get close to them and know their needs. We feel obligated to work for them. I don't know how large stations work, because I'm not there, but you should have priorities. First you inform, and then you entertain. We try to inform the people in our market what's going on elsewhere. These stations are important for the many immigrants who come to this country.

We also help new talent, and record companies take advantage of that. We don't have the pressures of a company that is constantly looking at the ratings we get. We play talented artists, and the public decides what stays on.



KIND OF A BIG WASH WEDJ (Radio Latina)/Indianapolis air personalities Tufo and Marcela recently helped out at the Indianapolis Zoo, bathing an elephant.

RADIO MÚSICA™

R&R

This Week In Spanish-Language Music

Radio Corner

Verónica Nava
PD, KSCA/Los Angeles

KSCA, KLVE, KRCD & KTNQ/Los Angeles' Cinco De Mayo festival will take place on May 2 at Whittier Narrows. Performing at the festival will be Thalía, Palomo, Arrolladora Banda El Limón, Adolfo Urias and many, many more. The festival is a family-oriented event and will have lots of booths with Mexican food, drinks, rides and games for the kids. This is a free event for the public. Stay tuned to the stations for more information.



Verónica Nava



IT'S A BOY! Puerto Rican superstar Olga Tañón gave birth to her second child on March 24 in Orlando. The baby boy is named Indiana Noa Denizard Tañón and was born at 3:50pm. Tañón is pictured here at the hospital holding her new son, with daughter Gabriella and husband Billy by her side.



AMERICA'S GIANTS Bronco "El Gigante De América" took Houston by storm while performing at the city's rodeo. More than 61,000 fans were there to see the band perform such hits as "Amigo Bronco," "Sergio El Bailador" and "Que No Quede Huella."

See Them Live

April

- 12 Jaguares, House of Blues, Orlando
- 13 Julieta Venegas, Conga Room, Los Angeles
- 16 Fobia, Fillmore, San Francisco
- 16 Fito Paez, Club La Fiesta, New York
- 19 Jorge Moreno, Miami Springs Festival, Miami
- 19 Fobia, House of Blues, Los Angeles
- 21 Fito Paez, The Knitting Factory, Los Angeles
- 22 Fito Paez, JC Fandango, Anaheim, CA
- 28 Fito Paez, House of Blues, Chicago



Jaguares

May

- 4 Thalía, Beacon Theater, New York
- 5 Thalía, James L. Knight Center, Miami
- 7 Thalía, Rosemont Theater, Chicago
- 9 Thalía, Municipal Auditorium, San Antonio
- 9 Eros Ramazzotti, Coliseo Rubén Rodríguez, Bayamón, PR
- 10 Thalía, Dodge Arena, McAllen
- 12 Thalía, Paso County Coliseum, El Paso
- 14 Thalía, Universal Amphitheatre, Los Angeles
- 14 Cuisillos, Des Moines, IA
- 15 Cuisillos, Kansas City
- 15 Thalía, San Diego Sports Arena, San Diego
- 16 Thalía, San Jose Center for the Performing Arts, San Jose
- 16 Cuisillos, Omaha
- 21 Cuisillos, Rupert, ID
- 22 Cuisillos, Salt Lake City
- 23 Cuisillos, Caldwell, ID
- 28 Cuisillos, Portland, OR
- 29 Cuisillos, Pasco, WA
- 30 Cuisillos, Pleasanton, CA and Bellevue, WA



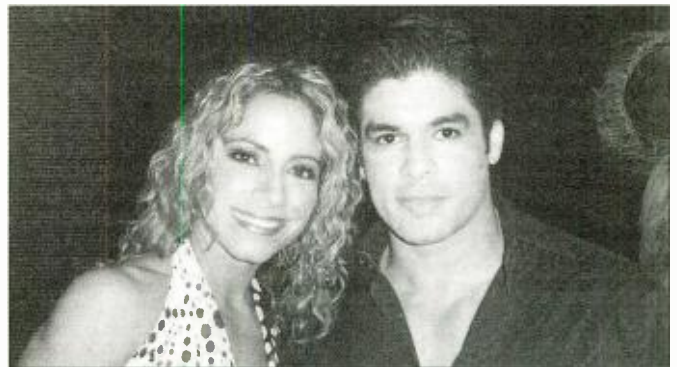
Thalía



Eros Ramazzotti



Cuisillos



IT'S ALL ABOUT THE MUSIC Singers from all over Latin America competed in the second annual International Music Festival, held in Puerto Rico. Spain took first place for the song "Dibujar Tu Olvido," written and sung by Manuel Carrasco. Seen here (l-r) are singers Melina León and Jerry Rivera, the festival's special guests.



ESTEFANO TAKES TOP HONORS At the 11th BMI Latin Awards, Estéfano was named BMI Latin Songwriter of the Year for the fourth time, while Ramón González Mora's "Perdóname Mi Amor" took Latin Song of the Year. Seen here are (l-r) BMI Exec. VP Del Bryant, González Mora, BMI President/CEO Frances Preston, Estéfano and BMI Asst. VP/Latin Music Diane Almodóvar and Sr. VP Phil Graham.



April 9, 2004

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PAULINA RUBIO Te Quise Tanto (Universal)	294
2	OREJA DE VAN GOGH Rosas (Sony Discos)	208
3	CHAYANNE Cuidarte El Alma (Sony Discos)	204
4	SIN BANDERA Que Llora (Sony Discos)	185
5	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	183
6	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	162
7	DAVID BISBAL Bulería (Universal)	158
8	THALIA Cerca De Ti (EMI Latin)	144
9	MARCO A. SOLIS Más Que Tu Arriño (Fonovisa)	117
10	CRISTIAN Te Llamé (BMG)	92
11	JUANES La Paga (Universal)	90
12	CAFETACUBA Eres (MCA)	87
13	ANA BARBARA Deja (Fonovisa)	82
14	JULIETA VENEGAS Andar Conmigo (BMG)	81
15	OBIE BERMUDEZ Antes (EMI Latin)	80
16	MANA Sábanas Frías (Warner M.L.)	73
17	ALEJANDRO FERNANDEZ Lucharé Por Tu Amor (Sony Discos)	66
18	LUIS FONSI Abrazar La Vida (Universal)	60
19	TIZIANO FERRO Tardes Negras (EMI Latin)	59
20	LUIS MIGUEL Un Te Amo (Warner M.L.)	59
21	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	54
22	PEPE AGUILAR Cruz De Olvido (Univision)	53
23	SIN BANDERA Mientes Tan Bien (Sony Discos)	53
24	MANA Te Llevaré Al Cielo (Warner M.L.)	49
25	MARIANA Me Equivoqué (Univision)	45

Data is compiled from the airplay week of March 28-April 3, 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)
- NADIA & YAHIR Contigo Si (Warner M.L.)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	VICTOR MANUELLE Tengo Ganas (Sony Discos)	289
2	GRUPO MANIA Teléfono (Universal)	128
3	REY RUIZ Creo En El Amor (Sony Discos)	123
4	AREA 305 Hay Que Cambiar (Univision)	120
5	TITO ROJAS El Gallo No Ohvida (MP)	106
6	MARIANA Me Equivoqué (Univision)	103
7	PAULINA RUBIO Te Quise Tanto (Universal)	94
8	SON DE CALI La Sospecha (Univision)	86
9	GILBERTO S. ROSA El Refrán Se Te Olvidó (Sony Discos)	84
10	TOROS BAND Loca Conmigo (Universal)	82
11	AVENTURA Hermanita (Premium)	79
12	DAVID BISBAL Bulería (Universal)	77
13	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	67
14	POCHY Y SU COCOBANDA La Barriguita (Ever)	66
15	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	57
16	TOROS BAND Si Tú Estuvieras (Universal)	47
17	AVENTURA Llorar (Premium)	46
18	CHAYANNE Cuidarte El Alma (Sony Discos)	45
19	MARC ANTHONY Este Loco Que Te Mira (Sony Discos)	45
20	JERRY RIVERA Puerto Rico (BMG)	45
21	CELIA CRUZ #EL GENERAL Ella Tiene Fuego (Sony Discos)	44
22	MANA Sábanas Frías (Warner M.L.)	44
23	JOE VERAS Cartas Del Verano (J&N)	43
24	4EVER Porque Te Amo (Mambo Maniacs)	38
25	DON OMAR Luna (V.I. Music)	38

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Going For Adds

- ANA CRISTINA Tan Solo Son Palabras (Sony Discos)
- HUEY DUNBAR Las Noches (Sony Discos)
- KUMBIA KINGS Sabes A Chocolate (EMI Latin)
- LIMI-T 21 Amanecer (EMI Latin)

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April 9, 2004

REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	337
2	PALOMO Baraja De Oro (Disa)	264
3	TIGRES DEL NORTE José Pérez León (Fonovisa)	261
4	YOLANOA PEREZ Estoy Enamorada (Fonovisa)	255
5	MONTEZ DE DURANGO Te Quise Olvidar (Disa)	215
6	PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	195
7	INTOCABLE A Dónde Estabas (EMI Latin)	180
8	CUISILLOS Vanidosa (Balboa)	178
9	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	162
10	BANOA EL RECODO Para Toda La Vida (Fonovisa)	160
11	MONTEZ DE OURANGO Lágrimas De Cristal (Disa)	157
12	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	155
13	HOROSCOPOS DE DURANGO Dos Locos (Disa)	140
14	ANGELES DE CHARLY Y Qué (Fonovisa)	122
15	BRYNOIS Pero Tú No Estás (Disa)	121
16	EL POOER DEL NORTE No Tengas Miedo De Enamorarte (Disa)	109
17	BRISEYOA Por Qué Me Haces Llorar (Platino)	94
18	K-PAZ DE LA SIERRA Jumbalaya (Procan)	89
19	BANOA JEREZ La Baraja (Fonovisa)	79
20	INTOCABLE Soy Un Novato (EMI Latin)	74
21	LA DINASTIA DE TUZANTLA Y Dicen (Universal)	71
22	JUAN TAVARES A Un Paso De Olvidarte (Fonovisa)	68
23	PEPE AGUILAR Cruz De Olvido (Univision)	63
24	VOCES DEL RANCHO Camarón Pela'o (EMI Latin)	63
25	DJ KANE La Negra Tomasa (EMI Latin)	63

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Going For Adds

COCODRILOS No Soy De Palo (EMI Latin)
COSTUMBRE Vuelve A Vivir (Warner M.L.)
K1 A Que Te Pongo (Die Music)
KUMBIA KINGS Sabes A Chocolate (EMI Latin)
ORIGINALES DE SAN JUAN Qué Tanto Me Miras Cocho (EMI Latin)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	DJ KANE La Negra Tomasa (EMI Latin)	228
2	JIMMY GONZALEZ & GRUPO MAZZ Perla Del Mar (Freddie)	206
3	JOE LOPEZ f/A.B. QUINTANILLA Me Duele (EMI Latin)	187
4	SOLIDO Tal Vez (Freddie)	182
5	MICHAEL SALGADO La Cruz De Vidrio (Freddie)	174
6	IMAN Ya No (Univision)	139
7	INTOCABLE A Dónde Estabas (EMI Latin)	131
8	QUELO Un Minuto Más (Univision)	131
9	BIG CIRCO Voy Navegando (EMI Latin)	119
10	PALOMINOS Chulita (Urbana)	106
11	CONTROL Mi Najayita (EMI Latin)	95
12	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	86
13	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	73
14	RAM HERRERA f/JAY PEREZ No Me Volveré A Enamorar (Tejas)	65
15	PALOMINOS Callejón Sin Salida (Urbana)	60
16	LA TROPA F La Tentación (Freddie)	58
17	PALOMO Baraja De Oro (Disa)	58
18	MARCOS OROZCO De Corazón A Corazón (Catalina)	52
19	EMILIO NAVAIRA f/JOSE LUIS AYALA Ambición (BMG)	46
20	RAMON AYALA La Hoja Y Yo (Freddie)	45
21	LA ONOA Agárrame La Cintura (EMI Latin)	45
22	MONTU Sexo, Pudor Y Lágrimas (A.R.C. Discos)	43
23	JAIME Y LOS CHAMACOS Quisiera Verte Y No Verte (Freddie)	43
24	INTOCABLE Soy Un Novato (EMI Latin)	43
25	ALICIA VILLARREAL No Oh Oh La Suegra (Universal)	37

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Going For Adds

COCODRILOS No Soy De Palo (EMI Latin)
K1 A Que Te Pongo (Die Music)
ORIGINALES DE SAN JUAN Qué Tanto Me Miras Cocho (EMI Latin)

Rock/Alternative

TW	ARTIST Title Label(s)
1	SUPERLITIO Qué Vo' Hacer (Cielo Music Group/BMG)
2	JULIETA VENEGAS Andar Conmigo (BMG)
3	CONTROL MACHETE El Genio Del Dub (Universal)
4	ZOE Peace And Love (Sony Discos)
5	KINKY Presidente (Nettwerk)
6	INSPECTOR Ska Voovie Boobie Baby (Universal)
7	CAFE TACUBA Eres (MCA)
8	ANORES CALAMARO Estadio Azteca (Warner M.L.)
9	JULIETA VENEGAS Lento (BMG)
10	ALEJANORA GUZMAN Lipstick (BMG)
11	MANA Sábanas Frías (Warner M.L.)
12	HOJA SECA Vagabundo (Respek)
13	MOENIA Espirales (BMG)
14	CURANDEROS Dolores (DMP Music)
15	ALEJANORO 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	SONORA CARRUSELES La Salsa La Traigo Yo (Fuentes)
5	TITO ROJAS El No Es Mejor Que Yo (MP)
6	REYNOS Tabaco Y Ron (Latinflava)
7	EL GRAN COMBO Brujería Remixes (Combo)
8	TITO ROJAS El Gallo No Olvida (MP)
9	PAULINA RUBIO Te Quise Tanto (Universal)
10	BANOA GORDA Sueña (MP)
11	VICO-C f/EDDIE OEE & TEGO CALOERON El Bueno, El Malo Y El Feo (EMI Latin)
12	SON DE CALI La Sospecha (Univision)
13	EDDIE SANTIAGO Flor Dormida (Sony Discos)
14	DAVIO BISBAL Bulería (Universal)
15	FRUKO Y SUS TESOS Pa' Gozá Con Fruko (Fuentes)

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL



<http://onairjobtipsheet.com>

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AMERICA'S HOTTEST MORNING TEAM

Major Market. Major Group. Major Money.

Our stealth talent search is for a special morning show that can focus on a lively, fun approach with a female target audience. Yours should be a reality-based morning show with a fresh Top 40/HAC approach that will bring listeners back to the station day after day. You must understand the concept of locking into the community. Clean content a must. Proven ratings performance and success is a must. This is a huge gig with a long-term approach.

Work for a great company, get paid like a star, and have the time of your life in a beautiful city.

We're looking for a two or three person show that clicks. Our client is serious and is taking their time to find the right show to put on as soon as they find the right team.

No calls or emails please. We want everything coming to us via regular mail so we can pass it on to the station management. M/F EEO. Please send your package to me personally. Everything is confidential. Hint: this is not a Clear Channel station.

Matt Hudson

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c/o HUDSON MEDIA RESEARCH
8119 W. Eastman Place
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SOUTH

NEWS - WBT-AM, CHARLOTTE, N.C. Full-time anchor/reporter opening. You gotta be good. Send me your tape, resume, writing samples and news philosophy today. E-mails OK if followed by a package sent via USPS. Jefferson Pilot Communications Co. is an equal opportunity employer.

Marshall Adams News Director
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madams@wbt.com

EAST

WEEI STATION MANAGER - PROVIDENCE, RI

Sportstalk Radio WEEI/Providence is looking for a Station Manager with:

1. ENERGY - Do you have the Drive and Will to MAKE IT HAPPEN?
2. EXECUTION - Do you and your team deliver RESULTS?
3. ENERGIZE - Do you bring a high level of ENTHUSIASM to your Team?
4. EDGE - Do you make tough, solid BUSINESS DECISIONS?

If you have a proven track record with these qualities, your best career move may be with us. NOW! We're SportsRadio WEEI, and we're about to expand to the Providence Market. We need someone with exceptional drive and determination to make things happen!

We've created a Station Manager position to work with our staff to take us from "good to GREAT." Ideal candidates should have at least 3-5 years Sales Management Experience and proven success in NTR, Business Development, Sports Sales, Transactional Business and growing revenue, as well as, proven success in hiring and leading a team of highly motivated mid to senior level Account Executives.

Interested candidates please rush your resumes today to jkahn@entercom.com. You can also fax your resume in confidence to 617-779-5377.

Entercom Communications is an Equal Opportunity Employer.

MIDWEST

WSBC Broadcasting is looking for a Marketing and Promotions Director for a new FM music station in the Chicago area. You will enter on the ground floor of a special opportunity, working in an entrepreneurial environment. You should have a minimum of three years of music radio or related field marketing or sales promotion experience and love to generate excitement. This will be both a promotion and sales oriented job. Send resume, job and salary history to:

Harvey Wells
WSBC Broadcasting Inc.
1645 West Fullerton Avenue
Chicago, Illinois 60614

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MIDWEST

Heritage News Talk station in Top 25 Market seeks talker with proven track record who knows how to hold listeners and deliver a fast-moving, upbeat, intelligent show with passionate topics. Successful candidate must have minimum of 5 years large major market experience in a key daypart and proof of ratings success. Send T&R to Radio & Records at 10100 Santa Monica Blvd., 3rd Floor #1117, Los Angeles, CA 90067. EOE - Equal Opportunity Employer.

WSBC Broadcasting is looking for a Program Director for a new FM music station in the Chicago area. You will enter on the ground floor of a special opportunity, working in an entrepreneurial environment. You should have a minimum of three years of music radio on-air and programming experience, enjoy the hiring and coaching of air talent, and love to generate promotional excitement. Send resume, job and salary history to:

Harvey Wells
WSBC Broadcasting Inc.
1645 West Fullerton Avenue
Chicago, Illinois 60614
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10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by Thursday noon (PST), eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: llinares@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x \$200/inch 2x \$150/inch

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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

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	Phone	Fax	E-mail
OPPORTUNITIES/MARKETPLACE:	310-788-1622	310-203-8727	llinares@radioandrecords.com
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WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	rrdc@radioandrecords.com
NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhellon@radioandrecords.com

MIDWEST

WSBC Broadcasting is looking for a Production Director for a new FM music station in the Chicago area. You will enter on the ground floor of a special opportunity, working in an entrepreneurial environment. You should have a minimum of three years of music radio imaging and commercial production, using a variety of digital programs. Send work sample (which must include your voice on all work), resume, job and salary history to:

Harvey Wells

WSBC Broadcasting Inc.

1645 West Fullerton Avenue

Chicago, Illinois 60614

WSBC Broadcasting is an Equal Opportunity Employer

WSBC Broadcasting is looking for on-air talent for a new FM music station in the Chicago area. You will enter on the ground floor of a special opportunity, working in an entrepreneurial environment. You should have a minimum of three years of commercial music radio experience in a variety of formats. In addition, work in imaging and commercial production is a plus. Send work sample (which must include your voice on all work), resume, job and salary history to:

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1645 West Fullerton Avenue

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WEST

Seeking VP/ General Manager

Entercom Seattle is seeking a Vice President/General Manager for two of our FM stations. We are looking for individuals with an unrelenting ability to deliver superior results. Ideal candidates will have a proven track record for growing revenue and ratings share. Candidates must be committed to recruiting, mentoring and developing top sales and programming talent. Strong communication and leadership skills are a must. GM experience preferred. Large cluster sales management experience is a plus. If you know the difference between a leader and a manager...if you want to work for a company that has both size and agility... and if you want to live in one of America's most vibrant and beautiful cities, then apply in confidence to:

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WEST

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POSITIONS SOUGHT

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POSITIONS SOUGHT

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NY Comedian looking for full-time radio gig. Co-host, improv, writing, impressions, voice-overs, sports talk - ENTERTAINING! www.comedy.com/petemichael.com. (4/9)

20 year pro, seeking production/creative opportunity. Have done on air work. Good pipes, writer. Musically astute. Prefer South-west/West. Jeff (361) 937-2272 koski@sbcglobal.net. (4/9)

Incredible talent seeking morning show or drive home. Have worked in major market. Email J.krause@shaw.ca. (4/9)

First timer looking to make big splash. Recent ABS graduate. Willing to relocate. I'm knocking...will opportunity answer? Frank Moorefield fdpops2002@yahoo.com. (4/9)

Ready to work, ready to learn, willing to travel. Recent ABS graduate seeks any radio position. Contact Chantry at cbrinee@hotmail.com. (4/9)

Looking for an entry-level position in news/production. Graduate of American Broadcasting School. Some travel OK. Thomas Fearson tomfearson@earthlink.net. (4/9)

Talented, eager and willing to do whatever it takes to succeed. Nicholas Parson (817) 320-5306 nparson@yahoo.com You will not be disappointed! (4/9)

Dallas Lucas DocHoliday3400@direcway.com Willing to travel. Excellent copywriter, very creative mind. The best choice! (4/9)

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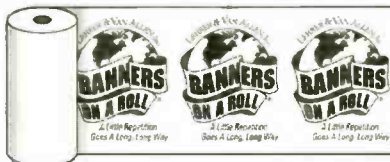
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CHR/POP

LW	TW	
2	1	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
1	2	BRITNEY SPEARS Toxic (Jive/Zomba)
4	3	MAROON 5 This Love (Octone/LJ/RMG)
3	4	EVANESCENCE My Immortal (Wind-up)
5	5	JESSICA SIMPSON With You (Columbia)
6	6	CHINGY One Call Away (DTP/Capitol)
7	7	OUTKAST The Way You Move (LaFace/Zomba)
13	8	J-KWON Tippy (So So Def/Zomba)
8	9	LINKIN PARK Numb (Warner Bros.)
9	10	HILARY DUFF Come Clean (Buena Vista/Hollywood)
10	11	D12 f/EMINEM My Band (Shady/Interscope)
10	12	NICKELBACK Someday (Roadrunner Records/DJMG)
14	13	CASSIDY f/R. KELLY Hotel (J/RMG)
19	14	HOOBASTANK The Reason (Island/DJMG)
11	15	SARAH CONNOR Bounce (Epic)
18	16	JET Are You Gonna Be My Girl (Elektra/EEG)
12	17	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
21	18	JESSICA SIMPSON Take My Breath Away (Columbia)
15	19	OUTKAST Hey Ya! (LaFace/Zomba)
20	20	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)
22	21	BLACK EYED PEAS Hey Mama (A&M/Interscope)
30	22	BEYONCE' Naughty Girl (Columbia)
24	23	KIMBERLEY LOCKE 8th World Wonder (Curb)
26	24	SWITCHFOOT Meant To Live (Red Ink/Columbia)
25	25	3 ODORS ODWN Away From The Sun (Republic/Universal)
29	26	BLINK-182 I Miss You (Geffen)
23	27	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)
36	28	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
32	29	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)
42	30	USHER Burn (LaFace/Zomba)

#1 MOST ADDED
 USHER Burn (LaFace/Zomba)

#1 MOST INCREASED PLAYS
 BEYONCE' Naughty Girl (Columbia)

TOP 5 NEW & ACTIVE

JDJO Leave (Get Out) (BlackGround/Universal)
 N.E.R.D. She Wants To Move (Virgin)
 GAVIN DEGRAW I Don't Want To Be (J/RMG)
 KYLIE MINOGUE Red Blooded Woman (Capitol)
 ANGEL CITY Love Me Right (Ultra)

CHR/POP begins on Page 21.

CHR/RHYTHMIC

LW	TW	
1	1	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
2	2	J-KWON Tippy (So So Def/Zomba)
4	3	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
3	4	CHINGY One Call Away (DTP/Capitol)
6	5	USHER Burn (LaFace/Zomba)
8	6	D12 f/EMINEM My Band (Shady/Interscope)
5	7	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/DJMG)
10	8	PETEY PABLO Freek-A-Leek (Jive/Zomba)
7	9	LUDACRIS Splash Waterfalls (Def Jam South/DJMG)
9	10	G UNIT f/JOE Wanna Get To Know You (Interscope)
16	11	BEYONCE' Naughty Girl (Columbia)
15	12	TWISTA Overnight Celebrity (Atlantic)
11	13	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)
17	14	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/DJMG)
18	15	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
19	16	SEAN PAUL I'm Still In Love With You (VP/Atlantic)
12	17	EAMON F**k It (I Don't Want You Back) (Jive/Zomba)
13	18	CASSIDY f/R. KELLY Hotel (J/RMG)
14	19	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)
20	20	OUTKAST Roses (LaFace/Zomba)
21	21	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)
22	22	T.I. Rubber Band Man (Grand Hustle/Atlantic)
23	23	KANYE WEST Through The Wire (Roc-A-Fella/DJMG)
25	24	BRITNEY SPEARS Toxic (Jive/Zomba)
27	25	ALICIA KEYS If I Ain't Got You (J/RMG)
38	26	PITBULL f/LIL' JON Culo (TVT)
27	27	FRANKEE F.U.R.B. (Morro)
26	28	RUBEN STUDDARD Sorry 2004 (J/RMG)
32	29	NB RIDAZ f/IGEMINI So Fly (Upstairs)
31	30	JAGGED EDGE What It's Like (Columbia)

#1 MOST ADDED
 YOUNG GUNZ Friday Night (Roc-A-Fella/DJMG)

#1 MOST INCREASED PLAYS
 BEYONCE' Naughty Girl (Columbia)

TOP 5 NEW & ACTIVE

PLAY-N-SKILLZ Freaks (Independent)
 8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)
 T.O.K. Gal You Lead (VP)
 JANET JACKSON I Want You (Virgin)
 AVANT Don't Take Your Love Away (Geffen)

CHR/RHYTHMIC begins on Page 26.

URBAN

LW	TW	
1	1	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
4	2	J-KWON Tippy (So So Def/Zomba)
2	3	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/DJMG)
7	4	USHER Burn (LaFace/Zomba)
6	5	ALICIA KEYS If I Ain't Got You (J/RMG)
3	6	CHINGY One Call Away (DTP/Capitol)
5	7	LUDACRIS Splash Waterfalls (Def Jam South/DJMG)
11	8	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
16	9	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/DJMG)
14	10	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
10	11	G UNIT f/JOE Wanna Get To Know You (Interscope)
15	12	PETEY PABLO Freek-A-Leek (Jive/Zomba)
17	13	AVANT Don't Take Your Love Away (Geffen)
12	14	T.I. Rubber Band Man (Grand Hustle/Atlantic)
9	15	CASSIDY f/R. KELLY Hotel (J/RMG)
8	16	RUBEN STUDDARD Sorry 2004 (J/RMG)
22	17	TWISTA Overnight Celebrity (Atlantic)
19	18	BEYONCE' Naughty Girl (Columbia)
13	19	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)
20	20	JANET JACKSON I Want You (Virgin)
21	21	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)
23	22	SEAN PAUL I'm Still In Love With You (VP/Atlantic)
25	23	JAGGED EDGE What It's Like (Columbia)
24	24	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)
21	25	YOUNG GUNZ No Better Love (Def Jam/DJMG)
27	26	MUSIQ Whoknows (Def Soul/DJMG)
26	27	TAMIA Questions (Elektra/EEG)
28	28	OUTKAST Roses (LaFace/Zomba)
34	29	JUVENILE Slow Motion (Cash Money/Universal)
29	30	ATL Make It Up With Love (Noontime/Epic)

#1 MOST ADDED
 R. KELLY Happy People (Jive/Zomba)

#1 MOST INCREASED PLAYS
 TWISTA Overnight Celebrity (Atlantic)

TOP 5 NEW & ACTIVE

WYCLEF JEAN FISHARISA Take Me As I Am (J/RMG)
 GHSTFACE FIMISSY ELLIOTT Push (Def Jam/DJMG)
 MARGUES HOUSTON Because Of You (T.U.G./EEG)
 PASTOR TROY I'm Ridin' Big Yo (Universal)
 CALVIN RICHARDSON Not Like This (Hollywood)

URBAN begins on Page 30.

AC

LW	TW	
1	1	JOSH GROBAN You Raise Me Up (143/Reprise)
2	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
4	3	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
3	4	DIDD White Flag (Arista/RMG)
5	5	SHANIA TWAIN Forever And For Always (Mercury/DJMG)
6	6	TRAIN Calling All Angels (Columbia)
9	7	MICHAEL McDONALD Ain't No Mountain High Enough (Motown)
8	8	MATCHBOX TWENTY Unwell (Atlantic)
7	9	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)
10	10	MARTINA MCBRIDE This One's For The Girls (RCA)
11	11	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)
12	12	LUTHER VANDROSS Dance With My Father (J/RMG)
13	13	SEAL Love's Divine (Warner Bros.)
14	14	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)
15	15	WYNNONNA I Want To Know What Love Is (Curb)
17	16	LIONEL RICHIE Just For You (Island/DJMG)
16	17	LUTHER VANDROSS Buy Me A Rose (J/RMG)
18	18	3 ODORS ODWN Here Without You (Republic/Universal)
20	19	KENNY LOGGINS I Miss Us (All The Best)
21	20	ROD STEWART Time After Time (J/RMG)
22	21	MICHAEL BUBLE Sway (143/Reprise)
29	22	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/DJMG)
26	23	HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM)
28	24	ISRAEL KAMAKAWIWO'DLE Over The Rainbow (Big Boy)
23	25	NO DOUBT It's My Life (Interscope)
—	26	KIMBERLEY LOCKE 8th World Wonder (Curb)
25	27	MELISSA ETHERIDGE Breathe (Island/DJMG)
27	28	KATRINA CARLSON Count On Me (Kataphonic)
24	29	TRAIN When I Look To The Sky (Columbia)
—	30	GLORIA ESTEFAN I Wish You (Epic)

#1 MOST ADDED
 MERCYME Here With Me (IND/Curb)

#1 MOST INCREASED PLAYS
 MARTINA MCBRIDE This One's For The Girls (RCA)

TOP 5 NEW & ACTIVE

NORAH JONES Sunrise (Blue Note/EMC)
 PHIL COLLINS No Way Out (Hollywood)
 JESSICA SIMPSON Take My Breath Away (Columbia)
 DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)
 MERCYME Here With Me (IND/Curb)

AC begins on Page 44.

HOT AC

LW	TW	
2	1	MAROON 5 This Love (Octone/LJ/RMG)
1	2	EVANESCENCE My Immortal (Wind-up)
3	3	NICKELBACK Someday (Roadrunner Records/DJMG)
4	4	3 ODORS ODWN Here Without You (Republic/Universal)
6	5	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
5	6	NO DOUBT It's My Life (Interscope)
7	7	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
8	8	MATCHBOX TWENTY Bright Lights (Atlantic)
9	9	SANTANA f/ALEX BANO Why Don't You & I (Arista/RMG)
11	10	MELISSA ETHERIDGE Breathe (Island/DJMG)
10	11	DIDD White Flag (Arista/RMG)
12	12	SARAH MCLACHLAN Fallen (Arista/RMG)
17	13	HOOBASTANK The Reason (Island/DJMG)
13	14	OUTKAST Hey Ya! (LaFace/Zomba)
16	15	LIZ PHAIR Extraordinary (Capitol)
15	16	JOHN MAYER Clarity (Aware/Columbia)
19	17	NORAH JONES Sunrise (Blue Note/EMC)
28	18	ALANIS MORISSETTE Everything (Maverick/Reprise)
20	19	TOBY LIGHTMAN Devils And Angels (Lava)
22	20	3 ODORS ODWN Away From The Sun (Republic/Universal)
21	21	BARENAKED LADIES Testing 1, 2, 3 (Reprise)
23	22	JESSICA SIMPSON With You (Columbia)
27	23	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)
24	24	SEAL Love's Divine (Warner Bros.)
26	25	LIVE WJ SHELBY LYANNE Run Away (Radioactive/Geffen)
25	26	JOSH KELLEY Everybody Wants You (Hollywood)
29	27	JET Are You Gonna Be My Girl (Elektra/EEG)
31	28	MATCHBOX TWENTY Downfall (Atlantic)
34	29	LOS LONELY BOYS Heaven (Dry/Epic)
32	30	SARAH MCLACHLAN Stupid (Arista/RMG)

#1 MOST ADDED
 LENNY KRAVITZ Where Are We Runnin'? (Virgin)

#1 MOST INCREASED PLAYS
 ALANIS MORISSETTE Everything (Maverick/Reprise)

TOP 5 NEW & ACTIVE

JESSICA SIMPSON Take My Breath Away (Columbia)
 311 Love Song (Maverick/Volcano/Zomba)
 MICHAEL ANDREWS FIGARY JULES Mad World (Universal)
 CHERIE I'm Ready (Lava)
 FINGER ELEVEN One Thing (Wind-up)

AC begins on Page 44.

ROCK

LW	TW	
1	1	NICKELBACK Figured You Out (Roadrunner Records/DJMG)
2	2	AEROSMITH Baby, Please Don't Go (Columbia)
3	3	NICKELBUS Megalomania (Epic)
4	4	JET Cold Hard Bitch (Elektra/EEG)
4	5	AUDIOSLAVE I Am The Highway (Interscope/Epic)
5	6	JET Are You Gonna Be My Girl (Elektra/EEG)
9	7	TESLA Caught In A Dream (Sanctuary/SRG)
13	8	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)
8	9	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)
10	10	PUDDLE OF MUDD Heel Over Head (Geffen)
7	11	LINKIN PARK Numb (Warner Bros.)
11	12	SHINEDOWN 45 (Atlantic)
16	13	GOODSMACK Running Blind (Republic/Universal)
12	14	TANTRIC Hey Now (Maverick/Reprise)
15	15	A PERFECT CIRCLE The Outsider (Virgin)
19	16	HOOBASTANK The Reason (Island/DJMG)
14	17	GOODSMACK Re-Align (Republic/Universal)
21	18	LINKIN PARK Lying From You (Warner Bros.)
18	19	3 ODORS ODWN Away From The Sun (Republic/Universal)
20	20	TRAPT Echo (Warner Bros.)
17	21	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)
23	22	LO-PRO Sunday (Geffen)
26	23	LOSTPROPHETS Last Train Home (Columbia)
25	24	DAMAGEPLAN Save Me (Elektra/EEG)
24	25	LIMP BIZKIT Behind Blue Eyes (Fiji/Interscope)
30	26	DEFAULT Throw It All Away (TVT)
22	27	FUEL Million Miles (Epic)
29	28	AUDIOSLAVE What You Are (Interscope/Epic)
28	29	DROWNING POOL Step Up (Wind-up)
27	30	SEVENDUST Broken Down (TVT)

#1 MOST ADDED
 AUDIOSLAVE What You Are (Interscope/Epic)

#1 MOST INCREASED PLAYS
 JET Cold Hard Bitch (Elektra/EEG)

TOP 5 NEW & ACTIVE

SOIL Rerefine (J/RMG)
 THORNLEY So Far So Good (Roadrunner Records/DJMG)
 LENNY KRAVITZ Where Are We Runnin'? (Virgin)
 DROPBOX Wishbone (Re-Align/Universal)
 CROSSFADE Cold (Columbia)

ROCK begins on Page 53.

Publisher's Profile

By Erica Farber



Dr. Glenn Cherry

President/Chief Executive Officer, Tama Broadcasting

Tama Broadcasting is the largest African-American-owned-and-operated radio company in Florida, with stations in Tampa and Jacksonville. The company is currently in the process of acquiring three stations in Savannah, GA.

Two brothers, Dr. Glenn Cherry, a former veterinarian, and his brother, Charles, who was a practicing attorney, founded Tama in 2000.

Getting into the business: "It's one of those childhood-dream stories. Growing up in Daytona Beach, there were no stations playing black music in the

'70s. My father had a real estate company and had offices in Daytona and St. Petersburg, FL. We would drive to the St. Petersburg office and get a chance to listen to WTMP/Tampa. When we'd leave town we'd always say that we wished we had a station like that where we lived.

"My father started in the newspaper business in 1978, and my brother and I worked for him. I was in sales, and my brother, a mass communications and journalism major, was editor of the newspaper. We always felt that we wanted to get into radio. At that time we were just young guys with an idea. We didn't have any money. My brother went on to become an attorney, and I went on to become a veterinarian.

"My father knew that we were interested in radio, but he said that print was where it was at. After being in print for 10 years, and after we'd gone on to do other things, he called us and said that there was an AM station for sale in Daytona, and that if we were interested, it might be something we should look at. We could put it together with the newspaper. We had always wanted a station in Daytona, and even though we didn't live there anymore, it was an opportunity."

Founding the company: "We bought that AM station, not knowing anything about radio. It was a Country station, and the owner sold us on the fact that he had a great advertising base. As soon as we got in, we changed format, and all the money disappeared. We had Country jocks trying to play urban music. It was somewhat of a disaster. It was a challenge right off the bat.

"After about three years we started making some money and figured out how radio worked. We bought an FM in Greenville, SC in 1996, then WTMP-AM in '97. That's when we decided that maybe we should get serious about radio. My brother was still practicing law in Ft. Lauderdale, and I was in Maryland. We were trying to run these things from a distance. I moved back to Tampa in '97 to run WTMP. My brother, Charles, is the General Counsel and runs the Daytona Beach station. He also helps with the newspaper. On the acquisition side, he handles a lot of the negotiations and getting the lawyers together. I essentially run the rest of the group. That's how we divide the labor."

On the name "Tama": "Tama in Swahili means 'talking drum.' My wife and I were in Africa, and we saw the tama being used. I hadn't seen one before and asked a man what it was. He said it was called a talking drum because it could

change pitch and make different sounds. It looks like an hourglass with strings along the side. They put the strings underneath their arm, and when they squeeze the strings, it changes the tension and pitch of the head of the drum. They play the drum with a stick. It makes different noises, so it sounds like it's talking. It was used to communicate and entertain. That's exactly what we do."

His vision for the company: "We are going to focus on the southeast United States. We were born in Florida and went to school in Georgia, and I went to veterinarian school in Alabama. If you looked around then, Radio One was in the North and Mid-Atlantic, and you had Blue Chip in the middle part of the country. But there didn't seem to be anybody who was working the South. We saw an opportunity to grow our company in the Southeast, a base we were familiar and comfortable with."

Biggest challenge: "Getting access to the deals and, second, access to capital. A lot of times the big companies have more feelers out. They've done business with a lot of different brokers and other people who alert them to things that we don't find out about. Internally, from an operational standpoint, it's a challenge to compete in these markets. Right now not much attention is being paid to the anti-competitive behavior of some of these larger groups. It's not good for radio."

"If I've got two stations and you've got six or seven, and you bonus two stations, one of which is in my format, to an advertiser. I can't bonus my station, I've got to sell it. That makes it very difficult for me to compete. If you're in a marketplace that's highly consolidated and you're an independent broadcaster, you've got a tough row to hoe."

State of the industry: "Our industry is positioned to get a bigger part of the media dollar. We're in a place where we're able to respond to changes and do a better job for our clients than a lot of other media at a better price, and we should be getting more of the total media dollars out there. That's a positive thing, because there's room to grow. The downside is that we're not programming as well as we could."

"When it comes to the technical sound of the stations, we're overmodulating. We're using a lot of things that make our signals sound like they're of lesser quality. Digital has driven people to think that the best-sounding station is going to be like what you hear out of your computer. Engineers have told me that's really not the best quality sound that we could put out, but digital is the buzzword right now. Everyone's competing to sound the loudest, to jump out at you. That's just adding to the distortion."

"We're going to do ourselves in, because it's going to be hard to listen to, and people will not stay with it a long time. If you're concerned about the listener and the listening experience and TSL, we could improve on those things. We're opening the door to satellite radio. We're playing the same things. If everything's the same, why not listen to satellite?"

"I also hope that some of the things that are issues today, like the lack of women and minorities in broadcasting, are not issues in the future. In this race toward technology, we're not bringing people into this industry. What are we going to do? You can't provide services to the community if there are no people at your station."

Thoughts on the indecency issue: "I applaud Clear Channel for stepping up and trying to be a leader in cleaning up the airwaves, but we've never had real indecency issues here. Our local community polices our on-air staff more than I do. We have mothers leaving messages on my answering machine, or they see the jocks in the streets and tell them what they think. If you're Howard Stern, you're insulated from a lot of stuff. If some of these people could get to him, he might think twice about what he does. But that's how he made his money, being a shock jock."

"They push it to the edge, in search of ratings and revenues. PDs turn their heads and let them do it. GMs

encourage the ratings things, and then everyone decides it's OK, just keep pushing. Making on-air talent responsible for part of the fines, that's going to help a lot. But they haven't said anything about the music that's played. Then we're going to get into whether it's censorship or not. It's opening the door for a major debate about what is acceptable."

Something about his company that might surprise our readers: "We're one of the few companies predominately managed by women. I tried to find the best people who had passion for and a commitment to a company like ours. There are a lot of women who have not had the opportunity to go to certain levels. They saw an opportunity with us, and we decided it would work. Our market GM in Jacksonville is a woman. The local sales manager is a woman. The stations we're acquiring in Savannah have a female GM. Here in Tampa, the human resources person, the CFO, the traffic manager and the continuity director are all women."

Most influential individual: "My father played a big role in my understanding the business and the business side of media. When I started in radio I went to see Cathy Hughes. At the time she only had WOL/Washington. Just watching and talking to her at various meetings kept me going. I saw somebody I knew in the early years actually making it. She told me about some of the tough times she had when she first started. She said, 'Don't get discouraged. Just keep going.' Even though I wasn't directly mentored by her, watching her company grow and talking to her kept me going."

Career highlight: A lot of people said it couldn't be done the way we were doing it. We started by buying a few AMs, and then the flagship I had was an AM in Tampa. A guy in New York told me, 'If I had to write the story about radio in Tampa, you would never have been in it.' He didn't think that some guys could make an AM station work in a market of that size, going up against three of the biggest guys in the industry. I remember going to a convention and talking about what I was doing during a session on black broadcasting. I said, 'If I had listened to everyone else, I'd never have gotten here.' The fact is, we made it work."

Career disappointment: "There's always the problem of trying to find a balance between home life and work. My wife always tells me, 'You only get one chance to raise a kid.' You spend a lot of time doing other things, and you don't get to see your kids much. The ladies understand that better than the guys."

Favorite radio format: "Smooth Jazz, and a mixture of the Urban stuff, R&B and some of the hip-hop. I also like regular AC."

Favorite television show: "I don't get a chance to watch much TV."

Favorite song: "George Clinton's 'Atomic Dog.'"

Favorite book: "Jack Welch's *Straight From the Gut*."

Favorite movie: "Amistad."

Favorite restaurant: "B Smith in Washington, DC."

Beverage of choice: "Orange juice."

Hobbies: "Basketball. I'm trying to get into golf."

Probably a hobby for me would be veterinary medicine. I still hold my license."

E-mail address: "gcherry@tamabroadcasting.com."

Advice for broadcasters: "Find a way to function better together to advance radio and the industry. There is a place for small broadcasters to be of service, even to the larger guys. We used to be the training ground for a lot of talent they needed. They're losing their own training ground, where they could get people. We should promote the industry as a whole, instead of what I see now, which is companies trying to kill each other off. We should try to do a better job of working together to capture more revenue for radio. If we could work together to drive radio's share up, there wouldn't be as much negative competition among us."

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CIOO – Halifax, NS

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WVOR – Rochester, NY

BEST CELEBRITY INTERVIEW

KMXV – Kansas City, MO

BEST STAFF STORY

WSRR – Memphis, TN

BEST PATIENT STORY

WAPE – Jacksonville, FL

BEST FAMILY STORY

CIOO – Halifax, NS

BEST INTERVIEW

KBKS – Seattle, WA

BEST MONTAGE

CEIZ, CFRB, CKFM –
Toronto, ON

BEST MEMORIAL

WAPL/WKSZ –
Green Bay, WI

BEST MEMORIAL

KHKX – Odessa/Midland, TX

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