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### R&R Directory Now Online

The R&R Industry Directory is now available in an online version at [www.radioandrecords.com](http://www.radioandrecords.com). The online component of the twice-yearly directory comes equipped with a search engine that enables users to search by category, and hundreds of radio- and record-industry listings are available. Read more about it on the next page.

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**A FORMAT IS NOT A BRAND**

Television and brand-marketing guru **Steve Stockman** shares insights this week on how to help your station escape the vast commodity wasteland by rethinking how you brand your station beyond slogans and positioning statements. Also in **R&R's** Management/Marketing/Sales section: Research expert **Joe Schwartz** explains ways that you can learn more about your competition's listeners than even they know by clustering radio listeners in your market by audience groups. You also get the May Promotional Calendar and more.

Pages 8-10

**PROMOTION: IT'S DIFFERENT NOW**

Tight budgets have dictated that labels do promotion differently. This week, **R&R AC/Hot AC Editor Julie Kertes** examines how new approaches to record promotion are affecting AC and Hot AC.

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**NUMBER ONES**

- CHR/POP**
- **USHER** I/LUDACRIS... Yeah (LaFace/Zomba)
- CHR/RHYTHMIC**
- **USHER** I/LUDACRIS... Yeah (LaFace/Zomba)
- URBAN**
- **USHER** Burn (LaFace/Zomba)
- URBAN AC**
- **ALICIA KEYS** If I Ain't Got You (J/RMG)
- COUNTRY**
- **K. CHESNEY/U. KRACKER** When The Sun... (BNA)
- AC**
- **FIVE FOR FIGHTING** 100 Years (Aware/Columbia)
- HOT AC**
- **MARON 5** This Love (Octone/J/RMG)
- SMOOTH JAZZ**
- **PETER WHITE** Talkin' Bout Love (Columbia)
- ROCK**
- **JET** Cold Hard Bitch (Atlantic)
- ACTIVE ROCK**
- **LINKIN PARK** Lying From You (Warner Bros.)
- ALTERNATIVE**
- **JET** Cold Hard Bitch (Atlantic)
- TRIPLE A**
- **DAMIEN RICE** Cannonball (Vector/WB)
- CHRISTIAN AC**
- **BUILDING 429** Glory Defined (Word/Curb/WB)
- CHRISTIAN CHR**
- **BUILDING 429** Glory Defined (Word/Curb/WB)
- CHRISTIAN ROCK**
- **FM STATIC** Something To Believe In (Tooth & Nail)
- CHRISTIAN INSPO**
- **CASTING CROWNS** Who Am I (Beach Street/Reunion/PLG)
- SPANISH CONTEMPORARY**
- **PAULINA RUBIO** Te Quise Tanto (Universal)
- TEJANO**
- **DJ KANE** La Negra Tomasa (EMI Latin)
- REGIONAL MEXICAN**
- **MONTÉZ DE DURANGO** Te Quise Olvidar (Disa)
- TROPICAL**
- **REY RUIZ** Creo En El Amor (Sony Discos)



**R&R Industry Directory Now Online**

Listings complement semi-annual print edition

The R&R Industry Directory is now available on the R&R website at [www.radioandrecords.com](http://www.radioandrecords.com). The directory, which includes hundreds of listings encompassing multiple facets of the radio industry, is published twice annually. The spring 2004 edition was included with the April 23 issue of R&R.



The online version of the directory is equipped with a search engine that enables users to quickly locate listings by company. In addition, searches are available by category, including group owners, rep firms, research firms, program suppliers and record

**DIRECTORY** ▶ See Page 13

**Stern, El Cucuy Ratings Surge In March**

WLTW, KPWR still lead in winter Arbitrons

By Adam Jacobson

R&R Radio Editor  
ajacobson@radioandrecords.com

The first batch of winter 2004 Arbitron results is out, and WLTW again finds itself at No. 1 in New York. However, the Clear Channel AC's lead is trimmed by Emmis' Urban AC WRKS, which soars 4.4-5.0 as WSKQ dips to third. In Los Angeles, KPWR repeats at No. 1 and has now been the market's top station for two years.

However, the latest ratings for two morning giants have grabbed the most attention. In New York, Los Angeles, Chicago and Cleveland, the syndicated *Howard Stern Show* saw huge ratings surges as the WXRK/New York-based program came under renewed scrutiny from Congress and the FCC.

Stern topped them all in morning drive in New York and tied perennial leader WMJL in Cleveland. While the Cleveland ratings are embargoed by Arbitron, R&R has

learned that, among men 18-34, Stern's show on WNCX earned a stunning 29.5 share.

Things were just as rosy for Stern in L.A.: According to month-by-month extrapolations for the winter 2004 ratings, Stern's program attracted a 5.4 12+ share for the month of March. It also earned a remarkable 7.0 share among 25-54s. Stern even tied for the lead in March among 18-34s, tying KROQ/L.A.'s Kevin & Bean with a 9.6 share.

Meanwhile, the nation's foremost Spanish-language radio host — Renan Almendares Coello, a.k.a. El Cucuy — accomplished a feat perhaps never before seen in L.A. radio: After being on KLAX (La Raza) for just nine days in March, *El Cucuy de la Mañana* already ranked No. 1 among all Spanish-language morning shows, according to month-by-month extrapolations for L.A. The arrival of El

**RATINGS** ▶ See Page 13

**New York**

Station (Format)	Fa '03	Wi '04
WLTW-FM (AC)	6.3	5.8
WRKS-FM (Urban AC)	4.4	5.0
WSKQ-FM (Tropical)	5.8	4.9
WHTZ-FM (CHR/Pop)	3.7	4.7
WOHT-FM (CHR/Rhythmic)	4.7	4.2
WINS-AM (News)	4.0	3.9
WABC-AM (Talk)	3.3	3.7
WWPR-FM (Urban)	3.9	3.7
WKTU-FM (CHR/Rhythmic)	3.9	3.6
WXRK-FM (Alternative)	3.1	3.3

**Los Angeles**

Station (Format)	Fa '03	Wi '04
KPWR-FM (CHR/Rhythmic)	5.1	5.0
KROQ-FM (Alternative)	4.4	4.1
KFI-AM (Talk)	4.7	3.9
KHS/KVVS (CHR/Pop)	3.2	3.8
KTWV-FM (Smooth Jazz)	3.4	3.8
KLVE-FM (Spanish AC)	3.5	3.6
KOST-FM (AC)	3.7	3.3
KKBT-FM (Urban)	3.4	3.1
KRTH-FM (Oldies)	3.0	3.1
KLAX-FM (Reg. Mex.)	3.0	3.0

Continuously updated ratings results:  
[www.radioandrecords.com](http://www.radioandrecords.com)

**Radio Revenue Rebounds 10% In March 2004**

By Jeff Green

R&R Executive Editor  
jgreen@radioandrecords.com

After many months of lackluster performance, radio revenue improved markedly in March and gave the industry not only Q1 2004 growth of 4% over Q1 2003, but a prognosis of a solid year of sales. Local business was up 5% for the first three months of 2004, while national was ahead 1% year-to-date.

On a year-to-year basis, March local revenue gained 11% — the best such year-to-year advance since September 2002 and the second-highest in over two years. National dollars jumped 5%, making March the fastest month of growth in that segment since last August. Overall, on a year-to-year basis, March was up 10% — the strongest single month-to-month comparison since November 2002.

"We are seeing the beginning of radio's recovery with the March revenue results," said RAB President/CEO Gary

**RAB** ▶ See Page 13

**Viacom, Entercom Post Record Q1**

Salem, Jeff-Pilot, Sirius report improved revenue

Viacom Chairman/CEO Summer Redstone had much to boast about on April 22, when his company reported financial results for Q1. During the quarter net earnings climbed from \$443 million (25 cents per share) to \$711 million (41 cents), and revenue rose 12%, to a record \$6.8 billion. Overall ad revenue increased 21%, to \$3.2 billion, while operating income increased 20%, to \$1.2 billion.

"It was indeed an outstanding quarter," Redstone said during a conference call with investors. "We're going to have a great year in 2004, and we're off to a great start. We are seeing encouraging

trends emerging in our radio and outdoor operations as the turnaround in local advertising takes hold. If you're looking for a growth company, look no further."

Q1 results included a \$141 million (8 cents) tax benefit from the resolution of some prior years' tax audits. Excluding that, Q1 net earnings were \$570 million (33 cents).

At Infinity Broadcasting, radio revenue climbed 3%, to \$455 million, while operating income improved 5%. Looking ahead, Viacom President/COO Mel Karmazin believes Infinity's radio stations are on track to deliver 2004 revenue growth

**EARNINGS** ▶ See Page 19

**Fritts' Future At NAB Questioned**

Joint Board Chair's mgmt. style causing turmoil

By Joe Howard

R&R Washington Bureau  
jhoward@radioandrecords.com

LAS VEGAS — Rumors swirled at this year's NAB Convention that NAB Joint Board Chair **Phil Lombardo** was trying to force the group's President/CEO, **Eddie Fritts**, to step down. But conversations R&R held in the hallways of the Las Vegas Convention Center indicated that Fritts isn't leaving, and Lombardo insisted his relationship with Fritts is good. Still, talk of Lombardo's tough management style has some board members questioning his leadership abilities.

During ongoing negotiations for a two-year extension of Fritts' contract, Lombardo reportedly offered Fritts a buyout equal to two years' salary to



Lombardo

Fritts

step down, a move that Regent COO **Bill Stakelin** said caused Fritts to "go ballistic." Then, during the April 18 Broadcast Leadership dinner, Fritts and Lombardo had what some observers thought was a heated exchange over Fritts' contract.

Later, during the annual BMI dinner on April 21, Lombardo was reportedly pulling board

**NAB** ▶ See Page 13



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## Air America Executives Exit

### Walsh, Logan depart less than a month after launch

Air America Radio CEO Mark Walsh, who also co-founded the WLIB/New York-based liberal Talk network, and Exec. VP/Programming & Operations Dave Logan have both exited their posts. The departures come less than one month after the network's much publicized March 31 launch.

Air America President Jon Sinton told R&R that the network's parting with Walsh — a former AOL and Democratic National Committee executive who took over as CEO of Air America five months ago — was amicable and that Walsh will maintain a limited relationship with the network as a senior advisor.

"We always knew that it was unlikely that Mark would move to New York and run the company day-to-

day," Sinton said. "He's been incredibly instrumental in helping with the launch of the network, and he remains an equity stockholder and a valued advisor to our operation."

Logan, a veteran radio programmer who has helmed WNEW/New York, WLUP/Chicago and KFOG/San Francisco, also exited Air America this week. His operations duties are now being handled by Air America Chief Counsel David Goodfriend, while his programming duties have been absorbed by current midday co-host and former *Daily Show* executive Lizz Winstead.

"I don't know anyone who knows more about a startup operation than Dave, and his contributions are everywhere you look

**AIR AMERICA** See Page 12

## Wallace: Infinity/Phoenix Dir./Ops

Todd Wallace, a 35-year programming veteran who holds the distinction of being the only person ever to be PD of five different No. 1 stations in Phoenix, has joined Infinity/Phoenix as Director/Operations.

Wallace's new role gives him programming oversight for the company's Country KMLE, Oldies KOOL and Alternative KZON. Additionally, he is now the day-to-day PD for KOOL. He succeeds John Clay, who shifts to KZON to take duties as Asst. PD/midday host.



Wallace

Wallace joins Infinity after spending 4 1/2 years running his own consultancy. Before that he served as Director/AM Operations for AMFM, overseeing KFYL, KGME & KOY/Phoenix. Wallace has closed his consulting business to take on his new duties.

Wallace reports to Infinity/Phoenix Market Manager Mark Steinmetz, who said, "I had the privilege of working with Todd in a client-consultant capacity when I was VP/Radio Station

**WALLACE** See Page 12

## Bestler To Become KSTP's VP/GM

Dave Bestler has been appointed VP/GM of Hubbard Broadcasting's Hot AC KSTP (KS95)/Minneapolis, effective in mid-May. Bestler was most recently Director/Sales for Cox Radio's Louisville cluster.

"I'm thrilled to work for such an outstanding broadcast company,"

Bestler told R&R. "I'm from Minneapolis originally, so it's exciting to go home to work for a great station like KS95."

Bestler will report to Hubbard Radio President Ginny Morris, who oversees KSTP-AM & FM & WFMP in Minneapolis.

## CC Taps Two PDs In Jacksonville

### Carter to program WROO; Chumley upped at WPLA

Clear Channel/Jacksonville has named two new PDs: Casey Carter at Country WROO (The Rooster) and Chad Chumley at Alternative WPLA (Planet Radio). Carter was most recently Asst. PD/MD of WNOE/New Orleans; Chumley, who has been with WPLA for six years and has served as Asst. PD/MD for four, became interim PD three weeks ago, when Bo Matthews exited to become WMMS/Cleveland's PD.



Carter

When she starts at WROO on May 26, Carter will replace Gail Austin, the Clear Channel/Jacksonville OM who has been programming WROO and Country sister WQIK since Jay McCarthy left for the KMLE/Phoenix PD post in September 2003. Austin will continue to program WQIK.

Carter was Asst. MD/middayer at WHOK/Columbus, OH when she joined WNOE as

**JACKSONVILLE** See Page 13

## IN MEMORIAM

### Country Vet Stecker Dies

Country radio lost another of its top programmers when Sr. Country PD for Radio Equity KSCS & KTYS/Dallas OM Ted Stecker died on Tuesday of lung cancer. He was 55.

Since the late 1970s, Stecker either programmed or consulted many of Country radio's top stations. That list included WKHX/Atlanta, WPKX/Washington, KSCS & WBAP/Dallas, WNOE/New Orleans, WKXK/Chicago and KTST & KXXY/Oklahoma City. He had been OM of ABC Radio's KSCS & KTYS since July 2002.

Stecker and wife Doris Thompson formed the Stecker-Thompson & Associates consultancy in



Stecker

1983. In the mid-'90s he served as Sr. Country PD for Radio Equity Partners (later sold to Clear Channel), which counted Country WKCT/Ft. Myers, WTQR/Greensboro and KTST & KXXY-AM & FM among its properties.

Atlanta-based radio talent agent Norm Schрутt, a former President/GM of WKHX & WYAY/Atlanta and the former President of ABC Radio Stations, Group II, hired Stecker to launch WKHX/Atlanta in 1981 and was later instrumental in Stecker's joining ABC on three other occasions. "When I think of Ted, I smile," Schрутt said.

**STECKER** See Page 12

## Two Rise At Radio One/Houston

### Calococci is combo OM; Choice chosen as KMJQ PD

Radio One/Houston has promoted Tom Calococci to OM of CHR/Rhythmic KBXX (The Box) and Urban AC KMJQ (Majic 102.1). At the same time, Sam Choice has been elevated from MD to PD of KMJQ to replace Carl Connor, who exited late last year.

Calococci has been PD of KBXX since May 2002. Before that he was PD of CHR/Rhythmic KZZP/Phoenix. Calococci previously worked with Radio One as Director/East Coast Programming, overseeing WBOT/Boston and WPHI/Philadelphia. He also served as PD of the company's WERQ/Baltimore.



Calococci



Choice

Choice, a 10-year veteran of KMJQ, has held several positions during her tenure. She started as an intern in the programming and promotions

**HOUSTON** See Page 13

## Thomas Set As KGB/San Diego PD

After close to four years as PD of Clear Channel's Classic Rock WFBQ/Indianapolis, Mike Thomas has accepted similar duties at Classic Rock sister KGB/San Diego. Thomas' first official day at KGB will be June 1.



Thomas

Thomas, the winner of the 2003 R&R Industry Achievement Award for Classic Rock PD of the Year, succeeds Bryan Schock, who was recently named PD for KJAC (Jack FM)/Ft. Collins, CO. Thomas will work closely with CC Regional VP/Programming and XTRA-FM (91X)/San Diego PD Jim Richards and Market Manager Mike Glickenhans.

When asked how Thomas got the job, Richards told R&R, "He's got a lot of creativity, a great skill at

repackaging classic songs and strong on-air skills." Thomas will take KGB's midday shift. Interim midday host Jen Shevlin, KGB's MD, keeps her regular weekend slot.

Glickenhans said, "Mike is an ideal fit to have at the helm of such a great heritage Rock station as KGB.

He possesses a solid radio background, has proven ratings success and is a nationally recognized programmer. It will also be great fun for [morning hosts] Dave, Shelly and Chainsaw to pick on him on a regular basis."

Thomas said, "Working as KGB's Program Director is a dream job in a dream city. I'm very excited to move to Southern California and to

**THOMAS** See Page 13

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## Hidalgo PD As WLKQ/Atlanta Goes 'La Raza'

Davis Broadcasting on April 21 launched the first Spanish-language FM in the Atlanta metropolitan area by officially dropping WLKQ/Buford, GA's Classic Hits "Lake 102" presentation and shifting to Regional Mexican as "La Raza 102.3 FM."

WLKQ will now compete against a trio of Regional Mexican offerings available on the AM band: La Favorita simulcast WAOS & WXEM, Prieto's WPLO and GAMES-owned WAZX. Mass Radio President Juan Carlos Hidalgo, most recently in mornings at Spanish Broadcasting System's Regional Mexican KLAX/Los Angeles and a former PD of that station, is directing the programming for WLKQ.

**WLKQ** See Page 12

## Look For Awards Ballot Next Week

The May 7 issue of R&R will feature the 100 nominees for 2004 Industry Achievement Awards. Also included will be the official ballot, which enables each R&R subscriber to vote. Make sure to fill out the ballot. Winners will be announced at R&R Convention 2004, set for June 24-26 at the Beverly Hilton Hotel in Los Angeles. Visit [www.radioandrecords.com](http://www.radioandrecords.com) for convention information.

# Emmis On Indecency: Stay Within The Rules

Company chief committed to serving listener interest

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

In a Q&A session appearing on his company's website, Emmis Chairman/CEO Jeff Smulyan said Emmis is "determined to provide the content our audiences want." And, he said, it will do that while abiding by the zero-tolerance policy on broadcast indecency Emmis has established for its stations.

Asked if the FCC's and Congress' focus on radio content had a material impact on the radio business, Smulyan said, "You can have your individual opinion about whether you think this current movement is right or wrong, but clearly everybody is very concerned and focused about indecency on radio, and we're no different."

"You're talking about licenses that carry a lot of value, and we have to be responsible about what we do with our licenses. You have to be good stewards of your licenses, and,

whatever the rules are, you have to play by them."

Smulyan added that the challenge for Emmis comes when a station tries to appeal to the male 18-34 audience. "What that audience wants is different from what the general population wants, so you try to walk a fine line," he said.

Smulyan also took a moment to address concerns about the company's Alternative WKQX (Q101)/Chicago, which has seen its billing drop from \$26.7 million in 2000 to \$18.6 million in 2003, according to

BLAfn. Q101 received a 1.612+ share in the winter 2004 Arbitrons and has seen steady ratings drops since earning a 4.0 in fall 1999. Despite the current ratings and revenue slump, Smulyan said Q101 will not be changing format anytime soon.

He explained that WKQX is one of Emmis' greatest challenges, because Q101 is feeling the effects of a competitor that launched a direct assault on the station a couple of years ago. "We've made a lot of changes there, and we believe we're seeing the benefits," Smulyan said. "We've got a strong leadership team at Q101, a solid sales team and the top morning show in the city. We've got a lot going for us. We've also got the heritage position in alternative rock, and we intend to hold on to it. We aren't going away."

## BUSINESS BRIEFS

### Clear Channel Top Station Buyer In 2003

Clear Channel was the top buyer of radio stations in 2003, BIAfn reported on Tuesday, having purchased 36 stations last year. Quantum Communications, which was formed in 2002, bought its entire roster of 31 stations last year to take the second position. Third-place Max Media purchased 28 stations in 2003, followed by Cumulus, with 26; Cherry Creek Radio, with 24; Citadel, with 22; Multicultural, with 18; Nassau Broadcasting Partners, with 13; Pacific Radio Group, with 12; and First Broadcasting, also with 12.

BIAfn reported that nearly one-third of the stations sold in rated markets last year were sold to in-market operators, and BIAfn VP Mark Fratrik said, "Given the sluggish advertising marketplace in 2003, we see the number of in-market sales as a result of group owners concentrating on improving operating efficiencies. Group owners can increase cash-flow margins in their existing markets by creating larger clusters of stations. The lack of any 'blockbuster' deals in 2003 supports the theory that ownership groups were looking to strategically pick and choose available stations in an effort to round off their current holdings. This is a trend that we think will continue in 2004."


### Has Comcast's Interest In Disney Cooled?

Cable giant Comcast is considering withdrawing its multibillion-dollar offer for Disney as it appears clear that Disney management is not interested in Philadelphia-based Comcast's offer. Comcast's \$60 billion proposal has been on the table since Feb. 14, but Disney's board of directors has never seriously considered accepting the bid. For its part, Comcast has vowed not to raise its offer. Comcast was scheduled to report its Q1 earnings on Wednesday, but it was unclear whether the company would announce the withdrawal of the Disney offer at that time. It could also make an announcement at its annual shareholders' meeting in May.

In other news, Disney has paid Radio Aahs \$12.4 million, settling a court judgment dating back to August 2002. Disney's payment wraps up a long-running dispute between Disney and Radio Aahs parent Children's Broadcasting Corp. CBC, which has since changed its name to Intelefilm and is now in Chapter 11 bankruptcy, claimed in a 1996 lawsuit that ABC and Disney breached a contract and misappropriated CBC's trade secrets when the two created Radio Disney. The payment represents a 1998 jury award of \$9.5 million that was upheld on appeal to federal district court, along with \$2.9 million in interest.

Intelefilm, which is in the process of dissolution, said it will first pay its creditors, then pay its stockholders with whatever funds remain, the *Twin Cities Business Journal* reported. The Radio Aahs network went off the air and CBC sold its radio stations in 1999.

Continued on Page 6



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## Entercom Wins WNSA Bidding War

Grabs Buffalo-area FM for \$10.5 million

Entercom has obtained Sports/Talk WNSA-FM/Buffalo from the troubled Adelphia Communications — but it will pay \$1.5 million more than it offered for the station in March.

By agreeing to purchase WNSA for \$10.5 million, Entercom fended off a bid in U.S. Bankruptcy Court from market rival Citadel, which last week submitted a proposal to purchase WNSA for \$9.3 million. Although Adelphia had agreed to Entercom's March offer of \$9 million, final approval was left to the court.

Adelphia will make a profit of \$8.8 million on the sale of WNSA; it purchased the station from Casciani Communications for \$1.7 million in May 2000. WNSA's Weathersfield Township, NY-based signal covers the southern portion of Buffalo and the towns of Batavia and Geneseo, NY. A 50-watt translator at 107.3 FM gives WNSA coverage in Buffalo's northern suburbs, including North Tonawanda, NY.

Citadel had hoped to acquire WNSA so it could get hold of the station's play-by-play rights to the NHL's Buffalo Sabres. Among the radio outlets in Buffalo already owned by Citadel is WGRF, which airs Buffalo Bills NFL games. Now that WNSA has gone to Entercom, Sabres games will likely shift to News/Talk WGR-AM. Market speculation has WNSA adopting a music format.

Meanwhile, Entercom earned Deal of the Week honors (see Transactions, Page 6) with its April 22 announcement that it has purchased WXNT, WTP1 & WZPL/Indianapolis from MyStar Communications for \$73.5 million. Employees of the three stations met with Entercom CEO

DEALS See Page 6

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## FCC ACTIONS

### CC Appeals FCC Fines For Elliot Broadcasts

In a formal letter received April 12 by the FCC, Clear Channel asked the commission to show leniency in its proposed \$247,500 fine issued to the company for March 2003 broadcasts by WWDC (DC101)/Washington-based morning host Elliot Segal that the FCC considered to be indecent. CC explained that several remedial efforts undertaken by the company — including the dismissals of WXTB/Tampa-based morning host Bubba The Love Sponge Clem and WKLS/Atlanta morning hosts Larry Wachs and Eric Von Haessler; the termination of Clear Channel's relationship with *The Howard Stern Show*; and the institution of a new "zero tolerance" policy at all of CC's stations — warrant consideration in the FCC's final determination of what the financial penalty should be for the *Elliot* show airings. The broadcasts involving Segal's show aired on DC101 and CC-owned affiliates WRXL/Richmond and WOSC/Salisbury, MD.

### WXDJ/Miami Fined For Now-Famous Call To Castro

Spanish Broadcasting System Tropical station WXDJ/Miami received a notice of apparent liability for \$4,000 for the June 2003 broadcasts of a telephone conversation involving morning hosts Joe Ferrero and Enrique Santos and Cuban President Fidel Castro. Ferrero and Santos also spoke to four Cuban government officials as the duo successfully attempted to get the Cuban leader to participate in a conversation with a person he believed to be Venezuelan President Hugo Chavez. The hosts actually had Castro respond to prerecorded comments made by Chavez that were played in a nonsensical order, and Ferrero and Santos received international press for the stunt. Nevertheless, WXDJ received the proposed fine from the FCC for breaking a simple rule: None of the Cuban government officials were told that the phone call would air on WXDJ before the station featured it no less than five times during a two-day period. Castro was notified of the station's intent to record and broadcast the conversation after the conversation had commenced.

WXDJ had argued that the commission's rules do not apply "to a head of state of a foreign nation whose trade is embargoed and to which travel by U.S. citizens is restricted, and is therefore considered to be 'hostile' by the United States." That argument was dismissed as without merit by the FCC. "It was in fact the intention and result of WXDJ's actions to fool and surprise the recipients of the call," the commission said. "While Fidel Castro was the ultimate target of WXDJ, none of the other recipients were informed prior to the commencement of the conversation that their exchange was being recorded for later broadcast."

### NHPI Files Appeal On Univision/HBC Merger Decision

The National Hispanic Policy Institute on April 23 filed a notice of appeal with a DC federal appeals court that challenges the FCC's 2003 approval of Univision's merger with Hispanic Broadcasting Corp. The NHPI is concerned about the influence and power Univision now enjoys with its Univision and Telefuturo TV networks; Univision Radio properties; and Univision Music Group, its record-label group. The institute also questions Univision's relationship with Entravision, in which it is a minority investor. "The FCC crafted a simple but unprecedented solution," the NHPI argued. "The FCC concluded that Univision's interest in Entravision's radio stations was not attributable, but its interest in Entravision's TV stations was, for the purpose of applying the FCC's multiple-ownership rule." The institute also asserted that the commission "picked and chose the rules it wanted to apply, while ignoring or violating rules and policies that did not support its ultimate conclusions." Additionally, the NHPI argued that the FCC erred when it concluded that Spanish-language stations do not constitute a separate market. DC-based attorney Arthur Belendiuk is representing the NHPI in the matter.

## Deals

Continued from Page 4

David Field a day before the deal became public in an article in the *Indianapolis Business Journal*, co-owned by MyStar principal Michael Maurer. When asked by the

newspaper why he decided to sell his company's three radio properties, Maurer replied, "It got to the price point that we said we should take a look." The deal now awaits FCC approval.

Although Citadel failed to land a sixth property in Buffalo, the com-

pany was able to raise its holdings in New England to 23 last week by acquiring Lappin Communications' WMAS-AM & FM/Springfield, MA for \$22 million. WMAS-AM airs an Adult Standards format, while WMAS-FM is a mainstream AC.

— Adam Jacobson

## TRANSACTIONS AT A GLANCE

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

- WMAS-AM & FM/Springfield, MA \$22 million
- WZRH-AM/Dallas (Charlotte), NC \$775,000
- WZYY-FM/Reno, PA \$200,000
- KFMH-FM/Belle Fourche, SD \$250,000
- WJQY-AM/Springfield (Nashville), TN \$150,000
- KYOX-FM/Comanche, KSTV-FM/Dublin and KSTV-AM/Stephenville, TX \$3.8 million
- KZNX-AM/Creedmoor (Austin), TX \$2 million
- KVRP-FM/Haskell and KVRP-AM/Stamford (Abilene), TX \$700,000

Full transaction listings, posted daily, can be found at [www.radioandrecords.com](http://www.radioandrecords.com).

## DEAL OF THE WEEK

- **WZPL-FM/Greenfield (Indianapolis) and WXNT-AM & WTPI-FM/Indianapolis**

PRICE: \$73.5 million

TERMS: Asset sale for cash

BUYER: Entercom, headed by President/CEO David J. Field.

Phone: 610-660-5610. It owns 105 other stations. This

represents its entry into the market.

SELLER: MyStar Communications Corp., headed by President Tim Medland. Phone: 317-816-4000

## 2004 DEALS TO DATE

Dollars to Date: **\$685,815,033**  
(Last Year: \$2,345,204,266)

Dollars This Quarter: **\$190,269,500**  
(Last Year: \$571,208,395)

Stations Traded This Year: **321**  
(Last Year: 898)

Stations Traded This Quarter: **83**  
(Last Year: 191)

## BUSINESS BRIEFS

Continued from Page 4

### Report: IRS Seeks \$25 Million From Clear Channel

The *San Antonio Business Journal* reported last week that Clear Channel may be required to pay the Internal Revenue Service \$25.1 million in taxes related to the broadcaster's 1999 divestment of three Tampa FMs and WNCX/Cleveland following its merger with Jacor Communications. Clear Channel claims the deal was a tax-free exchange and that the IRS ruled in error that the sale resulted in a \$121.8 million taxable capital gain. The company has filed a petition with the U.S. Tax Court in Washington, DC to overturn the IRS. Continued on Page 13



## "ONE NATION, ONE MOMENT"

Be "A Station that Remembers" all those who have died in service to our country from the Revolutionary War to the present. Join in the National Moment of Remembrance for Memorial Day. Partner with the White House Commission on Remembrance, established by Congress, and *Radio and Records*, in this act of national pride and unity.

Learn about the Moment's anthem, "On This Day," written by noted composer Charles Strouse. For further information on ways to become involved, visit [www.remember.gov](http://www.remember.gov).



THE WHITE HOUSE COMMISSION ON REMEMBRANCE



Cover The Uninsured Week • May 10-16

He has a heart attack.  
He gets the care he needs.  
He recovers and goes  
back to work.

<Or>

He has a heart attack.  
The medical bills pile up.  
He goes bankrupt.

When you're **uninsured**, life turns out differently.

Nearly 44 million Americans have no health insurance. Eight out of 10 are in working families.  
May 10-16 is *Cover The Uninsured Week* in your community. Get involved! Help get America covered!

CoverThe  
**UninsuredWeek** | MAY 10-16  
2004



MusiCares is a proud participant  
in *Cover The Uninsured Week*.

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American Medical Association • National Medical Association • American Nurses Association  
Blue Cross and Blue Shield Association • America's Health Insurance Plans • American Hospital Association  
Federation of American Hospitals • Catholic Health Association of the United States • Families USA  
AARP • United Way of America • National Council of La Raza • The California Endowment  
W.K. Kellogg Foundation • The Robert Wood Johnson Foundation



**JEFF GREEN, CRMC**  
jgreen@radioandrecords.com

# A Format Is Not A Brand

Help your station escape the vast commodity wasteland

By Steve Stockman

**W**hy is it so difficult to get people to think about radio? Because radio has allowed itself to become a vast commodity wasteland, dependent on sound-alike formats, not brands. The listeners, who have heard all our claims and promises before, can no longer tell the difference between similar stations.

The good news about the commodity wasteland is that it's a land of opportunity. The bad news is that if somebody else sees the opportunity before you, they're going to kill you.

What's a commodity market? A commodity market is one in which all the products are perceived as the same by the customer. Prices in a commodity market are determined almost purely by supply and demand. You go to the store, see what's cheapest and buy that.

The financial pages refer to such commodities as orange juice, pork bellies and wheat. At the consumer level, we're talking about products like milk, eggs, dried beans, gasoline, nails and blank CDs. When all the products look alike to you, you're looking at a commodity market.

Items can be commodities even if they have brand names attached. Consumers purchase gasoline, for example, by price and location. Even though the signs say "Chevron" or "Mobil," and even though the companies advertise their gas, the experience of pulling up, sticking your credit card in the slot and pumping is the same everywhere. You generally shop at the cheap gas station near you. Even though the marketing people at Mobil may think they're "branding," gas is and always will be pretty much a commodity.

## Brands Change Everything

On the other end of the spectrum is the brand. A brand is created when a product enters the market by promising customers a different and better experience than they get with the commodity products. Then the brand delivers on that experiential promise. The resulting trust relationship ties the consumer to the new product, and vice versa. A brand is born.

Starbucks looked out on the vast wasteland of commodity coffee and decided to introduce a new experience based around a clever combi-



**Steve Stockman**

nation of European-style coffee and hippie-style coffeehouses. The resulting brand transformed the coffee business.

JetBlue Airways noticed that all the major airlines were perceived as identical, that nobody believed "We love to fly and it shows," and that customers bought strictly on price. JetBlue promised to make flying fun again and introduced free TV in every seat, single-class planes and committed employees. A brand was born.

With brands, consumers understand the differences between products and really care which one they buy. Prices are no longer determined entirely by supply and demand; consumers will pay more for "their" brand than another. If it's not available, they may postpone their purchase or go to another store to find it. Their behavior toward the brand will not be the same as it would be toward a commodity version of the same product. They may use it more, or differently.

## Your Station: Commodity Or Brand?

Want a simple test to tell brands from commodities? Ask yourself this: Would the customers really, truly miss it if it were gone? If the answer is yes, it's a brand. But if the customers would just shrug and switch (to another gas, another airline, another AC station), that product is part of the vast commodity wasteland.

This is true in consumer goods, and it's true in radio. In almost every market there are one or two great radio stations whose listeners really care whether or not that station is part of their lives. And those stations have the ratings and revenue to prove it, while most other stations in the market fall to commodity level.

What is your station? Brand or commodity? Here are some things to think about.

Your format is not your brand. Stations get into big trouble with branding because they think the for-

mat is the brand. But they're wrong. Your format — your music — is a commodity. You can find it on the web, on CDs, on an iPod. Whole Foods Markets' "format" is "Grocery Store," but even though supermarkets like Kroger or Safeway also sell organic carrots, nobody would mistake them for Whole Foods.

Your frequency is not your brand. If an address were a good name for a brand, my local Whole Foods would be called "1453 Wilshire Boulevard." We don't identify our favorite products by address. Addresses have no meaning, and they're hard to remember. We don't say, "I want to watch channel 107 on the satellite dish." We say, "I want to watch *The Daily Show* on Comedy Central."

Yet programmers get excited when they look at Arbitron diaries and see frequencies instead of names or calls. They proclaim, "As long as the listeners remember our frequency, we're doing great!" Having listeners spit back your frequency as their key identifier is the functional equivalent of your saying, "Oh, yeah, we ate at some restaurant on East 80th Street." The experience didn't make much of an impression, but if you had to, you could probably find it again. Hardly a ringing endorsement.

Listeners only have to know your address once. Then they program it on their radio and they've got you instantly. The real question they want answered is why they should bother doing all that work. They need to know your name, your brand and what's in it for them.

What's your "experiential promise"? For JetBlue, it's "fun." For Starbucks, it's "community." For Whole Foods, it's "quality wholesomeness." What experience do you promise your listeners, and how do you deliver on that promise? Hint: "Best mix of the '80s, '90s and today" is another way of saying, "We sell carrots." It's a one-way ticket to commodity hell.

If the target can't tell you from the competition, you're a commodity. If they don't have a trust relationship with your station, listeners will use you as a jukebox, punching buttons whenever you displease them. The better branded your station, the longer the listeners will stay into your stopsets and the faster they'll come back afterward. If you're a commodity, they may not remember they left.

## Get Your Free 'Manager's Minute'

Memo to GMs, sales managers and marketing directors: Need an easy way to keep up on the latest radio management trends, research and sales strategies? Sign up for R&R's free Manager's Minute weekly e-mail dispatch.

You'll get information briefs and study summaries, management and sales ideas, marketing and research insights and more. If you've got 60 seconds each week, you've got to have **Manager's Minute!**

More than 1,300 executives already receive **Manager's Minute**. To get yours, just send an e-mail with your name, title and company to [managersminute@radioandrecords.com](mailto:managersminute@radioandrecords.com).

Personalities rule. News/Talk KFI/Los Angeles lives its brand promise of "More stimulating Talk radio" not by merely repeating the theme, but by assembling a team of personalities who deliver on the promise. Personalities work in any format to enhance brands. Look for opportunities in nontraditional areas, such as afternoon drive on a music station or mornings on a Soft AC, to use personalities to distinguish your brand.

Push your imagination. Imagine Starbucks doing its callout research. They ask the customers, "Where can you go to get coffee in a paper cup?" Twenty percent answer "Starbucks." Do the Starbucks people throw a party? Or shout, "All right! We own the coffee image!"? Of course not. Because Starbucks means a lot more to its customers than coffee. It means a break, a place to sit and talk, an escape from the workday and a place to people-watch. It means a sugar and caffeine buzz. All of which have to do with the customers' experience, and none of which deals exclusively with coffee.

The research question we need to be asking our target listeners is not "Which station plays classic rock?" but "Why do you listen?" "Why" is the question with meaning, the brand question that gets to the heart of our relationship with the target audience. It gives us clues to developing our product and our marketing in ways that make us stand out from the commodity crowd.

Find out why your listeners listen, and you can redesign your station and your marketing to make them very happy. Do that, and you'll never be a commodity again.

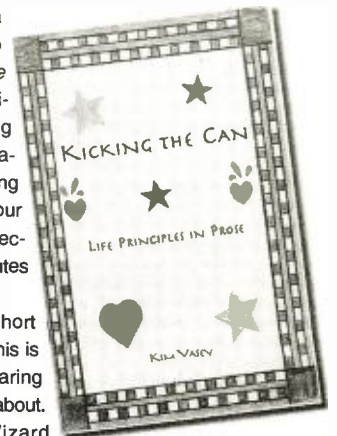
*Steve Stockman is President of Custom Productions, a Santa Monica, CA-based company that creates marketing strategies and television campaigns for entertainment-based clients. Reach him at 310-393-4144 or [steve@customproductions.tv](mailto:steve@customproductions.tv).*

## Life Is But A Game

A game many of us played as children has now become a thoughtful book written and illustrated by one of radio's best friends, Mediaedge:cia Sr. VP/Director, Radio

Kim Vasey. *Kicking the Can* offers 10 "principles in prose" covering such issues as negotiation, materialism, loving your work, sharing your knowledge, honesty, recognizing others' attributes and much more.

Only 35 pages short but long on wisdom, this is a little gem worth sharing with anyone you care about. It's \$12.95, from Wizard Academy Press.



# Use Cluster Knowledge For A Competitive Edge

By Joe Schwartz

If the idea of your competitors knowing your listeners better than you do causes you to think something that you couldn't say on the air, you'd better keep reading.

Properly executed analysis of music research can not only tell you much more about your listeners than you'd ever imagined, it can tell you more about your competition's listeners than even your competitors know.



Joe Schwartz

If you're paying top dollar to field research studies that are targeted toward specific station or format listeners and you're not doing multivariate analysis (that is, more than cross-tabulation), then you're behind the curve. And if you don't have access to this type of data, how do you know your competition doesn't know more about your listeners than you do?

Instead of taking everyone's music-research scores, adding them together and letting them cancel each other out, multivariate analysis lets researchers look at everyone's scores for every question. The individual differences among the raw data scores are compared, and the ways they're compared can cluster your listeners into logical groups or map your music so you can see how people perceive it.

## What Is Clustering?

Imagine putting 400 people who listen to your format in a big room. It should not surprise you that these people are very different from each other. Some people will like some of the songs you play and some will like others.

You could force all the men to one side of the room and all the women to the other and analyze their scores that way. That's what you do when you look at basic tables: You break the room up by sex or age or race or PIs or some or any number of other combinations. But the point is, you're the one breaking up the room. Cluster analysis lets the room break up into its own groups.

You may say, "I know that younger women like my station, so why do I need to look at a cluster to tell me that?" Even if you're targeting a woman 25-34 with the music you're playing, you can be certain that there are plenty of women in that age range who couldn't care less about your station. You need to focus on how all these women perceive the music.

"But what if I just look at women 25-34 who are PIs? Won't that give me the answers?" When you're cooking, if you dice ingredients too finely, you end up with mush. At some point the sample sizes you're dealing with will become too small to be valid, and you'll end

up leaving a lot of excellent information unused.

Let's think about that room of 400 people again. Imagine having different songs playing throughout the room and asking people to go around and listen. They'll naturally cluster into groups, some small and some larger. Some will probably lean heavily toward 25-34-year-old women, but there will be other people in those groups who feel the same way about the music.

In research, clusters are created by putting people with others who score music similarly. Initially, you'll have 400 separate clusters. Maybe two people will have scored all of your music types almost exactly the same way. Those two people would be a cluster, so then you'd have 399 groups, and one of them would have two people in it.

Then the people whose scores are next closest are combined. It's not a judgment call, it's a mathematical technique, and it continues combining people until there are 50 clusters, then 10, then five. When the clusters are large enough — but still unique in terms of how listening and demographics break out — it's time to stop.

And that's when you learn what makes your PIs tick. They won't be evenly distributed among the clusters. Some clusters will lean heavily toward your station, while others will favor the competition. Some clusters will be primarily older or male, but the people won't have been put into those categories arbitrarily. And each cluster will have a story that is relevant to your station.

Determining the songs you play in your research is crucial, but if you set up the study correctly, then, no matter how much you know about your listeners, you'll learn something new. If you've got a Country station, you'll see which clusters rate your crossover artists highly and which are into your traditional songs. You'll see how your slower

male ballads rate, and you'll see how they compare for clusters that prefer your station vs. the clusters that prefer your competition.

As you can see, clustering listeners can set your battlefield. If you're in a dogfight with another station, it is a vital way to see how your listeners perceive your music and how your competition's listeners perceive it. That information can be the difference between losing ground and protecting your turf while making inroads on theirs.

## A Map To Success

Another vital technique is creating a "perceptual map" of your music. By mapping the music you test

A detailed multivariate analysis can be the difference between creating a well crafted targeting strategy based on hard data and determining the future of a multimillion-dollar asset by guessing.


(using a mathematical technique called multidimensional scaling — a proven research tool for decades), you can see just how your listeners perceive the music types you play. If you test music you're thinking about adding, you'll see how well it fits with the core and secondary music styles you already have. Sometimes they'll be nearby and indicate a good fit with your station, but other times they'll be off the map.

If you're a CHR, mapping your music styles can show you how your hip-hop music types fit with


your dance music types and how those relate to your pop music types. And by looking at the way the map compares to your core, you can see just how many music genres your listeners think are in your core programming and how different they feel the other music you play is.

There are other forms of analysis that can be run to determine the factors behind the music types you play and how well they relate to each other. This research can be extremely useful for determining

Continued on Page 10



**POINT A**



**POINT B**

mar-ket-ing (mär'ki'ting). *n.* 1. getting the message from point a to point b.

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## Promotional Calendar: May 2004

### May is....

Better Hearing and Speech Month  
 Clean Air Month  
 Creative Beginnings Month  
 Eat Dessert First Month  
 Family Support Month  
 Family Wellness Month  
 Get Caught Reading Month  
 Healthy Vision Month  
 International Dental Awareness Month  
 Melanoma/Skin Cancer Detection and Prevention Month  
 Motorcycle Safety Month  
 National Allergy & Asthma Awareness Month  
 National Arthritis Month  
 National Barbecue Month  
 National Bike Month  
 National Book Month  
 National Correct Posture Month  
 National Egg Month  
 National Garage Sale Month  
 National Good Car-Keeing Month  
 National Hamburger Month  
 National Hepatitis Awareness Month  
 National Mental Health Month  
 National Moving Month  
 National Neurofibromatosis Awareness Month  
 National Older Americans Month  
 National Osteoporosis Awareness Month  
 National Physical Fitness and Sports Month  
 National Salsa Month  
 National Scholarship Month  
 National Shoes for Orphans Month  
 National Sight-Saving Month  
 National Stroke Awareness Month  
 National Tuberosus Sclerosis Awareness Month  
 Revise Your Work Schedule Month

Strike Out Strokes Month  
 Women's Health Care Month  
 Young Achievers Month  
 April 24-May 1 Jewish Heritage Week  
 1-7 National Peace of Mind Week  
 1-7 Pen Friends Week International  
 1-8 National Safe Kids Week  
 2-8 Be Kind to Animals Week  
 2-8 Goodwill Industries Week  
 2-8 National Family Week  
 2-8 National Hug Week  
 2-8 National Pet Week  
 2-8 National Postcard Week  
 2-8 National Suicide Awareness Week  
 2-8 National Wildflower Week  
 2-8 Teacher Appreciation Week  
 2-9 Reading Is Fun Week  
 3-7 National Muffin Week  
 3-7 National Historic Preservation Week  
 6-12 National Nurses Week  
 8-16 National Tourism Week  
 9-15 National Nursing Home Week  
 9-15 National Police Week  
 9-15 National Stuttering Awareness Week  
 12-15 Cannes Film Festival  
 16-22 National Dog Bite Prevention Week  
 16-22 National Emergency Medical Services Week  
 16-22 National Etiquette Week  
 16-22 National New Friends, Old Friends Week  
 16-22 National Running and Fitness Week  
 16-22 National Transportation Week  
 21-30 International Pickle Week  
 22-28 National Safe Boating  
 24-31 National Backyards Games Week  
 1 Save the Rhino Day  
 1 School Principals Day

1 Stepmothers Day  
 1 Unity in Diversity Day  
 1 National Scrapbook Day  
 1 New Homeowners Day  
 1 Kentucky Derby  
 1 May Day  
 1 Mother Goose Day  
 2 Sibling Appreciation Day  
 4 Childhood Depression Awareness Day  
 4 National Teacher Day  
 5 Cinco De Mayo  
 5 National Anxiety Disorders Screening Day  
 6 National Day of Prayer  
 6 National Day of Reason  
 6 No Diet Day  
 6 No Homework Day  
 8 No Socks Day  
 8 World Red Cross Day  
 9 Mother's Day  
 10 National Small Business Day  
 11 Eat What You Want Day  
 14 National Receptionists Day  
 15 Armed Forces Day  
 15 Peace Officer Memorial Day  
 15 Preakness Stakes  
 16 National Sea Monkey Day  
 18 International Museum Day  
 20 Ascension Day  
 21 National Bike to Work Day  
 21 National Waitstaff Day  
 22 National Maritime Day  
 23 World Turtle Day  
 24 Brother's Day  
 24 Victoria Day (Canada)  
 25 National Missing Children's Day  
 26 National Tap Dance Day  
 26 National Senior Health and Fitness Day  
 28 Morning Radio Wise Guy Day  
 31 Memorial Day

Source: RAB, 2004

## News In Brief

### Scarborough Offers Gay/Lesbian Consumer Insights

A new strategic alliance with OpusComm has enabled Scarborough Research to offer findings from OpusComm's annual Gay/Lesbian Consumer Online Census to marketers, media professionals and ad agencies seeking to tap in to the \$450 billion gay and lesbian market. The G/L Census generates insights on such categories as automotive, child care, computer equipment, electronics, entertainment, financial, food and beverage, home and garden, pets, sports, and fitness and travel as they relate to the gay and lesbian community.

The latest findings from the Gay/Lesbian Census show that 48% of gay and lesbian consumers have investments and 53% own their homes. Among this technologically savvy group, 31% have broadband Internet connections in the home, while 52% made an online purchase at least once a month during the past year. Thirty percent of these consumers spent \$50-\$99 per online purchase.

The G/L Census also found that advertisers who choose to use gay themes realize increased brand awareness and brand loyalty. Eighty-seven percent of respondents say they remember ads with gay themes vs. spots that don't have such themes, and 65% of gays and lesbians say they are more likely to purchase products or services whose advertising uses gay themes.

"With increasing mainstream presence in media, marketing and popular culture, gay consumers are an important and often misunderstood consumer group, and they provide a great opportunity for marketers," says Scarborough President/CEO Bob Cohen. "As with any multicultural marketing effort, harnessing the power of the gay and lesbian consumer group requires a deeper understanding of its cultural nuances, demographics and purchasing patterns."

### Interop Interactive To Bundle Web, Radio Sales

Interop Interactive plans to increase advertisers' integrated media spending by synchronizing Interop's radio and Internet clients. "Nearly half of all people listen to the radio while online," Interop Interactive President Adam Guild says. "Radio advertising can be used to direct consumers to an advertiser's website, offering either direct-response or interactive branding opportunities." Interop Innovations Sr. VP Sheila Kirby will direct training for the Interop Interactive, Interop Marketing Group and Interop sales forces to develop marketing programs for Fortune 1,000 companies and agencies.

In a related move, Interop and Advertising.com have formed a marketing partnership. The joint offering will provide integrated online and radio-based campaigns for advertisers. Interop Marketing Division President Marc Guild says, "We can optimize results by altering format, site, daypart, even day of the week, while providing advertisers with documented ROI data." Advertising.com CEO Scott Ferber says, "Advertisers are looking for effective cross-media programs, and our partnership enables us to offer something unique and compelling."

## Pros On The Move

• Kevin Cassidy is the new VP/Sales at Clear Channel/Dallas. He was most recently Regional VP for Interop.

• Tom Connolly is named Market Manager for Quantum Communications' cluster of six stations serving Brunswick, GA. Connolly, who was most recently Market Manager for the Cumulus cluster in Savannah, GA, previously held sales and management positions for Taft Broadcasting in Cincinnati, Kansas City and Atlanta.

• Jim O'Connell is tapped as VP for Infinity Solutions and Beyond, working to integrate radio into advertisers' media campaigns. He joins Infinity after 10 years with the NFL, where he was VP in the London office responsible for commercial development of the league in Europe.

• Linda O'Connor is named GSM at KEZK/St. Louis. Before joining the Infinity AC outlet, O'Connor was VP/GM for Sinclair Broadcast Group from 1994-1998. While with Sinclair/St. Louis she launched Hot AC WVRV-FM, now owned by Bonneville, and Alternative KPNT, now owned by Emmis.

• Jim Tobolski is promoted from Sr. Sales Manager to VP/Sales for Advertiser Agency Services at Arbitron. He will also work to integrate sales and marketing of Marketing Resources Plus to advertisers and agencies. Tobolski joined Arbitron in 1998 and before his most recent post was Midwest Regional Manager.

### Cluster Knowledge

Continued from Page 9

which music types fit together and which don't.

A detailed multivariate analysis can be the difference between creating a well-crafted targeting strategy based on hard data and determining the future of a multimillion-dollar asset by guessing. There's always uncertainty in business, and one of the reasons stations are successful is because they have excellent people making the guesses. But when you can give the people involved more

and better information, it takes some of the guesswork out of the equation.

### Can We Afford It?

If you're looking at putting a study together, it's important to make sure you'll get the data you need to do this kind of analysis before you begin the research. If you don't ask the right questions, you won't get actionable answers.

A full battery of statistical analysis, including reporting, is typically between \$2,000-\$4,000 for a strategic study that has been properly set up.

Given what you can learn, can you afford *not* to do it?

*Joe Schwartz, Ph.D., is a marketing-research consultant specializing in research design and analysis. Schwartz, who has taught at Georgia Tech and at the University of Michigan-Dearborn, has served as VP/Research for Eagle Research and has managed perceptual research for Cox Radio. Reach him at 678-361-8588 or joe.schwartz@comcast.net.*

# Label Lawsuits Scare Downloaders

Or maybe not — it depends on how you read a new study

The people at the Pew Internet & American Life Project have been producing studies about Americans online for quite a while now, and they put out their first report on peer-to-peer ethics way back in September 2000, at the height of the Napster court wars, when they asked illegal downloaders whether they thought what they were doing was stealing. (Not surprisingly, 78% said no.)

The newest Pew study, released Monday, can be understood a couple of different ways. First, and more hopefully, the phone survey found that 14% of online Americans — about 17 million people — downloaded music at one time but no longer do so. One-third of those who have quit downloading said it's RIAA member labels' lawsuits against peer-to-peer users that inspired the decision.

A study in spring of last year found that 29% of American Internet users were downloading music, an all-time high for Pew research. In the new survey, taken in February and March 2004, the figure is at 18% — still off quite a bit, but bouncing back from the 14% low reported in a survey in November-December 2003, a couple of months after the RIAA lawsuits began.

That bounce means the overall number of online Americans who download has risen from 18 million in the November-December 2003 study to 23 million in the new survey. Though Pew didn't look into whether this figure represents more new downloaders or people who had abandoned the practice taking it up again, it does appear that any deterrent effect from the RIAA lawsuits is not consistent over time.

## A Case Of Nerves

That said, the number of people who said they're changing their behavior based on the label lawsuits but

who aren't scared enough to stop downloading entirely is growing. Thirty-eight percent said in the current survey that the suits have caused them to cut back on their downloading, while in the November-December survey, the figure was 27%. That's a significant increase in nervous downloaders, and it may be related to the 531 highly publicized RIAA lawsuits filed in mid-February.

**One-third of those who have quit downloading said it's RIAA member labels' lawsuits against peer-to-peer users that inspired the decision.**

Although no one was sued at that time for downloading music illegally — no one in the U.S. has ever been sued by an RIAA label for downloading music illegally — many mainstream media outlets habitually report that the suits target "large-scale downloaders," and the confusion may be having an effect. (All 2,000 or so lawsuits against individuals have

By Brida Connolly  
Associate Managing Editor

been against people the RIAA believes have offered several hundred or more copyrighted songs for distribution on P2Ps.)

Pew says the suits also play a part in keeping some people honest: Among those American 'Net users who have never downloaded a song (still the vast majority, by anybody's measurement), 60% said the RIAA lawsuits will keep them from downloading music in the future.

The Pew researchers did not make any distinction between legal and illegal downloading in their questions about downloading behavior, since this is, as the report's footnote on the matter says, "a sensitive area." But given the ratio of illegal to legal downloading in the U.S., it's likely that most of those questioned have been obtaining their music illegally, and that's the behavior that has (or hasn't) changed.

But there's also a possibility that some legal downloaders have stopped or reduced their activity. If that's happening, it could be because of confusion about who's liable to be sued or even, conceivably, a sort of protest over the label lawsuits — though the suits have had no negative effect on other legal music sales as far as anyone can tell.

## Legit Sources Doing OK

Though Pew wouldn't ask specifically about illegal downloading, it did ask about legal digital-music services and found that 17% of U.S. music downloaders use iTunes or another legitimate source. Seven percent of Internet users say they've bought music from one legal service or another at some time.

In what may be in part a reaction to the label lawsuits, just one-third of the current downloaders told Pew that they use P2Ps. Twenty-four percent said they trade files by way of e-mail and instant messaging, which they may believe better protect their anonymity. Another 20% said they get songs from music-related websites, such as those run by music magazines or artists themselves. That last is a good sign: Such distribution sites are nearly always licensed and legal.

## And comScore Says....

Where the Pew Internet & American Life Project goes, so, frequently, goes comScore Media Metrix, a research and consulting concern that often releases data in cooperation with the Pew Internet studies.

comScore, which does its 'Net research based on a continuously measured and carefully sampled con-

## The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 500,000 songs from all five major label groups and dozens of independents. Here's a snapshot of the top-selling downloads on Tuesday, April 27, 2004.

### Top 10 Songs

1. HOOBASTANK The Reason
2. D12 f/EMINEM My Band
3. MAROON 5 This Love
4. OUTKAST Roses
5. BEYONCÉ Naughty Girl
6. BLACK EYED PEAS Hey Mama
7. MARIO WINANS I Don't Wanna Know
8. AVRIL LAVIGNE Don't Tell Me
9. YELLOWCARD Ocean Avenue
10. BRITNEY SPEARS Toxic

### Top 10 Albums

1. VARIOUS ARTISTS *Motown 1's*
2. DIANA KRALL *The Girl In The Other Room*
3. MAROON 5 *Songs About Jane*
4. D12 *D12 World*
5. MODEST MOUSE *Good News For People Who Love Bad News*
6. HOOBASTANK *The Reason*
7. PATTY GRIFFIN *Impossible Dream*
8. FRANZ FERDINAND *Franz Ferdinand*
9. KLAUS BADELT *Pirates Of The Caribbean Soundtrack*
10. BLACK EYED PEAS *Elephunk*

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 26, 2004 are listed below.

### Top Pop

BRITNEY SPEARS Toxic  
MAROON 5 This Love  
DIDO White Flag  
NICKELBACK Someday  
FIVE FOR FIGHTING 100 Years

### Top Christian

DONNIE McCLURKIN I'm Walking  
SWITCHFOOT Dare You To Move  
SKILLET Savior  
KUTLESS Sea Of Faces  
DELIRIOUS? Rain Down

LIVE 365 .COM

Travis Storch • 866-365-HITS

### Top Folk

INDIGO GIRLS Perfect World  
WAIFS Lighthouse  
SLAID CLEAVES Wishbones  
JASON MRAZ You And I Both  
DAR WILLIAMS Mercy Of The Fallen

## Convention Update

It's not just about radio anymore. Webcasters and satcasters are suddenly looming large in radio's rearview mirror. What does the road ahead look like? Find out at R&R Convention 2004 at a session called "Know Your Enemy: The Webcasting Panel" on Thursday, June 24.

Panelists are being finalized as you read this. Expect to get up close and personal with some of the best known names in the world of streaming. Register now at [www.radioandrecords.com](http://www.radioandrecords.com).



**Air America**

Continued from Page 3

around here," Sinton told R&R. "And I think, in the long run, his departure will also be viewed as an amicable one."

The departures of Walsh and Logan cap a tumultuous first month for Air America. Barely two weeks into its launch, a financial dispute between the network and partner Multicultural Radio Broadcasting resulted in both KBLA/Los Angeles and WNTD/Chicago abruptly dropping all of Air America's programming. Although a court ruling forced WNTD to return the net-

**Wallace**

Continued from Page 3

Operations & Development for American Media Services. Together, we started up an Oldies station from scratch — WOXL-FM/Asheville, NC — which set a record

work to the air and to air it through April 30, Air America has not returned to the air in L.A.

Sinton told R&R he is "optimistic" about announcing new affiliates for Air America in both markets soon.

for the biggest debut in Arbitron ratings in that format."

Wallace told R&R, "I've been looking for an opportunity like this for a long time. KOOL, KZON and KMLE are already successful and very professional, so my mission is to help raise the bar, building further on their excellence and ratings productivity."

Wallace has served as PD of former Phoenix AM Top 40 giants KRUX and KRIZ. As PD of KUPD/Phoenix, he took the station from 20th place to No. 1. He has also programmed Phoenix News/Talkers KFYI and KTAR and AC KKLT.

**ABC Taps New Affiliate-Relations Directors**

ABC Radio Networks has appointed Ron Rivlin and Eric Stanger to newly created positions as Directors/Affiliate Relations. Rivlin will oversee all ABC Radio Networks news products and affiliations, while Stanger will oversee affiliations for the network's syndicated *Sean Hannity Show*.

Both will be based in New York and report to VP/Affiliate Relations Dave Kaufman, who said, "I am delighted to welcome Eric and Ron to the ABC Radio Networks team and look forward to working closely with both of them to enhance the value of our programming to all ABC affiliates."

Most recently VP/Sales for promotions firm Professional Concepts, Rivlin worked in affiliate relations at ABC for both the TV and radio networks from 1984-94. His background also includes affiliate-relations positions with Hiwire, Launch Media and MJJ Broadcasting.

Stanger joins ABC from Clear Channel's WGST/Atlanta, where he was Asst. PD and morning show supervisor. He's also been Asst. PD at KABC & KSPN/Los Angeles, Exec. Producer for the *Sean Hannity Show* at WABC/New York and Exec. Producer and Affiliate Relations Manager at Westwood One.

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**WLKQ**

Continued from Page 3

Hidalgo said, "Atlanta is one of the few remaining major markets that, until last week, did not have a Spanish-language FM station. Nearly 15% of the market's 18-34-year-olds are Hispanic, and no one until now has provided them with quality Spanish-language programming on the FM dial. La Raza plans to superserve the 18- to 34-year-old Hispanic with today's most popular music, exciting promotions and an overall professional listening experience."

Davis President/CEO Gregory Davis said, "We are very excited about the opportunity to serve Atlanta's burgeoning Hispanic community with a Spanish-language station on the FM dial. We fully expect La Raza to become the market's top-rated Spanish-language radio station within a very short time."

WLKQ's signal is based in suburban Gwinnett County, GA, which has in recent years become the center of metropolitan Atlanta's Hispanic community. According to the *Atlanta Business Chronicle*, the county's Hispanic population numbers 64,140, or 11% of the total population. That's a 694% increase from 1990, local census data shows.

**Stecker**

Continued from Page 3

"He was a real radio guy; he loved radio. I can't imagine people who worked for him didn't totally respect him. Remember, he was very influential in making WKHX what it was and brought back KSCS after KPLX had badly beaten it for a number of years. He was an integral part of KSCS's hiring [morning personality] Terry Dorsey from KPLX in 1988.

"Ted was a programming warrior who absolutely worked his ass off. If there was ever a guy you wanted on your side.... Ted was the guy I wanted on my side."

Services were pending at R&R's press time but were expected to be held later in the week in Arlington, TX.

National Radio

• WESTWOOD ONE presents America's Grand Ole Opry Weekend *Another's Day Special*, a two-hour special hosted by Martina McBride, airing May 7-9. For more information, call Roy Dvorkin at 212-641-2040.

• WESTWOOD ONE will broadcast *The Academy of Country Music Awards Nominations Special*, hosted by Rascal Flatts, airing May 22-23. For more information, call Peter Sessa at 212-641-2053.

Houston

Continued from Page 3

department with Connor and Promotion/Marketing Director Bobrie Jefferson. She graduated to producer, working with *The Afternoon Cruise* and then *The Quiet Storm*, and later became Exec. Producer for *The Tom Joyner Morning Show* on KMJQ. In June 2001 Choice was promoted to MD.

"We are excited about Sam being named PD for KMJQ," Calococci said. "She has drive, talent, rapport

R&B

Continued from Page 1

Fritts. "Advertisers are starting to place buys earlier in the cycle, which will help boost the national business, and local continues its forward momentum. Indicators point to this positive growth trend continuing into the second quarter and picking up momentum as the year rolls out. Radio is well positioned for accelerated growth."

NAB

Continued from Page 1

members aside in an effort to hastily call a board meeting after the dinner.

In an interview with R&R, Lombardo downplayed the controversy and denied that his conversation with Fritts at the dinner was anything but cordial. "We were having a very calm discussion, like we always have," Lombardo said. "How anybody could interpret that as a heated discussion is beyond me. We have never had a cross word."

Despite the controversy, R&R has it on good authority that Fritts won't step down. He enjoys the support of board members contacted by R&R, including Stakelin and Withers Broadcasting President Russell Withers.

"Eddie Fritts has done a great job," Stakelin told R&R, adding that Fritts should remain until he's ready to leave on his own terms. Withers said, "Eddie's done a great job, does a great job and can do a great job going forward." Through a spokesman, Fritts declined to comment on the controversy.

Management Style

Lombardo's brash style and the strong-arm tactics he's reportedly employed at board meetings — including carrying a baseball bat into one meeting — have caused some members to question his ability to lead the joint board, especially at a time when the radio and TV boards are fighting for their own interests.

"A lot of board members are very

Changes

*News/Talk*: ABC Radio Networks' *Satellite Sisters* presents "The Mother of All Mays," daily features related to mothers and motherhood, throughout May.

*Records*: IDJMG names Karen Kwak Sr. VP/A&R Operations, Office of the Chairman ... Razor & Tie appoints Don Spielvogel Sr. Director/Video, Kevin O'Connor Director/Children's Entertainment and Rachel Mintz Sr. Product Manager and promotes Sandi Hemmerlein to Sr. Product Manager.

and commitment. You can't beat that formula."

Choice said, "Majic 102.1 is a legendary radio station, and it is an honor and privilege to be part of its continuing success. The Houston market will be pleased with what the future holds: more creativity, innovative leadership and community involvement."

Thomas

Continued from Page 3

work side-by-side with Jim and Mike at one of the most legendary Rock stations in America. I'm also looking forward to lowering my golf handicap to single digits."

Thomas became WFBQ's PD in August 2000 after serving as PD of WTUE & WXEG/Dayton. Before that, he programmed WYMG/Springfield, IL and WIRX & WYTZ/Benton Harbor, MI.

concerned, because this has been very divisive to the association," Stakelin told R&R. "This is a very real situation, and there is tremendous concern about [Lombardo's] management style."

Withers said, "Everybody has a different way of doing things, but there has been significant opposition to how [Lombardo] is running things." Withers also noted that Lombardo's tactics have had some unintended consequences: "He's done more to unite the radio board than anyone I've ever seen."

Still, both Stakelin and Withers insist that, despite the controversy, the situation hasn't become personal. "I've known Phil for a long time, and he has some very good qualities," Withers said. Stakelin said, "Phil is not a bad guy. It's just a matter of style. His style has caused a lot of trouble."

For his part, Lombardo insisted that the concerns are misplaced. "Everybody has their way of doing things," he said. "Some people have a problem with how Bill Stakelin does things too. Mine is a very businesslike style. I take my responsibilities on the board very seriously, and I do my homework. I have to keep us on track so the mandates of the executive committee are kept on track."

He added that the real story of what the board has been up to has yet to be told. "Those who have misinterpreted will come to realize that the facts are quite a bit different," he said. "There have been a lot of misunderstandings out there, and those will be dissipated."

BUSINESS BRIEFS

Continued from Page 6

order. Clear Channel's attorney Michael Quigley told the *Business Journal*, "It's clear from the petition that we disagree with the IRS. We intend to vigorously defend this matter." According to Clear Channel, proceeds from the stations' sale were placed in a qualified intermediary trust that used the money to buy other stations, the newspaper reported. The Tax Court petition also contends that the trust bought new stations two months after the April 30, 1999 sales of the Cleveland and Tampa properties, well within the time allowed for the sales to qualify as a tax-free exchange. The IRS does not comment on pending tax cases.

Arbitron's Latest Embargo List Includes 58 Markets

Fifty-eight markets have been embargoed by Arbitron on its latest list, including Cleveland; Harrisburg; Houston; Huntsville, AL; Mobile; Nashville; Providence; Richmond; Shreveport, LA; Springfield, MA; Toledo; and York, PA. Twenty-nine continuously measured markets are on the embargo list. Those markets' Arbitrends are subject to a two-book delay. The 29 affected markets that are rated twice yearly — including Dothan and Montgomery, AL; Modesto and Stockton, CA; and Lafayette, LA — are embargoed for 12 months.

Cox Radio Extends Agreement With Arbitron

Cox Radio has signed a new five-year deal with Arbitron to provide Cox's radio stations with ratings information through 2008. "We view Arbitron as a valuable partner and are glad to have a long-term deal in place," Cox Radio President/CEO Bob Neil said. He did not comment on his group's refusal to participate in Arbitron's upcoming Houston trial of the Portable People Meter.

In other news, citing improvements at the company's Atlanta cluster, which accounts for 25% of the company's revenue, Wachovia Securities' James Boyle on Monday raised his rating on Cox Radio from "market perform" to "outperform." Boyle also increased his stock-price target and full-year financial estimates for the company, saying that while the Atlanta cluster was "a drag" on the company throughout 2003, WFOX's flip from Oldies to Urban helped the station break even in Q4 2003.

"When a group essentially quits a format and starts all over, the revenue from the reformatted station can take a year to recoup and several quarters to break even," Boyle said. "Cox's decision to change formats turned out to be right." Boyle upped his 2004 revenue forecast from \$455.2 million to \$457.3 million and increased his EBITDA estimate from \$167.4 million to \$172.1 million. He also increased his 2004 EPS prediction from 74 cents to 77 cents and raised his stock-price target range from \$25-\$27 to \$26-\$28. Cox was set to report its Q1 earnings on Wednesday.

Alta Invests Again In First Broadcasting

Private equity investor Alta Communications has increased its interest in First Broadcasting Investment Partners with a new \$12.5 million investment. The cash will let First increase the pace and scale of its acquisitions, First Chairman Ron Unkefer said. First operates stations in suburban Sacramento and near greater Cincinnati. Alta owns 28% of First Broadcasting, which was formed in April 2003; the remaining 72% is owned by First Broadcasting Investments.

ASCAP, RMLC Reach Agreement For Non-Revenue Contract

ASCAP Sr. VP/Licensing Vince Candilora said at last week's NAB2004 gathering that the music-rights organization and the Radio Music License Committee have agreed in principle to a new deal under which radio stations' dues to ASCAP will no longer be derived from a percentage of station revenue. The accord ended a long negotiation process that began when the ASCAP-RMLC contract ran out on Jan. 1, 2000. Candilora told R&R he's pleased with the new agreement but said he couldn't provide details on when a final contract will be completed. A similar nonrevenue deal was struck between BMI and the RMLC in 2002.

Directory

Continued from Page 1

companies. Simply visit the R&R website to begin using the new online version.

The R&R Directory is the No. 1 reference book of radio executives. It is automatically included in the standard R&R subscription package. Although it has taken on an improved style and design over the years, the format of the directory remains virtually unchanged as users continue to rely on it for its depth and ease of use.

The newest edition of the directory features a complete recap of

Ratings

Continued from Page 1

Cucuy also helped La Raza take the overall No. 1 spot among all Spanish-language stations in March, grabbing a 3.6 share. In the 25-54 demo, KLAX is tied with Stern affiliate KLSX for the overall lead for the month.

Arbitron's fall 2003 survey of 286 U.S. markets. In addition to station information such as format, owner, frequency and key demos, R&R presents ownership share by market.

Finally, R&R is indebted to the

Other highlights from the winter Arbitrons: Chicago's No. 1 is WGN, as second-place WGCI-FM narrows the gap; WDAS-FM is now first in Philadelphia; Detroit's new leader is WJR, as WJLB dips to second; WPOC is the new No. 1 in Baltimore, as WERQ dips to second place; and KMOX continues its dominance in St. Louis.

many users and advertisers who make the directory possible. Let us take this opportunity to thank you for the trust you put in R&R and for making the directory the most trusted radio-industry guide.

Jacksonville

Continued from Page 3

MD/afternoon driver in April 2001. She was at WHOK when Austin was OM for Clear Channel sister WCOL/Columbus.

"Casey has been on my short list for some time," Austin told R&R. "We competed against each other in Columbus, where she commanded attention with her presence both on-air and on the streets. You could hear how much she loved her job; she loved the music, and she loved the station. That's the kind of thing that drives me crazy — a passionate competitor. I was glad to see her leave

town. She's got what it takes to work with this special 'Roo Crew.' Rooster is a fun, aggressive, hard-working radio station, and this is a great fit."

Chumley, who has also worked at WSHE/Orlando, WJBX/Ft. Myers and WJRR/Orlando, noted that he will be keeping his Asst. PD/MD duties at WPLA and that the station will not be looking to fill that position. He started at WPLA doing mornings and now holds down the midday shift in addition to his programming duties.

Chumley told R&R of his new duties, "I think accountability is the big difference between interim and permanent PD. Before, I could screw up

and point at the program director, and he could take the heat. Now the screw-ups are my own. Also, we've been one of the strongest [Alternative] stations in the country for the past couple of years. I want to continue winning. I've been here six years. I'm now programming my favorite radio station."

Back at The Rooster, CHR/Pop WAPE/Jacksonville's Trane has been hired to handle the afternoon airshift, starting May 6. Tim Kelley, who had been handling afternoons, will go back to weekends and swing work and will continue with afternoon traffic reports on The Rooster.

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### HIT LIST

Seth Neiman

BRITNEY SPEARS *Everytime*  
MARIO WINANS... I Don't Wanna Know

### SOFT ROCK

Seth Neiman

CLAY AIKEN *Solitaire*  
EVANESCENCE *My Immortal*  
WILSON PHILLIPS *Go Your Own Way*

### PROGRESSIVE

Liz Opoka

JAMIE CULLUM *All I See*  
THRILLS *Big Sur*  
TOOTS & THE MAYTALS *True Love Is Hard To Find*

### AMERICANA

Liz Opoka

BLACKIE & THE ROODED KINGS *Swinging...*  
ROBERT EARL KEEN *Let The Music Play*  
JON LANGFORD *Hard Times*  
LORI MCKENNA *Bible Song*

### ALTERNATIVE

Adam Neiman

BAD RELIGION *Los Angeles Is Burning*  
INCUBUS *Talk Show On Mute*  
SHINS *Kissing The Lipless*

### TODAY'S COUNTRY

Liz Opoka

TERRI CLARK *Girls Lie Too*

### SMOOTH JAZZ

Gary Susalis

GERALD ALBRIGHT *Kickin' It Up*  
ROGER SMITH *Just Enough*  
TEKNEEK *Joy Ride*

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### WEST

- JANET JACKSON *Just A Little While*
- NORAH JONES *Sunrise*
- SEAL *Love's Divine*
- SUPERLITIO *Que Vo Hacer*
- SWITCHFOOT *Dare You To Move*

### MIDWEST

- NORAH JONES *Sunrise*
- SEAL *Love's Divine*
- NORAH JONES *Sunrise*
- LINDSEY LOHAN *Drama Queen*
- DURAN DURAN *Save A Prayer*

### SOUTHWEST

- JANET JACKSON *Just A Little While*
- NORAH JONES *Sunrise*
- LINDSEY LOHAN *Drama Queen*
- SUPERLITIO *Que Vo Hacer*
- ANDREUS *Mississippi*

### NORTHEAST

- NORAH JONES *Sunrise*
- JANET JACKSON *Just A Little While*
- SEAL *Love's Divine*
- LINDSEY LOHAN *Drama Queen*
- SUPERLITIO *Que Vo Hacer*

### SOUTHEAST

- JANET JACKSON *Just A Little While*
- NORAH JONES *Sunrise*
- DURAN DURAN *Save A Prayer*
- LINDSEY LOHAN *Drama Queen*
- SUPERLITIO *Que Vo Hacer*

## SIRIUS

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Steve Blatter

### Alt Nation

Rich McLaughlin  
LIT Looks Like They Were Right

### The Pulse

Haneen Arafat  
SHERYL CROW *Light In Your Eyes*  
COUNTING CROWS *Accidentally In Love*

### Sirius Hits 1

Kid Kelly  
JAY-Z *Dirt Off Your Shoulder*  
SUGARCULT *Memory*  
LIZ PHAIR *Extraordinary*  
ANASTACIA *Left Outside Alone*

### Hot Jamz

Geronimo  
BRANDY *IKANYE WEST Talk About Love*  
LLOYD *U/ASHANTI Southside*  
MOBB DEEP *Got It Twisted*

### New Country

Al Skop  
BIG & RICH *Save A Horse (Ride A Cowboy)*  
EMERSON DRIVE *Last One Standing*

### Octane

Jose Mangin  
SEVENOUST *Seasons*  
TANTRIC *The Chain*

### Spectrum

Darrin Smith  
RYAN ADAMS *Wonderwall*

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MESSIAEN *Illuminations Of The Beyond*  
STEVE GRAY *Love Songs From Guitar Concerto*  
AL JARREAU *Midnight Sun*  
BLONDE REDHEAD *Equus*  
BLONDE REDHEAD *Anticipation*  
FRANZ FERDINAND *Take Me Out*  
MANDO DIAO *Paralyzed*  
JARS OF CLAY *Show Your Love*  
JONATHA BROOKE *Better After All*  
N.E.R.O. *She Wants To Move*  
BUTTERFLY BOUCHER *Another White Dash*  
LOS LONELY BOYS *Heaven*

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

### CHR/RHYTHMIC

Mark Shands  
HOUSTON *UCHINGY & NATE DOGG I Like That*

### ALTERNATIVE

Dave Sloan  
LORETTA LYNN w/JACK WHITE *Portland Oregon*  
OZMOTLI *Saturday Night*  
BEASTIE BOYS *Ch-Check It Out*

### ROCK

Stephanie Mondello  
INCUBUS *Talk Show On Mute*  
AUF DER MAUR *Followed The Waves*



Artist/Title	Total Plays
HILARY DUFF <i>Come Clean</i>	78
HILARY DUFF <i>Why Not</i>	74
D-TENT BOYS <i>Dig It</i>	73
RON STOPPABLE & RUFUS <i>Naked Mole Rap</i>	72
HILARY DUFF <i>So Yesterday</i>	72
BAHA MEN <i>Who Let The Dogs Out</i>	69
LINDSAY LOHAN <i>Drama Queen (That Girl)</i>	62
CHEETAH GIRLS <i>Cinderella</i>	61
A. HATHAWAY w/J. MCCARTNEY <i>Don't Go Breaking...</i>	32
AVRIL LAVIGNE <i>Sk8er Boi</i>	32
CLAY AIKEN <i>Invisible</i>	31
AVRIL LAVIGNE <i>Complicated</i>	30
KELLY CLARKSON <i>Miss Independent</i>	30
MICHELLE BRANCH <i>Everywhere</i>	29
DESTINY'S CHILD <i>Survivor</i>	29
SMASH MOUTH <i>I'm A Believer</i>	28
PLAYA <i>HAARON CARTER Every Little Step</i>	28
LINDSAY LOHAN <i>Ultimate</i>	27



Playlist for the week of April 19-25.

## AOL Radio@Network

Ron Nenni 415-934-2790

### Top Country

Lawrence Kay  
MARTINA MCBRIDE *How Far*  
JIMMY WAYNE *You Are*



Phil Hall • 972-991-9200

### Country Coast To Coast

Dave Nicholson  
RACHEL PROCTOR *Me & Emily*



Ken Moultrie • 800-426-9082

### Alternative

Steve Young/Kristopher Jones  
KILLERS *Somebody Told Me*  
FRANZ FERDINAND *Take Me Out*  
SNOW PATROL *Spitting Games*

### Active Rock

Steve Young/Kristopher Jones  
SLIPKNOT *Duality*  
SMILE *EMPTY SOUL Silhouettes*  
KORIN *Everything I've Known*

### Hot AC

John Fowlkes  
LOS LONELY BOYS *Heaven*

### CHR

Steve Young/Josh Hoster/John Fowlkes  
LOS LONELY BOYS *Heaven*  
BRITNEY SPEARS *Everytime*

### Rhythmic CHR

Steve Young/Josh Hoster/John Fowlkes  
YOUNG GUNZ *Friday Night*  
NINA SKY *Move Ya Body*  
MIS-TEED *Scandalous*  
YUNG WUN *Tear It Up*

### Soft AC

Mike Bettelli/Teresa Cook  
JESSICA SIMPSON *Take My Breath Away*

### Mainstream AC

Mike Bettelli/Teresa Cook  
JESSICA SIMPSON *Take My Breath Away*

### Deiilah

Mike Bettelli  
WILSON PHILLIPS *Go Your Own Way*

### The Dave Wingert Show

Mike Bettelli/Teresa Cook  
JESSICA SIMPSON *Take My Breath Away*

### Marie And Friends (Marie Osmond Show)

Mike Bettelli/Teresa Cook  
JESSICA SIMPSON *Take My Breath Away*

### The Alan Kabel Show

Steve Young/John Fowlkes  
LOS LONELY BOYS *Heaven*  
LIVE w/SHELBY LYNN *Run Away*

### Mainstream Country

Ray Randall/Hank Aaron  
BRAD PAISLEY *W/ALISON KRAUSS Whiskey Lullaby*  
RACHEL PROCTOR *Me And Emily*  
JOSH GRACIN *I Want To Live*

### New Country

Hank Aaron  
BRAD PAISELY *W/ALISON KRAUSS Whiskey Lullaby*  
RACHEL PROCTOR *Me And Emily*  
TERRI CLARK *Girls Lie Too*

### Lia

Ken Moultrie/Hank Aaron  
EMERSON DRIVE *Last One Standing*

### Danny Wright

Ray Randall/Hank Aaron  
JOE NICHOLS *If Nobody Believed In You*  
TERRI CLARK *Girls Lie Too*

### 24 HOUR FORMATS

Jon Holiday • 303-784-8700

### Adult Hit Radio

Jon Holiday  
JET *Are You Gonna Be My Girl*

### Adult Contemporary

Rick Brady  
LUTHER VANHOSS *Buy Me A Rose*

### U.S. Country

Penny Mitchell  
JESSI ALEXANDER *Honeysuckle Sweet*

## GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700  
HANK WILLIAMS JR. *Why Don't We All Just Get A...*  
JOHN BERRY *Will You Marry Me*



Charlie Cook • 661-294-9000

### Soft AC

Andy Fuller  
JESSICA SIMPSON *Take My Breath Away*

### Bright AC

Jim Hays  
JESSICA SIMPSON *Take My Breath Away*

### Mainstream Country

David Felker  
TERRI CLARK *Girls Lie Too*  
RACHEL PROCTOR *Me And Emily*

### Hot Country

Jim Hays  
SARA EVANS *Suds In The Bucket*

### Young & Verna

David Felker  
JOE DIFFIE *Tougher Than Nails*



### After Midnight

Sam Thompson  
RACHEL PROCTOR *Me & Emily*  
BRAD PAISLEY *W/ALISON KRAUSS Whiskey Lullaby*



### Country Today

John Glenn  
TERRI CLARK *Girls Lie Too*  
ANDY GRIGGS *She Thinks She Needs Me*  
CHELY WRIGHT *Back Of The Bottom Drawer*  
JOSH TURNER *What It Ain't*

### AC Active

Dave Hunter  
JESSICA SIMPSON *Take My Breath Away*

### Alternative Now!

Chris Reeves • 402-952-7600  
KILLERS *Somebody Told Me*  
MICKELBACK *Feeling Way Too Damn Good*



Jay Frank • 310-526-4247

### Audio

BRANDY *Talk About Our Love*  
FRANZ FERDINAND *Take Me Out*  
JOSH GRACIN *I Want To Live*  
TRACE ADKINS *Rough & Ready*

### Video

BRITNEY SPEARS *Everytime*  
DIDD *Don't Leave Home*  
JESSICA SIMPSON *Take My Breath Away*  
LENNY KRAVITZ *Where Are We Running?*  
LIL' WAYNE *Bring It Back*  
LLOYD *U/ASHANTI Southside*  
METHOD MAN *What's Happenin'*  
MINDY SMITH *Come To Jesus*  
MORRISSEY *Irish Blood, English Heart*  
NEW FOUND GLORY *All Downhill From Here*  
PRINCE *Muscology*  
RUBEN STUDDARD *What If*  
STORY OF THE YEAR *Anthem Of Our Dying Day*  
CALLING *Our Lives*  
TOBY KEITH *Whiskey Girl*  
TRENT WILLMON *Beer Man*  
USHER *Burn*  
YOUNG GUNZ *Friday Night*

## MUSICSNIPPET.COM

Tony Lamptey • 866-552-9118

### Hip-Hop

GODDIE *MOB One Monkey...*  
KANYE WEST *Jesus Walks*  
JA RULE *Caught Up*



72 million households

**20on20**

**Kane**  
YELLOWCARD Ocean Avenue  
RODNEY I'm Shakin'  
CLAY AIKEN Solitaire

**BPM**  
Blake Lawrence  
HANNAH-ROSE Dreaming  
RICHARD HUMPTY VISSION Never Let Me Down

**SQUIZZ (XM48)**

Charlie Logan  
SLIPKNOT Duality  
SLIPKNOT Pulse Of The Maggots  
EARSNOT Wait  
BRIDES OF DESTRUCTION I Don't Care  
BEN MOODY The End Has Come  
TRAPT Lost In A Portrait  
CHEVELLE Still Running  
FINGER 11 Slow Chemical  
NICKELBACK Feelin' Way Too Damn Good

**U-Pop (XM29)**

Zach Overkin  
ATOMIC KITTEN Right Now 2004  
KINKY The Headphoned  
HER SPACE HOLIDAY My Girlfriend's Boyfriend  
SNOW PATROL Chocolate

**THE LOFT (XM50)**

Mike Marrone  
BLACKIE & THE RODED KINGS Song On The Radio  
BLACKIE & THE RODED KINGS Stoned  
COUNTING CROWS Accidentally In Love  
DARDEN SMITH Shooting Star  
GRANT-LEE PHILLIPS Wish I Knew  
GRANT-LEE PHILLIPS Mona Lisa  
LOS LOBOS Somewhere In Time  
LOS LOBOS Wreck Of The Carlos Rey  
LOS LOBOS Matter Of Time

**RAW (XM66)**

Leo G.  
GODDIE MOB One Monkey Don't Stop No Show

**X COUNTRY (XM12)**

Jessie Scott  
SUBOUES Standin' Tall  
SAM BUSH King Of The World  
HOUSTON MARCHMAN Not Tonight

**XM CAFÉ (XM45)**

Bill Evans  
LOS LOBOS The Ride  
JOHNATHAN RICE Trouble Is Real  
RACHAEL YAMAGATA Happenstance  
DARDEN SMITH Circo  
COUNTING CROWS Accidentally In Love

**XMLM (XM42)**

Ward Cleaver  
BAD ACID TRIP Lynch The Weirido  
SATYRICON Volcano  
FOLLY Insanily Later

**REAL JAZZ (XM70)**

Maxx Myrick  
DIANA KRALL The Girl In The Other Room  
CHERYLE BENTYNE Talk Of The Town  
RUSSELL MALONE Playground

**WATERCOLORS (XM71)**

Trinity  
GERALD ALBRIGHT To The Max  
KEIKO MATSUI Reflections  
MARION MEADOWS Sweet Grapes

**36 million households****VIDEO PLAYLIST**

CHINGY One Call Away  
KANYE WEST Through The Wire  
CASSIDY (R. KELLY) Hotel  
RUBEN STUDDARD Sorry 2004  
LUDACRIS Splash Waterfalls  
OUTKAST (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 (R. KELLY) Hotel  
YING YANG TWINS (LIL JON)... Salt Shaker  
JUVENILE (MANNIE FRESH) 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 Phillips, Sr. VP/GM  
Chris Parr, VP/Music & Talent

**ADDS**

JOHN MAYER & BRAD PAISLEY Why Georgia  
HANK WILLIAMS JR. Why Don't We All Just Get

**TOP 20**

	TW	LW
GRETCHEN WILSON Redneck Woman	42	45
KEITH URBAN You'll Think Of Me	31	34
TOBY KEITH Whiskey Girl	31	29
DIERKS BENTLEY My Last Name	30	30
K. CHESNEY & UNCLE... When The Sun	30	30
BUDDY JEWELL Sweet Southern Comfort	30	30
MONTGOMERY GENTRY If You Ever Stop	30	30
CLAY WALKER I Can't Sleep	30	30
GARY ALLAN Songs About Rain	29	31
CAROYLN DAWN JOHNSON Simple Life	29	30
SHEDAISY Passenger Seat	29	30
CROSS CANADIAN RAGWEE Sick And Tired	29	24
MINDY SMITH Come To Jesus	21	11
DOLLY PARTON Welcome Home	19	13
BILLY CURRINGTON I Got A Feelin'	17	16
KEITH URBAN Who Wouldn't Want To Be Me	17	13
KENNY CHESNEY Live Those Songs	17	6
TOBY KEITH American Soldier	15	21
SHANIA TWAIN It Only Hurts When I'm...	15	15
A. JACKSON & J. BUFFETT It's Five O'Clock	15	14

Airplay as monitored by Mediabase 24/7  
between April 19-24



Jim Murphy, VP/Programming  
26.5 million households

**ADDS**

JOHN BERRY Will You Marry Me  
HANK WILLIAMS JR. Why Don't We All Just Get

**TOP 20**

K. CHESNEY & UNCLE... When The Sun Goes Down	31	34
TRACY LAWRENCE Paint Me A Birmingham	31	34
GRETCHEN WILSON Redneck Woman	31	29
TOBY KEITH Whiskey Girl	30	30
SHEDAISY Passenger Seat	30	30
CHELY WRIGHT Back Of The Bottom Drawer	30	30
REBA MCENTIRE Somebody	30	30
GARY ALLAN Songs About Rain	29	31
CLAY WALKER I Can't Sleep	29	30
SCOTTY EMERICK The Coast Is Clear	29	30
BILLY RAY CYRUS The Face Of God	29	30
JULIE ROBERTS Break Down Here	29	30
DIERKS BENTLEY My Last Name	29	30
BILLY CURRINGTON I Got A Feelin'	29	30
KEITH URBAN You'll Think Of Me	29	30
ROSANNE CASH & JOHNNY CASH September...	29	30
SARA EVANS Perfect	29	30
SHANIA TWAIN It Only Hurts When I'm Breathing	29	30
ZONA JONES House Of Negotiable Affections	29	30
MONTGOMERY GENTRY If You Ever Stop Loving Me	29	30

Information current as of April 30.



Pos.	Artist	Avg. Gross (in 000s)
1	BETTE MIDLER	\$1,171.4
2	ROD STEWART	\$959.4
3	GEORGE STRAIT	\$793.8
4	BRITNEY SPEARS	\$773.4
5	METALLICA	\$763.3
6	PRINCE	\$681.7
7	BEYONCÉ	\$681.7
8	AEROSMITH	\$553.1
9	KENNY CHESNEY	\$533.0
10	TOBY KEITH	\$522.5
11	DAVID BOWIE	\$486.0
12	LINKIN PARK	\$416.9
13	KELLY CLARKSON/CLAY AIKEN	\$368.9
14	HILARY DUFF	\$363.0
15	SARAH BRIGHTMAN	\$347.6

Among this week's new tours:

CARDIGANS  
DEEP PURPLE  
HILARY DUFF  
JACK JOHNSON  
JOSH GROBAN

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

## TELEVISION

**TOP TEN SHOWS**  
Total Audience  
(105.5 million households)

- American Idol (Tuesday)
- Friends
- American Idol (Wednesday)
- CSI
- CSI: Miami
- Survivor: All-Stars
- Friends
- E.R.
- Law & Order
- Will & Grace

April 19-25  
Adults 18-49

- Friends
- American Idol (Tuesday)
- E.R.
- (tie) Friends (Thursday, 8:30pm)
- American Idol (Wednesday)
- Will & Grace
- Survivor: All-Stars
- CSI
- (tie) CSI: Miami
- Scrubs (Thursday, 9:30pm)

Source: Nielsen Media Research

**COMING NEXT WEEK****Friday, 4/30**

• Dave Navarro, Dennis Miller (CNBC, 9pm ET/PT).

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

• The Roots, *Late Show With David Letterman* (CBS, check local listings for time).

• Xzibit and Flaming Lips, *Jimmy Kimmel Live* (ABC, check local listings for time).

• Patti Smith, *Late Night With Conan O'Brien* (NBC, check local listings for time).

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

• Mario Winans, *Last Call With Carson Daly* (NBC, check local listings for time).

**Saturday, 5/1**

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

**Monday, 5/3**

• Don Imus, *The View* (ABC, check local listings for time).

• Alicia Keys, *Jay Leno*.

• Loretta Lynn and Jack White, *David Letterman*.

• Ozzy Osbourne, *Jimmy Kimmel*.

• The Rapture, *Carson Daly*.

**Tuesday, 5/4**

• Alicia Keys, *On-Air With Ryan Seacrest* (check local listings for time and channel).

• Evan & Jaron, *The Sharon Osbourne Show* (check local listings for time and channel).

• Lee Ann Womack, *Jay Leno*.

• Carly Simon, *Conan O'Brien*.

• The Crystal Method, *Craig Kilborn*.

**Wednesday, 5/5**

• Loveline co-host Dr. Drew Pinsky, *Dennis Miller*.

• Los Lobos w/Cafe Tacuba, *Jay Leno*.

• Kinky, *Jimmy Kimmel*.

**Thursday, 5/6**

• Smokey Robinson, *Ryan Seacrest*.

• Stellastarr, *Sharon Osbourne*.

• Black Eyed Peas, *Jay Leno*.

• Janet Jackson, *Conan O'Brien*.

• Los Lobos, *Craig Kilborn*.

• Rooney, *Carson Daly*.

— Julie Gidlow

## FILMS

**BOX OFFICE TOTALS**

April 23-25

Title	Distributor	Weekend	To Date
1	<i>Man On Fire</i> (Fox)*	\$22.75	\$22.79
2	<i>13 Going On 30</i> (Sony)*	\$21.05	\$21.05
3	<i>Kill Bill Vol. 2</i> (Miramax)	\$10.41	\$42.96
4	<i>The Punisher</i> (Lions Gate)	\$6.28	\$24.16
5	<i>Home On The Range</i> (Buena Vista)	\$3.57	\$42.55
6	<i>Scooby Doo 2: Monsters Unleashed</i> (WB)	\$3.41	\$76.79
7	<i>Hellboy</i> (Sony)	\$3.11	\$54.80
8	<i>Johnson Family Vacation</i> (Fox Searchlight)	\$3.09	\$25.03
9	<i>Ella Enchanted</i> (Miramax)	\$2.96	\$17.47
10	<i>Walking Tall</i> (MGM/UA)	\$2.66	\$40.53

\*First week in release. All figures in millions. Source: AC/Nielsen EDI

**NOW PLAYING:** Currently in theaters is *13 Going on 30*, starring Jennifer Garner. The film's Hollywood soundtrack contains Liz Phair's "Why Can't I" and Ingram Hill's "Will I Ever Make It Home," along with '80s greats by The Go-Go's ("Head Over Heels"), Belinda Carlisle ("Mad About You"), Rick Springfield ("Jessie's Girl"), Talking Heads ("Burning Down the House"), Madonna ("Crazy for You"), Whitney Houston ("I Wanna Dance With Somebody"), Soft Cell ("Tainted

Love") and Pat Benatar ("Love Is a Battlefield") and Lilix's cover of The Romantics' '80s hit "What I Like About You." Billy Joel's "Vienna" and Vanilla Ice's "Ice Ice Baby" complete the list.

T-Bone Burnett stars as himself in *This So-Called Disaster*, a documentary on the weeks just prior to Sam Shepard's stage production of the play *The Late Henry Moss*. The film, which is now playing in New York and Los Angeles, also stars Sean Penn.

— Julie Gidlow

Video playlist for the week of April 19-25



David Cohn  
General Manager

**2**

012 My Band	40
TWISTA Overnight Celebrity	37
HOOBASTANK The Reason	34
OUTKAST Roses	26
TRAPT Echo	24
MARIO WINANS... I Don't Wanna Know	24
YELI LOWCARD Ocean Avenue	23
USHER (LUDACRIS & LIL JON) Yeah	22
NEW FOUND GLORY All Downhill From Here	22
KAYE WEST All Falls Down	18
LIL FLIP Game Over	17
PETEY PABLO Freek-A-Leek	16
LUDACRIS Blow It Out	16
OFFSPRING (Can't Get My) Head Around You	15
J-KWON Tipsy	14
LOSTPROPHETS Last Train Home	14
JET Cold Hard Bitch	14
MDI EST MOUSE Float On	14
SUGARCULT Memory	14
LINKN PARK Lying From You	13

Video playlist for the week of April 19-25.

75 million households



Paul Marszalek  
VP/Music Programming

**ADDS**

JOHN MAYER & BRAD PAISLEY Why Georgia  
VELVET REVOLVER Slither

DAVE MATTHEWS BAND So Damn Lucky

BEYONCÉ Naughty Girl

HOOBASTANK The Reason

USHER (LIL JON & LUDACRIS) Yeah

EVANESCENCE My Immortal

MARON 5 This Love

OUTKAST Roses

JESSIE A SIMPSON Take My Breath Away

JOSSELYN TONE Fell In Love With a Boy

BLACK EYED PEAS Hey Mama

ALICIA KEYS If I Ain't Got You

LENNY KRAVITZ Where Are We Runnin'?

AVRIL LAVIGNE Don't Tell Me

LOS LCHNEI BOYS Heaven

ALANIS MORISSETTE Everything

PRINCE Muscology

BRITNEY SPEARS Everytime

USHER Burn

BLINK-182 I Miss You

FIVE FINGER FIGHTING 100 Years

Video playlist for the week of April 26-May 3



# Promotion & Marketing Smackdown

Ideas and energy flow at TRS 2004 session

At this year's R&R Talk Radio Seminar, one of the learning sessions was devoted to sharing thoughts and ideas about effective marketing and promotion options in a budget-conscious business environment.

Radio in general and News/Talk radio in particular face the same challenges today that most advertisers face: How do you keep top-of-mind brand awareness with your listeners and customers without busting the budget?



Ken Charles

All too often that promotion and marketing line item is a tempting target for cost-cutting CFOs seeking to help offset a monthly or quarterly shortfall. But with the sheer magnitude of messages and the multitude of media choices that consumers are exposed to every day, panelists at the seminar reminded attendees that failure to effectively promote and market your radio station's name and product is simply not an option.

Moderated by Clear Channel/Houston's Ken Charles, the panel also included Fox Sports Radio's Andrew Ashwood, KFI/Los Angeles host Bill Handel, Point-to-Point

Marketing's Elizabeth Hamilton, Talk Radio Network host Rusty Humphries and KGO & KSFO/San Francisco's Jack Swanson.

Charles illustrated the promotion and marketing challenges facing stations today by joking, "Welcome to the News/Talk promotion and marketing

smackdown session. Or, as I like to call it, 'How can I ram my radio station's message into a top-of-mind position in the overcrowded, oversaturated, *Queer Eye*, erectile dysfunction, Hair Club for Men, not your father's Oldsmobile, drink Dr. Pepper, just do it, McDonald's, WWE, Classic Lay's, Trojan Man, Depends-wearing, Brite-Smile, Gatorade-drinking, Motrin-popping, vote for me, own a piece of the rock, new Coke, old



Andrew Ashwood

Coke, Google it, longer, harder, faster, nipple-baring, puffy-wearing, comfortable-fit mind of our very busy listeners?"

"In a world where we are all asked to work smarter and cheaper, if you don't keep up with the competition — and the competition for your listeners' attention is stiff out there — you will never win that battle for a listener's mind."

Setting the agenda, Charles teed up the topics to be covered by the panel, asking, "How do we get our message out, how do we get it heard, and how do we translate our efforts into ratings and revenue?"

## Cutting Through The Clutter

Swanson, who has long programmed perennial market leader KGO, opened the session with a story about one of the best marketing or promotion events he'd ever been involved with, one that helped the station break through the clutter of messages out there. "Periodically, we need to go out there and remind the market that we're the big dog, please vote for us," said Swanson.



**YADA, YADA, YADA** Comedian and avid Sports radio fan Jerry Seinfeld recently dropped by WFAN/New York to talk sports and hang out with late-night host Steve Somers. Seen here are (l-r) WFAN VP/GM Lee Davis, Somers and Seinfeld.

He then played a memorable video of a huge blimp, bearing the KGO logo, floating through the skies over San Francisco. "It flew for one month over the Bay Area, day and night," said Swanson. "Fuji changed the world of film with a blimp, and that's probably where we got the idea for this one."

Noting how surprisingly affordable the 30-day campaign turned out to be, Swanson recalled, "Listeners flew in it, advertisers flew in it, and advertisers' little kids flew in it."

Handel spoke next about how a promotional event can help to brand a show with the audience. "Just recently we bought out a local theater and invited listeners to see *The Passion of the Christ* before it opened, because we'd been talking about it so much on the show that week," he said. "It was extraordinary, because not only did we get an incredible promotion, we also got to latch on to a hot topic early on in its development."

Hamilton, who sees a lot of promotions done by stations across the

country in her role at Point-to-Point Marketing, noted that the most successful stations are those that plan their marketing around local events they know will be coming up in their markets. "The promotions that impress me most are the ones that showcase the involvement of a station locally," she said. "The stations that are really immersed in their community and reflect that local connection are the ones that stand out and cut through with their message."



Bill Handel

## When Bad Ideas Get Worse

Humphries recalled a local station promotion from early in his radio career, one where he was to host an event. "I got paid \$100 to go out and host the NutriSystem Lunch Buffet," he said. "The idea, apparently, was that all the fat people listening were going to come by and try all the great new NutriSystem foods."

"As I sat there alone in the room

Continued on Page 18

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## WEEKEND PROGRAMMING THAT GETS RESULTS!!

	Before Sisters P 12+ Share	with Sisters P 12+ Share	% Growth P 12+ Share	Before Sisters W 25-54	with Sisters W 25-54	% Growth W 25-54 Share
WMAL Washington	3.6	5.2	44%	0.0	3.8	100%
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.

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MAKES WEEKEND PROGRAMMING  
SO OUTRAGEOUS**

*It just might be illegal!*

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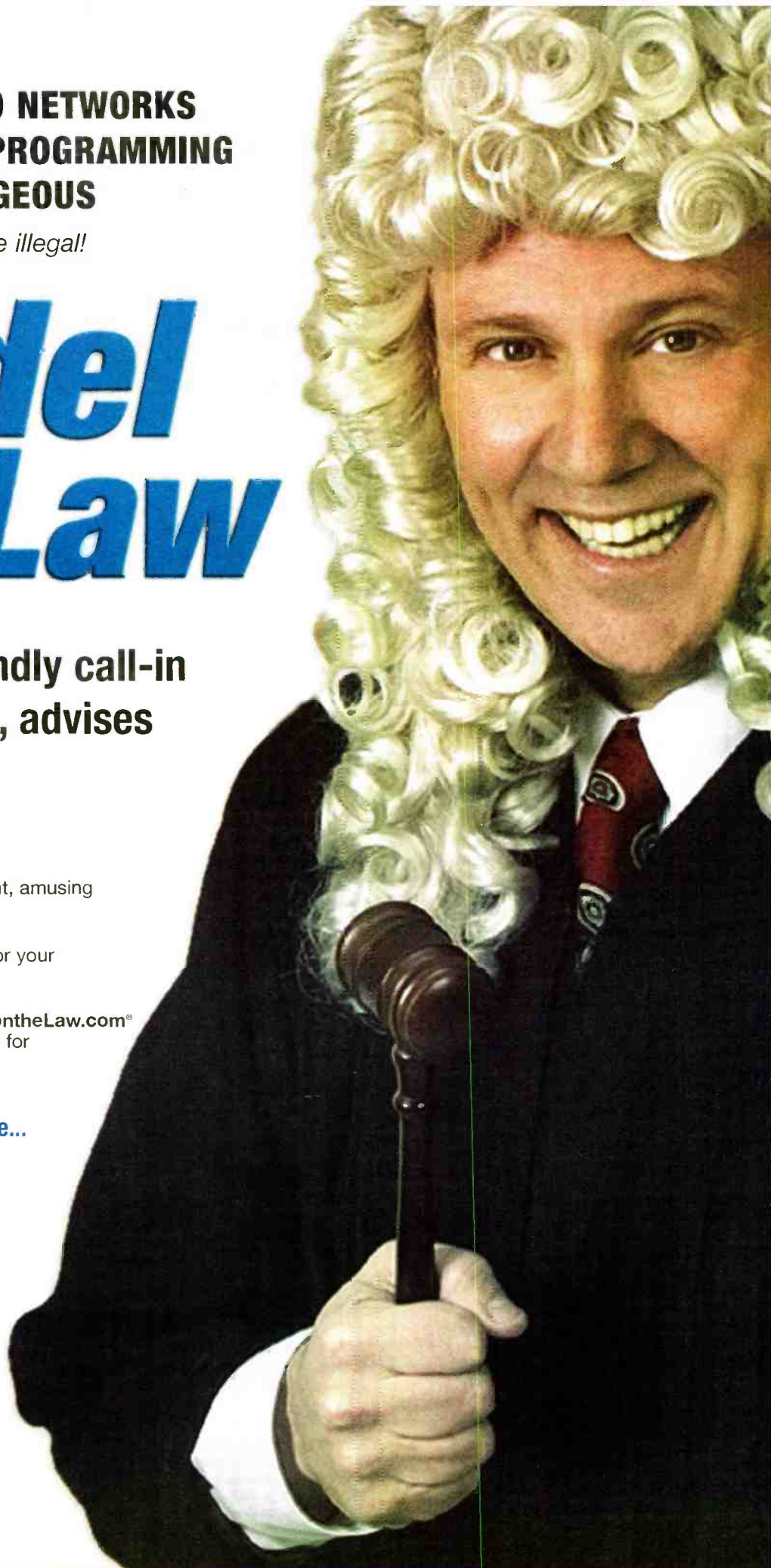
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**Smackdown....**

Continued from Page 16

with all the NutriSystem people glaring at me because they'd just spent all this money on a promotion that nobody showed up for, I asked myself why this was such a total disaster and what I could do to make sure that I would never, ever have it happen to me again for the rest of my life."

Reminding the audience that the first question about a promotion should always be "Why?" Humphries continued, "OK, so I got that Nutri-System needed something from sales to get the buy, but wasn't there an idea that could've worked for the client and the station a whole lot better?"

Humphries also urged talents not to be afraid to invest in themselves when it comes to promotion and marketing. "One July 4 I'd made too much chili, so I brought some to work with me," he said. "We were talking about it on the air, and a guy calls up and says, 'I can get it in stores for you if it's really good.'"

"I didn't think much of it, but I came to find out the guy really was a food broker. I took the idea to management, and here's the problem between management and talent: Talent always wants to do it now, and management always wants to have a meeting to schedule a meeting to talk about a meeting about the meeting we're going to have next week."

"Anyway, that went on for a while, until I got frustrated. So one day I came in and said, 'That's it, Rusty Humphries' Chili goes on store shelves next week.' I decided that I'd put up the money myself, I would invest in my own career, and if it didn't work, I'd be the one who'd lose. If it did work, the station and I would both look great."

"In the first two weeks of the promotion we sold 60,000 cans of chili.

Then we did hot sauce, salsa and pastas. Every time listeners went to their local grocery store, there was my face and the station's name on a lot of shelves. That one did very well for us. We got a lot of attention and raised a lot of money for charity."

**Viva Las Vegas**

Handel reported how he and his morning team members turned something that was originally done as a lark into a successful promotion that continues to brand the show and make money for the radio station year after year. "The guys I work with are all also very talented as singers and musicians," he said. "So one day I said we should invite some listeners to go to Las Vegas with us, and we would put on a show for them."



**Elizabeth Hamilton**

"Over the last six or seven years it has evolved into a twice-a-year event, and the hotel pays the radio station — not for commercials, but just to bring people to Las Vegas. I MC it, and the guys put on a hell of a show."

"It doesn't matter how many rooms they give us, we always sell it out. Last time we did it we sold out 600 rooms instantly. That means there were 1,200 people who went and spent money at the hotel who otherwise would not have done so."

"It's a promotion that doesn't have to be done in Las Vegas; any station could do it with a local hotel or venue. You take the most popular show on your radio station, build an event and invite listeners to come along."

"People love to come out to meet the people they listen to. It becomes like old-time radio, when people actually performed in front of a live audience. It's where you really use radio's unique ability to connect with listeners. It's turned into a money-

making event for the station, a new and successful connection with an advertiser, a cool listener party and a great tool for branding the radio show."

**Think Outside The Usual Box**

Swanson asked how many attendees had ever flown on a commercial airline flight, and, naturally, everyone in the room raised their hand. "Now," he continued, "keep your hand up if you can remember every single airline flight you have ever been on." Every hand in the room dropped.

"OK," he said, "how many of you have flown in a helicopter?" A number of hands were raised, and all stayed up when he asked, "How many of you remember every single flight you have taken in a helicopter? What's the difference? One was just an airplane ride, the other was a life-changing experience."

Reminding the attendees that most every station has, or has access to, any number of single-engine aircraft and helicopters with empty seats in the back, Swanson told how KGO has taken advantage of that over the years to brand the station with listeners. "We sell rides for charity for about \$300 a pop," he said.

"If you have a Boy Scout troop and you want to raffle off a ride, we'll give it to you. We've run 15,000 people through *Jet Copter 870* over the years, and I guarantee you that every single one of those people remembers that ride and remembers the radio station because of it."



**Rusty Humphries**

Ashwood reminded everyone that not every promotion needs to cost money. "Our Fox Sports Radio affiliate in Los Angeles, XTRA Sports 690 and 1150 [XETRA/Tijuana-San Diego and KXTA/Los Angeles], is up against an ESPN Radio O&O and a Sporting News Radio O&O in the

market," he said. "Don Martin, the PD, understands the value of branding every time he has the station lock-out say, 'Breaking Kobe news first ... guaranteed.' That doesn't cost the station anything."

"Find a story that is important to your listeners, be on it first, own it, and tell them that you own it over and over again. Your customer will get it, and it doesn't cost you a single promotional dollar to come up with the right words to promote and brand your radio station in a listener's mind."

Swanson agreed that often a great promotion is not the one that costs the most money, and he reminded attendees that a station's hosts are still its best promotional and branding assets. "Recently, we took a group of our hosts to a hotel ballroom for a two-hour live broadcast, from 7-9pm. The hotel gave us the room for the people we drew who came to see their favorite hosts."

"I'm telling you that if you take four or five bright, entertaining, funny talk hosts and put them in a room, give them a microphone and turn them loose for a couple of hours, I guarantee you're going to have a great show that will pack a ballroom, no matter what market you are in."

**Give 'Em What They Can't Buy**

Noting the relative affluence of most of the Talk radio audience, Ashwood said that giving away what a listener can't buy is often even better than giving away expensive items like cars and trips. "Most of the audience can afford what they want if they really want it," he said. "But lunch with [NBA star] David Robinson? They can't buy that. Flying listeners with your hosts to a special event? They can't buy that."

"How about a road trip with one of your city's sports teams? They can't buy that, either. That's what

people will remember you for, and that is what will mean something to them. Always give them something that reminds them that this is yet another benefit of being one of your station's customers."

Humphries added that AM News/Talkers should look to the other radio band for some inspiration



**Jack Swanson**

when it comes to promotions. "I think Talk radio could promote itself a little bit better if we'd take a look at the playbook from FM stations," he said. "Be a bit more exciting, more fun and more innovative in how you handle on-air giveaways and promotions."

"Sometimes, as Talk stations, I think we tend to take ourselves too seriously and forget that we also need to have fun with listeners if we want them to participate and remember us for what we do."

As always, I cannot possibly recount the entire conversation or the many ideas that those who attended this R&R Talk Radio Seminar learning session took home with them. But, frankly, that only serves to illustrate the real value that attendees receive when they come to this annual format-focused event.

If you care to share your thoughts with or ask questions of any of the talented pros who were on the dais for this panel, please note the contact information for each of them in the box below.

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A Perry Capital Corporation

Earnings

Continued from Page 1

of 5%-7% and said the division's Q1, which saw 3% growth, will wind up as the slowest growth quarter in 2004. For all of 2003, radio revenue climbed just 1%.

"We are totally focused on our major markets," Karmazin said. "In the top 10 markets, our ad revenue grew 6%. We are seeing obvious signs of growth in our biggest markets." He added that Infinity saw 8% operating income growth in the top 10 markets. "Infinity is the No. 1 biller in seven of the top 10 markets," he said. Karmazin also boasted that Infinity's stations are profitable in all 40 markets where they operate.

Indecency Issues

Commenting on his company's role in the ongoing debate over broadcast indecency, Karmazin said that while Viacom is "obviously concerned any time the government is getting involved in issues like speech," the company thinks "it's a very slippery slope for them to be trying to use their position to influence the kinds of programming that Americans get to hear."

Nonetheless, he said Viacom will conform to the rules. "We are adjusting the programming," he said. "While, at the same time, we are aggressively going to take the FCC to court if the opportunity presents itself, because we believe what they are doing is not appropriate. It's a very difficult area. In the old days, when there were 'seven dirty words' constituting indecency, we knew what the rules were. We'll conform, and we'll fight them."

Living up to Karmazin's promise, on April 23 Infinity filed its response to a March 18 FCC fine proposed against WKRK/Detroit for material that aired on *The Howard Stern Show* that was ruled indecent by the FCC. In the 64-page filing, Infinity argued that the proposed \$27,500 fine is part of a campaign to chip away at the free-speech rights protected by the First Amendment.

"The commission has abruptly and systematically altered almost every aspect of indecency enforcement in ways that dramatically undermine the lawfulness of the overall scheme," Infinity said. In March WKRK was cited for a Stern broadcast during which the show's cast discussed sexual practices and techniques.

Entercom Reports Record Q1 Results

Setting a new high mark for the quarter, Entercom on Tuesday reported that Q1 net revenue increased 7%, to \$87 million, while net income improved from \$9.3 million (18 cents per share) to \$11.9 million (23 cents), right in line with Thomson First Call's forecast. Q1 operating income improved 13%, to \$24.8 million, while free cash flow increased 40%, to \$21.5 million.

On a same-station basis, net revenue increased 6%, to \$87 million, while station operating income grew 10%, to \$32.5 million. Entercom's net

revenue, station operating income, net income per share and free cash flow were all record Q1 highs.

For Q2, the company forecasts same-station net revenue growth of 6%, to \$114 million, and predicts EPS of 44 cents-45 cents.

Entercom President/CEO David Field told investors during a Tuesday-morning conference call that the growth his company enjoyed in Q1 is carrying over into Q2, and he's pleased with how Q2 is shaping up. "Demand has grown steadily," he said. "We are beginning to see pricing improvement as inventories become increasingly limited for the remainder of Q2." However, he added, "The improvement we are seeing is measured in gradual, incremental progress. We are not yet in a robust seller's market, but we are clearly moving in the right direction."

Field noted that Entercom's recently announced \$10.5 million purchase of WNSA/Bufalo (see story, Page 4) will be "mildly accretive" for the company's shareholders during the station's first 12 months of operations and "substantially accretive" in future years and said he believes there is room to improve the performance of Entercom's recently acquired Indianapolis cluster. "I think there is a lot of opportunity there," Field said. "We think it'll be a very nice, solid contributor going forward."

Salem Profits Top Street Forecasts

Salem Communications on Monday reported Q1 2004 earnings of \$1.2 million (5 cents per share), up from a Q1 2003 net loss of \$6.1 million (26 cents). Salem topped by 2 cents Thomson First Call's consensus estimate of 3 cents per share. The Q1 2003 loss included a one-time \$4 million (17 cents) loss incurred due to early retirement of \$100 million worth of long-term debt.

Q1 net broadcasting revenue increased 12%, to \$43.2 million, while station operating income increased 26%, to \$15.6 million. Operating income more than doubled, from \$3.2 million a year ago to \$8 million in Q1. Minus the effect of the retired debt, Salem's Q1 EBITDA improved 29%, to \$10.8 million.

On a same-station basis, Q1 net broadcasting revenue increased 10%, to \$42.6 million, while station operating income improved 27%, to \$15.7 million.

During a conference call with investors, Salem President/CEO Ed Atsinger predicted that the robust growth Salem demonstrated in Q1 will carry over into Q2. "Our Q2 guidance demonstrates that these growth trends are continuing," he said. "We believe we have reason to be optimistic about the remainder of 2004."

Salem predicts Q2 net broadcasting revenue will grow in the high-single-digit range, to \$47 million-\$47.5 million, and forecasts net income per diluted share of 11 cents-13 cents. The company is projecting Q2 station operating income of \$17.5 million-\$18 million and expects same-station revenue growth in the high-single-digit range.

Atsinger also said that former Department of Education Secretary Bill Bennett's recently launched Salem-syndicated morning show is performing better than he had originally hoped. "While it's still early, our initial results have exceeded our expectations," Atsinger said, pointing out that Bennett's show had 53 affiliates on its April 5 launch and is now up to 74. Atsinger believes the show can hit a major milestone by the end of this quarter. "We'd like to have 100 affiliates by the end of Q2," he said. "This is ambitious, but we always set ambitious targets. We'll get there some time this year, but that's a target we're shooting for."

Meanwhile, Salem announced that it's planning to sell up to 3.1 million shares of its class A common stock, including 775,000 shares owned by Atsinger and Chairman Stuart Epperson.

J-P's Radio Revenue Grows In Q1

Q1 operating revenue from Jefferson-Pilot's radio stations increased 6%, to \$16.7 million, while operating earnings jumped 63%, to \$3.1 million. In the company's broadcasting division — including its radio and TV operations — operating revenue increased 7%, to \$34.6 million, while operating earnings skyrocketed 70%, to \$6.5 million. This growth was driven by strong TV political advertising and increased local advertising in many of the company's radio and TV markets.

Overall, Jefferson-Pilot reported Q1 net income of \$128 million (90 cents per share). That's up from \$109 million (76 cents) a year earlier.

Subscriber Gain Can't Offset Sirius Q1 Loss

Sirius saw a net subscriber addition of 90,602 in Q1 2004, and as of March 31 the satcaster had a total of 351,663 subscribers. Additionally, Sirius' total revenue climbed to \$9.3 million, compared to just \$1.6 million last year. But the company saw a net loss of \$146.4 million (12 cents per share) during Q1, compared to net income of \$51.9 million (16 cents) in Q1 2003.

Last year's results included a \$256.5 million gain resulting from the elimination of close to 91% of the company's outstanding debt, in addition to dividend income of \$79.5 million associated with the eradication of 100% of its convertible preferred stock. Sirius' loss from operations widened from \$99.1 million in Q1 2003 to \$119.5 million.

Sirius remained upbeat, however, saying that during Q1 several new distribution and programming agreements were made that solidify the company's position in the satellite radio field. "On the heels of an excellent holiday selling season, we had a very strong first quarter at retail," President/CEO Joe Clayton said. He cited data from the NPD Group that said Sirius increased its share of satellite radio retail aftermarket sales to approximately 41% at the end of February. "That's a doubling of our retail share since we introduced our first plug-and-play products last June," Clayton said.

— Joe Howard and Adam Jacobson

## Idol Hands Are An Idiot's Workshop

**T**he nation is still reeling after the recent stunning elimination of Jennifer Hudson from *American Idol*, while the melanin-deficient, marginally talented John Stevens dodged yet another bullet — which has royally pissed off Mark Kaye, who, along with his WIHT (Hot 99.5)/Washington *Hot Morning Mess* co-host, Kris Gamble, has now openly declared war on Stevens, or, as Kaye affectionately refers to him, "The Red-headed Suck-Child." Phase One of their multipronged plan: The duo has proudly unveiled their own anti-Stevens website at [www.johnstevenssucks.com](http://www.johnstevenssucks.com). "Only by crushing the dreams of a 17-year-old, pasty-faced, redheaded boy can we make our own dreams come true," says Kaye.

Phase Two: Stunt guy Teapot Tim is driving the "John Stevens Sucks-mobile" to Stevens' hometown of East Amherst, NY, where, Kaye says, "He will read a proclamation in front of the town hall letting all of John's friends and neighbors know that their support of Mr. Stevens is an embarrassment to the good name of East Amherst — plus, they're royally pissing off the rest of our talent-loving country!"

Hopefully, Stevens will be gone by the time you read this, but, given the way America's "tone-deaf morons" (as Kaye calls them) keep voting, the kid will probably win.

### Scott Shannon Changes Format

At least temporarily ... WPLJ/New York PD/morning legend Scott Shannon has finally found a way to creatively share his lifelong love of oldies with the rest of us: He has teamed up with ABC Radio Networks to create a new 24/7 music format, Scott Shannon's True Oldies Channel. It's virtually a one-man operation, as Shannon produces and hosts the entire station from his basement studio at home. With an arsenal of 8,000-10,000 titles available to him, Shannon has only one important requirement for True Oldies: "It's only songs I like," he says. "It sounds like Pirate Radio doing Oldies — very underground. It's mostly uptempo party songs, like 'I Fought the

Law,' 'Land of 1,000 Dances,' 'Mustang Sally,' etc. It sounds very "fat." True Oldies is now ready to go national. For more info, contact ABC's John Rosso at 212-735-1148.

### 'Why, Why, Whyyyyy, Delilah?'

At press time we were hearing explosive rumors that syndicated AC nighttime love goddess Delilah was preparing to leave Jones Radio Networks after nearly nine years and jump to Premiere Radio Networks for a multimillion-dollar deal. Premiere sources wouldn't comment on the record — yet. "We don't comment on rumors, and that item is a rumor," said Jones EVP/COO Jim LaMarca. Delilah's current deal with Jones expires in June.



Baby needs a new Benz.

Elroy Smith, OMP/D of Clear Channel's WGCI-AM & FM & WVAZ/Chicago, has found a way to give back to his native land, Bermuda: He's buying a radio station there — and keeping his day job! Smith and fellow countrymen Scott Pearman and Glenn Blakeney were recently granted a license to own and operate a radio station in Bermuda. Incorporated as Inter-Island Communications, the guys expect to debut HOTT 107.5, Bermuda's fourth FM, in July, with a format described as a mix of R&B, hip-hop and reggae. "To think that being a part-owner of a radio station was not a goal until recent months," says Smith. "Today, I'm extremely happy to be able to bring what I know to my country."



Home visit now a business trip.



Frances Preston

Frances W. Preston, President/CEO of BMI for the past 18 years, is stepping down in August, but will remain President Emeritus. Exec. VP Del Bryant will step up as her successor.

### Actual Damn Jobs!

• Infinity's **WXRK (92.3 K-Rock)/New York** needs a Creative Services Director to spearhead the writing and design of all station imaging. Rush your most impressive stuff to OM Rob Cross, WXRK, 40 West 57th Street, 14th Floor, New York, NY 10019, or send mp3s to [gigs@krockradio.com](mailto:gigs@krockradio.com). No calls, please!

## R&R Timeline

### 1 YEAR AGO

- David McPherson named Exec. VP/Urban Music at Sony Urban Music.
- Benny Pough named Sr. VP/Promotion at Def Jam/Def Soul Recordings.
- Val Maki promoted to VP of Emmis Radio.

### 5 YEARS AGO

- Bennett Zier named VP/GM of WGAY-FM/Washington.
- A.D. Washington named VP/R&B Field Promotion for Capitol Records.
- Chris McMurray named VP/GM of KODA/Houston.

### 10 YEARS AGO

- Howard Stern nominated as the Libertarian party's candidate for New York governor.
- Secret Communications debuts its "Warp AC"-formatted KALC/Denver.
- KMPC/Los Angeles flips from Sports/Talk to Talk.



Howard Stern

### 15 YEARS AGO

- Jimmy de Castro promoted to Exec. VP of Evergreen Media and relocates to Los Angeles.
- Daniel Glass named Sr. VP/Promotion of SBK Records.
- Chris Brodie named Program Director of KTWV/Los Angeles.



Chris Brodie

### 20 YEARS AGO


- Jim Ed Norman named Exec. VP/Nashville for Warner Bros. Records.
- Jay Boberg elevated to President of IRS Records.
- WWSH/Philadelphia has a "Michael Jackson-Free Weekend."

### 25 YEARS AGO

- Michael O'Shea named National PD for Golden West Broadcasters.
- Steve West promoted to Assistant Manager at KJR/Seattle.
- Mutual Broadcasting sells Mutual Black Network to Sheridan Broadcasting.



Michael O'Shea



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• **WFLZ/Tampa** night jock **Big Mama's** exit leaves a prime opening. Rush your best stuff to PD Jeff Kapugi at 4002 Gandy Blvd., Tampa, FL 33611 or [jeffkapugi@clearchannel.com](mailto:jeffkapugi@clearchannel.com). Reach out to Mr. Mama at 813-842-0438 or [bigmama@tmail.com](mailto:bigmama@tmail.com).

### The Programming Dept.

• WOZN/Greensboro Production Director **Ryan Chase** swaps those duties for MD stripes.

• MD/midday talent **Aimee Baumer** exits Triple A WOKI/Knoxville.

• WBZU/Madison Asst. PD/MD/afternoon guy **Dave Murphy** is named Asst. PD of Clear Channel AC and Oldies combo WLTQ & WRIT/Milwaukee.

• **Bernie Mack** (the jock, not the Fox-TV sitcom star) is named Asst. PD/afternoon jock at CHR/Pop WNDV (U93)/South Bend, IN.

• Best wishes for a speedy recovery to WYOK/Mobile Asst. PD/MD/afternoon guy **Scott Adams**, who suffered a mild heart attack last Saturday. Adams is only 31! "I would like to thank everyone who has reached out with their thoughts and prayers," says WYOK PD Ted Striker. "Scott told me he had quite a scare, but if there's a positive side to all of this, he has quit smoking."

### Quick Hits

• Radio One/Detroit GM & VP/Operations **Tamara Knechtel** exits. WDTJ Director/Sales **Carol Lawrence-Dobrusim** is named interim GM.

• Citadel/Baton Rouge VP/GM **Rebecca Breeding** has left the building.

• Minutes after leaving *The Morning Freak Show* at WKST/Pittsburgh, **Tic-Tak** returns to Detroit for nights at Clear Channel sister WKQI. Mr. Tak is no stranger to the Motor City, having formerly worked at crosstown rival WDRQ. He replaces **Buckhead**, who is rumored to be headed to sister KHKS/Dallas.

• Two of New York radio's most respected figures just joined Sirius: Free-form pioneer **Vin Scelsa**, who developed the Sunday-night show *Idiot's Delight* in 1985 while at WXRK,

is now bringing that concept to satellite radio: The aptly named *Vin Scelsa's Sunday Night Idiot's Delight* debuts May 2 on Sirius Disorder. Down the hall, **Dennis Elsas**, who spent more than 25 years as a WNEW personality, has been inked to host *Classic Vinyl* weekdays from 6am-noon ET, starting May 3.

• WOWI/Norfolk late-night host **Big Dose** (may not appear on his Visa card) moves over to Urban AC sister WKUS for middays. WOWI overnighter **EJ Greig** gets the big promotion to late-nights.

• KHOP/Modesto morning team **Geno & Jordan** make room in the studio to add night jock **Madden** to the newly dubbed *The Morning Three* on K-H-O-P. Morning show producer **Just Joe** shifts to nights.

• KUDD/Salt Lake City morning guy **Andy Holiday** bails. Reach him at 801-265-9223 or [andyholidayprod@aol.com](mailto:andyholidayprod@aol.com).

• KMXB (Mix 94.1)/Las Vegas PD Charese Frugé wastes little time filling her gaping midday and afternoon slots by using people found around the house: **Carly Brown**, who's been doing overnights on sister Alternative KXTE, joins Mix as midday talent/Asst. MD. Another vintage Mix guy, **Paul Sands**, returns from WZZN/Chicago to do afternoons.

### Label Love

• It's an East Coast/West Coast lovefest for Virgin's **Jason McFadden** (based in New York) and **Danny Cooper** (based in Los Angeles), each of whom were awarded well-deserved VP/Pop Promotion stripes.

• **Mike DePippa**, who was downsized during the recent Elektra shrinkage, has joined Epic Records as Director/Alternative Promotion.

• Former DreamWorks Adult promo honcho **Marc Ratner** has resurfaced as a partner with Hugo Varecker in bigHelium entertainment, an L.A.-based artist-management company that represents former DreamWorks act eastmountainsouth, as well as newer artists Gabriel Mann and Judd & Maggie.

• V2 Records Exec. VP/GM **Steve Backer** exits.

### Talk Topics

• **Jon Belmont**, who has hosted wakeups on Journal News/Talker WTMJ/Milwaukee for the past three years, has accepted an anchor position with AP Radio in Washington, DC.

## Trouble In Mormonland



These mysterious and controversial billboards (above) began appearing all over Salt Lake City recently, giving local residents cause to harrumph loudly. Later, the natives were shocked and awed to find Simmons Alternative **KXRK (X96)/Salt Lake City** was behind the boards — which suddenly changed this week to ads for its *Radio From Hell* morning show (below), complete with this nice touch: the X96 logo outfitted with devil horns and tail. "We got a lot of attention," says X96 PD/afternoon guy **Todd "Nuke 'Em" Noker**. "Someone cut down one of the boards, and paintballs were shot at another one. For the most part, people — even a lot of gay people — think it's funny."



• **Alan Colmes**, the left-leaning counterpoint to conservative Sean Hannity on Fox News Channel's *Hannity & Colmes*, just inked affiliate No. 60 for his nightly solo radio show, which airs daily from 10pm-1am ET. *Fox News Live With Alan Colmes* launched on 10 stations a year ago.

### Condolences

Thirty-eight-year Phoenix radio personality **H.G. Listiak** died April 26 from natural causes believed to be associated with an illness he suffered from over the past week. His age was unknown. Listiak, who previously worked at crosstown KOY, joined Country KMLE/Phoenix when it debuted 15 years ago and was afternoon co-host and traffic anchor when he died.



H.G. Listiak

# LOOKING FOR A MENTOR? Interested in Furthering Your Career?

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MOST  
INFLUENTIAL  
*Women*  
IN RADIO

Deadline for receipt of completed questionnaires is May 1, 2004. For more information on the questionnaire process, contact H.G. Listiak **Mary Ware** at [jwarem2000@aol.com](mailto:jwarem2000@aol.com) or **Lynn Anderson** at [lande@rab.com](mailto:lande@rab.com)



# Velvet Revolver Locked & Loaded

Duff McKagan talks about group's new album, addiction and kung fu therapy

**F**irst impressions, they say, can last a lifetime, and any music fan lucky enough to see Velvet Revolver's debut gig last June at Los Angeles' El Rey Theatre definitely witnessed the birth of the next supergroup.

Comprising ex-Stone Temple Pilots frontman Scott Weiland; former Guns N' Roses guitarist Slash, bassist Duff McKagan and drummer Matt Sorum; and ex-Wasted Youth guitarist Dave Kushner, the nascent group tore through a six-song set that showed new life for the veteran players.

Opening with a rousing cover of The Sex Pistols' "Bodies," Velvet Revolver displayed a raw energy that exceeded crowd expectations and, even more important, a chemistry that suggested this was not some one-off side project, but a solid band in its own right.

Following "Bodies," the group ripped open the high-energy, riff-driven "Set Me Free," an original track they'd penned for *The Hulk* soundtrack, before paying tribute to their respective pasts with covers of STP's "Sex Type Thing" and GNR's "It's So Easy."

Despite his recent troubles with drugs, the law and rehab, Weiland looked to be at the top of his game, perching precariously atop monitors, howling into a bullhorn and eventually diving into the crowd during an encore cover of Nirvana's "Negative Creep." Meanwhile, the ex-Gunners laid down a full-barrage assault on "It's So Easy" that took its fuck-you ethos to a new level, and they gave "Sex Type Thing" a dirtier, meaner groove than it has ever had.

"That show was the solidifier," McKagan tells R&R. "When we play this material, we attack it. We're not gentle with it."

## The Project

As good as the show was, it turned out to be only one stepping-stone in Velvet Revolver's uphill climb. Formed when Slash, McKagan and Sorum came together with ex-Buckcherry singer Josh Todd and guitarist Keith Nelson to play a benefit for late friend and musician Randy Castillo, Velvet Revolver, or "The Project," as it was known then, has

undergone more twists and turns than a Tarantino movie.

The chemistry between the reunited players was undeniable, McKagan says, but finding the right singer was a bit more challenging, with everyone from Sebastian Bach to Courtney Love rumored to be filling the spot. Furthermore, the whole genesis was documented by VH1 for an upcoming special.



Velvet Revolver

Meanwhile, McKagan had been hanging out with Weiland, who was still in STP at the time. "I had no ideas of 'Let's steal their singer,'" McKagan says. "That's not how we operate. A few months later we got a call from Paramount asking us to do this cover of Pink Floyd's 'Money' for *The Italian Job*."

"At the same time, Ang Lee wanted us to do an original song for *The Hulk*. A week or so earlier Stone Temple Pilots had broken up. I asked Scott if he wanted to do these songs with us for these movies, and he said, 'Fuck yeah, tell me when and where.' The moment he walked in, we knew by the way he swaggered in that this is the fuckin' guy."

## The Perfect Fit

While Weiland turned out to be the perfect fit vocally, his troubles with drugs, rehab and the law plagued both him and his new band. Less than one month before winning the Velvet Revolver gig, Weiland was arrested for possession of an illegal substance, eventually earning three years' probation.

He had struggled with drug addiction for nearly a decade to that point, with three prior arrests for possession and various rehab stints. In October 2003 he was arrested for a DUI and ordered by a judge to immediately re-enter rehab. This made many skeptical about whether Velvet Revolver would ever get off the ground with its constantly delayed debut, *Contraband*.

But McKagan says that inside the group there was no doubt about either the band or its frontman. "When he came into this band, he was really upfront about having a problem," he says of Weiland.

"To the outside world it's like, 'Oooh, he's got a drug problem.' But he told us how much he was doing, and, to us, it wasn't a big deal. And he wanted to quit, so what's the big fucking deal? He's in the right crowd, because we've been through all that shit. We've done as much or a lot more than him, probably the latter ... most definitely the latter."

## Mountain Men

Part of helping Weiland was getting him up to the mountains of McKagan's native Washington state, where there was a martial arts instructor who had helped McKagan sort himself out.

**"We feel like snot-nosed punks again."**

"I started to do martial arts; it was the only thing that clicked with me," McKagan says. "Scott had been to rehab a billion times, and obviously it wasn't working. I knew this kung fu guy 1,300 miles away from L.A., up in the mountains. There's no way out; you just focus on the thing."

"He's a philosopher and a master. He'd make us write in these journals every day and work out. Scott really started to express himself and where he was at. We talked a lot. His lyrics are very reflective of what was going on in his life at that moment. It's pretty brutal. At the same time

## Final Ballot Next Week

The final ballot for the 2004 R&R Industry Achievement Awards will be mailed with the May 7 issue of R&R. Please note that there is one ballot mailed with each paid subscription to R&R.

You will find a smaller envelope containing the ballot inside the weekly R&R mailer. Be careful when opening your copy of R&R next week — you don't want to lose the ballot. Fill it out and send it in as soon as possible. The deadline is May 21. The awards ceremony will be Friday, June 25 at the Beverly Hilton Hotel here in Los Angeles. Register for R&R Convention 2004 at [www.radioandrecords.com](http://www.radioandrecords.com).



it's very melodic; the words are very well chosen, and it's very clever. Scott's a pretty genius guy when it comes to writing lyrics and melodies."

The lyrics throughout *Contraband* pull no punches. In "Superhuman," Weiland sings, "Cocaine, alcohol, lady-lay, withdrawal," while the beat- and bass-driven "Big Machine" finds the singer growling, "He's a junkie piece of shit because he says so." And on the big rock ballad "Fall to Pieces," the singer lets his soul bleed.

"He got arrested one night, got out of jail and was crying," McKagan recalls. "He said he wanted to sing 'Fall to Pieces,' which we had the music for. He said that he had the lyrics for it, and he sang the song. It was a moment that was so real and so raw. I'd rather be on a record that's real than some sort of made-up pop song written about a girl."

But amid the turmoil of Velvet Revolver's blues-driven hard rock, Weiland does seem to find comfort, particularly in the chorus of the lead single, "Slither," where he cathartically moans, "Yeah, here comes the water/It's come to wash away the sins of you and I."

Despite all the problems and pushed-back release dates for *Contraband*, McKagan says the record was easy to make. "Everything you hear on the record is a first or second take," he says. "We did the record in about two weeks. It took longer to mix and master than it did to record."

## Road-Tested

While the El Rey gig remains Velvet Revolver's only live show to date, McKagan isn't worried about hitting the road. "We're more than ready," he says of the upcoming tour, which kicks off May 13 in St. Louis. "We're all road guys. We've all done this, and we're all better players. It's not like you're taking a bunch of rookies on the road. On the road is where this band will really start to sink in and start to hammer shit home."

And fans can look forward to hearing some classics mixed in with the new songs. "We're going to have an ever-evolving set list, but we have some songs under our belts

that are STP songs and there are Guns N' Roses songs that we've carefully picked out and learned, and now we own them," McKagan says. "The audience would want to hear them, and it's fun for us to play them."

**"The moment Scott walked in, we knew by the way he swaggered in that this is the fuckin' guy."**

As for his ex-band, McKagan seems to bear no ill will. When asked if he saw Guns N' Roses' big comeback on the 2002 MTV Video Music Awards, he admits that he didn't see it until a year after its original broadcast. "I was going to university at the time, and I have two kids, so I wasn't watching a lot of TV," he says.

"I was kind of pulling for the guy a little bit, but I think it was just an off night for him. Part of me feels that Guns N' Roses died. I think it would have been better if he changed the name, but whatever. I've moved way beyond that, and that was a long time ago for me."

"It was a great time. We went from five street urchins, penniless, to playing stadiums. That's something that will always be near and dear to my heart. But the last time we played with them was 11 years ago. That was before I got sober and all that stuff, so it really was a lifetime ago for me."

For McKagan, it's all about the future and Velvet Revolver. Asked if he feels this band is a rebirth for its members, he says, "We feel like snot-nosed punks again. It's just so aggressive. Obviously, there was something pent-up, or maybe it's just the way we do it. We can't figure it out, but it's the most punk rock record we've participated on."



## THE INDUSTRY'S NO. 1 RETAIL CHART April 30, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	USHER	Confessions	LaFace/Zomba	257,074	-10%
-	2	MARIO WINANS	Hurt No More	Bad Boy/Universal	235,494	-
-	3	PRINCE	Musicology	Columbia	172,349	-
2	4	NOW 15	Various	Capitol	100,412	-17%
3	5	HOOBASTANK	The Reason	Island/IDJMG	75,352	+1%
-	6	GHOSTFACE	Pretty Toney Album	Def Jam/IDJMG	74,331	-
5	7	JESSICA SIMPSON	In This Skin	Columbia	62,316	-7%
9	8	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	59,004	-3%
4	9	GUNS N'ROSES	Greatest Hits	Geffen	58,420	-16%
8	10	EVANESCENCE	Fallen	Wind-up	57,219	-7%
7	11	NORAH JONES	Feels Like Home	Blue Note/EMC	55,477	-14%
11	12	OUTKAST	Speakerboxxx/The Love Below	LaFace/Zomba	54,100	+5%
12	13	KENNY CHESNEY	When The Sun Goes Down	BNA	50,153	0%
10	14	LIL' FLIP	U Gotta Feel Me	Columbia	48,640	-16%
6	15	JANET JACKSON	Damita Jo	Virgin	46,096	-30%
14	16	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	43,526	-2%
15	17	MAROON 5	Songs About Jane	Dctone/J/RMG	41,509	-6%
-	18	DROWNING POOL	Desensitized	Wind-up	41,262	-
13	19	J-KWON	Hood Hop	So So Def/Zomba	40,411	-18%
16	20	TWISTA	Kamikaze	Atlantic	39,578	-8%
-	21	FEAR FACTORY	Archetype	Liquid 8	39,446	-
21	22	SHERYL CROW	Very Best Of	A&M/Interscope	38,809	+7%
19	23	JOSH GROBAN	Closer	143/Reprise	37,709	-1%
23	24	PUNISHER	Soundtrack	Wind-up	36,350	+9%
30	25	BLACK EYED PEAS	Elephunk	A&M/Interscope	35,395	+19%
17	26	ERIC CLAPTON	Me And Mr. Johnson	Reprise	33,937	-17%
-	27	HANSON	Underneath	3CG	33,809	-
26	28	JET	Get Born	Atlantic	32,219	+6%
20	29	YELLOWCARD	Ocean Avenue	Capitol	32,196	-14%
22	30	MODEST MOUSE	Good News For People Who Love...	Epic	31,627	-8%
31	31	KEITH URBAN	Golden Road	Capitol	31,129	+6%
18	32	AEROSMITH	Honkin' On Bobo	Columbia	30,073	-22%
34	33	NICKELBACK	Long Road	Roadrunner/IDJMG	29,999	+10%
29	34	BEYONCE	Dangerously In Love	Columbia	29,805	0%
44	35	JOSS STONE	Soul Sessions	S-Curve/EMC	29,788	+29%
33	36	BRITNEY SPEARS	In The Zone	Jive/Zomba	29,009	+5%
-	37	KOTTONMOUTH KINGS	Fire It Up	Suburban Noize	28,388	-
24	38	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	27,883	-16%
-	39	PRINCE	The Very Best Of	Warner Bros.	27,156	-
25	40	LUDACRIS	Chicken & Beer	Def Jam South/IDJMG	25,110	-18%
-	41	ZAKK WYLDE	Hangover Music Vol. 6	Spitfire	24,976	-
46	42	TOBY KEITH	Shock'n Y'all	DreamWorks	24,122	+11%
42	43	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	23,452	-4%
-	44	JOHN MICHAEL MONTGOMERY	Letters From Home	Warner Bros.	23,404	-
27	45	G UNIT	Beg For Mercy	G Unit/Interscope	23,345	-23%
41	46	BLINK-182	Blink-182	Geffen	22,948	-9%
35	47	BAD BOY'S 10TH ANNIVERSARY...	Various	Bad Boy/Universal	22,476	-18%
-	48	ALAN JACKSON	Greatest Hits Vol.2	Arista	21,898	-
28	49	CARL THOMAS	Let's Talk About It	Bad Boy/Universal	21,879	-27%
-	50	LINKIN PARK	Meteora	Warner Bros.	21,306	-

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### ON ALBUMS

#### Usher Alive At Five

The *HITS* Top 50 is dominated by funk and soul this week.

LaFace/Zomba's Usher remains at No. 1 for the fifth consecutive week,

but his reign is about to end: Shady/Interscope's D12 and Eminem will take over the top spot next time out.



Hanson

Meanwhile, a trio of contenders bow in the top 10 this week, with Bad Boy/Universal's Mario Winans (No. 2), Columbia's Prince (No. 3) and Def Jam/IDJMG's Ghostface (No. 6) bum-rushing the chart.

The rest of the top 10 is rounded out by holdovers Capitol's *Now 15* (No. 4), Island/IDJMG's Hoobastank (No. 5), Co-



Prince

lumbia's Jessica Simpson (No. 7), Roc-A-Fella/IDJMG's Kanye West (No. 8), Geffen's Guns N' Roses (No. 9) and Wind-up's Evanescence (No. 10).

Other chart newcomers include Wind-up's Drowning Pool (No. 18), Liquid 8's Fear Factory (No. 21), 3CG's Hanson (No. 27), Suburban Noize's Kottonmouth Kings (No. 37), Warner Bros.' Prince best-of (No. 39), Spitfire's Zakk Wylde (No. 41) and Warner Bros. Nashville's John Michael Montgomery (No. 44).

Double-digit gains are registered by A&M/Interscope's Black Eyed Peas (No. 30-25 and +19%, helped along by their

NBA promotional spot), Roadrunner/IDJMG's Nickelback (No. 33, +10%), S-Curve/EMC's Joss Stone (No. 44-35, +29%) and DreamWorks Nashville's Toby Keith (No. 42, +11%).



Mario Winans

Next week: It's all about Detroit, as Eminem's posse D12 make the chart their *World*. Verve's Diana Krall, Mrs. Elvis Costello, is also set for a top 10 debut.



## Ch-Check It Out

Mike D, MCA and King Ad-Rock entered the music world in 1979 via the New York scene. Next week, 25 years after they started in the business, **The Beastie Boys** present "Ch-Check It Out," our first look at their highly anticipated forthcoming CD *To the 5 Boroughs*. The album — their first in six years — was produced by The Beastie Boys in their New York City studio and will drop in stores June 15. The video for the song is by director Nathaniel Homblower, who did work for the boys on "Intergalactic." A high-profile promotional push for "Ch-Check It Out" has already started: The song was featured prominently in the April 28 episode of television's *The O.C.* "Ch-Check It Out" will be arriving at Rhythmic, Urban, Active Rock and Alternative outlets next week.



The Beastie Boys

Counting Crows are Going for Adds at Hot AC and Triple A with "Accidentally in Love," a song written for the film *Shrek 2* and produced by Brendan O'Brien. "Accidentally in Love" will play during the film's opening montage of Shrek and Princess Fiona on their honeymoon. Crows lead singer Adam Duritz will appear on VH1's *Inside Shrek 2* on May 14 to help promote both the single and the film. As for the soundtrack album, it will hit stores on May 11, featuring such artists as David Bowie and Pete Dinklage. Counting Crows will continue to pump up the single with performances on *The Late Show With David Letterman* on May 26 and *Today* on May 28. In late June Counting Crows will hit the road for a U.S. tour. *Shrek 2* opens in theaters May 11.

His album has already reached triple-platinum status in the U.K., he has been dubbed "Sinatra in sneakers" by *BBC Music*, and next week 24-year-old **Jamie Cullum** debuts stateside with "These Are the Days," the first single from his upcoming release *Twentysomething*. Cullum came up with the title song for his album after he and a few of his old college friends tried to figure out how to get through their quarter-life crises. "When I woke up the next morning, I had this idea to write a song about people my age, 20-somethings, not knowing their place in the world or where to go, and how education doesn't really



Jamie Cullum

prepare them for that," Cullum says. He will be bringing his sound not only to Smooth Jazz, but also to *Late Night With Conan O'Brien* on May 13, *Today* on June 1 and *Letterman* later in June.

Columbia, SC native **Angie Stone** paid a lot of dues to achieve the status she has today. In her late teens she moved to New York to pursue music and joined the mid-'80s rap trio Sequence. After her stint with that group ended, the multi-instrumentalist (who also happened to be a decent basketball player back in the day, garnering scholarship offers from many colleges) continued to pursue her goal. She worked as a backup singer and saxophonist for Lenny Kravitz, led a soul trio called Vertical Hold, did time as a songwriter for Mary J. Blige and SWV and sang backup for ex-boyfriend D'Angelo. In 1999 she finally broke through with her solo effort, *Black Diamond*. Next week Stone returns to the scene as she presents "I Wanna Thank Ya" to Urban and Urban AC radio.



Angie Stone

Country crooner **Keith Urban** currently sits in the No. 2\* spot on R&R's Country chart with "You'll Think of Me," and next week he's not only aiming for No. 1\*, he's also Going for Adds at AC with his hit song. In May Urban will be performing in mostly Southern markets with Kenny Chesney, against whom he is competing in the category of Top Male Vocalist at this year's Academy of Country Music Awards. Other nominees in the category are Alan Jackson, Toby Keith and Tim McGraw, and the ceremonies will air live from Las Vegas on CBS on May 26.

## R&R Going For Adds™

Week Of 5/3/04

### CHR/POP

MURPHY LEE f/NELLY Hold Up (Fo' Reel/Universal)  
STERIOGRAM Walkie Talkie Man (Capitol)

### CHR/RHYTHMIC

BEASTIE BOYS Ch-Check It Out (Capitol)  
JAY TEE Baby Girl (Casablanca/Universal)  
MURPHY LEE f/NELLY Hold Up (Fo' Reel/Universal)

### URBAN

ANGIE STONE f/SNOOP DOGG I Wanna Thank Ya (J/RMG)  
BEASTIE BOYS Ch-Check It Out (Capitol)  
JAY TEE Baby Girl (Casablanca/Universal)  
KEVIN LYTTLE Turn Me On (Atlantic)  
MURPHY LEE f/NELLY Hold Up (Fo' Reel/Universal)

### URBAN AC

ANGIE STONE f/SNOOP DOGG I Wanna Thank Ya (J/RMG)  
SIMEON Hey, Hey! (One 1 Soul)

### COUNTRY

BLAINE LARSEN In My High School (Giantslayer/  
Quarterback)  
JEDD HUGHES High Lonesome (MCA)  
ROYAL WADE KIMES Knockin' On Heaven's Door  
(Wonderment)

### AC

KATIE MELUA The Closest Thing To Crazy  
(Dramatic/Universal)  
KEITH URBAN You'll Think Of Me (Capitol)

### HOT AC

COUNTING CROWS Accidentally In Love  
(DreamWorks/Geffen)  
JASON MRAZ Curbside Prophet (Atlantic)

### SMOOTH JAZZ

JAMIE CULLUM These Are The Days (GRP/VMG)  
JAZZMASTERS Visions Of Illusion (Trippin' 'N' Rhythm)  
MARCUS JOHNSON 18th & M (3 Keys)

### ROCK

BIG HEAD TODD & THE MONSTERS Come On  
(Sanctuary/SRG)  
EARSHOT Wait (Warner Bros.)  
NICKELBACK Feelin' Way Too Damn Good  
(Roadrunner/IDJMG)

### ACTIVE ROCK

BEASTIE BOYS Ch-Check It Out (Capitol)  
EARSHOT Wait (Warner Bros.)  
LACUNA COIL Swamped (Century Media)  
NICKELBACK Feelin' Way Too Damn Good  
(Roadrunner/IDJMG)  
X-ECUTIONERS (Even) More Human Than Human (Columbia)

### ALTERNATIVE

BEASTIE BOYS Ch-Check It Out (Capitol)  
EARSHOT Wait (Warner Bros.)  
KILLERS Somebody Told Me (Island/IDJMG)  
LIT Looks Like They Were Right (Nitrus/DRT)  
NICKELBACK Feelin' Way Too Damn Good  
(Roadrunner/IDJMG)  
X-ECUTIONERS (Even) More Human Than Human (Columbia)

### TRIPLE A

BIG HEAD TODD & THE MONSTERS Come On  
(Sanctuary/SRG)  
COUNTING CROWS Accidentally In Love (DreamWorks/  
Geffen)  
JOHN EDDIE Everything (Thrill Show/Lost Highway)  
JOHNNY WINTER Lone Wolf (Virgin)  
LORETTA LYNN w/JACK WHITE Portland, Oregon  
(Interscope)  
LOST TRAILERS Longfall (Republic/Universal)  
OMAR & THE HOWLERS Boogie Man (Ruf)  
JIM LAUDERDALE Headed For The Hills (Dualtone)  
PETER DISTEFANO Gratitude (Sanctuary/SRG)  
TWO DOLLAR PISTOLS Hands Up! (Yep Roc)  
VARIOUS ARTISTS Women Of Africa (Putumayo)

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](mailto:gmaffei@radioandrecords.com).



# PRO-FM Turns The Big 3-0

The legendary Providence station continues to amaze

It's hard to believe that 30 years have somehow slipped by, but after repeated checks of our calendar — and the mirror, to count the gray hairs — we realize it's true. On April 24 the mighty WPRO-FM (92 PRO-FM)/Providence celebrates 30 years of perfectly reflecting the hearty, blue-collar New England audience that it continues to serve so well.

Originally signed on by 21-year-old Gary Berkowitz in 1974, PRO-FM has seen an impressive list of PDs and personalities pass through its hallowed halls, including Jack O'Brien, Berkowitz (twice), Tom Cuddy, Paul "Boom Boom" Cannon, "Mighty Mike" Osborne (who still does weekends there), Don Geronimo, Howard Hoffmann, David Simpson, Chris Shebel and current PD Tony Bristol, who's also on his second tour of duty.



"I started doing weekends here in 1978, while still a senior in high school," says Bristol, who, in the beginning, enhanced PRO-FM's hometown vibe by borrowing the

name of a nearby town for his air-name. "In 1979 I was upped to full-time overnights for \$172.78 per week." He later rose through the ranks to middays, afternoons and MD. He left the nest in 1993, only to return in 1998.

### An Exciting Time

Berkowitz, now a successful AC consultant, says, "Little did we know we were building a legendary radio station. In the early '70s I was doing nights on sister WPRO-AM — which was the big-gun Top 40 station at the time and was programmed by Jay Clark — while the FM was doing Beautiful Music and getting no ratings."

Berkowitz went by the name Gary Daniels on the AM. He says, "In early 1974 our GM, Warren Potash — who is a wonderful guy — came to me and said, 'We want to

## CHR Session Undergoing Top-Secret Testing

The R&R Convention 2004 CHR panel "Dude, Where's My Format" is undergoing rigorous testing at the top-secret R&R proving grounds. Here are some of the questions so far: Where's the pop music? Should it be called CHR/Pop or CHR/Hip-Hop?

Where's the personality? Where's the line on indecency?

We'll also address building compelling content while trying to hit leaner budgets and satellite radio and other distractions. And who will survive the 10-foot "drop test"? Check here for continuous updates, and be sure to register for the convention at [www.radioandrecords.com](http://www.radioandrecords.com).



want you to also do nights using your real name."

Flush with excitement about his new gig, Berkowitz became inspired and wanted to change the FM's call letters. He says, "At the time Bartell Broadcasting had all of those great 'Q' stations, like WMYQ/Miami, KSLQ/St. Louis and, of course, KCBCQ/San Diego. I wanted to change the calls to WPRQ and call it 'Q92,' but it didn't happen."

The original WPRO-FM lineup started with market legend Salty Brine, who was simulcast from WPRO-AM from 6-8:30am. "Mid-days was some guy named Tony

Continued on Page 29

**"Little did we know we were building a legendary radio station."**

Gary Berkowitz

flip the FM to Top 40 and have you be the PD. The pay is \$175 a week, and it's nonnegotiable. Oh, and we



**SHAKE LIKE YOU MEAN IT** On a beautiful day in Providence — and we all know those are few and far between — in 1984, Bee Gee Robin Gibb (l) and then-WPRO/Providence PD Tom Cuddy donned matching station T-shirts for a day in the sun.



**IN A PREVIOUS LIFE** Here's Gary Berkowitz, Robert J. Boogie (also known as "The Boogie Man") and Neil Sedaka in PRO-FM's original control room sometime in summer 1976, before the station took its now-ubiquitous nickname. It was still known as "WPRO-FM 92."



**I'M THE KING OF THE WORLD!** Looking every bit the consummate radio professional that he is, here's Gary Berkowitz in the PRO-FM control room, circa 1977. Check out the Ampex 350, turntables and the RCA BC-5 board behind him!



**BERKO & THE WOLFMAN, THE PREQUEL** Years before meeting at a Fourth of July parade in Rhode Island, Gary Berkowitz (l) and Wolfman Jack shared a tender moment at one of the first R&R Conventions in the mid-'70s. The picture was taken by then-WARA/Attleboro, MA PD Tom Cuddy, who was later hired away by Berkowitz to be PRO-FM's Asst. PD.



**KISS ON CHR?** Back in 1979 it was anything goes for the format, as proven by this picture, where WPRO/Providence personnel freely mingle with the Kiss boys. Fourth from left in this picture is 30-year station vet and current morning co-host Giovanni, while current PD Tony Bristol can be seen third from right.



**COUNCIL OF THE GREATS** Here are a few of the PRO-FM staffers on a night out at local amusement park Rocky Point during the summer of 1977. Grinning before going for another ride on the roller coaster are (l-r) PD/afternoon driver Gary Berkowitz, night guy Howard Hoffman, morning personality Big John Bina and midday host Don Geronimo

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	8952	-1	754631	14	115/0
2	2	MAROON 5 This Love (Octone/JRMG)	8901	+195	761136	14	124/0
5	3	D12 f/EMINEM My Band (Shady/Interscope)	6747	+542	566849	7	116/0
3	4	BRITNEY SPEARS Toxic (Jive/Zomba)	6488	-961	530165	17	123/0
8	5	HOOBASTANK The Reason (Island/IDJMG)	6466	+928	477782	9	121/1
4	6	EVANESCENCE My Immortal (Wind-up)	6079	-320	509194	19	123/0
10	7	BEYONCE' Naughty Girl (Columbia)	5995	+936	501600	6	120/0
7	8	J-KWON Tippy (So So Def/Zomba)	5623	+13	389970	10	109/0
6	9	JESSICA SIMPSON With You (Columbia)	5052	-734	400834	23	117/0
14	10	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	4845	+1058	436468	5	110/9
11	11	JESSICA SIMPSON Take My Breath Away (Columbia)	4717	+302	405410	8	116/0
9	12	CHINGY One Call Away (DTP/Capitol)	4473	-1009	265131	12	112/0
16	13	USHER Burn (LaFace/Zomba)	4435	+739	353066	5	113/4
12	14	CASSIDY f/R. KELLY Hotel (JRMG)	3818	-464	269935	13	107/0
18	15	BLACK EYED PEAS Hey Mama (A&M/Interscope)	3806	+214	309685	14	115/2
19	16	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3757	+226	247460	8	122/0
13	17	OUTKAST The Way You Move (LaFace/Zomba)	3656	-465	274253	23	118/0
15	18	LINKIN PARK Numb (Warner Bros.)	3548	-173	298724	22	114/0
17	19	NICKELBACK Someday (Roadrunner Records/IDJMG)	3424	-261	262670	30	122/0
21	20	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	3045	+142	194084	13	107/0
24	21	BLINK-182 I Miss You (Geffen)	3036	+226	216468	8	111/1
25	22	SWITCHFOOT Meant To Live (Red Ink/Columbia)	2774	+91	185817	16	104/0
28	23	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	2451	+602	257542	4	89/8
22	24	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2445	-421	163816	20	102/0
23	25	HILARY DUFF Come Clean (Buena Vista/Hollywood)	2304	-509	175293	15	110/0
30	26	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2208	+542	162947	4	84/14
32	27	YELLOWCARD Ocean Avenue (Capitol)	2105	+471	130023	5	106/5
20	28	JET Are You Gonna Be My Girl (Atlantic)	2086	-903	165214	12	114/0
31	29	OUTKAST Roses (LaFace/Zomba)	1928	+286	111682	7	92/7
29	30	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1838	+86	69643	10	98/2
26	31	SARAH CONNOR Bounce (Epic)	1548	-703	81023	15	112/0
27	32	3 DOORS DOWN Away From The Sun (Republic/Universal)	1480	-399	75578	10	82/0
34	33	LIZ PHAIR Extraordinary (Capitol)	1322	+167	66121	4	80/5
33	34	ROONEY I'm Shakin' (Geffen)	1322	+58	78694	9	68/0
47	35	MIS-TEEQ Scandalous (Reprise)	1219	+581	87908	2	90/27
37	36	SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	1113	+52	52647	5	69/0
39	37	CHERIE I'm Ready (Lava)	1088	+94	47102	4	79/6
43	38	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	1078	+257	62069	2	64/8
44	39	SUGABABES Hole In The Head (Interscope)	1069	+252	50016	2	76/5
41	40	JOJO Leave (Get Out) (BlackGround/Universal)	1064	+187	52368	3	69/7
38	41	TOBY LIGHTMAN Devils And Angels (Lava)	1059	+22	49123	6	62/0
36	42	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	972	-142	48607	8	50/0
35	43	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	856	-267	45522	16	90/0
Debu	44	LOS LDNELY BOYS Heaven (Or/Epic)	792	+180	37046	1	59/15
Debu	45	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	785	+253	61773	1	44/15
40	46	NICK CANNON Gigolo (Jive/Zomba)	771	-150	48442	17	91/0
Debu	47	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	740	+339	47264	1	63/9
42	48	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Real/Universal)	728	-145	43483	19	52/0
49	49	GAVIN DEGRAW I Don't Want To Be (JRMG)	638	+21	11712	2	58/1
45	50	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	612	-75	35678	14	39/0

**Most Added<sup>®</sup>**

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ARTIST TITLE LABEL(S)	ADDS
MIS-TEEQ Scandalous (Reprise)	27
CALLING Our Lives (RCA/RMG)	19
MARIA MENA You're The Only One (Columbia)	17
LOS LDNELY BOYS Heaven (Or/Epic)	15
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	15
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	14
ALICIA KEYS If I Ain't Got You (JRMG)	14
BRITNEY SPEARS Everytime (Jive/Zomba)	14
TRAPT Echo (Warner Bros.)	11

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+1058
BEYONCE' Naughty Girl (Columbia)	+936
HOOBASTANK The Reason (Island/IDJMG)	+928
USHER Burn (LaFace/Zomba)	+739
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	+602
MIS-TEEQ Scandalous (Reprise)	+581
D12 f/EMINEM My Band (Shady/Interscope)	+542
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+542
YELLOWCARD Ocean Avenue (Capitol)	+471
BRITNEY SPEARS Everytime (Jive/Zomba)	+375

**New & Active**

TRAPT Echo (Warner Bros.)	Total Plays: 579, Total Stations: 46, Adds: 11
PETEY PABLO Freek-A-Leek (Jive/Zomba)	Total Plays: 567, Total Stations: 29, Adds: 6
BRITNEY SPEARS Everytime (Jive/Zomba)	Total Plays: 565, Total Stations: 31, Adds: 14
TWISTA Overnight Celebrity (Atlantic)	Total Plays: 479, Total Stations: 31, Adds: 4
M.E.R.D. She Wants To Move (Virgin)	Total Plays: 432, Total Stations: 35, Adds: 0
RYAN DUARTE You (Universal)	Total Plays: 403, Total Stations: 12, Adds: 4
JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	Total Plays: 384, Total Stations: 27, Adds: 1
FINGER ELEVEN One Thing (Wind-up)	Total Plays: 369, Total Stations: 30, Adds: 2
311 Love Song (Maverick/Volcano/Zomba)	Total Plays: 356, Total Stations: 28, Adds: 6
JC CHASEZ All Day Long I Dream About Sex (Jive/Zomba)	Total Plays: 320, Total Stations: 25, Adds: 1

124 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/18-4/24. 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.

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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# CHR/POP TOP 50 INDICATOR

April 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MAROON 5 This Love (Octone/J/RMG)	2980	-126	69677	15	48/0
4	2	HOOBASTANK The Reason (Island/IDJMG)	2660	+323	61004	9	49/0
3	3	USHER ft/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	2581	-69	61290	14	46/0
2	4	BRITNEY SPEARS Toxic (Jive/Zomba)	2360	-359	54726	16	45/0
8	5	D12 ft/EMINEM My Band (Shady/Interscope)	2186	+306	49797	7	47/0
10	6	BEYONCE' Naughty Girl (Columbia)	2131	+502	51102	5	47/1
5	7	EVANESCENCE My Immortal (Wind-up)	2031	-182	45185	21	45/0
6	8	JESSICA SIMPSON With You (Columbia)	1851	-206	42135	22	43/0
11	9	JESSICA SIMPSON Take My Breath Away (Columbia)	1833	+205	41004	7	48/1
12	10	J-KWON Topsy (So So Def/Zomba)	1739	+121	38284	9	43/0
13	11	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1648	+47	35859	8	45/0
17	12	BLACK EYED PEAS Hey Mama (A&M/Interscope)	1643	+124	37329	15	48/0
7	13	CHINGY One Call Away (DTP/Capitol)	1533	-449	36009	12	40/0
20	14	BLINK-182 I Miss You (Geffen)	1432	+124	32632	8	44/2
19	15	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	1372	-14	32744	15	42/1
9	16	OUTKAST The Way You Move (LaFace/Zomba)	1323	-330	32011	22	41/0
16	17	LINKIN PARK Numb (Warner Bros.)	1308	-221	30720	23	36/0
25	18	M. WINANS ft/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	1295	+369	31441	5	41/1
27	19	USHER Burn (LaFace/Zomba)	1286	+381	27813	5	45/5
18	20	NICKELBACK Someday (Roadrunner Records/IDJMG)	1251	-253	29143	31	37/0
21	21	CASSIDY ft. KELLY Hotel (J/RMG)	1157	-71	28497	11	36/0
14	22	JET Are You Gonna Be My Girl (Atlantic)	1143	-452	24134	13	31/0
23	23	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1124	+128	24686	14	38/1
15	24	HILARY DUFF Come Clean (Buena Vista/Hollywood)	1085	-462	23670	14	30/0
24	25	3 DOORS DOWN Away From The Sun (Republic/Universal)	767	-213	17309	12	24/0
22	26	SARAH CONNOR Bounce (Epic)	740	-444	17796	13	22/0
28	27	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	733	+76	16219	10	30/1
26	28	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	722	-187	17382	27	25/1
30	29	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	718	+264	15972	5	31/3
35	30	YELLOWCARD Ocean Avenue (Capitol)	632	+257	13134	4	32/4
32	31	OUTKAST Roses (LaFace/Zomba)	623	+190	12754	6	30/5
34	32	SUGABABES Hole In The Head (Interscope)	495	+72	13050	4	32/1
40	33	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	468	+188	10547	3	28/5
46	34	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	453	+216	9847	3	27/5
31	35	ADELAYDA Not Tonight (Superkala)	438	-2	7999	11	15/0
36	36	LIZ PHAIR Extraordinary (Capitol)	436	+61	10461	6	22/4
29	37	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	430	-54	11395	10	19/0
33	38	SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	429	+3	8968	6	26/0
50	39	MIS-TEEQ Scandalous (Reprise)	394	+221	11344	2	32/11
37	40	ROONEY I'm Shakin' (Geffen)	373	+47	6726	7	16/0
38	41	PLUMB Boys Don't Cry (Curb)	343	+37	7216	6	20/0
41	42	CHERIE I'm Ready (Lava)	329	+49	7277	4	23/0
39	43	BURKE RONEY Sounds Of The Ocean (R World/Ryka)	325	+42	5524	4	11/0
48	44	JOJO Leave (Get Out) (BlackGround/Universal)	309	+77	6920	2	18/3
47	45	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	292	+55	7718	3	21/3
43	46	TRAPT Echo (Warner Bros.)	268	+24	7703	2	23/2
45	47	TOBY LIGHTMAN Devils And Angels (Lava)	232	-6	3757	5	11/1
42	48	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	232	-35	4648	22	8/0
Debut	49	KK Lose My Cool (Kiss The Bitch Music)	213	+56	3396	1	10/0
Debut	50	LOS LONELY BOYS Heaven (Dr/Epic)	211	+53	5191	1	14/5

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 4/18 - Saturday 4/24.

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## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
MIS-TEEQ Scandalous (Reprise)	11
BRITNEY SPEARS Everytime (Jive/Zomba)	11
USHER Burn (LaFace/Zomba)	5
OUTKAST Roses (LaFace/Zomba)	5
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	5
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	5
MERCYME Here With Me (INO/Curb)	5
LOS LONELY BOYS Heaven (Dr/Epic)	5
CALLING Our Lives (RCA/RMG)	5
YELLOWCARD Ocean Avenue (Capitol)	4
LIZ PHAIR Extraordinary (Capitol)	4
K. WEST ft. S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	4
ALICIA KEYS If I Ain't Got You (J/RMG)	4
TWISTA Overnight Celebrity (Atlantic)	4
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	3
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3
JOJO Leave (Get Out) (BlackGround/Universal)	3
ANASTACIA Left Outside Alone (Epic)	3
311 Love Song (Maverick/Volcano/Zomba)	3
MARIA MENA You're The Only One (Columbia)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEYONCE' Naughty Girl (Columbia)	+502
USHER Burn (LaFace/Zomba)	+381
M. WINANS ft/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+369
HOOBASTANK The Reason (Island/IDJMG)	+323
D12 ft/EMINEM My Band (Shady/Interscope)	+306
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	+264
YELLOWCARD Ocean Avenue (Capitol)	+257
MIS-TEEQ Scandalous (Reprise)	+221
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+216
JESSICA SIMPSON Take My Breath Away (Columbia)	+205
OUTKAST Roses (LaFace/Zomba)	+190
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+188
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+128
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+124
BLINK-182 I Miss You (Geffen)	+124
J-KWON Topsy (So So Def/Zomba)	+121
BRITNEY SPEARS Everytime (Jive/Zomba)	+94
MERCYME Here With Me (INO/Curb)	+86
JOJO Leave (Get Out) (BlackGround/Universal)	+77
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	+76
SUGABABES Hole In The Head (Interscope)	+72
LIZ PHAIR Extraordinary (Capitol)	+61
KK Lose My Cool (Kiss The Bitch Music)	+56
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+55
CALLING Our Lives (RCA/RMG)	+53
LOS LONELY BOYS Heaven (Dr/Epic)	+53
CHERIE I'm Ready (Lava)	+49
311 Love Song (Maverick/Volcano/Zomba)	+49



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# ON THE RECORD

With **Jana Sutter**  
PD, WZNY (Y105)/Augusta, GA



Y105's biggest phone record is D12's "My Band," closely followed by Usher's latest, "Burn." Other huge records are Hoobastank, J Kwon and Blink-182. Augusta has a taste for excellent alternative music, and it definitely connects here. • Songs that still do quite well in middays are Sheryl Crow's "The First Cut Is the Deepest," both of the Maroon 5 songs and anything by local boy Josh Kelley. New songs that are sounding great and showing great promise for the future are Toby Lightman's "Devils and Angels," Liz Phair's "Extraordinary" and OutKast's "Roses." • We are extremely active in local events and bringing concerts to town, and we're poised for a fabulous spring and summer. The Top 40 musical picture looks strong, and so does Y105!

Here at WZNY (Y105)/Augusta, GA, we know that nothing says summer better than great Top 40 radio. Our game plan is to continue to balance the best Top 40 music with contesting and marketing. We'll let the music be the soundtrack and make sure to get our priority liners out at least once each quarter-hour. • Musically, it's definitely getting *hot* in the studio.

It's another week on top of R&R's CHR/Pop chart for Usher featuring Ludacris & Lil Jon's "Yeah" (LaFace/Zomba), while Maroon 5's "This Love" (Octone/J/RMG) waits at No. 2\*. D12 featuring Eminem's "My Band" (Shady/Interscope) creeps up 5-3\* ... Hoobastank's "The Reason" (Island/IDJMG) rises 8-5\* ... Beyoncé's "Naughty Girl" (Columbia) jump 10-7\* ... Mario Winans featuring Enya & P. Diddy's "I Don't Wanna Know" (Bad Boy/Universal) breaks into the top 10, moving 14-10\*, and also grabs Most Increased Plays honors with 1,058 additional plays ... Usher's second chart showing, "Burn" (LaFace/Zomba), climbs 16-13\* ... Movement in the low 20s: Blink-182's "I Miss You" (Geffen) jumps 24-21\*, Switchfoot's "Meant to Live" (Red Ink/Columbia) rolls up 25-22\*, Sean Paul's "I'm Still in Love With You" (VP/Atlantic) vaults 28-23\* ... Jay-Z's "Dirt off Your Shoulder" (Roc-A-Fella/IDJMG) jumps 30-26\*, followed by a 32-27\* move by Yellowcard's "Ocean Avenue" (Capitol) ... Mis-teeq score Most Added, with 27 adds for "Scandalous" (Reprise), which rockets 47-35\* ... Christina Milian's "Dip It Low" (Island/IDJMG) runs up 43-38\*, following by Sugababes' "Hole in the Head" (Interscope) with a 44-39\* climb ... Chart debuts this week come from Los Lonely Boys, Kanye West featuring Syleena Johnson and Lenny Kravitz.

— Keith Berman, Associate Radio Editor



# ON THE RISE

ARTIST: **Rooney**  
LABEL: **Geffen/Interscope**

By **MIKE TRIAS**/ASSOCIATE EDITOR



Rooney sure must be something special. We live in a day when, if a band does not become an instant hit, the labels may quickly stop promoting them in order to move on to the next big thing, or even drop them from the roster altogether. This Los Angeles quintet actually released their single "I'm Shakin'" more than a year ago, but it took months of hard work — including touring the U.S., Japan and Europe as support for Weezer, The Donnas, Travis and The Strokes and as headliners themselves — for Rooney to finally enter the mainstream consciousness.

In fact, Rooney have to be special — Jimmy Iovine himself went behind the boards to produce "I'm Shakin'." something he hasn't done since the '80s. Either way, thanks to their perseverance and being featured in the hit television show *The O.C.*, the band have made their presence felt on the charts.

Rooney's style is very retro, which translates these days to a fresh pop sound. It's almost as if their music is so indie that its inherent catchiness makes it the epitome of pop. Rooney even look indie, with their long, retro hairstyles. When mixed with their pretty-boy looks, it's no wonder that they are fast becoming heartthrobs for teenage girls around the nation.

Such status is ironic, since the band actually began as a result of a girl spurning the advances of members Robert Carmine (lead vocals, guitar) and Taylor Locke (guitars) in high school. "She didn't go for either of us," recalls Carmine. "So we started making music together." From there, Carmine and Taylor filled out the band with members Ned Brower (drums), Matthew Winter (bass) and Louis Stevens (keyboards). "The five of us have a unique

chemistry," says Brower. "Somehow all of our personal and musical attributes come together in a very special balance. All five parts are critical to the group's sound and expression."

"We finished high school and didn't know what to do with our lives, so we did this band," says Carmine about Rooney's decision to take things to the next level. Things fell into place for the band in a relatively short time. After less than two years of being together, they were signed to Geffen in 2002. Producers Keith Forsey and Brian Reeves — who have worked with Simple Minds, Billy Idol, The Psychedelic Furs and The Pet Shop Boys — helped Rooney complete their debut self-titled effort, for which the band had a singular goal: "We want to see good rock music become mainstream again," says Carmine.

Rooney are making marked progress toward their goal, thanks to a relentless promotional schedule. They just finished touring with Michelle Branch as part of the Virgin College Mega Tour and taped *Last Call With Carson Daly* on Tuesday. Rooney will be heading overseas to perform in mostly U.K. markets for the first part of May and will return just in time to participate in KIIS/Los Angeles' huge Wango Tango concert on May 15. The following day they will tape an episode of *Pepsi Smash*, and on May 20 they will tape for Fox's *Summer Music Mania* in Phoenix. On June 4 Rooney will perform on *Today*.

# Strength for LIVING

with Bob Reccord

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America's Best Testing CHR/Pop Songs  
12+ For The Week Ending 4/30/04

Artist Title (Label)	TW	LW	Famil.	Burn	Wom. 12-17	Wom. 18-24	Wom. 25-34
HOOBASTANK The Reason (Island/IDJMG)	4.23	4.23	84%	12%	4.46	4.05	4.18
MAROOM 5 This Love (Octone/LJRMG)	4.18	4.30	97%	31%	4.40	3.96	4.22
USHER #LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	4.01	4.03	97%	34%	3.91	4.06	4.09
SWITCHFOOT Meant To Live (Red Ink/Columbia)	3.96	4.05	66%	13%	4.29	3.86	3.65
USHER Burn (LaFace/Zomba)	3.93	3.84	72%	13%	4.16	4.05	3.94
EVANESCENCE My Immortal (Wind-up)	3.92	4.08	98%	45%	3.93	3.89	3.97
D12 #EMINEM My Band (Shady/Interscope)	3.92	3.83	93%	26%	4.16	4.03	3.82
LINKIN PARK Numb (Warner Bros.)	3.88	3.91	94%	39%	4.03	3.70	3.97
KIMBERLEY LOCKE 8th World Wonder (Curb)	3.87	3.86	84%	19%	3.82	3.86	3.94
3 DOORS DOWN Away From The Sun (Republic/Universal)	3.82	3.89	73%	18%	3.85	3.70	3.97
NICKELBACK Someday (Roadrunner Records/IDJMG)	3.75	3.85	97%	51%	3.73	3.64	3.94
THREE DAYS GRACE (I Hate) Everything... (Live/Zomba)	3.75	3.74	77%	19%	4.21	3.68	3.68
MARIO WINANS... I Don't Wanna Know (Bad Boy/Universal)	3.74	3.84	76%	18%	3.85	3.66	4.00
JESSICA SIMPSON With You (Columbia)	3.73	3.85	98%	48%	3.77	3.83	3.91
BLINK-182 I Miss You (Geffen)	3.72	3.73	84%	24%	4.04	3.35	3.82
BRITNEY SPEARS Toxic (Jive/Zomba)	3.70	3.64	99%	47%	3.65	3.90	3.74
SARAH CONNOR Bounce (Epic)	3.67	3.62	89%	28%	3.56	3.64	3.84
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.67	3.64	88%	22%	3.68	3.77	3.55
BLACK EYED PEAS Hey Mama (A&M/Interscope)	3.58	3.65	85%	28%	3.54	3.70	3.71
JESSICA SIMPSON Take My Breath Away (Columbia)	3.56	3.64	98%	34%	4.02	3.72	3.09
HILARY DUFF Come Clean (Buena Vista/Hollywood)	3.52	3.74	96%	42%	3.36	3.56	3.66
BEYONCE' Naughty Girl (Columbia)	3.50	3.58	91%	30%	3.41	3.49	3.62
SHERYL CROW The First Cut Is... (A&M/Interscope)	3.48	3.59	97%	50%	3.22	3.51	3.86
OUTKAST The Way You Move (LaFace/Zomba)	3.46	3.64	96%	57%	3.09	3.41	3.89
J-KWON Tipsy (So So Def/Zomba)	3.43	3.58	86%	36%	3.66	3.47	3.44
OUTKAST Roses (LaFace/Zomba)	3.43	-	74%	24%	3.55	3.29	3.53
CHINGY One Call Away (DTP/Capitol)	3.39	3.44	88%	41%	3.42	3.37	3.46
JET Are You Gonna Be My Girl (Atlantic)	3.38	3.53	90%	37%	3.56	3.14	3.46
CASSIDY #R. KELLY Hotel (J/RMG)	3.22	3.37	88%	44%	3.29	3.31	3.24

Total sample size is 438 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	USHER #LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	566	-10	3	13/0
3	2	BLACK EYED PEAS Hey Mama (A&M/Interscope)	491	+42	3	15/0
2	3	MAROOM 5 This Love (Octone/LJRMG)	489	+8	3	13/0
4	4	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	403	-10	3	13/0
8	5	BEYONCE' Naughty Girl (Columbia)	402	+61	3	10/0
7	6	MARIO WINANS... I Don't Wanna... (Bad Boy/Universal)	375	+32	3	9/0
9	7	D12 #EMINEM My Band (Shady/Interscope)	362	+31	3	9/0
5	8	BRITNEY SPEARS Toxic (Jive/Zomba)	358	-9	3	14/0
6	9	J-KWON Tipsy (So So Def/Zomba)	353	-11	3	10/0
10	10	HOOBASTANK The Reason (Island/IDJMG)	303	+25	3	8/0
13	11	USHER Burn (LaFace/Zomba)	297	+36	3	6/0
16	12	KESHIA CHANTE Bad Boy (Independent)	283	+37	3	8/0
15	13	OUTKAST Roses (LaFace/Zomba)	271	+16	3	9/1
18	14	BLINK-182 I Miss You (Geffen)	261	+37	3	10/0
11	15	GLENN LEWIS Back For More (Epic)	244	-26	3	11/0
23	16	HILARY DUFF Come Clean (Buena Vista/Hollywood)	231	+25	3	7/0
12	17	EVANESCENCE My Immortal (Wind-up)	226	-37	3	12/0
20	18	CASSIDY #R. KELLY Hotel (J/RMG)	220	+5	3	11/0
17	19	FEFE DOBSON Everything (Island/IDJMG)	213	-23	3	9/0
14	20	CHINGY One Call Away (DTP/Capitol)	202	-56	3	10/0
Debut	21	X-QUISITE Sassy Thang (Warner Music Canada)	199	+75	1	2/0
21	22	OUTKAST Hey Ya! (LaFace/Zomba)	194	-14	3	14/0
Debut	23	3 DOORS DOWN Away From The Sun (Republic/Universal)	193	+29	1	8/0
28	24	ALANIS MORISSETTE Everything (Maverick/Reprise)	181	+7	3	8/0
22	25	SARAH CONNOR Bounce (Epic)	179	-28	3	10/0
19	26	JET Are You Gonna Be My Girl (Atlantic)	178	-38	3	10/0
Debut	27	NELLY FURTADO Try (DreamWorks/Interscope)	176	+17	1	6/0
25	28	JACKSOUL Still Believe In Love (Independent)	176	-12	3	7/0
27	29	NO DOUBT It's My Life (Interscope)	171	-4	3	8/0
Debut	30	KANYE WEST... All Falls Down (Roc-A-Fella/IDJMG)	169	+5	1	4/0

16 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/18-4/24. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. # Indicates Cancan. © 2004, R&R, Inc.

## PRO-FM Turns The Big 3-0

Continued from Page 25

something, who stayed for a cup of coffee," says Berkowitz, who simulcast his night show on the FM from the AM studios upstairs. Afternoons were handled by Bruce Diamond, now known and loved as Jack Diamond, who for 14 years has been doing mornings at WRQX/Washington.

We asked Bristol, Berkowitz and Cuddy to lend us a few vintage PRO-FM photos from their personal collections that would best visually represent a station that continues to be legendary after 30 years, and you can see them on these pages.



**TOM CUDDY NEEDS LOVE TOO** Here's Cuddy and "Naughty Girl" Samantha Fox in PRO-FM's lobby, circa 1986. If you look closely, you can see the sweat on Cuddy's brow from standing so close to hotness.



**FACIAL HAIR REQUIRED** While beards and moustaches are usually used to insulate against the harsh New England winters, note that the WPRO/Providence personnel are the only ones not bearded in this photo. But at least they all have those stylish '70s hairdos. Circa 1978, it's (l-r) PRO-FM's Tony Bristol, Dr. Hook bandmember Ray Sawyer, PRO-FM's Giovanni, bandmember Dennis Locorriere and former Capitol Boston rep Tony Chalmers.



**FROM THE CENTER OF THE UNIVERSE, BRISTOL, RI....** Harking back to marketing techniques from days of yore, we see here the WPRO/Providence float from the 1981 Bristol, RI Fourth of July parade. Seen here are (back, l-r) PRO-FM personnel Rod West, Tom Cuddy and Giovanni; the world-famous Wolfman Jack; and PRO-FM's Gary Berkowitz, (front, l-r) Tony Bristol, David Simpson, Gary Webster and Rick O'Brien.

## Please Send Your Photos

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

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

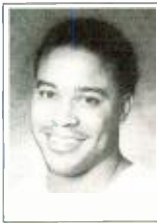
R&R, c/o Keith Berman:  
kberman@radioandrecords.com

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Canton, OH; Grand Rapids, MI) with their respective call letters, owners, and program details.

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\* Monitored Reporters
174 Total Reporters
124 Total Monitored
50 Total Indicator
Did Not Report, Playlist Frozen (3):
WDBR/Springfield, IL
WGLB/Johnstown, PA
WPPY/Peoria, IL
Dropped Stations (1):
WDBR/Springfield, IL





**DONTAY THOMPSON**  
 dthompson@radioandrecords.com

# Music Directors Who Blow Chunks?

How to be one of the greatest

Tossing CDs, screaming at the top of your lungs, poring over tons of research, dealing with bouts of ADD and wondering when lunchtime will finally roll around are probably some of the things you've done during your weekly music meetings. Still, no matter what format you're in, there's no doubt that a music meeting can be both educational and beneficial to the sound of the station. Most important, however, is that it's where you discover hot new music.

How many times have you sat in a music meeting and tracked through an artist's new album to find the next big single that a label wasn't working yet, then watched that song grow to become a top five smash? Or, on the flip side, how many times have you seen a record tank that you put on the air because you, as MD, were so passionate about it that you convinced your PD to give it a shot?

Has this happened to you? Music directors, let me hear you scream if this has happened to you. Oh, I thought for a minute I had an audience in front of me. I forgot this was a newspaper.

Well, moving on, those situations suck. Your PD will usually poke fun at you or start to question your ears if you silly blunders like that continue to occur, which would not look good for your career as a music director.

For the music director, music meetings can be one of the most stressful and annoying parts of the week. Being the liaison between the station's PD and mixers and label executives

and, at the same time, having a full understanding of the station's market, the music director has to be all things to everyone when it comes to getting records on the air.

From the outside it may look like a fun gig, but not everyone has what it takes to get the job done or the ability to play the game. Not only do you have to know how to properly schedule music — watch out for that artist separation — you must also know many of the codes and features in Selector, such as dayparting, setting the right number of songs for each category so they'll rotate properly during the week, etc. And that's just when it comes to scheduling music.

What about coming up with and helping to initiate station promotions and going on sales calls with the station's account reps to speak with clients so they'll understand the music the station plays? Are you following me here? And what if you also hold down a full-time airshift, which includes making appearances and do-

ing voiceover work, among other things? These things can add to the stress of the job and make it difficult to focus on finding the hits when it's time for that music meeting.

So, do you think you have what it takes to be a good music director?

**"When choosing the right music, you need to be able to separate your personal favorite records from real hits for the station."**

Tommy Del Rio

## All Passion

"It may sound basic and stupid, but, in all honesty, it's passion," says WPGC/Washington MD Sarah O'Connor, referring to what she thinks defines a good music director. And *passion* is one of the words commonly used when describing a music director, meaning a passion for music.

If you're lacking in the passion department, you may find it a bit more challenging taking on the duties of a music director. A lack of passion will cause your program director and others to second-guess you and your credibility.

"You have to understand your market, your target and your station," says Karen Wild, MD at KUBE/Seattle. "You must be able to hear the right songs for your station, even if you yourself don't love the track."

Understanding the market doesn't necessarily mean that MDs must be from the city they're working in, but they must get out and see what the station's audience is into musically. Most MDs rely heavily on their mixers, who spin at parties and clubs throughout the market, to let them know what's hot on the streets. In some cases they'll work the phones as an air personality and host various clubs themselves to see how a particular record is reacting.

## Convention Update

It's time to lock down your schedule to make sure you're at "Dontay's Rhythmic Idol" on Friday, June 25, at R&R Convention 2004.

We all know that it's hard to find hot new air talent. Are you one of those programmers searching for the next Big Boy or St. John? Join session host Eric Powers of KUBE/Seattle and our panel of judges as they introduce, rate and give their opinions of various jocks in the categories of morning, afternoon and evening talent. If you're a fan of shows like *American Idol* and *The Gong Show*, this is a must-see session.



Register for R&R Convention 2004 at [www.radioandrecords.com](http://www.radioandrecords.com).

## Play The Game

"A great music director is one who can understand my philosophies on music, rotations and flow," says KSEQ (Q97)/Fresno PD Tommy Del Rio. "When choosing the right music, you need to be able to separate your personal favorite records from real hits for the station."

"That said, it can also be a crapshoot. I like my MD to be passionate about records before presenting them to me. Occasionally we disagree on a record, but I will give Felix, my MD, a slot for something he truly believes in. It is also important for my MD and me to be in touch with what the audience likes through research, phones and the clubs. And, most important, never forget that the music is the star of the station."

It's generally the PD's role to deal with the politics that go on between the label and the radio station. That's why it's important for a music director to know how to play the game by partnering with the labels to find great music for the station while the PD deals with the political aspects of the job.

"A great music director is in tune with the labels and with his or her program director," says WHZT/Greenville, SC Asst. PD/MD Murph Dawg. "If you believe in a record, you should go the extra mile and accumulate as much information about the record as possible to get it on the air."

## Gathering Info

Not every music director has an assistant to help him prepare for music meetings, so being prepared and organized are two of the most important characteristics you'll need. You must be able to gather whatever information you need to convince your PD to add a song. The prep you do for the music meeting sometimes determines if a record will go into rotation that week.

"I bring songs to the table based on my gut opinion," says Wild. "I put a new-music CD together for my PD and myself. This CD includes songs that are current label priorities, high-charting songs and new tracks that I like and think we should consider."

"I have our station callout, requests — phone and Internet — a chart of stations that we look at showing what songs they have in a real rotation that

we aren't playing, a current chart of our format, a big-movers chart, local album sales and local downloads.

"Something else we try to include is mall research. We go out to malls or local hot spots to survey people on what music, artists and radio stations they are interested in."

Great music directors also communicate with their mixers on a daily basis. Since mixers test the waters by playing new records in the clubs, music directors look to them to find out which tracks are working there. They can then take those records in to the music meeting and see about getting them a shot on the air.

**"Passionate, constructive music debates are a must. If you don't have them, why are you a music director?"**

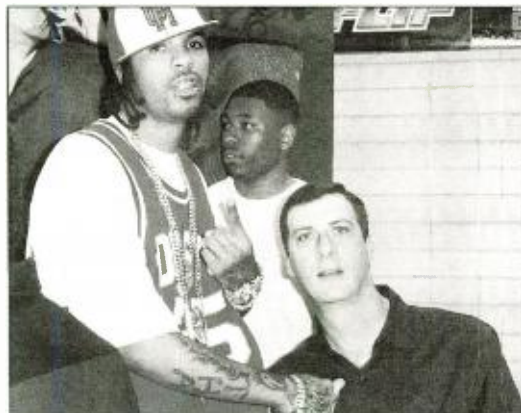
Karen Wild

"During our live mix-show broadcasts at clubs, I like to see what songs, old or new, are getting our PIs on the dance floor," says Murph Dawg. "I take that and bring it to the music meeting. Sometimes a track is a club banger but it's not necessarily for the radio or our PIs. All this information is compiled, as well as gut and timing, to determine if a record is going to get airplay."

## PD & MD Clashes

Every program and music director believes that he has the ears to find a hit record. What happens when the two clash? "My PD always tells me that if he doesn't like a record and I love it, or vice versa, it is still something we should take a look at," Wild says. "We aren't always going to agree, but if one of us feels very passionate about a track, it's surely worth looking into for the station."

Continued on Page 33



**FLIP LIVIN' LARGE IN HOUSTON** Doesn't this picture look odd? Either Columbia recording artist Lil Flip (l) turned into a towering giant or KBXX (The Box)/Houston PD Tom Calococci shrank to the size of Mini Me. You decide. The photo was taken during a meet-and-greet hosted by The Box at a Houston record retailer.

April 30, 2004

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MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	5705	-295	800871	17	83/0
2	2	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	5694	-112	680153	14	75/1
4	3	USHER Burn (LaFace/Zomba)	5164	-40	535888	9	79/0
5	4	D12 f/EMINEM My Band (Shady/Interscope)	5092	+332	478159	8	75/2
6	5	BEYONCE' Naughty Girl (Columbia)	4705	+478	526729	7	78/1
3	6	J-KWON Topsy (So So Def/Zomba)	4639	-758	537676	17	81/0
8	7	TWISTA Overnight Celebrity (Atlantic)	4202	+422	470082	10	79/0
7	8	PETEY PABLO Freak-A-Leek (Jive/Zomba)	3871	+90	469018	17	78/0
11	9	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	3790	+433	389055	12	74/2
12	10	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	3492	+318	426457	9	76/0
9	11	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3192	-323	424282	17	74/1
10	12	CHINGY One Call Away (DTP/Capitol)	2977	-480	308934	17	74/0
14	13	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	2673	+38	269353	21	69/0
13	14	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	2217	-476	319261	18	73/0
17	15	PITBULL f/LIL' JON Culo (TVT)	2209	+296	199686	6	53/4
15	16	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	2078	-206	204734	23	74/1
19	17	ALICIA KEYS If I Ain't Got You (J/RMG)	2070	+237	295744	8	63/0
20	18	AMANDA PEREZ I Pray (Virgin)	1970	+386	156457	4	56/4
22	19	USHER Confessions Part 2 (LaFace/Zomba)	1886	+596	229060	3	14/2
16	20	G UNIT f/JOE Wanna Get To Know You (Interscope)	1787	-483	249811	16	67/0
23	21	NB RIDAZ f/GEMINI So Fly (Upstairs)	1492	+216	88167	11	28/3
25	22	JOE f/G UNIT Ride Wit U (Jive/Zomba)	1149	+64	97242	6	56/2
24	23	OUTKAST Roses (LaFace/Zomba)	1078	-92	107031	10	62/2
28	24	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	1012	+50	75474	7	55/3
27	25	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	1009	+41	55844	5	61/2
29	26	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	994	+57	107043	6	42/0
30	27	DO OR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot)	944	+77	43900	6	38/3
32	28	JOJO Leave (Get Out) (BlackGround/Universal)	907	+47	74184	7	34/0
35	29	NINA SKY Move Ya Body (Next Plateau/Universal)	898	+252	190579	3	40/6
26	30	T.I. Rubber Band Man (Grand Hustle/Atlantic)	836	-183	94039	18	48/0
41	31	JUVENILE Slow Motion (Cash Money/Universal)	791	+246	98051	2	34/8
39	32	YING YANG TWINS Whats Happnin! (TVT)	765	+176	60699	2	43/5
33	33	BRITNEY SPEARS Toxic (Jive/Zomba)	712	-101	97982	13	23/0
37	34	YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	701	+100	57259	3	39/2
40	35	R. KELLY Happy People (Jive/Zomba)	678	+107	102364	2	34/3
42	36	PLAY-N-SKILLZ Freaks (Independent)	670	+150	59459	3	27/1
38	37	BEENIE MAN f/MS. THING Dude (Virgin)	552	-51	151688	13	25/2
44	38	BABY BASH Sexy Eyes (Da Da Da Da) (Universal)	545	+92	30314	3	30/5
Debut	39	RIC-A-CHE Coo Coo Chee (SRC/Universal)	498	+197	55773	1	30/21
31	40	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	481	-335	27259	11	26/0
Debut	41	SLY BOOGY That's My Name (Keep Thuggin') (J/RMG)	478	+164	32994	1	27/2
Debut	42	MASTER P Act A Fool (New No Limit/Koch)	423	+108	31815	1	21/2
36	43	RUBEN STUDDARD Sorry 2004 (J/RMG)	405	-239	42662	17	34/0
47	44	MR. VEGAS Pull Up (Delicious Vinyl/Geffen)	403	+25	41354	5	21/0
Debut	45	AKON f/STYLES P. Locked Up (SRC/Universal)	382	+73	37659	1	26/3
46	46	BOO YUNG f/THERESA VICTORIA Get Naked (Sin)	351	-34	16058	4	5/0
50	47	ELEPHANT MAN Jook Gal (VP/Atlantic)	348	+15	28488	2	28/2
43	48	JAGGED EDGE What It's Like (Columbia)	336	-164	21398	11	28/0
Debut	49	KEVIN LYTTLE Turn Me On (Atlantic)	326	+135	52066	1	33/22
Debut	50	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	320	+74	58896	1	2/2

**Most Added**

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ARTIST TITLE LABEL(S)	ADDS
CASSIDY f/MASHONDA Get No Better (J/RMG)	47
JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)	35
LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	24
KEVIN LYTTLE Turn Me On (Atlantic)	22
RIC-A-CHE Coo Coo Chee (SRC/Universal)	21
ERICK SERMON f/SEAN PAUL Feel It (Motown/Universal)	10
LLOYD BANKS On Fire (Interscope)	9
JUVENILE Slow Motion (Cash Money/Universal)	8
MOBB DEEP Got It Twisted (Violator/Zomba)	7
NINA SKY Move Ya Body (Next Plateau/Universal)	6

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER Confessions Part 2 (LaFace/Zomba)	+596
BEYONCE' Naughty Girl (Columbia)	+478
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	+433
TWISTA Overnight Celebrity (Atlantic)	+422
AMANDA PEREZ I Pray (Virgin)	+386
D12 f/EMINEM My Band (Shady/Interscope)	+332
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+318
PITBULL f/LIL' JON Culo (TVT)	+296
NINA SKY Move Ya Body (Next Plateau/Universal)	+252
JUVENILE Slow Motion (Cash Money/Universal)	+246

**New & Active**

- AVANT Don't Take Your Love Away (Geffen)  
Total Plays: 320, Total Stations: 13, Adds: 0
- BLACK EYED PEAS Hey Mama (A&M/Interscope)  
Total Plays: 289, Total Stations: 17, Adds: 1
- BRANDY f/KANYE WEST Talk About Our Love (Atlantic)  
Total Plays: 289, Total Stations: 10, Adds: 1
- RYAN DUARTE You (Universal)  
Total Plays: 288, Total Stations: 14, Adds: 0
- GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/IDJMG)  
Total Plays: 267, Total Stations: 20, Adds: 1
- LIL' WAYNE Bring It Back (Cash Money/Universal)  
Total Plays: 265, Total Stations: 17, Adds: 2
- MIS-TEEQ Scandalous (Reprise)  
Total Plays: 262, Total Stations: 13, Adds: 2
- LLOYD BANKS On Fire (Interscope)  
Total Plays: 251, Total Stations: 10, Adds: 9
- MOBB DEEP Got It Twisted (Violator/Zomba)  
Total Plays: 240, Total Stations: 18, Adds: 7
- JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)  
Total Plays: 227, Total Stations: 41, Adds: 35

Songs ranked by total plays

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

85 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/18-4/24. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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• April 30, 2004

RANK ARTIST TITLE LABEL

- 1 USHER f/LUDACRIS Yeah (LaFace/Zomba)
- 2 BEYONCE Naughty Girl (Columbia)
- 3 J-KWON Topsy (So So Def/Zomba)
- 4 PETEY PABLO Freek-A-Leek (Jive/Zomba)
- 5 MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
- 6 LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
- 7 KANYE WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)
- 8 YING YANG TWINS Salt Shaker (TVT)
- 9 D12 My Band (Shady/Aftermath/Interscope)
- 10 TWISTA Overnight Celebrity (Atlantic)
- 11 PITBULL f/LIL' JON Culo (TVT)
- 12 JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
- 13 USHER Burn (LaFace/Zomba)
- 14 LLOYD BANKS On Fire (Interscope)
- 15 YUNG WUN Tear It Up (J/RMG)
- 16 CHINGY One Call Away (DTP/Capitol)
- 17 DILATED PEOPLES f/K. WEST This Way (Capitol)
- 18 SEAN PAUL f/SASHA I'm Still In Love With You (VP/Atlantic)
- 19 LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
- 20 MOBB DEEP Got It Twisted (Violator/Zomba)
- 21 BEENIE MAN f/MS. THING Dude (Virgin)
- 22 YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)
- 23 NINA SKY Move Ya Body (Next Plateau/Universal)
- 24 USHER Confessions Part 2 (LaFace/Zomba)
- 25 G UNIT Wanna Get To Know You (Interscope)
- 26 R. KELLY Happy People (Jive/Zomba)
- 27 TRILLVILLE Neva Eva (BME/Warner Bros.)
- 28 MDOB DEEP Got It Twisted (Jive/Zomba)
- 29 KEVIN LYTTLE Turn Me On (Atlantic)
- 30 T.I. Rubber Band Man (Atlantic)

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

- YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)
- NINA SKY Move Ya Body (Next Plateau/Universal)
- DILATED PEOPLES f/KANYE WEST This Way (Capitol)
- KEVIN LYTTLE Turn Me On (Atlantic)
- DO DR DIE Do U (Rap-A-Lot/AB)
- JADAKISS f/NATE DODG Times Up (Interscope)

### Music Directors Who....

Continued from Page 31

"If I'm the one in love with a song, I build a story for it. I will call the stations that are playing it to find out its strengths. I will check on its status in the clubs, if applicable. Basically, I will hunt down every detail I can to build a valid argument for why we need to play that song."

A music director must be able to earn the trust of the PD. When it comes to those occasional disagreements, you must be able to make a strong argument for why you believe in a record by giving the PD the facts.

"[WHZT PD] Fisher and I have disagreed on a few records in the past and will continue to have those differences," says Murph Dawg. "Whenever we have a musical difference like that, I will gather all the info from my reps, as well as callout stories and phone stories."

Some program directors were at one time music directors and believe that they still have the ears to find a hit. If you have a PD like that, you must still be able to show them your passion for the music you believe in. "Passionate, constructive music debates are a must," says Wild. "If you don't have them, why are you a music director?"

"If you love music, you love your job enough to fight for it, in a sense. Don't fight about it, fight for it. Be open, logical and intelligent. You and your PD have the power to make your station hot, so you have to work with each other, not against each other."

### You And The Labels

Sometimes a record won't get on the station immediately, so you need to have a bit of patience. "[WPGC PD] Jay [Stevens] and I don't get into heated debates," says O'Connor. "I've learned to be slightly annoying by playing the same song on repeat 10 times in a row on level-10 volume in my office. He knows me well enough to know when I am being relentless about a song."

"I also present my case as to why a certain song should be played. We have mutual respect for each other, and we know each other's taste in music and favorite artists."

Record labels will always try to influence you to play records on the station by using your relationship with the rep as leverage. As music director, you must determine when you are being fed a bunch of crap without being disrespectful to the rep and his position.

Sometimes the label can tug at you to the point that you could be playing the song for the wrong reason — the wrong reason being playing it for them, as opposed to doing what is best for your station.

In those types of scenarios, sometimes just simply saying that you'll keep an eye on the track is better than flat-out telling them you will never play their record, especially if it's in the early stages. You can almost never say never, because it may one day bite you in the buttocks and make others question your credibility and ears.

Still think you've got what it takes to be a great music director?

**"If you believe in a record, you should go the extra mile and accumulate as much information about it as possible to get it on the air."**

Murph Dawg

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Rhythmic Top 40 (23) - (21)

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America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 4/30/04

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top CHR/Rhythmic songs and artists like Usher, Mario Winans, J-Kwon, etc.

Total sample size is 373 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.

HEAD RUSH

ARTIST: Dina Rae LABEL: Motown/Universal By MIKE TRIAS/Associate Editor



Although she sang hooks for songs on each of Eminem's albums, Dina Rae is out to prove she's more than just a "hook girl." Determined to go solo, the Los Angeles native traveled to Detroit a couple of years back to work with D12's Profe on her own material.

Thanks to that attitude and a little luck, she landed a deal at Motown/Universal. Her debut effort, 'Introducing Dina Rae,' will drop this August. The album features many up-and-coming producers, as well as veterans like Scott Storch, but no guest appearances.

She's already created a buzz with her street single, "And?" which serves to dispel gossip and rumors about her. Her next single is the Storch-produced club banger "Can't Even See It." In the meantime, she'll be playing in clubs to get the word out about 'Introducing Dina Rae.'

Reporters

Grid of reporter names and their assigned markets, such as KISS/Albuquerque, NM; WYLL/Albuquerque, NM; WFTS/Tampa, FL; etc.

Monitored Reporters 96 Total Reporters 85 Total Monitored 11 Total Indicator Did Not Report, Playlist Frozen (2): KMRK/Odesa, TX KRRG/Laredo, TX



# The Spin Game

## How airplay on a syndicated morning show impacts the chart

How much of an impact do syndicated morning shows have on the chart success of a song? Can airplay on one show make or break a song's rise on the charts? I was recently asked this question by a programmer, and so I began to do some research.

The immediate assumption would be that, yes, morning show airplay does make a difference, particularly in the case of *The Tom Joyner Morning Show* at the Urban AC format. I often hear industry people comment that the Joyner show is driving the chart or that you can't get to No. 1 without Joyner on your record. How true is that? Let's break it down and look at the facts.

### The Joyner Connection

*The Tom Joyner Morning Show* is heard on over 115 stations nationwide, so let's start by acknowledging that the show can have a significant impact on a song's or artist's success simply through the sheer exposure it provides. Look at the R&R Urban AC reporting panel. It currently contains 42 stations, 34 of which are Joyner affiliates. That's 81% of the panel — a huge number.



Tom Joyner

But keep in mind that the show typically plays fewer songs per hour than are played in other dayparts and, in some cases, possibly fewer than the locally programmed morning show plays. When I reviewed the spins for songs on the Joyner show during the chart week April 11-17, the most a record got in a week was five, or one spin per day.

Looking only at spins, Alicia Keys' "If I Don't Have You" got an average of four spins per Joyner station during the chart week. Take those spins away, and Keys loses 136 spins, but that doesn't drop her out of the No. 1 slot. In fact, the only change in the top 10 after removing all the Joyner spins was that Joe's "More & More" (Jive/Zomba) flipped chart positions with Babyface's "The Loneliness" (Arista/RMG) (see sidebar).

Just below the top 10 sits Patti La-

Belle's "New Day" (DefSoul/IDJMG), at No. 11. She's earning about one spin per week during the Joyner show. But song No. 10 on the chart, Prince's "Musicology" (Columbia), is getting as many as four spins a week on Joyner.

That airplay is certainly giving Prince the boost into the top 10, considering that if the Joyner spins were pulled, his total spins for the week would be 444, while LaBelle's would still be 505 — enough to move her to No. 10 and Prince down to No. 11.

**If a record is a widely regarded hit, like Alicia Keys' "If I Don't Have You," it's going to earn enough spins at all the reporters in all dayparts to get to No. 1, with or without the syndicated shows.**

### The Way Songs Move

What happens when you look at a more controversial song earning airplay at the format? OutKast's "The Way You Move" is certainly getting significant airplay at stations like WDAS-FM/Philadelphia (25 spins for the week), WHQT/Miami (27 spins), WSVY/Norfolk (44 spins), WVBE/Roanoke (30 spins), WVAZ/Chicago (29 spins), WMXD/Detroit (33 spins) and KJMS/Memphis (48 spins). All of these stations also carry Joyner.

But the actual spins for "The Way You Move" during the Joyner show for the week I looked at were only three. That's 102 spins attributed to the show. If you take those spins away, the song would have 407 spins, possibly dropping four positions on the chart.

On the other side of the coin, you have to ask, would these stations that

## Urban Radio Panel Update

Mark your calendar for Friday, June 25. We have two hours to cover a lot of ground at R&R Convention 2004. The first session is "Urban Radio on the Edge." The second is "Urban AC: Is It Time for Hip-hop?"

The Urban AC session will include WHQT (Hot 105)/Miami PD Derrick Brown, WDLT/Mobile PD Steve Crumbley, J Records National Promotion Director Stephanie Lopez and Jesus Garber Co. President Jesus Garber.

Check here for updates on participants and topics for these two sessions, and register for the convention at [radioandrecords.com](http://radioandrecords.com). Also, be on the lookout for the final ballot for the R&R Industry Achievement Awards in the May 7 issue of R&R.



are playing the track heavily have had the same kind of success with the song if Joyner weren't behind it?

A bigger question may be "How well can a song do if Joyner isn't playing it?" Two records currently working their way up the chart, Tamia's "Questions" (Atlantic) and Avant's "Don't Take Your Love Away" (Geffen) are at Nos. 21 and 25, respectively. "Questions" has 259 spins, while "Don't Take Your Love Away" is at 229.

Neither record is getting consistent spins, as yet, on the Joyner show. Hypothetically, let's say they never get on the show, yet they get still get an average of 15 spins per week on the majority of reporters (approximately 630 spins total). In that case, both songs could still reach the top 10.

### Meanwhile, At Urban

The same question regarding morning shows and chart success can be asked at Urban, considering that there are two main syndicated Urban morning programs, *The Doug Banks Show* and *The Russ Parr Morning Show*. When you break it down, though, they have much less of an impact on the Urban chart than Joyner does at Urban AC.

Parr is heard on 15 of 70 reporters (21%), while Banks is on 14 (20%). On average, the most played records on Parr's and Banks' shows are getting between eight and 10 spins per week. That's 120-150 total spins for Parr and 112-140 total spins for Banks. Signifi-

cant numbers, but not enough to radically change a song's chart position.

It's interesting to note, though, that if a record lost both Parr's and Banks' spins simultaneously (232-290 spins per week), the track would not be as competitive — in particular, tracks that are lower on the chart.

**The R&R Urban AC reporting panel currently contains 42 stations, 34 of which are Joyner affiliates. That's 81% of the panel.**

Finally, you can't ignore the fact that if a record is a widely regarded hit, like Keys' "If I Don't Have You," it's going to earn enough spins at all the reporters in all dayparts to get to No. 1, with or without the syndicated shows. And, realistically, when a record is that big a hit, there is no way the Joyner, Parr or Banks shows won't be playing it.

## The Joyner Effect

Below are two charts: the R&R Urban AC top 10 for April 23, and a chart showing how the rankings would change if spins from Tom Joyner's morning show were deleted.

### R&R's Urban AC Top 10 For April 23

Rank	ARTIST Title	Spins
1	ALICIA KEYS If I Don't Have You	1,199
2	LUTHER VANDROSS Think About You	1,021
3	RUBEN STUDDARD Sorry 2004	963
4	TEENA MARIE Still In Love	935
5	BEYONCÉ Me, Myself And I	875
6	JANET JACKSON I Want You	822
7	JOE More & More	642
8	BABYFACE The Loneliness	624
9	KEM Love Calls	606
10	PRINCE Musicology	580

### Urban AC Top 10 Without Joyner Airplay

Rank	ARTIST Title	Spins
1	ALICIA KEYS If I Don't Have You	1,063
2	LUTHER VANDROSS Think About You	953
3	RUBEN STUDDARD Sorry 2004	895
4	TEENA MARIE Still In Love	833
5	BEYONCÉ Me, Myself And I	807
6	JANET JACKSON I Want You	720
7	BABYFACE The Loneliness	590
8	JOE More & More	574
9	KEM Love Calls	572
10	PATTI LABELLE New Day	505



**SAY HI** Alicia Keys visited Huntsville, AL when her tour hit Atlanta recently. Seen here (l-r) are WHRP/Huntsville midday host Brandi Garcia, Keys and J Records Regional Marie Sellers.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	USHER Burn (LaFace/Zomba)	3688	+131	505275	8	66/0
1	2	ALICIA KEYS If I Ain't Got You (J/RMG)	3664	+37	522625	11	67/0
4	3	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	3217	+133	479218	10	57/0
5	4	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	3210	+288	429954	9	68/0
6	5	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	3042	+221	349969	12	61/0
3	6	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	2918	-384	425498	17	68/0
10	7	TWISTA Overnight Celebrity (Atlantic)	2905	+386	406489	9	67/0
7	8	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2651	-118	357298	17	67/0
9	9	PETEY PABLO Freek-A-Leek (Jive/Zomba)	2570	-24	332958	18	63/0
8	10	J-KWON Topsy (So So Def/Zomba)	2431	-332	283172	15	65/0
12	11	BEYONCE' Naughty Girl (Columbia)	2400	+185	336151	7	66/0
13	12	AVANT Don't Take Your Love Away (Geffen)	2118	-69	293537	11	60/0
11	13	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	1814	-425	212146	17	58/0
18	14	R. KELLY Happy People (Jive/Zomba)	1708	+175	225777	7	68/0
15	15	CHINGY One Call Away (DTP/Capitol)	1565	-194	175220	15	63/0
14	16	G UNIT f/JOE Wanna Get To Know You (Interscope)	1459	-354	169677	14	57/0
16	17	JANET JACKSON I Want You (Virgin)	1431	-231	124289	9	64/0
19	18	OUTKAST Roses (LaFace/Zomba)	1389	+79	124171	8	59/2
17	19	T.I. Rubber Band Man (Grand Hustle/Anti)	1377	-199	167707	19	62/0
22	20	JUVENILE Slow Motion (Cash Money/Universal)	1283	+125	122819	11	6/1
25	21	JOE f/G UNIT Ride Wit U (Jive/Zomba)	1150	+72	158368	6	57/0
20	22	CASSIDY f/R. KELLY Hotel (J/RMG)	1101	-194	117569	18	64/0
24	23	MUSIQ Whoknows (Def Soul/IDJMG)	1087	+8	141582	12	44/0
21	24	RUBEN STUDDARD Sorry 2004 (J/RMG)	1068	-183	173380	18	61/0
32	25	MONICA U Should've Known Better (J/RMG)	1028	+163	85185	5	48/1
30	26	CARL THOMAS Make It Alright (Bad Boy/Universal)	961	+41	93443	7	49/1
28	27	TAMIA Questions (Atlantic)	932	-26	95992	11	49/0
23	28	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	884	-224	101214	14	54/0
29	29	ATL Make It Up With Love (Noontime/Epic)	874	-52	49617	11	46/0
36	30	USHER Confessions Part 2 (LaFace/Zomba)	864	+300	156176	3	1/0
26	31	JAGGED EDGE What It's Like (Columbia)	836	-239	81070	13	44/0
31	32	BENIE MAN f/MS. THING Dude (Virgin)	808	-63	159560	13	42/2
33	33	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	780	+66	64340	5	36/1
27	34	SEAN PAUL I'm Still In Love With You (VP/Anti)	760	-225	106805	13	46/0
38	35	YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	702	+192	81123	2	51/0
40	36	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	653	+167	120137	4	3/0
35	37	RUBEN STUDDARD What If (J/RMG)	636	+64	61611	3	49/8
37	38	SLUM VILLAGE Selfish (Barak/Capitol)	573	+38	51086	5	39/0
46	39	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	532	+135	62945	2	47/4
41	40	GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/IDJMG)	510	+50	54275	3	37/3
34	41	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	476	-180	56109	16	39/0
44	42	D12 f/EMINEM My Band (Shady/Interscope)	460	+37	46205	3	4/0
Debut	43	LIL' WAYNE Bring It Back (Cash Money/Universal)	456	+212	26249	1	41/0
43	44	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	452	+27	30678	4	24/1
45	45	ELEPHANT MAN Jook Gal (VP/Anti)	448	+43	62844	3	33/1
47	46	JADAKISS f/INATE DOGG Time's Up! (Ruff Ryders/Interscope)	447	+60	45616	2	54/53
Debut	47	NINA SKY Move Ya Body (Next Plateau/Universal)	411	+189	68570	1	33/4
Debut	48	MASTER P Act A Fool (New No Limit/Koch)	406	+99	24384	1	23/2
Debut	49	CASSIDY f/MASHONDA Get No Better (J/RMG)	396	+188	48724	1	41/7
Debut	50	BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	392	+116	79915	1	1/0

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/18-4/24. 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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ERICK SERMON f/SEAN PAUL Feel It (Motown/Universal)	31
RIC-A-CHE Coo Coo Chee (SRC/Universal)	20
CEE-LO The One (LaFace/Zomba)	19
RUBEN STUDDARD What If (J/RMG)	8
MOBB DEEP Got It Twisted (Violator/Zomba)	8
AMEL LARRIEUX For Real (Bliss Life)	8
JUNIOR VARSITY Who Run This (Mad Hype)	8

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TWISTA Overnight Celebrity (Atlantic)	+386
USHER Confessions Part 2 (LaFace/Zomba)	+300
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+288
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	+221
LIL' WAYNE Bring It Back (Cash Money/Universal)	+212
LLOYD BANKS On Fire (Interscope)	+193
YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	+192
NINA SKY Move Ya Body (Next Plateau/Universal)	+189
CASSIDY f/MASHONDA Get No Better (J/RMG)	+188
BEYONCE' Naughty Girl (Columbia)	+185

## New & Active

MYSTIKAL Oochie Pop (Jive/Zomba)	Total Plays: 366, Total Stations: 31, Adds: 0
PRINCE Musicology (Columbia)	Total Plays: 357, Total Stations: 34, Adds: 0
MOBB DEEP Got It Twisted (Violator/Zomba)	Total Plays: 289, Total Stations: 39, Adds: 8
CALVIN RICHARDSON Not Like This (Hollywood)	Total Plays: 286, Total Stations: 26, Adds: 0
YING YANG TWINS Whats Happenin! (TVT)	Total Plays: 269, Total Stations: 36, Adds: 2
ANTHONY HAMILTON Charlene (So So Def/Zomba)	Total Plays: 261, Total Stations: 27, Adds: 4
TEENA MARIE Still In Love (Cash Money/Universal)	Total Plays: 234, Total Stations: 25, Adds: 1
METHOD MAN f/BUSTA RHYMES What's Happenin! (Def Jam/IDJMG)	Total Plays: 187, Total Stations: 39, Adds: 5
D. YUTE f/YING YANG... Row Da Boast (Slip-N-Slide/Priority/Capitol)	Total Plays: 174, Total Stations: 25, Adds: 6
LLOYD f/HASHANTI Southside (Murder Inc./Def Jam/IDJMG)	Total Plays: 172, Total Stations: 53, Adds: 51

Songs ranked by total plays

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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**America's Best Testing Urban Songs 12 + For The Week Ending 4/23/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
<b>USHER</b> f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	4.40	4.44	99%	37%	4.42	4.48	4.20
<b>MARIO WINANS</b> f/JENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	4.33	4.27	91%	18%	4.31	4.40	3.95
<b>USHER</b> Burn (LaFace/Zomba)	4.29	4.42	89%	13%	4.18	4.30	3.76
<b>TWISTA</b> Overnight Celebrity (Atlantic)	4.21	4.14	78%	9%	4.25	4.23	4.31
<b>KANYE WEST</b> f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	4.16	4.22	84%	18%	4.03	4.02	4.05
<b>JAY-Z</b> Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	4.13	4.28	96%	33%	4.05	4.09	3.91
<b>CHINGY</b> One Call Away (DTP/Capitol)	4.09	4.24	98%	38%	4.14	4.18	4.00
<b>J-KWON</b> Tippy (So So Def/Zomba)	4.09	4.17	98%	35%	4.07	4.15	3.80
<b>OUTKAST</b> Roses (LaFace/Zomba)	4.04	3.81	86%	14%	3.98	4.06	3.71
<b>PETEY PABLO</b> Freak-A-Leek (Jive/Zomba)	4.02	3.87	85%	22%	3.91	4.06	3.47
<b>LUDACRIS</b> Splash Waterfalls (Def Jam South/IDJMG)	4.01	3.98	92%	30%	3.97	4.01	3.84
<b>ALICIA KEYS</b> If I Ain't Got You (J/RMG)	4.00	4.01	85%	20%	3.98	4.04	3.77
<b>YOUNG GUNZ</b> No Better Love (Def Jam/IDJMG)	4.00	4.01	73%	14%	3.91	3.98	3.63
<b>BEYONCÉ</b> Naughty Girl (Columbia)	3.99	4.01	97%	23%	3.89	3.97	3.60
<b>CASSIDY</b> f/R. KELLY Hotel (J/RMG)	3.96	3.99	97%	42%	3.96	4.10	3.50
<b>G UNIT</b> f/JOE Wanna Get To Know You (Interscope)	3.95	3.98	85%	22%	3.98	4.10	3.61
<b>JOE</b> f/G UNIT Ride Wit U (Jive/Zomba)	3.93	-	69%	15%	3.90	4.01	3.53
<b>TWISTA</b> f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3.91	3.96	98%	51%	3.93	3.93	3.93
<b>JAGGED EDGE</b> What It's Like (Columbia)	3.86	3.92	59%	12%	3.77	3.79	3.71
<b>LIL' FLIP</b> Game Over (Sucka Free/Loud/Columbia)	3.77	3.68	76%	19%	3.70	3.79	3.48
<b>YOUNG GUNZ</b> f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	3.74	3.81	94%	44%	3.67	3.73	3.45
<b>SEAN PAUL</b> I'm Still In Love With You (VP/Atlantic)	3.72	3.74	95%	33%	3.66	3.78	3.23
<b>AVANT</b> Don't Take Your Love Away (Geffen)	3.70	3.67	62%	14%	3.57	3.75	2.96
<b>SLEEPY BROWN</b> f/OUTKAST I Can't Wait (Interscope)	3.69	3.67	77%	22%	3.70	3.81	3.36
<b>T.I.</b> Rubber Band Man (Grand Hustle/Atlantic)	3.68	3.70	84%	30%	3.50	3.46	3.62
<b>MUSIQ</b> Whoknows (Def Soul/IDJMG)	3.65	3.69	41%	8%	3.69	3.77	3.45
<b>RUBEN STUDDARD</b> Sorry 2004 (J/RMG)	3.59	3.71	93%	42%	3.51	3.61	3.12
<b>R. KELLY</b> Happy People (Jive/Zomba)	3.38	-	54%	16%	3.40	3.43	3.31

Total sample size is 347 respondents. Total average favorability estimates are based on a scale of 1-5. (1=distike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## Indicator Most Added

**JUNIOR VARSITY** Who Run This (Mad Hype)

**YING YANG TWINS** Whats Happnin! (TVT)

**JADAKISS** f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)

**KANYE WEST** Jesus Walks (Roc-A-Fella/IDJMG)

**Songs ranked by total plays**

### Recurrents

<b>YING YANG TWINS</b> f/LIL' JON... Salt Shaker (TVT)	991
<b>TWISTA</b> f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	691
<b>BEYONCÉ</b> Me, Myself And I (Columbia)	659
<b>YOUNGBLOODZ</b> f/LIL' JON Gonn! (So So Def/Zomba)	603
<b>OUTKAST</b> The Way You Move (LaFace/Zomba)	543
<b>KANYE WEST</b> Through The Wire (Roc-A-Fella/IDJMG)	503
<b>ALICIA KEYS</b> You Don't Know My Name (J/RMG)	443
<b>R. KELLY</b> Step In The Name Of Love (Jive/Zomba)	437
<b>LIL' JON &amp; THE EASTSIDE BOYZ</b> Get Low (TVT)	431
<b>AVANT</b> Read Your Mind (Geffen)	423
<b>TRILLVILLE</b> Neva Eva (BME/Warner Bros.)	361
<b>LUDACRIS</b> f/SHAWNNA Stand Up (Def Jam South/IDJMG)	311
<b>JAGGED EDGE</b> Walked Outta Heaven (Columbia)	303
<b>CHINGY</b> Right Thurr (DTP/Capitol)	302
<b>M. BLEEK</b> f/T.I. AND T. DADDY Round Here (Roc-A-Fella/IDJMG)	263
<b>M. LEE</b> f/J. DUPRI Wat Oa Hook Go Be (Fo' Reel/Universal)	261
<b>YOUNG GUNZ</b> Can't Stop, Won't Stop (Def Jam/IDJMG)	257

## Reporters

<b>WAJZ/Chicago, NY*</b> PD: Sagar Bhat APD: Walter Winans 1 JADAKISS W/ATE DOGG 2 ERICK SERMON ISEAN PAUL LLOYD YASHANTI	<b>WJZ/Orlando, MA*</b> PD: Lester B. "LBJ" Robinson 10 AZON HST/ESP 8 MOBB DEEP APD: Cassidy 1 CASSIDY W/ASHORIDA LLOYD YASHANTI	<b>WDCJ/Columbus, OH*</b> PD: Paul Strong 10 AZON HST/ESP 8 MOBB DEEP 1 CASSIDY W/ASHORIDA LLOYD YASHANTI	<b>WJLJ/Jackson, MS*</b> PD: Steve Pomeroy 4 JADAKISS W/ATE DOGG 1 DON YUTE Y/ING YANG TWINS LLOYD YASHANTI CASSIDY W/ASHORIDA ERICK SERMON ISEAN PAUL	<b>WWSB/Macon, CA</b> PD: Chris Williams 10 DREW HOUSTON 30 JUVENILE 2 R. KELLY 29 ATL 22 USHER 29 KANYE WEST 13 LA WAYNE 9 B/ST/STAL 7 YING YANG TWINS	<b>WJLS/New York, NY*</b> PD: Vany Brown 10 DREW HOUSTON 16 LLOYD YASHANTI 11 RUBEN STUDDARD APD: Michael Sammons 10 DREW HOUSTON 10 JADAKISS W/ATE DOGG	<b>WTLZ/Savannah, GA</b> PD: Jason Thomas 10 DREW HOUSTON 10 JADAKISS W/ATE DOGG 5 JADAKISS W/ATE DOGG 2 JADAKISS W/ATE DOGG 2 ERICK SERMON ISEAN PAUL	<b>WTMP/Tampa, FL</b> PD: Louis Robinson APD: Big Heavy Cool 20 R/OC-A/CH 20 FLAMEY
<b>KCEA/Albuquerque, LA</b> APD: James Alexander 10 DREW HOUSTON 10 JADAKISS W/ATE DOGG JUNIOR VARSITY	<b>WJAX/Knoxville, TN*</b> PD: Jay Peltier 10 DREW HOUSTON 10 JADAKISS W/ATE DOGG 10 JADAKISS W/ATE DOGG LLOYD YASHANTI ERICK SERMON ISEAN PAUL	<b>WJAX/Knoxville, TN*</b> PD: Jay Peltier 10 DREW HOUSTON 10 JADAKISS W/ATE DOGG 10 JADAKISS W/ATE DOGG LLOYD YASHANTI ERICK SERMON ISEAN PAUL	<b>WJAX/Knoxville, TN*</b> PD: Jay Peltier 10 DREW HOUSTON 10 JADAKISS W/ATE DOGG 10 JADAKISS W/ATE DOGG LLOYD YASHANTI ERICK SERMON ISEAN PAUL	<b>WWSB/Macon, CA</b> PD: Chris Williams 10 DREW HOUSTON 30 JUVENILE 2 R. KELLY 29 ATL 22 USHER 29 KANYE WEST 13 LA WAYNE 9 B/ST/STAL 7 YING YANG TWINS	<b>WWSB/Macon, CA</b> PD: Chris Williams 10 DREW HOUSTON 30 JUVENILE 2 R. KELLY 29 ATL 22 USHER 29 KANYE WEST 13 LA WAYNE 9 B/ST/STAL 7 YING YANG TWINS	<b>WWSB/Macon, CA</b> PD: Chris Williams 10 DREW HOUSTON 30 JUVENILE 2 R. KELLY 29 ATL 22 USHER 29 KANYE WEST 13 LA WAYNE 9 B/ST/STAL 7 YING YANG TWINS	<b>WWSB/Macon, CA</b> PD: Chris Williams 10 DREW HOUSTON 30 JUVENILE 2 R. KELLY 29 ATL 22 USHER 29 KANYE WEST 13 LA WAYNE 9 B/ST/STAL 7 YING YANG TWINS
<b>KCEA/Albuquerque, LA</b> APD: James Alexander 10 DREW HOUSTON 10 JADAKISS W/ATE DOGG JUNIOR VARSITY	<b>WWSB/Macon, CA</b> PD: Chris Williams 10 DREW HOUSTON 30 JUVENILE 2 R. KELLY 29 ATL 22 USHER 29 KANYE WEST 13 LA WAYNE 9 B/ST/STAL 7 YING YANG TWINS	<b>WWSB/Macon, CA</b> PD: Chris Williams 10 DREW HOUSTON 30 JUVENILE 2 R. KELLY 29 ATL 22 USHER 29 KANYE WEST 13 LA WAYNE 9 B/ST/STAL 7 YING YANG TWINS	<b>WWSB/Macon, CA</b> PD: Chris Williams 10 DREW HOUSTON 30 JUVENILE 2 R. KELLY 29 ATL 22 USHER 29 KANYE WEST 13 LA WAYNE 9 B/ST/STAL 7 YING YANG TWINS	<b>WWSB/Macon, CA</b> PD: Chris Williams 10 DREW HOUSTON 30 JUVENILE 2 R. KELLY 29 ATL 22 USHER 29 KANYE WEST 13 LA WAYNE 9 B/ST/STAL 7 YING YANG TWINS	<b>WWSB/Macon, CA</b> PD: Chris Williams 10 DREW HOUSTON 30 JUVENILE 2 R. KELLY 29 ATL 22 USHER 29 KANYE WEST 13 LA WAYNE 9 B/ST/STAL 7 YING YANG TWINS	<b>WWSB/Macon, CA</b> PD: Chris Williams 10 DREW HOUSTON 30 JUVENILE 2 R. KELLY 29 ATL 22 USHER 29 KANYE WEST 13 LA WAYNE 9 B/ST/STAL 7 YING YANG TWINS	<b>WWSB/Macon, CA</b> PD: Chris Williams 10 DREW HOUSTON 30 JUVENILE 2 R. KELLY 29 ATL 22 USHER 29 KANYE WEST 13 LA WAYNE 9 B/ST/STAL 7 YING YANG TWINS
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R&R asks radio DJs for the hottest records jumping off.

# tha JUMP off



DJ Phantom

**DJ Phantom**  
Mixer, WGCI-FM/Chicago

**Diszwone's "Serrous"** (Beatman Records): This is produced by Naki The Beatman of 107.5 WGCI/Chicago. The song is a real party starter. It's hot. This is a song to bounce to. The hook is very catchy; it's about a girl. Ladies love it, because they want to be described as "serrous" material. • **Insomniacz's "My Kind of Town"** (Henley & Associates Entertainment Records): Produced by Sleepless Productionz, this song is hot because it samples a classic Frank Sinatra tune but brings it to life with a contemporary urban flavor. It is being marketed as the Chicago anthem for summer 2004. • **Elephant Man featuring Twista's "Jook Ga"** (Atlantic Records/VP Records): Produced by Young Bloodz & Kipric, this song is bound to be a Chicago classic. Jook is a slang term in Chicago used to describe an uptempo dance style. This song combines a jook beat with a reggae feel. The reggae dance feel is what truly makes it stand out. • **Dwele's "Truth"** (Virgin Records): Produced by Dwele, this track is nice because it has a neo-soul flavor — mellow but funky. It is a step away from average R&B and features truly smooth vocals. This track is truly the truth.

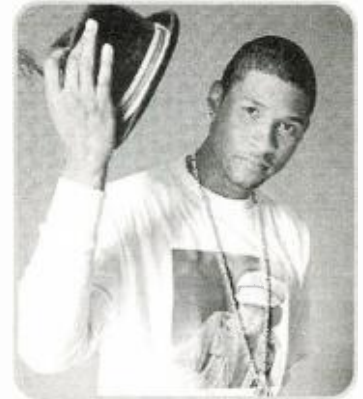
**Michael Soul**  
PD, WFXE, WOKS, WKZJ &  
WEAM-AM & FM/Columbus, GA



We just wrapped up our annual spring concert and talent show, which took place April 3. This year we drew more than 4,000 people for the event, and more than 150 acts auditioned to compete in the talent showcase portion of the concert. • We have five categories: Rap, dance, male vocalist, female vocalist and the 12-and-under category. We choose five acts in each category to compete, and we award a first-, second- and third-place prize in each. We gave away \$5,000 this year to all the winners. People don't realize how much talent has come out of the Columbus, GA area — Joe and Dallas Austin, just to name two. • For us, this event is successful because no matter who we have performing, their entire community, their neighborhood or their school is there to support them. It's a really motivating event, in that each contestant reps their hood or school. We also have a regular concert with both national and local performers. We promoted the event four weeks in advance and started the auditions five weeks out. It took us through the first half of the spring book. • We hosted an event last week called Drug Free You and Me that was put on by the local school district. Every day for five days more than 1,000 middle school students came to the all-day event, where they learned about alcohol, drugs and cigarette abuse. Our jocks were on hand to introduce comedians and speakers, and we gave away prizes. • Our big event for the summer is our annual Family Day in the park, June 19. This is our 17th year. More than 20,000 people turn out for food, vendors, games and entertainment. We're putting that show together now.

# STUDIO STATS

**ARTIST:** Usher  
**LABEL:** Arista/Zomba  
**CURRENT PROJECT:** *Confessions*  
**IN STORES:** Now  
**CURRENT SINGLE:** "Burn"  
**HOMETOWN:** Chattanooga, TN  
By DANA HALL/URBAN EDITOR



**Personal Stats:** It's hard to believe that this talented young singer is already a 10-year veteran of the music industry. Born Usher Raymond on Oct. 14, 1978, Usher had his first recording contract at the age of 15, with L.A. Reid and Kenny "Babyface" Edmonds' LaFace Records. Out of the original stable of LaFace artists, Usher has proven to be the one with the most staying power.

But it didn't start out that way. His self-titled debut album, produced by Sean "Puffy" Combs, barely sold 250,000. But Usher's second outing spawned two chart-topping hits for the young star, "You Make Me Wanna" and "Nice 'N Slow," helping the album *My Way* sell more than 5 million units. Usher quickly became a teen pop star, appearing in several films: *The Faculty* in 1998, *She's All That* and *Light It Up* in 1999 and *Texas Rangers* in 2001.

Usher's personality and outstanding stage performances — his dancing is often just as much a part of his videos as his music — helped propel him to even greater heights. In fact, his dancing is currently featured in Beyoncé's "Naughty Girl" video. Usher's third studio album, *8701*, took a long time to reach the fans. After several scrapped attempts, the album finally reached consumers on Aug. 7, 2001 — a date that then-Arista President L.A. Reid was so determined to meet, he named the album for it. Once

again, Usher hit platinum several times over.

**The Album:** Always under pressure to surpass the success of previous projects, Usher created an outstanding album that shot to No. 1 in sales its first week out, keeping Janet Jackson's latest, *Damita Jo*, from the same goal. With the help of prominent producers like Lil Jon and Just Blaze, *Confessions* is a mixture of R&B pop, hip-hop and even rock. Usher has already had two No. 1 hits from the album: "Yeah," featuring Ludacris and Lil Jon, and the soulful ballad "Burn." He's also currently the only artist with three of his own songs on the chart simultaneously — the album cut "Confessions Pt. 2" is quickly climbing. The album is a personal one for Usher. He says he's letting a lot of his "skeletons out of the closet" — so much so, that he's got radio DJs and reviewers asking if the songs are for and about ex-girlfriend Chili of TLC.

**Discography:** *Usher* (1994); *My Way* (1997); *Live* (1999); *8701* (2001); *Confessions* (2004).

**See him:** On MTV's *Road Home* and *Diary*, VH1's *Divas Live* and in Beyoncé's "Naughty Girl" video as the male lead.

## Urban AC Reporters

Stations and their adds listed alphabetically by market

**WWIN/Baltimore, MD\***  
PD: Tim Votto  
APD/MD: Keith Fisher  
No Adds

**WZAK/Cleveland, OH\***  
OM/PO: Kim Johnson  
MD: Bobby Rush  
No Adds

**WZZM/Flint, MI\***  
PD: Jerome Jackson  
No Adds

**KJHK/Kansas City, MO\***  
PD: Jim Ramsey  
MD: Troy Michaels  
1 TABBA

**WQMT/Miami, FL\***  
PD: Derrick Crowe  
APD/MD: Karen Vaughn  
No Adds

**WISV/Norfolk, VA\***  
OM/PO: Eric Mychalek  
4 TABBA

**WVBE/Roanoke, VA\***  
PD/MD: Wolf Ford  
MARY J. BLIGE

**WIMX/Toledo, OH\***  
PD: Rocky Love  
MD: Brandi Brannon  
7 MARY J. BLIGE  
AL GREEN  
AMEL LARBELEX  
THEO

**KXKL/Baton Rouge, LA\***  
OM: Jim Jamison  
PD/MD: Mya Vernon  
No Adds

**WLXC/Columbia, SC\***  
PD: Doug Williams  
AMEL LARBELEX

**WFLM/Ft. Pierce, FL\***  
OM: Mike James  
MD: Randy Franklin  
8 FREDIE JACKSON  
THEO

**IONEX/Lafayette, LA\***  
PD/MD: John Kinney  
14 MARIO BENAVIDES YENYA & P. DIDDY  
LASHLEI GRIFPA  
THEO  
ADRIA HOWARD  
AL GREEN

**WJMR/Milwaukee, WI\***  
PD/MD: Lauri Jones  
3 PATTY LABELLE

**WVRL/Norfolk, VA\***  
OM: Dick Lamb  
PD/MD: Don London  
No Adds

**WLVH/Savannah, GA**  
OM: Brett Kelly  
PD/MD: Gary Young  
APD: Jewel Carter  
11 WILL DOUBING

**WHUR/Washington, DC\***  
PD/MD: Dave Dickinson  
21 R KELLY  
AL GREEN

**WBKX/Birmingham, AL\***  
OM/PO: Jay Olson  
APD/MD: Garry Johnson  
No Adds

**WVDM/Columbia, SC\***  
PD: Mike Love  
MD: Earl Black  
ADRIA HOWARD  
GLADYS NIGHT/ FEDISO ALEJANDRO

**WQMG/Greensboro, NC\***  
PD/MD: AC Stone  
CARL THOMAS  
TABBA

**KOKY/Little Rock, AR\***  
OM: Joe Bunker  
PD/MD: Mark Dylan  
AMEL LARBELEX

**WDLT/Mobile, AL\***  
PD: Steve Cumbley  
MD: Kelly Barber  
AMEL LARBELEX

**WCFB/Orlando, FL\***  
PD: Steve Hollbrook  
TABBA  
CARL THOMAS

**KMJM/SL Louis, MO\***  
PD: Joe Bunker  
MD: Taylor J  
CARL THOMAS

**WVMA/Washington, DC\***  
PD: Chuck Chase  
MD: Mike Chase  
No Adds

**WRNB/Dayton, OH\***  
OM/PO: J.D. Tynes  
No Adds

**KMJQ/Houston, TX\***  
PD: Tom Calocacci  
MD: Scott Chavez  
TABBA

**KJLN/Los Angeles, CA\***  
PD/MD: Andrae Russell  
No Adds

**WQQK/Nashville, TN\***  
PD/MD: Derrick Corbett  
19 ANITA

**WDAS/Philadelphia, PA\***  
OM: Tessa Mitchell  
PD: Joe Tamburro  
APD/MD: Jo Cambria  
No Adds

**\*Monitored Reporters**  
46 Total Reporters

**POWERED BY**  
**MEDIABASE**

**WRGL/Charleston, SC\***  
OM/PO: Terry Baze  
MD: TK Jones  
AMEL LARBELEX

**WVXD/Detroit, MI\***  
OM: KJ Haskins  
PD: Joseph Richardson  
APD: David Stevens  
MD: Shelia Little  
No Adds

**WTKL/Indianapolis, IN\***  
PD: Brian Wallace  
APD/MD: Garth Adams  
No Adds

**WRWB/Macon, GA**  
OM/PO/MD: Chris Williams  
28 PRINCE  
18 RUBEN STUDARD  
14 USHER  
13 MARY J. BLIGE  
7 AL GREEN

**WYBC/New Haven, CT\***  
OM: Wayne Schmidt  
PD: Jessi Castilla  
APD: Anjalee Hester  
JESSE POWELL

**WYLD/New Orleans, LA\***  
PD: Chris Bunker  
PD: AJ Appleberry  
No Adds

**WVFX/Raleigh, NC\***  
PD: Cy Young  
APD/MD: Jodi Berry  
No Adds

**Did Not Report, Playlist Frozen (2):**  
WAGH/Columbus, GA  
WMCS/Milwaukee, WI

**WVAZ/Chicago, IL\***  
OM/PO: Emy Smith  
APD/MD: Amanda Rivera  
9 KELLY

**WVNS/Fayetteville, NC\***  
PD: Gerald Davis  
MD: Colleen Fox  
AMEL LARBELEX  
LASHLEI GRIFPA  
THEO

**WSDJ/Jacksonville, FL\***  
PD/MD: KJ Brooks  
No Adds

**KJMS/Memphis, TN\***  
PD: Nate Bell  
APD/MD: Ellen Collier  
JESSE POWELL

**WRKS/New York, NY\***  
OM: John Huston  
PD: Tony Bentley  
APD/MD: Kevin Gardner  
MD: Julie Gostino  
No Adds

**WKIS/Richmond, VA\***  
OM/PO/MD: Kevin Gardner  
No Adds



# URBAN AC TOP 30

April 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ALICIA KEYS If I Ain't Got You (J/RMG)	1376	+177	187735	9	36/0
2	2	LUTHER VANDROSS Think About You (J/RMG)	1064	+43	138464	23	42/0
4	3	TEENA MARIE Still In Love (Cash Money/Universal)	1050	+115	115834	10	41/0
3	4	RUBEN STUDDARD Sorry 2004 (J/RMG)	891	-72	109355	18	42/0
6	5	JANET JACKSON I Want You (Virgin)	794	-28	86987	8	40/0
5	6	BEYONCE' Me, Myself And I (Columbia)	742	-133	98494	14	35/0
11	7	PATTI LABELLE New Day (Def Soul/IDJMG)	657	+118	81824	6	39/1
9	8	KEM Love Calls (Motown/Universal)	636	+30	104144	64	32/0
10	9	PRINCE Musicology (Columbia)	629	+49	76996	4	37/0
14	10	MUSIQ Whoknows (Def Soul/IDJMG)	586	+107	66470	10	27/0
8	11	BABYFACE The Loneliness (Arista/RMG)	543	-81	46276	15	40/0
7	12	JOE More & More (Jive/Zomba)	529	-113	48949	28	36/0
16	13	R. KELLY Happy People (Jive/Zomba)	505	+75	87382	6	11/1
13	14	OUTKAST The Way You Move (LaFace/Zomba)	449	-60	74597	20	10/0
15	15	ALICIA KEYS You Don't Know My Name (J/RMG)	422	-52	41475	25	40/0
21	16	TAMIA Questions (Atlantic)	354	+95	29278	5	33/5
17	17	EN VOGUE Ooh Boy (33rd Street/Funky Girl)	324	-30	33091	9	21/0
18	18	SILK Side Show (Liquid 8)	293	-44	25902	19	26/0
25	19	AVANT Don't Take Your Love Away (Geffen)	289	+60	62956	7	6/1
19	20	DWELE Hold On (Virgin)	285	-35	40174	10	23/1
22	21	RUBEN STUDDARD What It (J/RMG)	267	+22	18629	3	27/0
20	22	ANTHONY HAMILTON Charlene (So So Def/Zomba)	247	-37	18900	11	19/0
23	23	GERALD LEVERT Wear It Out (Atlantic)	199	-40	11053	14	26/0
24	24	HIL ST. SOUL Pieces (Shanachie)	193	-40	19164	12	18/0
29	25	CARL THOMAS Make It Alright (Bad Boy/Universal)	191	+40	18311	2	19/3
26	26	KINDRED THE FAMILY SOUL Stars (Hidden Beach)	175	-38	18733	19	15/0
27	27	USHER Burn (LaFace/Zomba)	174	+13	12756	2	1/0
28	28	MONICA U Should've Known Better (J/RMG)	163	+19	9408	1	15/0
28	29	GOAPELE Closer (Columbia)	157	+5	10759	7	14/0
30	30	CALVIN RICHARDSON Not Like This (Hollywood)	150	+5	5734	3	17/0

42 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/18-4/24. 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

JESSE POWELL Did You Cry (Liquid 8)  
Total Plays: 94, Total Stations: 15, Adds: 2  
MARY J. BLIGE It's A Wrap (Geffen)  
Total Plays: 73, Total Stations: 13, Adds: 3  
LASHLELL GRIFFIN Free (Epic)  
Total Plays: 68, Total Stations: 15, Adds: 3  
FREDDIE JACKSON Say Yeah (Martland)  
Total Plays: 51, Total Stations: 10, Adds: 2  
CARL THOMAS She Is (Bad Boy/Universal)  
Total Plays: 51, Total Stations: 6, Adds: 0

AMEL LARRIEUX For Real (Bliss Life)  
Total Plays: 34, Total Stations: 8, Adds: 6

AL GREEN Rainin' In My Heart (Blue Note/EMC)  
Total Plays: 25, Total Stations: 6, Adds: 4

GLADYS KNIGHT / EDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)  
Total Plays: 11, Total Stations: 6, Adds: 2

THEO Chemistry (TWP)  
Total Plays: 10, Total Stations: 8, Adds: 4

Songs ranked by total plays

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
AMEL LARRIEUX For Real (Bliss Life)	6
TAMIA Questions (Atlantic)	5
THEO Chemistry (TWP)	4
AL GREEN Rainin' In My Heart (Blue Note/EMC)	4
CARL THOMAS Make It Alright (Bad Boy/Universal)	3
LASHLELL GRIFFIN Free (Epic)	3
MARY J. BLIGE It's A Wrap (Geffen)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALICIA KEYS If I Ain't Got You (J/RMG)	+177
PATTI LABELLE New Day (Def Soul/IDJMG)	+118
TEENA MARIE Still In Love (Cash Money/Universal)	+115
MUSIQ Whoknows (Def Soul/IDJMG)	+107
TAMIA Questions (Atlantic)	+95
R. KELLY Happy People (Jive/Zomba)	+75
MARY J. BLIGE It's A Wrap (Geffen)	+72
AVANT Don't Take Your Love Away (Geffen)	+60
LASHLELL GRIFFIN Free (Epic)	+59
PRINCE Musicology (Columbia)	+49

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AVANT Read Your Mind (Geffen)	449
SMOKE NORFUL I Need You Now (EMI Gospel)	425
WILL DOWNING A Million Ways (GRP/VMG)	405
R. KELLY Step In The Name Of Love (Jive/Zomba)	370
GERALD LEVERT U Got That Love (Call It A Night) (Atlantic)	351
LUTHER VANDROSS Dance With My Father (J/RMG)	256
VAN HUNT Seconds Of Pleasure (Capitol)	233
JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	230
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	224
ARETHA FRANKLIN Wonderful (Arista/RMG)	214

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

# "Feelin' Good (Vacilon)"

Gladys Knight & Edesio Alejandro

A "MULTI-FORMAT" TRACK

First week MOST ADDED in three formats!

AC, URBAN AC and SMOOTH JAZZ

MOST ADDED - UAC / Adds: WKXI, WWDM

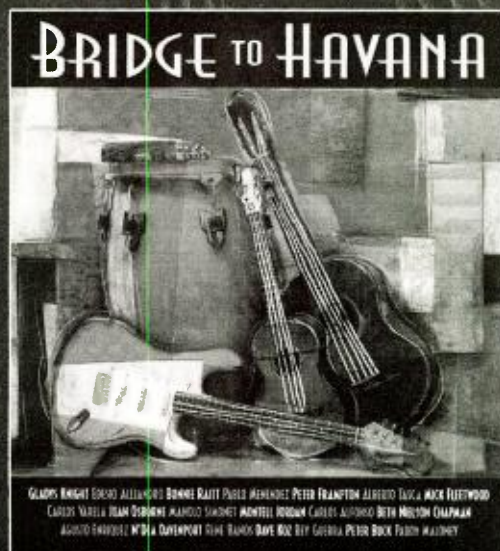
Already Playing: WBLS-URBAN, WHUR, KOKY, KQXL, WUKS



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Eddie Gurrin • 1.203.221.7780 • isiandred7@aol.com



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GLADYS KNIGHT EDESIO ALEJANDRO BONNIE RAITT PUEBLO MICHENER PETER TRILANTON ALBERTO TAVOLA JACK FLETCHER  
CARLOS VARELA BEAN OSBORNE MARCO SIMONE ANDREI BROWNE CARLOS ALFONSO BETH MURTON CALIFORNIA  
ALBERTO FERRARELLI M'RIKA DAVENPORT SHANE BARKER BOB DYLAN GABRIELLA PETER BUCK PATTI MAISONI



# Country's Most Played Power And Classic Gold

Top oldies from today's stars and the legends

With the spring 2004 Arbitron underway and all of the top-testing tunes from recent auditorium music tests on the air, this week seems like a good time to get a feel for the format's most played gold.

## The Classic Country Top 50

With so many stations using the term *legends* in their positioning statements, I thought it would be interesting to take a peek at the most played songs released as singles prior to 1987. Data is from Mediabase 24/7 for the R&R Country reporting panel for the monitoring week ending April 17. (Songs are ranked by plays; ties are broken by the number of stations on a title.)

Rank	Year	Artist Title	Plays	Stations
1	1987	RANDY TRAVIS Forever And Ever, Amen	411	98
2	1982	ALABAMA Mountain Music	319	100
3	1987	NITTY GRITTY DIRT BAND Fishin' In The Dark	291	95
4	1979	CHARLIE DANIELS BAND The Devil Went Down To Georgia	250	89
5	1984	ALABAMA If You're Gonna Play In Texas...	236	91
6	1984	LEE GREENWOOD God Bless The USA	204	77
7	1987	GEORGE STRAIT All My Ex's Live In Texas	153	86
8	1980	ALABAMA Tennessee River	128	47
9	1983	GEORGE STRAIT You Look So Good In Love	123	54
10	1983	ALABAMA The Closer You Get	118	59
11	1977	WAYLON JENNINGS Luckenbach, Texas	117	69
12	1980	EDDIE RABBITT Drivin' My Life Away	116	44
13	1982	GEORGE STRAIT Amarillo By Morning	113	63
14	1981	MEL McDANIEL Louisiana Saturday Night	111	49
15	1987	GEORGE STRAIT Ocean Front Property	106	74
16	1983	ALABAMA Dixieland Delight	106	63
17	1984	JUDDS Why Not Me	104	71
18	1979	HANK WILLIAMS JR. Family Tradition	101	50
19	1986	JUDDS Grandpa (Telt Me 'Bout The Good Old Days)	100	60
20	1982	BELLAMY BROTHERS Redneck Girl	85	38
21	1981	RONNIE MILSAP I Wouldn't Have Missed It For The World	83	40
22	1982	HANK WILLIAMS JR. A Country Boy Can Survive	81	40
23	1985	GEORGE STRAIT The Chair	77	42
24	1987	RESTLESS HEART Why Does It Have To Be Wrong Or Right?	74	27
25	1978	KENNY ROGERS The Gambler	72	38
26	1986	DWIGHT YOAKAM Guitars, Cadillacs	72	33
27	1986	JUDDS Rockin' With The Rhythm...	72	19
28	1986	RANDY TRAVIS On The Other Hand	70	38
29	1976	BELLAMY BROTHERS Let Your Love Flow	70	37
30	1984	ALABAMA Roll On (18 Wheeler)	66	31
31	1980	EDDIE RABBITT I Love A Rainy Night	65	35
32	1985	RONNIE MILSAP She Keeps The Home Fires Burning	65	24
33	1982	ALABAMA Take Me Down	64	36
34	1980	WAYLON JENNINGS Theme From The Dukes Of Hazzard	62	21
35	1980	JOHNNY LEE Lookin' For Love	61	36
36	1984	MEL McDANIEL Baby's Got Her Blue Jeans On	59	31
37	1981	ALABAMA Love In The First Degree	57	36
38	1984	JUDDS Mama He's Crazy	52	48
39	1985	ALABAMA 40 Hour Week	51	33
40	1975	DAVID ALLAN COE You Never Even...	50	50
41	1986	HOLLY DUNN Daddy's Hands	50	29
42	1981	RONNIE MILSAP Smoky Mountain Rain	49	28
43	1977	JOHNNY PAYCHECK Take This Job And Shove It	48	31
44	1981	RONNIE MILSAP There's No Getting Over Me	47	25
45	1980	WILLIE NELSON On The Road Again	46	28
46	1961	PATSY CLINE Crazy	46	22
47	1985	GEORGE STRAIT The Fireman	45	24
48	1987	JUDDS I Know Where I'm Going	44	22
49	1986	REBA McENTIRE Little Rock	43	23
50	1976	W. JENNINGS & W. NELSON Good Hearted Woman	39	36

## Country's Power Gold

The last power gold top 50 we printed was back in July 2003. Of course, local AMTs are your best source for choosing power gold. But if you don't have that luxury, here are the 50 most played power gold hits on Country radio. Data is from Mediabase 24/7 for the R&R Country reporting panel for the monitoring week ending April 17.

Rank April '04	Rank July '03	Rank Nov. '02	Rank June '02	ARTIST Title
1	7	1	3	TIM MCGRAW Something Like That
2	8	14	9	TIM MCGRAW Where The Green Grass Grows
3	18	11	22	TIM MCGRAW I Like It, I Love It
4	10	2	13	BROOKS & DUNN My Maria
5	—	—	—	FAITH HILL The Way You Love Me
6	4	8	11	TRISHA YEARWOOD She's In Love With The Boy
7	—	—	—	TRAVIS TRITT It's A Great Day To Be Alive
8	20	13	12	DAVID LEE MURPHY Dust On The Bottle
9	1	4	7	JO DEE MESSINA Lesson In Leavin'
10	11	12	19	GARTH BROOKS Friends In Low Places
11	5	10	10	GEORGE STRAIT Check Yes Or No
12	—	—	—	BROOKS & DUNN Ain't Nothing 'Bout You
13	3	5	5	JO DEE MESSINA Bye Bye
14	12	34	14	GEORGE STRAIT Write This Down
15	—	—	—	PHIL VASSAR Just Another Day In Paradise
16	6	3	2	SAMMY KERSHAW She Don't Know She's Beautiful
17	9	25	4	TOBY KEITH How Do You Like Me Now
18	13	18	32	BROOKS & DUNN Boot Scootin' Boogie
19	21	26	17	LONESTAR What About Now
20	37	43	48	TRAVIS TRITT Take It Easy
21	27	19	34	ALAN JACKSON Chattahoochee
22	29	32	45	ALAN JACKSON Gone Country
23	14	9	23	FAITH HILL This Kiss
24	19	23	25	GARTH BROOKS Ain't Going Down Til The Sun Comes Up
25	—	—	—	MARTINA McBRIDE Independence Day
26	48	—	—	TIM MCGRAW Down On The Farm
27	—	31	33	RANDY TRAVIS Forever And Ever, Amen
28	15	33	20	TOBY KEITH Should've Been A Cowboy
29	28	30	35	FAITH HILL Breathe
30	22	22	47	GARTH BROOKS The Dance
31	17	15	30	JO DEE MESSINA I'm Alright
32	—	—	—	JESSICA ANDREWS Just As I Am
33	—	—	—	SHANIA TWAIN Any Man Of Mine
34	31	38	42	GARTH BROOKS Rodeo
35	44	—	—	GARTH BROOKS Two Piña Coladas
36	2	6	6	JOHN M. MONTGOMERY Sold
37	25	35	8	TIM MCGRAW My Next Thirty Years
38	38	—	—	TIM MCGRAW Just To See You Smile
39	26	28	37	WYONNNA No One Else On Earth
40	16	16	21	KENNY CHESNEY How Forever Feels
41	32	27	26	LONESTAR Amazed
42	41	24	36	ALAN JACKSON Little Bitty
43	—	—	—	ALABAMA I'm In A Hurry
44	30	48	49	ALAN JACKSON Livin' On Love
45	24	29	28	TRISHA YEARWOOD XXX's And 000's
46	—	—	—	ALAN JACKSON Don't Rock The Jukebox
47	23	17	18	JOHN M. MONTGOMERY Be My Baby Tonight
48	—	—	—	CHAD BROCK Yes
49	—	—	—	ALAN JACKSON Where I Come From
50	—	—	—	MARTINA McBRIDE My Baby Loves Me

Songs not in the April 2004 power gold top 50 that were in the July 2003 top 50:

Rank July '03	Rank Nov. '02	Rank June '02	ARTIST Title
33	—	—	GARTH BROOKS Two Of A Kind...
34	21	16	FAITH HILL Wild One
35	—	—	TIM MCGRAW Don't Take The Girl
36	46	—	JOHN MICHAEL MONTGOMERY I Swear
39	39	40	GARTH BROOKS The Thunder Rolls
40	37	27	MARK CHESNUTT It's A Little Too Late
42	—	—	TRACY BYRD I'm From The Country
43	—	—	GARTH BROOKS Shameless
45	—	—	KENNY CHESNEY She's Got It All
46	47	41	GEORGE STRAIT Love Without End, Amen
47	—	—	GARTH BROOKS Unanswered Prayers
49	—	—	GARTH BROOKS That Summer
50	—	—	ALABAMA Mountain Music

CHUCK ALY

caly@radioandrecords.com



# Loretta Lynn Takes The Stage

Jack White-produced album causes press frenzy

**W**hen an icon like Loretta Lynn collaborates with a critics' darling like Jack White of The White Stripes, the media is bound to pay attention. But the publicity explosion attendant on the release of Lynn's *Van Lear Rose* is about more than predictable fawning from self-appointed arbiters of cool. It is, rather, a reminder of the songwriting prowess, strength of personality and undeniable magnetism of a true living legend.

Licensed and distributed by Interscope, *Van Lear Rose* is both a departure for and exactly what you might expect from Lynn. In other words, it defies simple classification, presenting both opportunities and challenges to those charged with its marketing. One of the biggest questions is how far Country radio will go to advance an artist who has always placed a high value on its support.

## Long-Distance Dedication

The connection between Lynn and White dates back to the summer of 2002. "I was listening to The White Stripes' *White Blood Cells* album," says Lynn's manager, Nancy Russell. "When I read the liner notes, I saw that the album was dedicated to Loretta. So I called their manager, and Loretta sent Jack White a note thanking him."

The association soon led Lynn and The White Stripes to share a stage. "I did a show with them in New York," Lynn says. "Of course, Jack White had recorded one of my songs, and I didn't even know it. He recorded 'Rated X.'"

Of the decision to enlist White as her producer, Lynn says, "I knew it was time to do another album. Jack

said he'd like to produce it, and I said, 'Let's do it. Hey, it can't make me or break me, so let's try it.' We took a chance at it."

Russell began calling record labels to gauge interest in the project. "Quite frankly, they thought I was nuts," she says. They said it would be OK to let Jack produce one or two tracks, but that we should find somebody more mainstream for the rest. So, instead of having the pressure of a record company hanging over it, Loretta paid for the recording herself. The idea was to see what the interest was after it was done."

The album was recorded on eight-track analog tape in an East Nashville house, and the recording process was a new experience for an artist who has made well over 50 albums. "It was a lot different than it was with Owen Bradley, because Bradley worked my butt off," Lynn says.

"Before we'd cut a song I had to sing it over three or four times. With Jack, I'd sing it through one time, and he'd say, 'That's fine.' If I missed a word, he'd say, 'Let's just go back and get that.' It's the easiest album I ever made."

## Master Stroke

Record-company reaction to the

music itself was very different from the response to the idea of Lynn and White working together. "Once they went in and did a couple of songs, it was killer," Russell says. "The two of them worked so well together. Jack brought a new life to her music, but with a respect for her history and tradition. The production is, in its own way, a tribute to her."

Along with White's low-tech production stylings, *Van Lear Rose* succeeds because of Lynn's writing and her storytelling flair. "She is incredibly underrated as a songwriter," Russell says. "People don't realize that she was the first woman to write the bulk of her own material in Nashville."



Loretta Lynn

Those talents certainly weren't lost on Paul Kremen, head of marketing and publicity for Geffen, who worked in an A&R capacity to bring the album to Interscope. "Initially, I didn't think it would be appropriate for the Interscope roster," Kremen says. "And yet when I heard it, I couldn't help but think Interscope was the perfect place for the record to be."

"This album demands a very innovative approach to marketing. It demands a lack of addiction to traditional means of exposure and an embracing of alternative means of exposure. The record screams of an artistic credibility that we find very rarely these days. It is not an easy niche to fill in terms of where it falls on the spectrum of music, and yet it is so beyond reproach in terms of its beauty and extraordinary craft."



**LONG TIME COMING** The Judds made their Grand Ole Opry debut on April 17, performing "Flies on the Butter" and "Grandpa." Pictured here (l-r) are Gaylord Sr. VP/Media & Entertainment Steve Buchanan, Naomi Judd, Wynonna Judd and Grand Ole Opry VP/GM Pete Fisher.

Interscope was so enamored of the project that it was willing to license the album rather than take ownership of the master. "For the first time in her career, Loretta Lynn owns her music," Russell says. "I'm very proud of that."

Kremen puts the album in the same class as other recent boundary busters: "Look at projects like Buena Vista Social Club; The Gipsy Kings; *O, Brother*; and Norah Jones — records that somehow get into the cultural ether and travel with very little resistance," he says.

"When I heard this record, I thought, 'Oh, gosh, it could be one of those.' Even if it's not, it's so meritorious musically, I had to do it."

## Paper Jam

While the press and television have already committed to the project, question marks remain at radio. "What you have to believe in are the merits of the music," Kremen says. "You work the print media very heavily. You hope that television similarly will back you up. You utilize shreds of media outlets, as opposed to thinking they are going to saturate it for you."

Publications including *Entertainment Weekly*, *Rolling Stone*, *Spin*, *GQ*, *Esquire*, the *Los Angeles Times*, the *New York Times*, Oprah Winfrey's *O, Tracks*, *Vanity Fair*, *Elle* and *Blender* are already confirmed for feature stories. Additionally, Lynn has appearances set for *The Late Show With David Letterman* (May 3), *Today* (May 5) and *Larry King* (May 11).

"Is it about mainstream Country radio?" Kremen asks rhetorically. "Is it about heritage radio? Is it about Americana radio? Can you take advantage of pieces of each and every one of them? Can you create additional tools for radio to use to embrace it?"

DreamWorks Nashville will be working *Van Lear Rose* at Country radio, and a radio special surrounding the release is being hosted by Martina McBride. DreamWorks' Scott Borchetta says he was blown away by the album. "What Jack has done for Loretta is the same thing Rick Rubin did for Johnny Cash," he says.

"We have a real opportunity to make some noise with this record. The ACM performance with Vince Gill and all the outside press will bring a huge amount of attention. It's an op-

portunity for our format to embrace this and let everybody know that we recognize what a treasure Loretta is. We have an opportunity to be a leader in exposing this music."

## Will Country Step Up?

"Loretta would love to hear some of these songs on Country radio," Russell says. "It would mean a lot to her. When we finished the album, she said, 'Well, honey, guess we gotta get on the bus and go see the DJs.' Which is, of course, how she started out."

**"When we finished the album, Loretta said, 'Well, honey, guess we gotta get on the bus and go see the DJs.' Which is, of course, how she started out."**

Nancy Russell

"Loretta Lynn is country music. While I understand that certain things don't fit the format, they can own this. She cares about Country radio."

And, at that point, it will all be up to the fans. "When people hear about this and hear the music, they're going to want to buy the record," Kremen says. "People are going to want to support this. Even Country radio — which, initially, I didn't know what their response would be — on some level, they will get involved."

"I hope people really love it and really love the way we did it," Lynn says, adding that the experience reminded her of her early days in Nashville. "Those poor little musicians Jack brought in were real young," she says. "The drummer, Little Jack we called him, was so little and bashful and wouldn't hardly look up. It was really exciting to watch, because that's how I came to Nashville. I was so bashful and backward that if anybody said boo, I'd cry."



**KEGGER TO FOLLOW** Capitol/Nashville recently took the newer additions to its roster to the CMAA for a "New Artist Orientation." The trade group explained its role in the industry and detailed the services it offers its pledges ... er, member artists. Pictured (l-r) are the CMAA's Tammy Genovese and Ed Benson; Capitol/Nashville recording artists Jennifer Hanson, Dierks Bentley, Kristi Karter and Emily West; and Capitol/Nashville President/CEO Mike Dungan.



# COUNTRY TOP 50

April 30, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL AUD. (000)	± AUD. (000)	WEEKS ON	TOTAL ADDS
1	1	KENNY CHESNEY f/J. KRACKER When The Sun Goes Down (BNA)	15111	26	4745	-12	458814	3642	14	112/2
2	2	KEITH URBAN You'll Think Of Me (Capitol)	15100	918	4704	+265	440672	20125	19	112/1
3	3	RASCAL FLATTS Mayberry (Lyric Street)	13054	352	4127	+153	392322	10888	17	112/1
4	4	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	12993	747	4096	+267	383218	16796	15	112/1
6	5	GRETCHEN WILSON Redneck Woman (Epic)	12242	1287	3828	+428	365517	40132	9	112/2
7	6	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	11053	443	3556	+164	312864	18905	25	112/1
8	7	GEORGE STRAIT Desperately (MCA)	10326	490	3326	+237	287783	12903	16	112/2
5	8	BUDDY JEWELL Sweet Southern Comfort (Columbia)	10309	-1095	3446	-412	305667	-32790	26	111/1
9	9	LONESTAR Let's Be Us Again (BNA)	9213	608	2762	+203	273627	19322	10	112/1
10	10	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	8649	190	2758	+93	250883	8608	13	111/1
12	11	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	8127	231	2586	+96	231783	2412	13	112/1
16	12	TOBY KEITH Whiskey Girl (DreamWorks)	7648	1380	2351	+474	219560	32297	7	112/5
11	13	BLUE COUNTY Good Little Girls (Asylum/Curb)	7588	-450	2383	-266	221898	-6929	27	106/1
14	14	CAROLYN DAWN JOHNSON Simple Life (Arista)	6912	222	2237	+2	186517	6564	21	110/1
17	15	DAVID LEE MURPHY Loco (Koch)	6651	522	2064	+219	175224	15878	16	108/4
18	16	SHEDAISY Passenger Seat (Lyric Street)	5919	115	1904	+37	152925	11935	14	107/2
15	17	GARY ALLAN Songs About Rain (MCA)	5624	-1079	1890	-429	146042	-30485	23	108/1
21	18	CLAY WALKER I Can't Sleep (RCA)	5292	587	1719	+164	136968	19262	19	106/4
22	19	REBA MCENTIRE Somebody (MCA)	4675	278	1504	+69	128006	8605	16	101/6
23	20	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	4429	359	1498	+134	115282	5981	12	95/3
24	21	BILLY CURRINGTON I Got A Feelin' (Mercury)	4161	696	1253	+208	104591	22653	15	89/6
20	22	BRIAN MCCOMAS You're In My Head (Lyric Street)	3934	-814	1207	-287	100202	-24484	27	89/1
25	23	EMERSON DRIVE Last One Standing (DreamWorks)	3616	260	1126	+88	90655	9997	15	92/5
26	24	JOE DIFFIE Tougher Than Nails (BBR/C4)	3390	687	1096	+200	83386	14729	12	82/10
28	25	ANDY GRIGGS She Thinks She Needs Me (RCA)	3112	606	974	+178	77264	11033	9	84/7
27	26	JOSH GRACIN I Want To Live (Lyric Street)	3065	460	1028	+170	81772	15157	8	88/5
32	27	RACHEL PROCTOR Me And Emily (BNA)	2926	697	769	+202	80420	14217	9	71/6
Breaker	28	BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	2870	650	858	+205	81064	16164	4	72/10
29	29	LEE ANN WOMACK The Wrong Girl (MCA)	2767	419	903	+123	67754	9909	11	81/5
30	30	JEFF BATES I Wanna Make You Cry (RCA)	2220	-30	803	+17	52612	-276	15	83/5
Breaker	31	JOE NICHOLS If Nobody Believed In You (Universal South)	2019	333	661	+120	48136	8986	5	67/4
35	32	BILLY DEAN Thank God I'm A Country Boy (View2/Curb)	1813	176	592	+78	49155	5960	10	41/1
33	33	AMY DALLEY Men Don't Change (Curb)	1772	21	648	+19	41580	1012	12	60/5
40	34	TERRI CLARK Girls Lie Too (Mercury)	1640	498	532	+219	47868	16299	3	56/18
44	35	MARTINA MCBRIDE How Far (RCA)	1575	719	510	+248	44033	22184	3	63/16
37	36	JULIE ROBERTS Break Down Here (Mercury)	1500	-33	570	+17	31713	1424	8	61/4
39	37	TRENT WILLMON Beer Man (Columbia)	1370	103	541	+36	27633	975	5	62/6
34	38	WYNNONA f/NAOMI JUDD Flies On The Butter... (Asylum/Curb)	1367	-389	420	-159	38104	-12400	16	50/0
38	39	JENKINS Blame It On Mama (Capitol)	1355	135	421	+47	33411	2882	7	59/5
46	40	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	1225	538	332	+132	32335	12963	3	34/19
41	41	H. WILLIAMS, JR. Why Can't We All Just Get A Long Neck? (Asylum/Curb)	1149	65	386	+33	26406	1502	6	40/1
42	42	BLAKE SHELTON When Somebody Knows You That Well (Warner Bros.)	1137	116	419	+42	22784	2893	6	65/2
43	43	CHELY WRIGHT Back Of The Bottom Drawer (Vivaton)	1001	87	364	+65	26271	2187	6	37/2
47	44	JIMMY WAYNE You Are (DreamWorks)	910	255	281	+63	24965	7955	2	37/4
45	45	PINMONKEY Let's Kill Saturday Night (BNA)	849	24	279	+13	19308	1293	7	36/0
Debut	46	TRACE ADKINS Rough & Ready (Capitol)	772	299	313	+145	18218	7180	1	40/11
Debut	47	CRAIG MORGAN Look At Us (BBR)	754	274	284	+91	16036	5233	1	43/8
49	48	JOSH TURNER What It Ain't (MCA)	731	166	285	+56	13309	2387	2	45/7
Debut	49	RODNEY ATKINS Someone To Share It With (Curb)	699	166	278	+55	13759	3172	1	42/3
Debut	50	SARA EVANS Suds In The Bucket (RCA)	640	479	163	+121	13336	9359	1	25/19

## Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
PHIL VASSAR In A Real Love (Arista)	30
RUSHLOW Sweet Summer Rain (Lyric Street)	22
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	19
SARA EVANS Suds In The Bucket (RCA)	19
TERRI CLARK Girls Lie Too (Mercury)	18
MARTINA MCBRIDE How Far (RCA)	16
TRACE ADKINS Rough & Ready (Capitol)	11
JOE DIFFIE Tougher Than Nails (BBR/C4)	10
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	10
CLINT BLACK The Boogie Man (Equity)	10

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TOBY KEITH Whiskey Girl (DreamWorks)	+1380
GRETCHEN WILSON Redneck Woman (Epic)	+1287
KEITH URBAN You'll Think Of Me (Capitol)	+918
JOHN M. MONTGOMERY Letters From Home (Warner Bros.)	+747
MARTINA MCBRIDE How Far (RCA)	+719
RACHEL PROCTOR Me And Emily (BNA)	+697
BILLY CURRINGTON I Got A Feelin' (Mercury)	+696
JOE DIFFIE Tougher Than Nails (BBR/C4)	+687
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	+650
LONESTAR Let's Be Us Again (BNA)	+608

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TOBY KEITH Whiskey Girl (DreamWorks)	+474
GRETCHEN WILSON Redneck Woman (Epic)	+428
JOHN M. MONTGOMERY Letters From Home (Warner Bros.)	+267
KEITH URBAN You'll Think Of Me (Capitol)	+265
MARTINA MCBRIDE How Far (RCA)	+248
GEORGE STRAIT Desperately (MCA)	+237
DAVID LEE MURPHY Loco (Koch)	+219
TERRI CLARK Girls Lie Too (Mercury)	+219
BILLY CURRINGTON I Got A Feelin' (Mercury)	+208
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	+205

## Breakers

**BRAD PAISLEY f/ALISON KRAUSS**  
Whiskey Lullaby (Arista)

10 Adds • Moves 31-28

**JOE NICHOLS**

If Nobody Believed In You (Universal South)  
4 Adds • Moves 36-31

Songs ranked by total plays

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://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 4/18-4/24. 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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# COUNTRY TOP 50 INDICATOR

April 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. A.U. (00)	+/- A.U. (00)	WEEKS ON	TOTAL ADDS
2	1	KEITH URBAN You'll Think Of Me (Capitol)	5839	56	4323	+44	129075	1234	20	112/0
1	2	KENNY CHESNEY (UNCLE KRACKER) When The Sun Goes Down (BNA)	5757	-260	4238	-210	128170	-5354	14	108/1
3	3	RASCAL FLATTS Mayberry (Lyric Street)	5653	26	4227	+20	123835	640	17	112/0
4	4	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	5652	164	4203	+90	123997	4770	15	112/0
6	5	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	5373	138	3957	+90	117968	3436	26	112/1
8	6	GRETCHEN WILSON Redneck Woman (Epic)	4943	421	3706	+343	109740	8667	7	111/1
7	7	GEORGE STRAIT Desperately (MCA)	4828	134	3642	+85	105474	2491	16	111/0
11	8	LONESTAR Let's Be Us Again (BNA)	4190	458	3130	+317	90261	8320	10	111/0
10	9	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	4086	247	3054	+187	89982	5233	13	110/0
9	10	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	4051	161	3040	+130	88365	3370	13	110/0
16	11	TOBY KEITH Whiskey Girl (DreamWorks)	3222	425	2434	+308	71003	9619	5	111/1
14	12	CARDLYN DAWN JOHNSON Simple Life (Arista)	3136	-135	2361	-80	69727	-3181	21	101/0
15	13	SHEDAISY Passenger Seat (Lyric Street)	3101	241	2312	+196	66431	4564	13	106/1
18	14	DAVID LEE MURPHY Loco (Koch)	2890	342	2165	+239	64558	7864	16	90/1
17	15	CLAY WALKER I Can't Sleep (RCA)	2767	154	2058	+86	60560	3605	20	93/1
12	16	BLUE COUNTY Good Little Girls (Asylum/Curb)	2718	-735	2019	-602	62831	-13587	28	81/0
20	17	REBA MCFENTIRE Somebody (MCA)	2548	40	1925	+38	55729	826	17	89/1
21	18	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	2472	225	1878	+160	55472	5601	12	91/3
23	19	BILLY CURRINGTON I Got A Feelin' (Mercury)	1982	268	1560	+198	42032	5722	16	87/3
28	20	BRAO PAISLEY (JALISON KRAUSS) Whiskey Lullaby (Arista)	1932	412	1496	+293	41535	10006	6	97/11
25	21	EMERSON DRIVE Last One Standing (DreamWorks)	1787	184	1365	+147	37930	4231	16	82/5
24	22	LEE ANN WOMACK The Wrong Girl (MCA)	1753	105	1367	+97	37191	1873	11	83/1
26	23	JOSH GRACIN I Want To Live (Lyric Street)	1719	181	1299	+142	36344	3161	7	94/4
27	24	JOE DIFFIE Tougher Than Nails (BBR/CA)	1695	261	1257	+191	35864	5209	12	81/8
30	25	JOE NICHOLS If Nobody Believed In You (Universal South)	1449	158	1130	+125	30587	3459	6	74/1
31	26	JEFF BATES I Wanna Make You Cry (RCA)	1356	96	1017	+75	28699	2240	16	68/1
32	27	ANDY GRIGGS She Thinks She Needs Me (RCA)	1328	231	1014	+170	29860	5259	8	69/5
22	28	BRIAN MCCOMAS You're In My Head (Lyric Street)	1300	-640	914	-560	30703	-12313	30	55/0
35	29	MARTINA MCBRIDE How Far (RCA)	1184	376	936	+294	25287	7810	4	75/19
33	30	RACHEL PROCTOR Me And Emily (BNA)	1064	245	801	+186	24433	6243	6	63/13
34	31	CHELY WRIGHT Back Of The Bottom Drawer (Vivaton)	1005	136	796	+101	20315	2664	7	67/5
41	32	TERRI CLARK Girls Lie Too (Mercury)	979	411	759	+311	20981	8395	2	75/21
39	33	TRACE ADKINS Rough & Ready (Capitol)	919	294	726	+214	19015	6077	4	61/11
40	34	JIMMY WAYNE You Are (DreamWorks)	757	165	617	+133	16179	3950	6	52/6
36	35	AMY DALLEY Men Don't Change (Curb)	755	77	578	+42	16330	1412	12	43/2
37	36	JULIE ROBERTS Break Down Here (Mercury)	753	87	615	+65	15559	2428	9	49/2
43	37	JENKINS Blame It On Mama (Capitol)	646	176	507	+140	13544	3611	5	46/7
38	38	BLAKE SHELTON When Somebody Knows You That Well (Warner Bros.)	605	18	482	+23	12390	558	7	41/2
44	39	BILLY DEAN Thank God I'm A Country Boy (View2/Curb)	550	109	437	+89	13356	2093	10	32/7
42	40	HANK WILLIAMS, JR. Why Can't We All Just Get... (Asylum/Curb)	545	73	423	+48	11665	1456	5	35/1
47	41	JOSH TURNER What It Ain't (MCA)	450	126	366	+85	9047	2799	2	40/6
45	42	TRENT WILLMON Beer Man (Columbia)	441	137	283	+89	10089	3621	2	27/8
46	43	PINMONKEY Let's Kill Saturday Night (BNA)	410	66	313	+51	8675	1593	4	31/4
Debut	44	CRAIG MORGAN Look At Us (BBR)	343	174	256	+114	7733	4307	1	30/6
48	45	J. STEELE Good Year For The Outlaw (Lofton Creek Records/3 Ring Circus)	281	27	252	+29	4798	361	2	22/2
Debut	46	SARA EVANS Suds In The Bucket (RCA)	240	144	188	+116	5051	3034	1	24/17
49	47	RODNEY ATKINS Someone To Share It With (Curb)	234	24	170	+25	4703	430	2	16/3
50	48	CROSS CANADIAN RAGWEED Sick And Tired (Universal South)	225	-45	208	-39	4332	-533	7	17/0
Debut	49	PHIL VASSAR In A Real Love (Arista)	217	104	163	+88	5537	2362	1	24/17
Debut	50	CLINT BLACK The Boogie Man (Equity)	203	52	147	+34	4779	1050	1	20/6

113 Country reporters. Songs ranked by total plays for the airplay week of Sunday 4/18 - Saturday 4/24.  
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## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
TERRI CLARK Girls Lie Too (Mercury)	21
MARTINA MCBRIDE How Far (RCA)	19
SARA EVANS Suds In The Bucket (RCA)	17
PHIL VASSAR In A Real Love (Arista)	17
RACHEL PROCTOR Me And Emily (BNA)	13
BRAO PAISLEY (JALISON KRAUSS) Whiskey Lullaby (Arista)	11
TRACE ADKINS Rough & Ready (Capitol)	11
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	11
RUSHLOW Sweet Summer Rain (Lyric Street)	10

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
LONESTAR Let's Be Us Again (BNA)	+458
TOBY KEITH Whiskey Girl (DreamWorks)	+425
GRETCHEN WILSON Redneck Woman (Epic)	+421
BRAO PAISLEY (JALISON KRAUSS) Whiskey Lullaby (Arista)	+412
TERRI CLARK Girls Lie Too (Mercury)	+411
MARTINA MCBRIDE How Far (RCA)	+376
DAVID LEE MURPHY Loco (Koch)	+342
TRACE ADKINS Rough & Ready (Capitol)	+294
BILLY CURRINGTON I Got A Feelin' (Mercury)	+268
JOE DIFFIE Tougher Than Nails (BBR/CA)	+261

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GRETCHEN WILSON Redneck Woman (Epic)	+343
LONESTAR Let's Be Us Again (BNA)	+317
TERRI CLARK Girls Lie Too (Mercury)	+311
TOBY KEITH Whiskey Girl (DreamWorks)	+308
MARTINA MCBRIDE How Far (RCA)	+294
BRAO PAISLEY (JALISON KRAUSS) Whiskey Lullaby (Arista)	+293
DAVID LEE MURPHY Loco (Koch)	+239
TRACE ADKINS Rough & Ready (Capitol)	+214
BILLY CURRINGTON I Got A Feelin' (Mercury)	+198
SHEDAISY Passenger Seat (Lyric Street)	+196



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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES April 30, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of March 21-27.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KENNY CHESNEY f/JUNCLE KRACKER When The Sun Goes Down (BNA)	36.1%	67.7%	22.1%	95.5%	4.7%	1.1%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	33.3%	61.8%	23.6%	99.0%	5.7%	7.9%
BUDDY JEWELL Sweet Southern Comfort (Columbia)	33.1%	67.7%	21.2%	98.9%	4.2%	5.7%
SARA EVANS Perfect (RCA)	32.8%	62.9%	24.5%	98.5%	5.1%	6.0%
BRIAN MCCOMAS You're In My Head (Lyric Street)	32.8%	60.3%	27.2%	96.7%	4.7%	4.5%
BLUE COUNTY Good Little Girls (Asylum/Curb)	32.8%	62.4%	23.7%	99.3%	6.5%	6.8%
GEORGE STRAIT Desperately (MCA)	31.6%	62.0%	27.9%	96.1%	3.8%	2.4%
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	31.3%	59.6%	27.4%	91.9%	4.0%	0.9%
REBA MCENTIRE Somebody (MCA)	30.8%	64.3%	22.8%	90.3%	3.0%	0.2%
KEITH URBAN You'll Think Of Me (Capitol)	30.5%	65.0%	22.6%	96.4%	6.2%	2.8%
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	30.0%	65.8%	24.0%	94.3%	3.7%	0.8%
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	29.1%	58.8%	27.7%	93.6%	5.7%	1.4%
CLAY WALKER I Can't Sleep (RCA)	29.0%	59.6%	28.8%	94.3%	4.4%	1.6%
GARY ALLAN Songs About Rain (MCA)	27.3%	56.0%	28.1%	97.3%	6.2%	7.1%
ANDY GRIGGS She Thinks She Needs Me (RCA)	27.3%	66.0%	23.5%	93.7%	4.0%	0.2%
DIERKS BENTLEY My Last Name (Capitol)	26.4%	60.9%	26.5%	97.6%	4.6%	5.6%
RASCAL FLATTS Mayberry (Lyric Street)	26.2%	58.2%	26.7%	98.1%	6.4%	6.8%
JOE NICHOLS If Nobody Believed In You (Universal South)	26.1%	62.5%	19.1%	90.0%	8.4%	0.0%
BILLY CURRINGTON I Got A Feelin' (Mercury)	26.1%	63.8%	23.8%	95.4%	6.5%	1.3%
JULIE ROBERTS Break Down Here (Mercury)	25.8%	57.8%	25.0%	90.3%	7.3%	0.3%
JOSH GRACIN I Want To Live (Lyric Street)	25.7%	58.0%	24.1%	90.5%	7.3%	1.1%
CAROLYN DAWN JOHNSON Simple Life (Arista)	25.7%	54.8%	29.8%	98.4%	7.9%	6.0%
EMERSON DRIVE Last One Standing (DreamWorks)	25.1%	55.4%	33.5%	96.1%	5.5%	1.7%
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/DJMG)	25.1%	60.5%	24.8%	96.5%	8.1%	3.1%
SHEDAISY Passenger Seat (Lyric Street)	24.6%	54.2%	31.0%	91.6%	5.7%	0.7%
AMY DALLEY Men Don't Change (Curb)	24.0%	52.3%	27.5%	93.5%	12.3%	1.5%
DAVID LEE MURPHY Loco (Koch)	24.0%	58.9%	25.4%	92.9%	7.5%	1.2%
LONESTAR Let's Be Us Again (BNA)	23.8%	59.1%	26.4%	90.8%	4.7%	0.7%
GRETCHEN WILSON Redneck Woman (Epic)	23.7%	56.7%	24.2%	89.3%	7.2%	1.2%
TOBY KEITH Whiskey Girl (DreamWorks)	23.6%	53.9%	28.6%	91.6%	8.6%	0.5%
RACHEL PROCTOR Me And Emily (BNA)	23.3%	55.8%	28.8%	91.0%	6.0%	0.4%
LEE ANN WOMACK The Wrong Girl (MCA)	23.1%	50.3%	31.2%	88.7%	6.4%	0.8%
JOE DIFFIE Tougher Than Nails (BBR/C4)	20.2%	61.6%	24.1%	93.9%	7.0%	1.1%
JEFF BATES I Wanna Make You Cry (RCA)	19.3%	53.7%	29.3%	89.7%	5.5%	1.2%
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	10.0%	40.4%	20.8%	70.4%	9.2%	0.0%

## CALLOUT AMERICA® HOT SCORES

**Password of the Week: Curtis.**

**Question of the Week:** On a scale of 1-5 — with 1 meaning not very important and 5 meaning very important — how important is it to you that the FCC strictly regulate language used on the radio? **Question two:** Do you think radio personalities who are determined to be crude should be officially reprimanded, heavily fined, kicked off the public airwaves, made to perform public service or other?

**Total**

Q1 — Important (4) or Very Important (5) scores: 74%

Officially reprimanded: 35%

Heavily fined: 30%

Kicked off public airwaves: 19%

Perform public service: 9%

Other: 7%

**P1**

Q1 — Important (4) or Very Important (5) scores: 72%

Officially reprimanded: 35%

Heavily fined: 28%

Kicked off public airwaves: 19%

Perform public service: 9%

Other: 9%

**P2**

Q1 — Important (4) or Very Important (5) scores: 77%

Officially reprimanded: 33%

Heavily fined: 34%

Kicked off public airwaves: 18%

Perform public service: 8%

Other: 7%

**Male**

Q1 — Important (4) or Very Important (5) scores: 71%

Officially reprimanded: 33%

Heavily fined: 31%

Kicked off public airwaves: 20%

Perform public service: 7%

Other: 9%

**Female**

Q1 — Important (4) or Very Important (5) scores: 76%

Officially reprimanded: 36%

Heavily fined: 29%

Kicked off public airwaves: 18%

Perform public service: 10%

Other: 8%

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, DR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

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April 30, 2004


 America's Best Testing Country Songs  
 12 + For The Week Ending 4/30/04

Artist Title (Label)	TW	LW	Fam.	Burn	Per. 25-54	Wom. 25-54	Men 25-54
JOHN M. MONTGOMERY Letters From Home (Warner Bros.)	4.38	4.37	95%	17%	4.43	4.45	4.40
K. CHESNEY (UNCLE... When The Sun Goes Down (BNA)	4.22	4.18	99%	25%	4.21	4.33	4.12
GRETCHEN WILSON Redneck Woman (Epic)	4.18	4.09	92%	13%	4.17	4.19	4.17
KEITH URBAN You'll Think Of Me (Capitol)	4.15	4.25	99%	23%	4.17	4.33	4.04
BUDDY JEWELL Sweet Southern Comfort (Columbia)	4.15	4.16	99%	24%	4.22	4.24	4.20
MONTGOMERY GENTRY If You Ever... (Columbia)	4.11	4.12	91%	12%	4.10	4.17	4.04
RASCAL FLATTS Mayberry (Lyric Street)	4.10	4.07	98%	25%	4.07	4.20	3.96
GEORGE STRAIT Desperately (MCA)	4.10	4.19	88%	15%	4.10	4.21	4.02
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	4.09	4.11	96%	22%	4.11	4.17	4.07
REBA MCENTIRE Somebody (MCA)	4.09	4.02	89%	16%	4.10	4.16	4.05
OIERKS BENTLEY My Last Name (Capitol)	4.03	3.95	97%	25%	3.98	3.96	4.01
BROOKS & DUNN That's What She Gets... (Arista)	4.02	3.97	92%	15%	4.05	4.21	3.94
LONESTAR Let's Be Us Again (BNA)	4.01	3.96	85%	15%	3.99	4.08	3.92
SARA EVANS Perfect (RCA)	4.00	4.05	97%	32%	3.98	4.00	3.97
TOBY KEITH Whiskey Girl (DreamWorks)	3.99	3.96	83%	13%	3.99	4.00	3.97
ANDY GRIGGS She Thinks She Needs Me (RCA)	3.99	—	54%	6%	3.95	4.16	3.81
BILLY CURRINGTON I Got A Feelin' (Mercury)	3.98	3.91	62%	8%	3.88	3.99	3.80
GARY ALLAN Songs About Rain (MCA)	3.97	4.07	98%	27%	3.97	4.08	3.89
BLUE COUNTY Good Little Girls (Asylum/Curb)	3.97	3.97	91%	22%	3.92	4.04	3.82
LEE ANN WOMACK The Wrong Girl (MCA)	3.97	3.84	49%	4%	3.99	3.95	4.02
CLAY WALKER I Can't Sleep (RCA)	3.96	4.06	84%	14%	3.90	4.02	3.81
JOE DIFFIE Tougher Than Nails (BBR/C4)	3.96	3.96	46%	6%	3.96	4.03	3.90
CLINT BLACK Spend My Time (Equity Music Group)	3.93	3.95	94%	24%	3.99	4.04	3.94
CAROLYN DAWN JOHNSON Simple Life (Arista)	3.93	3.87	88%	18%	3.90	3.89	3.91
DAVID LEE MURPHY Loco (Koch)	3.93	3.97	71%	10%	3.96	3.97	3.96
EMERSON DRIVE Last One Standing (DreamWorks)	3.93	3.90	68%	11%	3.91	4.08	3.78
BRIAN MCCOMAS You're In My Head (Lyric Street)	3.92	3.97	80%	16%	3.86	4.04	3.74
SHEOASIS Passenger Seat (Lyric Street)	3.84	3.78	88%	17%	3.81	3.76	3.84
BIG & RICH Wild West Show (Warner Bros.)	3.61	3.62	75%	22%	3.55	3.37	3.66

Total sample size is 412 respondents. Total average favorability estimates are based on a scale of 1-5 (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. 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 actual 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.



## COUNTRY TOP 30

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	K. CHESNEY (UNCLE... When The Sun Goes Down (BNA)	522	+9	3	1710
3	2	KEITH URBAN You'll Think Of Me (Capitol)	494	-8	3	1710
2	3	RASCAL FLATTS Mayberry (Lyric Street)	487	-15	3	1710
7	4	GRETCHEN WILSON Redneck Woman (Epic)	440	+63	3	1510
6	5	J. M. MONTGOMERY Letters From Home (Warner Bros.)	408	+24	3	1510
5	6	GEORGE STRAIT Desperately (MCA)	396	+9	3	1711
4	7	BUDDY JEWELL Sweet Southern Comfort (Columbia)	395	-83	3	1610
8	8	SHANIA TWAIN It Only Hurts... (Mercury/DJMG)	385	+11	3	1710
10	9	BROOKS & DUNN That's What She Gets... (Arista)	382	+39	3	1710
12	10	LONESTAR Let's Be Us Again (BNA)	376	+57	3	1610
9	11	AARON LINES Turn It Up (I Like The...) (RCA)	366	-1	3	1710
15	12	ADAM GREGORY Never Be... (Sony Music Canada)	335	+39	3	1510
11	13	WILKINSONS L.A. (Giant World)	327	-8	3	1510
17	14	MONTGOMERY GENTRY If You Ever... (Columbia)	302	+19	3	1410
16	15	GEORGE CANYON Good Day To Ride (Independent)	302	+17	3	1410
14	16	AARON PRITCHETT My Way (Royalty)	295	-2	3	1711
21	17	TRACY LAWRENCE Paint Me A... (DreamWorks)	279	+33	3	1210
29	18	CHRIS CUMMINGS Lucy Got Lucky (Warner Bros.)	271	+66	2	1310
18	19	SHEDAISY Passenger Seat (Lyric Street)	266	+3	3	1410
30	20	TOBY KEITH Whiskey Girl (DreamWorks)	255	+52	2	1211
20	21	GIL GRAND Burnin' (Spin)	252	-8	3	1410
13	22	GARY ALLAN Songs About Rain (MCA)	228	-82	3	1610
27	23	DAVID LEE MURPHY Loco (Koch)	223	+9	3	1211
24	24	SEAN HOGAN Centered (Independent)	219	0	2	1410
25	25	J.R. VAUTOUR Kiss Me Goodbye (Warner Music Canada)	216	+1	3	1310
22	26	SARA EVANS Perfect (RCA)	216	-12	3	1210
19	27	DOC WALKER Get Up (Open Road/Universal Music Canada)	209	-53	3	1510
23	28	CAROLYN DAWN JOHNSON Simple Life (Arista)	191	-36	3	1410
Debut	29	B. PAISLEY (A. KRAUSS Whiskey Lullaby (Arista)	187	+74	1	911
26	30	JASON MCCOY Still (Universal Music Canada)	183	-32	3	1410

17 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/18-4/24. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancun. © 2004, R&R, Inc.

## C O U N T R Y FLASHBACK

### 1 YEAR AGO

- No. 1: "She's My Kind Of Rain" — Tim McGraw

### 5 YEARS AGO

- No. 1: "Wish You Were Here" — Mark Wills

### 10 YEARS AGO

- No. 1: "A Good Run Of Bad Luck" — Clint Black

### 15 YEARS AGO

- No. 1: "If I Had You" — Alabama

### 20 YEARS AGO

- No. 1: "To All The Girls I've Loved Before" — Julio Iglesias & Willie Nelson

### 25 YEARS AGO

- No. 1: "Where Do I Put Her Memory" — Charlie Price

### 30 YEARS AGO

- No. 1: "Very Special Love Song" — Charlie Rich

## New & Active

CROSS CANADIAN RAGWEED Sick And Tired (Universal South)  
 Total Plays: 228, Total Stations: 23, Adds: 2

JESSI ALEXANDER Honeysuckle Sweet (Columbia)  
 Total Plays: 186, Total Stations: 28, Adds: 4

LANE TURNER Always Wanting More (Breathless) (Warner Bros.)  
 Total Plays: 132, Total Stations: 25, Adds: 3

PHIL VASSAR In A Real Love (Arista)  
 Total Plays: 117, Total Stations: 34, Adds: 30

PATTY LOVELESS I Wanna Believe (Epic)  
 Total Plays: 110, Total Stations: 12, Adds: 2

CLINT BLACK The Boogie Man (Equity)  
 Total Plays: 95, Total Stations: 26, Adds: 10

RUSHLOW Sweet Summer Rain (Lyric Street)  
 Total Plays: 25, Total Stations: 22, Adds: 22

Songs ranked by total plays

**KEAN/Arlene, TX**  
 OM: James Cameron  
 PD/M: Rudy Fernandez  
 APD: Shay Hill  
 14 DENIS BENTLEY  
 14 BUCK OWEN  
 14 STEVE HUGHES  
 17 BRAD & SHELLEY

**WOMX/Albion, OH\***  
 OM/PO: Kevin Mason  
 APD: Neil Stevel  
 1 BILLY RECH  
 1 BILLY RECH  
 1 BILLY RECH  
 1 BILLY RECH  
 1 BILLY RECH

**WGNA/Albany, NY\***  
 PD: Buzz Brindley  
 MD: Bill Earley  
 1 BILLY RECH  
 1 BILLY RECH  
 1 BILLY RECH  
 1 BILLY RECH

**KBQ/Albuquerque, NM\***  
 APD/MD: Sammy Cruise  
 1 BILLY RECH  
 1 BILLY RECH  
 1 BILLY RECH  
 1 BILLY RECH

**KRST/Albuquerque, NM\***  
 MD: Eddie Hashell  
 MD: Paul Bailey  
 SARA EVANS  
 PHIL VASSAR

**KRRV/Alexandria, LA**  
 OM: Scott Bryant  
 PD/APD/MD: Steve Casey  
 2 MARTHA MCCRACKEN  
 2 TERRY CLARK

**WCTO/Allentown, PA\***  
 PD: Bobby Knight  
 APD/MD: Sam Malone  
 1 MICHELLE POE  
 1 MICHELLE POE  
 1 MICHELLE POE  
 1 MICHELLE POE

**WKON/Biloxi, MS**  
 OM: Walter Brown  
 PD: Nigg Gregory  
 No Ads

**WZOX/Biloxi, MS**  
 PD: Bryan Rhodes  
 MD: Owen Wilson  
 No Ads

**WHWV/Birmingham, NY**  
 PD/APD/MD: Ed Walker  
 10 CRAIG MORGAN  
 10 CRAIG MORGAN  
 10 CRAIG MORGAN

**WGFB/Birmingham, AL\***  
 PD: Tom Hanrahan  
 MD: Jay Crotz  
 1 TRAVIS TRITT  
 1 LEE TUNNEY  
 1 JIMMY GROSS

**WZZK/Birmingham, AL\***  
 PD/MD: Brian Driver  
 1 BILLY RECH  
 1 BILLY RECH  
 1 BILLY RECH  
 1 BILLY RECH

**WCDL/Columbus, OH\***  
 PD: John Crenshaw  
 APD/MD: Dan E. Zuklo  
 No Ads

**WGSV/Cookeville, TN**  
 OM: Marty McFly  
 PD: Gator Harrison  
 APD: Phillip Gibbons  
 MD: Stewart James  
 1 JIMMY GROSS  
 1 JIMMY GROSS

**WYGY/Cincinnati, OH\***  
 OM/PO: J.J. Holland  
 APD/MD: Dawn Michaels  
 2 CLAY WALTON  
 1 PHIL VASSAR  
 1 PHIL VASSAR  
 1 PHIL VASSAR

**WGAR/Cleveland, OH\***  
 PD: Meg Stevens  
 MD: Chuck Collier  
 5 BILLY RECH  
 1 PHIL VASSAR

**KCCY/Colorado Springs, CO**  
 PD: Valerie Hart  
 MD: Valeria Hart  
 JOHN GRACIN

**KKCS/Colorado Springs, CO**  
 PD: Shannon Stone  
 MD: Stix Franklin  
 10 BRAD PASLEY & ALISON HAUSS  
 3 KERRY ATKINS  
 2 JILL ROBERTS

**WCDS/Columbia, SC\***  
 PD: Ron Brooks  
 MD: Glen Garralt  
 1 JEFF BATES  
 1 JEFF BATES  
 1 JEFF BATES

**WKXL/Florence, AL**  
 PD/MD: Gary Murdock  
 7 BILLY RECH  
 3 BRAD PASLEY & ALISON HAUSS  
 2 REBECCA  
 1 BILLY RECH

**WKSL/Fresno, CA\***  
 PD: Mike Peterson  
 MD: Steve Fleeth  
 7 TERRY CLARK  
 2 REBA MCENTIRE  
 1 PHIL VASSAR

**WMSJ/Jackson, MS**  
 PD: Rick Adams  
 MD: Stacey Bingham  
 7 BRAD PASLEY & ALISON HAUSS

**WUSJ/Jackson, MS**  
 MD: Cary Wiggs  
 SARA EVANS  
 JOE DEFFE

**WRDQ/Jacksonville, FL\***  
 APD: Gail Austin  
 MD: Dixie Jones  
 No Ads

**WXBQ/Johnson City\***  
 PD/MD: Bill Hays  
 20 KERRY CROSBY  
 20 KERRY CROSBY  
 13 PHIL VASSAR

**WMTZ/Johnstown, PA**  
 PD: Steve Walker  
 1 SARA EVANS  
 1 SARA EVANS  
 1 SARA EVANS

**WJXL/Joplin, MO**  
 MD: Ray Michaels  
 PD/MD: Cody Carlson  
 APD: Jay McCre  
 15 BILLY RECH  
 1 JIMMY GROSS  
 1 JIMMY GROSS  
 5 BLAKE SHELTON

**WUAD/FL Collins, CO**  
 PD: Mark Callaghan  
 MD: Brad Pasley & Alison Hauss  
 JOHN TURNER  
 PHIL VASSAR  
 PHIL VASSAR

**WHSN/Kalamazoo, MI**  
 PD: P.J. Lacey  
 APD/MD: Phil O'Reilly  
 PHIL VASSAR

**WKTF/FL Myers, FL\***  
 APD: Steve Anari  
 MD: Gator Harrison  
 APD: Phillip Gibbons  
 MD: Stewart James  
 1 JIMMY GROSS  
 1 JIMMY GROSS

**WHRW/FL Myers, FL\***  
 PD: Mark Phillips  
 MD: Steve Hart  
 3 ANDY GROSS  
 3 ANDY GROSS

**WYZZ/FL Walton Beach, FL**  
 OM: Scratz Malone  
 APD/MD: Todd Nixon  
 No Ads

**WJAX/FL Wayne, IN**  
 DMPD/MD: Rob Kelley  
 SARA EVANS

**WWSR/FL Wayne, IN**  
 PD: Mike Roberts  
 MD: Steve Hart  
 3 ANDY GROSS  
 3 ANDY GROSS

**WYZZ/FL Walton Beach, FL**  
 OM: Scratz Malone  
 APD/MD: Todd Nixon  
 No Ads

**WAMZ/Louisville, KY\***  
 OM: L.J. Smith  
 PD: Dick Adams  
 MD: Stacey Bingham  
 7 BRAD PASLEY & ALISON HAUSS

**KLLM/Lubbock, TX**  
 MD: Cary Wiggs  
 SARA EVANS  
 JOE DEFFE

**WDEW/Macon, GA**  
 PD: Gerry Marshall  
 APD/MD: Laura Starling  
 1 MARTHA MCCRACKEN

**WVOM/Madison, WI\***  
 PD: Mark Grantlin  
 MD: Mel McKenzie  
 4 BILLY RECH  
 1 PHIL VASSAR  
 SARA EVANS

**KIAI/Mason City, IA**  
 PD/MD: J. Brooks  
 No Ads

**KTEX/McAllen, TX\***  
 OM: Billy Santiago  
 PD: Julio Cenis  
 APD: Frankie Dee  
 MD: Michael  
 1 JIMMY GROSS  
 1 JIMMY GROSS  
 10 BRAD PASLEY & ALISON HAUSS

**KRWQ/Medford, OR**  
 PD: Larry Neal  
 MD: Scott Schuler  
 13 MARTHA MCCRACKEN  
 13 MARTHA MCCRACKEN  
 13 MARTHA MCCRACKEN  
 13 MARTHA MCCRACKEN

**WXXL/Memphis, TN\***  
 PD: Chip Miller  
 MD: Mark Billingsley  
 SARA EVANS  
 PHIL VASSAR  
 PHIL VASSAR  
 PHIL VASSAR

**WXTU/Philadelphia, PA\***  
 PD: Bob McKay  
 APD/MD: Cassie Jack  
 10 BRAD PASLEY & ALISON HAUSS  
 10 BRAD PASLEY & ALISON HAUSS  
 10 BRAD PASLEY & ALISON HAUSS

**KMLE/Phoenix, AZ\***  
 PD: Jay McCarthy  
 APD/MD: Dave Collins  
 10 BRAD PASLEY & ALISON HAUSS  
 10 BRAD PASLEY & ALISON HAUSS  
 10 BRAD PASLEY & ALISON HAUSS

**KNIX/Phoenix, AZ\***  
 PD: Ed Hill  
 MD: Paul Garrett  
 PD: Shaun Holly  
 MD: Gena Foster  
 6 BILLY RECH  
 10 BRAD PASLEY & ALISON HAUSS  
 10 BRAD PASLEY & ALISON HAUSS

**WWSR/FL Wayne, IN**  
 PD: Mike Roberts  
 MD: Steve Hart  
 3 ANDY GROSS  
 3 ANDY GROSS

**WYZZ/FL Walton Beach, FL**  
 OM: Scratz Malone  
 APD/MD: Todd Nixon  
 No Ads

**WYZZ/FL Walton Beach, FL**  
 OM: Scratz Malone  
 APD/MD: Todd Nixon  
 No Ads

**KTST/Oklahoma City, OK\***  
 PD: Tom Freeman  
 1 TERRY CLARK  
 1 TERRY CLARK  
 1 TERRY CLARK  
 1 TERRY CLARK

**IOOY/Oklahoma City, OK\***  
 PD: L. Smith  
 APD/MD: Bill Reed  
 2 JEFF BATES

**KOKT/Omaha, NE\***  
 PD: Tom Goodwin  
 MD: Craig Allen  
 No Ads

**KHAY/Oxnard, CA**  
 Sales Manager: Ernie Bingham  
 PD: Mark Hill  
 1 TERRY CLARK

**KPLM/Palm Springs, CA**  
 PD: AJ Gordon  
 MD: Gary James  
 10 PHIL VASSAR

**WPAF/Panama City, FL**  
 PD: Todd Berry  
 APD/MD: Shama Collins  
 10 TRACE ADAMS  
 10 TRACE ADAMS  
 10 TRACE ADAMS

**WXBN/Pensacola, FL**  
 PD/MD: Lynn West  
 No Ads

**WKOC/Saginaw, MI**  
 PD: Rick Walker  
 TRACE ADAMS

**WCOJ/Salisbury, MD**  
 OM: Joe Edwards  
 PD/APD/MD: EJ Faj  
 21 KERRY CROSBY  
 10 TRACE ADAMS  
 10 TRACE ADAMS

**KKAT/Salt Lake City, UT\***  
 PD/MD: John Marks  
 1 JEFF BATES  
 1 JEFF BATES  
 1 JEFF BATES  
 1 JEFF BATES

**WSPC/Springfield, MA\***  
 PD: RJ McKay  
 APD: Nick Damon  
 MD: Jessica Taylor  
 PHIL VASSAR

**KTTT/Springfield, MO**  
 OM/PO: Brad Hansen  
 APD: Cary Clark  
 APD/MD: Debby Turpin  
 7 DEBBY TURPIN  
 7 DEBBY TURPIN  
 7 DEBBY TURPIN

**KUSL/Salt Lake City, UT\***  
 PD: Ed Hill  
 MD: Paul Garrett  
 PD: Shaun Holly  
 MD: Gena Foster  
 6 BILLY RECH  
 10 BRAD PASLEY & ALISON HAUSS  
 10 BRAD PASLEY & ALISON HAUSS

**WSPC/Springfield, MA\***  
 PD: RJ McKay  
 APD: Nick Damon  
 MD: Jessica Taylor  
 PHIL VASSAR

**WYZZ/Albany, NY\***  
 PD: Buzz Brindley  
 MD: Bill Earley  
 1 BILLY RECH  
 1 BILLY RECH  
 1 BILLY RECH  
 1 BILLY RECH

**WZZK/Birmingham, AL\***  
 PD/MD: Brian Driver  
 1 BILLY RECH  
 1 BILLY RECH  
 1 BILLY RECH  
 1 BILLY RECH

**WCDL/Columbus, OH\***  
 PD: John Crenshaw  
 APD/MD: Dan E. Zuklo  
 No Ads

**WGSV/Cookeville, TN**  
 OM: Marty McFly  
 PD: Gator Harrison  
 APD: Phillip Gibbons  
 MD: Stewart James  
 1 JIMMY GROSS  
 1 JIMMY GROSS

**WKXL/Florence, AL**  
 PD/MD: Gary Murdock  
 7 BILLY RECH  
 3 BRAD PASLEY & ALISON HAUSS  
 2 REBECCA  
 1 BILLY RECH

**WKSL/Fresno, CA\***  
 PD: Mike Peterson  
 MD: Steve Fleeth  
 7 TERRY CLARK  
 2 REBA MCENTIRE  
 1 PHIL VASSAR

**WYZZ/FL Walton Beach, FL**  
 OM: Scratz Malone  
 APD/MD: Todd Nixon  
 No Ads

**WTKM/Traverse City, MI**  
 PD: Jack D'Malley  
 APD/MD: Ryan Doherty  
 10 BRAD PASLEY & ALISON HAUSS  
 10 BRAD PASLEY & ALISON HAUSS  
 10 BRAD PASLEY & ALISON HAUSS

**KUIM/Tucson, AZ\***  
 PD/MD: Buzz Jackson  
 TRACE ADAMS

**KVOD/Tulsa, OK\***  
 MD: Michelle Poe  
 1 MICHELLE POE  
 1 MICHELLE POE  
 1 MICHELLE POE  
 1 MICHELLE POE

**WVZZ/Tulsa, MS**  
 OM: Tim Crotz  
 PD: Jay Daniels  
 APD: Bob Castle  
 MD: Tony Trento  
 2 SARA EVANS  
 2 SARA EVANS  
 3 PHIL VASSAR  
 3 PHIL VASSAR  
 10 BRAD PASLEY & ALISON HAUSS  
 10 BRAD PASLEY & ALISON HAUSS

**WVZZ/Tulsa, MS**  
 OM: Tim Crotz  
 PD: Jay Daniels  
 APD: Bob Castle  
 MD: Tony Trento  
 2 SARA EVANS  
 2 SARA EVANS  
 3 PHIL VASSAR  
 3 PHIL VASSAR  
 10 BRAD PASLEY & ALISON HAUSS  
 10 BRAD PASLEY & ALISON HAUSS

**WVZZ/Tulsa, MS**  
 OM: Tim Crotz  
 PD: Jay Daniels  
 APD: Bob Castle  
 MD: Tony Trento  
 2 SARA EVANS  
 2 SARA EVANS  
 3 PHIL VASSAR  
 3 PHIL VASSAR  
 10 BRAD PASLEY & ALISON HAUSS  
 10 BRAD PASLEY & ALISON HAUSS

**WVZZ/Tulsa, MS**  
 OM: Tim Crotz  
 PD: Jay Daniels  
 APD: Bob Castle  
 MD: Tony Trento  
 2 SARA EVANS  
 2 SARA EVANS  
 3 PHIL VASSAR  
 3 PHIL VASSAR  
 10 BRAD PASLEY & ALISON HAUSS  
 10 BRAD PASLEY & ALISON HAUSS

**POWERED BY MEDIABASE**

**\*Monitored Reporters**

**225 Total Reporters**

**112 Total Monitored**

**113 Total Indicator**

**Did Not Report, Playlist Frozen (3):**  
 WAYZ/Hagerstown  
 WDJR/Dothan, AL  
 WPSK/Blacksburg, VA





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# The New Way Of Doing Business

Gone are the days of limos, lap dances and luxury

As a result of consolidation and the emergence of indie labels, the way radio conducts business with record labels is going to have to change. We've been taught to expect so much from record labels in the way of social events, fancy showcases and station-event support, and for years we've taken those luxuries for granted.

But budgets have been cut, believe it or not. Labels have less money to work with. Radio stations have a notorious reputation for taking, taking and taking some more, but our record friends need us now more than ever. And, quite frankly, we need them to survive this dark time.

I'm not accusing radio of being ungrateful children with bad manners. OK, maybe I am. But I'm also saying that it's not our fault we turned out like this. If parents give their children everything the children ask for, they end up with spoiled, demanding brats. The "take, take and take some more" attitude is a learned behavior left over from the glory days of the record industry.

These days we can't rely on labels for boxes of CDs, generous promotions and station visits that require a special rerouting of the band. In the past labels heard their share of unusual requests from radio, but what choice did they have but to deliver? Radio had tremendous leverage, and we, like any other smart businesspeople, took advantage of it.

We still have leverage, but holding our breath until we're blue in the face isn't going to get us much anymore (this tactic never worked with my parents, either). Labels are now forced to say, "Hold your breath until you pass out, but I can't help you this time around."

So what can we rely on from the labels? Well, they will help to support the station, within reason and within their budgets, in order to market their artists. Wasn't that the idea in the first place? It's a win-win situation: Cultivating passion for an artist means CD sales and satisfied listeners.

## The Urge For Change

Curb Records VP/AC Promotion Linde Thurman says, "Now more than ever, radio and record companies have to work together. With sat-

ellite radio and the Internet digging into radio's ratings and downloading digging into record sales, we have to break music the old-fashioned way, by letting the public hear it on the radio."

Thurman does a superior job of delivering to radio without breaking the bank. "Curb, being a small label, doesn't have budgets to compete with the majors," she says. "We try to do something creative around the music and the artist in every market.

Some examples include an artist co-hosting morning drive, a station giving away a limo ride with the artist to the gig, or an artist singing 'Happy Birthday' to a winner's spouse.

**"It is important for the record company to be creative with a limited budget so that radio can maximize the benefits of supporting an artist and the music."**

Linde Thurman

"It is important that radio understand that in order for a record company to sell records, we have to maximize artist exposure in every market. It is also important for the record company to be creative with a limited budget so that radio can maximize the benefits of supporting an artist and the music."

KOSO/Modesto, CA MD Donna Miller may work in a smaller market, but she gets incredible support from the labels. Why? Because of the way she conducts business. She is fair and honest, and she doesn't use her position of power to take advantage of a situation. "It is important to us that our partnerships with the labels are win-win situations, and I believe that this type of attitude will become even more important in the future," she says.

In these changing times, it is a challenge to work within budgetary constraints. "We at KOSO have been working on a shoestring promotional budget for a long time," Miller says. "The promotional partnerships with the record community have been vital to us, especially for our two annual concert events.

"Without their help, it would be extremely difficult to continue to offer the same type of entertainment as in the past. We have considered raising the ticket price, but we try to make these shows affordable for our listeners and use them as a way to show our appreciation."

Miller continues to show flexibility and support when working with labels in this new age. "One way we radio stations can help the labels and ourselves is to work together on the scheduling of our shows," she says. "Routing would be so much easier and more affordable if the West Coast radio shows were scheduled with that in mind. We, as programmers, are not generally known for wanting to work with other stations, even if they are out-of-market, but hard times call for a change of attitude."

## A New Landscape

The fire has cleared out most of the forest, and in the midst of all the damage, we see new growth. Indie labels are sprouting everywhere, developing from the ground up, being smarter about it this time around and shooting for longevity.

Do they have old-school label budgets? Of course not. Will radio seriously consider playing an artist on an indie label if the support is not there? Who knows. But it could be a good thing: returning to the days of playing a record because it is good, not be-

## AC/Hot AC Agenda On The Cutting Edge

Is it possible for convention sessions to be both fun and informative at the same time? This is the year we find out. Here's where you need to be at R&R Convention 2004:

Thursday, June 24: "Survivor Rate-a-Record"

This is not your ordinary rate-the-music session. In this updated version, based on reality TV, participants get tossed from the panel if they wimp out on their responses to the new tunes. Will it work? Be there to find out.

Friday, June 25: "How to Pick up Women"

How well do AC and Hot AC target the female audience? What are the challenges, and what are the latest methods? Who is the audience, exactly?

Check here for weekly convention updates and make sure to register at [www.radioandrecords.com](http://www.radioandrecords.com).



cause there's promotional support behind it. It then becomes more about the music.

It is here where Miller is, again, refreshingly different. "We have always been willing to support and work with unsigned bands or those on independent labels," she says. "We've even worked with local bands whose songs have gotten airplay and positive research scores." And I bet KOSO's listeners appreciate the local flavor of their station as well.

In the past, indie labels could not compete with major-label budgets. But it is an exciting time for indie labels today, because there's a level playing field, and the rules of the game have changed.

Promotion and marketing man Steve Kline, of 10th Street Entertainment, has years of major-label experience under his belt, but he adjusted his thinking and strategy when promoting Hanson's latest record, *Underneath*. "We're building an organic story,

and it's a very methodical approach," he says. "One thing that we have that the majors do not is time. We're accumulating press, and we're working it differently."

To date, Kline has built an impressive press list, including *The Tonight Show With Jay Leno*, *Today*, *The Late Late Show With Craig Kilborn*, *Details* magazine, *On-Air With Ryan Seacrest*, *The Wayne Brady Show*, *People* magazine, the Sunday *New York Times*, *Rolling Stone*, VH1, MTV, *Good Morning America*, *CBS This Morning*, *The View* and much more, providing the band with valuable exposure.

Kline believes that radio support is still integral, but he does not and cannot go to extreme measures to get adds. When radio stations ask for shows, indie labels can deliver, but someone has to cover the costs. "If I could do free shows, I would, but it's just not economically feasible," Kline says. "In other businesses, content is respected and has value. Unfortunately, in this business it too often does not."

## Playing Nicely

The challenge that exists for radio is coming up with promotional funds from elsewhere. Many stations across the country are geniuses at creating nontraditional revenue sources that can generate enough money to pay for festivals, promotions or prizes (we'll discuss that in a future column). Scrapping up an extra three grand may take some creative shuffling, but one can't rely on the labels for more support; it just doesn't exist.

**"In other businesses, content is respected and has value. Unfortunately, in this business it too often does not."**

Steve Kline

Yes, radio airplay is valuable to both the artist and the label, and radio is deserving of support from both parties, but let's try to go easier on our record-company friends. We are in a position of power, and they are absolutely vulnerable. Let's think twice before employing the unsavory practices that have worked to our advantage in the past.

I'm talking about the add conversation that takes place at 2:58pm or the "Dine and Dash" — a.k.a. play the record, get the show, drop the record — or the "Welcome to the most expensive restaurant in town. That's Kertes, party of 25?"

Most important, doing fair business will make us all feel better in the long run. There is a way to work together so that we can all come out on top. This time around, let's work on a give-and-take relationship and appreciate working together. The way we do business in our industry must change.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	<b>FIVE FOR FIGHTING</b> 100 Years ( <i>Arista/Columbia</i> )	2267	+40	199172	17	110/1
3	2	<b>JOSH GROBAN</b> You Raise Me Up ( <i>143/Reprise</i> )	2207	+70	194369	26	111/0
2	3	<b>SHERYL CROW</b> The First Cut Is The Deepest ( <i>A&amp;M/Interscope</i> )	2202	+27	192990	29	104/0
4	4	<b>DIDO</b> White Flag ( <i>Arista/RMG</i> )	2049	-9	209507	29	98/1
6	5	<b>TRAIN</b> Calling All Angels ( <i>Columbia</i> )	1777	-33	163238	42	111/0
8	6	<b>MICHAEL MCDONALD</b> Ain't No Mountain High Enough ( <i>Motown</i> )	1775	+26	165158	25	96/3
7	7	<b>MARTINA MCBRIDE</b> This One's For The Girls ( <i>RCA</i> )	1770	+3	145258	15	107/2
5	8	<b>SHANIA TWAIN</b> Forever And For Always ( <i>Mercury/IDJMG</i> )	1679	-143	172599	51	118/0
10	9	<b>UNCLE KRACKER &amp; DOBIE GRAY</b> Drift Away ( <i>Lava</i> )	1617	+5	148499	59	104/0
9	10	<b>MATCHBOX TWENTY</b> Unwell ( <i>Atlantic</i> )	1603	-55	151961	49	99/0
11	11	<b>SEAL</b> Love's Divine ( <i>Warner Bros.</i> )	1515	+166	141530	13	94/8
12	12	<b>SIMPLY RED</b> You Make Me Feel Brand New ( <i>simplyred.com/Red Ink</i> )	1238	-79	82132	14	94/0
16	13	<b>LUTHER VANDROSS</b> Buy Me A Rose ( <i>JJ/RMG</i> )	1095	+144	103333	8	83/3
15	14	<b>LIONEL RICHIE</b> Just For You ( <i>Island/IDJMG</i> )	1087	+60	103934	7	90/2
13	15	<b>WYNNONNA</b> I Want To Know What Love Is ( <i>Curb</i> )	1080	-84	44790	11	87/0
17	16	<b>3 DOORS DOWN</b> Here Without You ( <i>Republic/Universal</i> )	892	+71	100027	18	53/2
18	17	<b>SHANIA TWAIN</b> It Only Hurts When I'm Breathing ( <i>Mercury/IDJMG</i> )	774	+214	63659	5	67/4
19	18	<b>KENNY LOGGINS</b> I Miss Us ( <i>All The Best</i> )	517	-26	21631	11	58/1
20	19	<b>KIMBERLEY LOCKE</b> 8th World Wonder ( <i>Curb/Reprise</i> )	503	+87	22991	4	69/6
Debut	20	<b>WILSON PHILLIPS</b> Go Your Own Way ( <i>Columbia</i> )	447	+322	43468	1	45/13
25	21	<b>GLORIA ESTEFAN</b> I Wish You ( <i>Epic</i> )	366	+101	18057	4	49/6
29	22	<b>KATRINA CARLSON</b> Count On Me ( <i>Kataphonic</i> )	324	+81	8320	6	48/1
30	23	<b>MERCYME</b> Here With Me ( <i>INO/Curb</i> )	306	+77	10264	2	54/13
22	24	<b>HOOTIE &amp; THE BLOWFISH</b> Goodbye Girl ( <i>Rhino/WSM</i> )	306	+1	12866	6	47/1
27	25	<b>JESSICA SIMPSON</b> Take My Breath Away ( <i>Columbia</i> )	303	+44	39076	2	39/5
21	26	<b>ROD STEWART</b> Time After Time ( <i>JJ/RMG</i> )	301	-93	24314	9	64/1
26	27	<b>EVANESCENCE</b> My Immortal ( <i>Wind-up</i> )	281	+17	52841	2	18/4
24	28	<b>NO DOUBT</b> It's My Life ( <i>Interscope</i> )	270	+3	29149	12	16/0
Debut	29	<b>MAROON 5</b> This Love ( <i>Octone/JJ/RMG</i> )	261	+47	39362	1	16/5
28	30	<b>TRAIN</b> When I Look To The Sky ( <i>Columbia</i> )	233	-16	15598	8	20/0

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/18-4/24. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Songs below No. 10 are moved to recurrent after 50 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

**New & Active**

**CLAY AIKEN** Solitaire (*RCA/RMG*)  
 Total Plays: 193, Total Stations: 36, Adds: 7  
**DARYL HALL** What's In Your World (*Rhythm & Groove/Liquid 8*)  
 Total Plays: 184, Total Stations: 42, Adds: 9  
**NORAH JONES** Sunrise (*Blue Note/EMC*)  
 Total Plays: 177, Total Stations: 23, Adds: 2  
**BURKE RONEY** Sounds Of The Ocean (*R World/Ryko*)  
 Total Plays: 48, Total Stations: 13, Adds: 1  
**SOPHIE B. HAWKINS** Walking On Thin Ice (*Trumpet Swan*)  
 Total Plays: 45, Total Stations: 23, Adds: 6

**LASHELL GRIFFIN** Free (*Epic*)  
 Total Plays: 44, Total Stations: 14, Adds: 1  
**JIM BRICKMAN** 'Til I See You Again (*Windham Hill/RMG*)  
 Total Plays: 17, Total Stations: 26, Adds: 26  
**CORRS** Summer Sunshine (*Atlantic*)  
 Total Plays: 16, Total Stations: 16, Adds: 15  
**GLADYS KNIGHT & ALEJANDRO** Feelin' Good (Vacilon) (*Pyramid*)  
 Total Plays: 14, Total Stations: 8, Adds: 3

Songs ranked by total plays

**Most Added**

[www.rradds.com](http://www.rradds.com)

ARTIST TITLE LABEL(S)	ADDS
<b>JIM BRICKMAN</b> 'Til I See You Again ( <i>Windham Hill/RMG</i> )	26
<b>CORRS</b> Summer Sunshine ( <i>Atlantic</i> )	15
<b>MERCYME</b> Here With Me ( <i>INO/Curb</i> )	13
<b>WILSON PHILLIPS</b> Go Your Own Way ( <i>Columbia</i> )	13
<b>DARYL HALL</b> What's In Your World ( <i>Rhythm &amp; Groove/Liquid 8</i> )	9
<b>SEAL</b> Love's Divine ( <i>Warner Bros.</i> )	8
<b>CLAY AIKEN</b> Solitaire ( <i>RCA/RMG</i> )	7
<b>KIMBERLEY LOCKE</b> 8th World Wonder ( <i>Curb/Reprise</i> )	6
<b>GLORIA ESTEFAN</b> I Wish You ( <i>Epic</i> )	6
<b>SOPHIE B. HAWKINS</b> Walking On Thin Ice ( <i>Trumpet Swan</i> )	6

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>WILSON PHILLIPS</b> Go Your Own Way ( <i>Columbia</i> )	+322
<b>S. TWAIN</b> It Only Hurts When I'm Breathing ( <i>Mercury/IDJMG</i> )	+214
<b>SEAL</b> Love's Divine ( <i>Warner Bros.</i> )	+166
<b>FAITH HILL</b> There You'll Be ( <i>Warner Bros.</i> )	+156
<b>LUTHER VANDROSS</b> Buy Me A Rose ( <i>JJ/RMG</i> )	+144
<b>PHIL COLLINS</b> Look Through My Eyes ( <i>Walt Disney/Hollywood</i> )	+114
<b>CLAY AIKEN</b> Solitaire ( <i>RCA/RMG</i> )	+111
<b>GLORIA ESTEFAN</b> I Wish You ( <i>Epic</i> )	+101
<b>KIMBERLEY LOCKE</b> 8th World Wonder ( <i>Curb/Reprise</i> )	+87
<b>KATRINA CARLSON</b> Count On Me ( <i>Kataphonic</i> )	+81

**Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>COUNTING CROWS</b> Big Yellow Taxi ( <i>Geffen/Interscope</i> )	1088
<b>LUTHER VANDROSS</b> Dance With My Father ( <i>JJ/RMG</i> )	1035
<b>VANESSA CARLTON</b> A Thousand Miles ( <i>A&amp;M/Interscope</i> )	919
<b>SANTANA</b> i.M. BRANCH The Game Of Love ( <i>Arista/RMG</i> )	917
<b>ENRIQUE IGLESIAS</b> Hero ( <i>Interscope</i> )	880
<b>PHIL COLLINS</b> Can't Stop Loving You ( <i>Atlantic</i> )	850
<b>SHERYL CROW</b> Soak Up The Sun ( <i>A&amp;M/Interscope</i> )	819
<b>CELINE DION</b> Have You Ever Been In Love ( <i>Epic</i> )	805
<b>NORAH JONES</b> Don't Know Why ( <i>Blue Note/Virgin</i> )	785
<b>CHRISTINA AGUILERA</b> Beautiful ( <i>RCA/RMG</i> )	755
<b>TRAIN</b> Drops Of Jupiter (Tell Me) ( <i>Columbia</i> )	686
<b>MERCYME</b> I Can Only Imagine ( <i>INO/Curb</i> )	676

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

**"Feelin' Good (Vacilon)"**

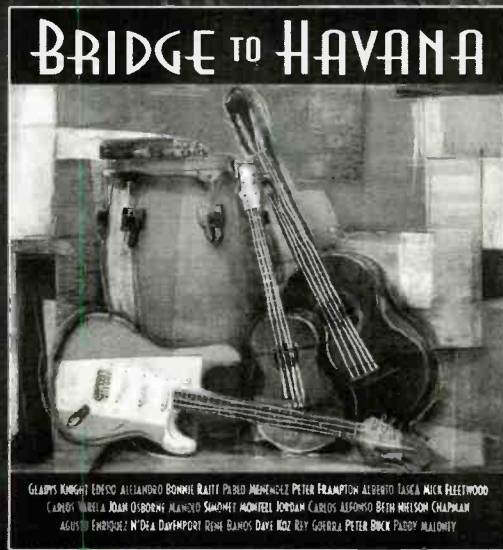
**Gladys Knight & Edesio Alejandro**

A "MULTI-FORMAT" TRACK  
 First week MOST ADDED in three formats!  
 AC, URBAN AC and SMOOTH JAZZ

**NEW & ACTIVE**

New Adds: **KSNE/Las Vegas WSPA/Greenville WJKK/Jackson**

Ralph Tashjian • Pyramid Music • 1.415.282.4466 • rtashjian@earthlink.com  
 Kerry Wood • 1.203.221.7760 • islandred7@aol.com  
 Mike Leventon • 1.631.329.9601 • leventon@optonline.net



GLADYS KNIGHT, EDESIO ALEJANDRO, BONNIE RAITT, PABLO MARQUEZ, PETER FRAMPTON, ALBERTO TASCIA, MIKE FLEETWOOD, CARLOS VARELA, JOAN D'ARCA, ALANZO SANDOZ, MONTELL TORRES, CARLOS ALFONSO BETH MELOSON CHAPMAN, AGUSTO ENRIQUEZ, N'DIA DUFFY, RYAN BIANCHI, DAVE KAZ, RYAN GEORGE, PETER DUCK, PABLO MALONEY



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**America's Best Testing AC Songs 12 +  
For The Week Ending 4/30/04**

Artist Title (Label)	TW	LW	Fam.	Burn	Wom. 25-54	Wom. 25-34	Wom. 35-54
<b>JOSH GROBAN</b> You Raise Me Up (143/Reprise)	4.09	4.07	97%	26%	4.17	4.20	4.16
<b>MATCHBOX TWENTY</b> Unwell (Atlantic)	4.05	3.90	96%	39%	4.08	3.91	4.15
<b>3 DOORS DOWN</b> Here Without You (Republic/Universal)	3.98	3.90	89%	24%	4.04	3.99	4.06
<b>KENNY LOGGINS</b> I Miss Us (All The Best)	3.85	3.62	55%	7%	3.85	3.65	3.92
<b>MARTINA MCBRIDE</b> This One's For The Girls (RCA)	3.81	3.51	90%	27%	3.88	3.81	3.92
<b>LUTHER VANDROSS</b> Dance With My Father (J/RMG)	3.80	3.61	94%	44%	3.83	3.70	3.88
<b>TRAIN</b> Calling All Angels (Columbia)	3.79	3.71	95%	43%	3.82	3.65	3.89
<b>LIONEL RICHIE</b> Just For You (Island/IDJMG)	3.79	3.70	72%	13%	3.77	3.56	3.84
<b>SHANIA TWAIN</b> Forever And For Always (Mercury/IDJMG)	3.76	3.59	99%	44%	3.79	3.66	3.84
<b>FIVE FOR FIGHTING</b> 100 Years (Aware/Columbia)	3.76	3.67	88%	29%	3.77	3.93	3.71
<b>LUTHER VANDROSS</b> Buy Me A Rose (J/RMG)	3.72	3.56	77%	18%	3.85	3.71	3.91
<b>DIDO</b> White Flag (Arista/RMG)	3.68	3.49	93%	38%	3.71	3.77	3.69
<b>SEAL</b> Love's Divine (Warner Bros.)	3.66	3.72	81%	18%	3.67	3.38	3.77
<b>MICHAEL MCDONALD</b> Ain't No Mountain... (Motown)	3.50	3.52	95%	37%	3.49	3.25	3.58
<b>SHERYL CROW</b> The First Cut Is... (A&M/Interscope)	3.46	3.35	97%	47%	3.41	3.43	3.41
<b>WYONNONA</b> I Want To Know What Love Is (Curb)	3.45	3.42	87%	28%	3.50	3.36	3.55
<b>SIMPLY RED</b> You Make Me Feel... (simplyred.com/Red Ink)	3.41	3.32	88%	35%	3.48	3.25	3.55
<b>ROD STEWART</b> Time After Time (J/RMG)	3.39	3.36	79%	29%	3.43	3.20	3.51
<b>UNCLE KRACKER</b> I DOBIE GRAY Drift Away (Lava)	3.37	3.15	96%	54%	3.45	3.22	3.54
<b>COUNTING CROWS</b> Big Yellow Taxi (Geffen/Interscope)	3.04	3.03	93%	57%	3.04	3.03	3.04

Total sample size is 392 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.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	<b>NORAH JONES</b> Sunrise (Blue Note/EMC)	339	-15	3	19/0
3	2	<b>FIVE FOR FIGHTING</b> 100 Years (Aware/Columbia)	328	+28	3	15/0
5	3	<b>JACKSOUL</b> Still Believe In Love (Independent)	293	-2	3	17/0
2	4	<b>DIDO</b> White Flag (Arista/RMG)	287	-16	3	20/0
4	5	<b>SIMPLY RED</b> You Make Me... (simplyred.com/Red Ink)	285	-11	3	17/0
8	6	<b>JOSH GROBAN</b> You Raise Me Up (143/Reprise)	261	-7	3	13/0
6	7	<b>LIONEL RICHIE</b> Just For You (Island/IDJMG)	254	-27	3	14/0
7	8	<b>SHERYL CROW</b> The First Cut Is... (A&M/Interscope)	250	-19	3	17/0
9	9	<b>SARAH MCLACHLAN</b> Stupid (Arista/RMG)	234	+23	3	15/1
13	10	<b>SHANIA TWAIN</b> It Only Hurts... (Mercury/IDJMG)	221	+39	3	14/1
12	11	<b>MARTINA MCBRIDE</b> This One's For The Girls (RCA)	196	+2	3	12/0
11	12	<b>3 DOORS DOWN</b> Here Without You (Republic/Universal)	194	-2	3	13/0
10	13	<b>JANN ARDEN</b> If You Loved Me (Zoe/Rounder)	187	-23	3	13/0
17	14	<b>SEAL</b> Love's Divine (Warner Bros.)	183	+31	3	9/0
15	15	<b>RON SEXSMITH</b> Whatever It Takes (Nettwerk)	177	+88	1	8/0
14	16	<b>MICHAEL MCDONALD</b> Ain't No Mountain... (Motown)	176	+7	3	11/0
26	17	<b>DIANA KRALL</b> Narrow Daylight (GRP/VMG)	174	+50	2	7/0
15	18	<b>LUTHER VANDROSS</b> Buy Me A Rose (J/RMG)	162	-2	3	9/0
20	19	<b>UNCLE KRACKER</b> I DOBIE GRAY Drift Away (Lava)	158	+10	3	12/0
18	20	<b>SIMPLY RED</b> Sunrise (simplyred.com/Red Ink)	156	+5	3	10/0
16	21	<b>SHAYE</b> Happy Baby (EMI Music Canada)	155	-9	3	11/0
21	22	<b>SARAH MCLACHLAN</b> Fallen (Arista/RMG)	145	+13	3	11/0
28	23	<b>ALANIS MORISSETTE</b> Everything (Maverick/Reprise)	135	+20	2	7/1
25	24	<b>COLIN JAMES</b> Make A Mistake (Atlantic)	133	+2	3	10/0
21	25	<b>MATCHBOX TWENTY</b> Unwell (Atlantic)	132	-13	3	11/0
22	26	<b>PHIL COLLINS</b> Look Through... (Walt Disney/Hollywood)	131	-14	3	12/0
27	27	<b>SARAH ARMER</b> Almost (Zoe/Rounder)	120	+44	1	7/0
19	28	<b>SHANIA TWAIN</b> Forever And... (Mercury/IDJMG)	120	-3	3	9/0
29	29	<b>JESSE STONE</b> The Chokin' Kind (S-Curve/EMC)	115	-36	3	9/0
23	30	<b>JESSE COOK</b> Early On Tuesday (Narada)	113	-25	3	10/0

20 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/18-4/24. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. \* Indicates Cancun. © 2004, R&R, Inc.

**Reporters**

<b>WYJ/Albany, NY*</b> PD: Karen Kallahan 11 KIMBERLY LOCKE 5 RICK STEWART 4 DARYL HALL	<b>KOL/Dallas, TX*</b> PD: Kent Johnson 11 GLORIA ESTEFAN 14 KIMBERLY LOCKE 1 MCFRYNE	<b>WJLT/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLI/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLW/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLX/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLY/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLZ/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLAA/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLBB/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLCC/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLDD/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLDE/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLDF/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLDG/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLDH/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLDI/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLDJ/Dallas, TX*</b> PD: Sandy Callata 1 DIDO	<b>WJLDK/Dallas, TX*</b> PD: 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## ON THE RECORD

With  
**Lance Ballance**  
PD, KOSY/Salt Lake City



KOSY/Salt Lake City has always been a good AC station with loads of potential for growth. And because we've always had respectable numbers, we've decided to take that base and build around the fringes to create a much more compelling product.

In a market where families are very important (we are the home base of the Church of Jesus Christ of Latter-Day Saints), we're continuing to lead the way with our all-day spiritual programming, *The Sounds of the Sabbath*, on Sundays. For mornings we brought in Scot & Erica from the former KISN. I can't believe the growth that they've exhibited in such a short time; they've been gaining a great understanding of what interests the KOSY audience. ☼ At night, Delilah has outperformed

the rest of the radio station, so now it's time to catch up! Musically, we're committed to making KOSY a much more mass-appeal radio station while continuing to superserve the 35-44 female listener. Artists like Phil Collins, Shania Twain, Sheryl Crow and Celine Dion all have a new home here on KOSY 106.5. ♥ Professionally, there are so many people who've made a difference in my career, especially Tony Coles and Jhani Kaye. Personally, my wife, Brenda, and my daughters, Daryn and Allyn, are the greatest P1s any programmer could hope to have. Thanks for tolerating Daddy's wacky job.

It's a great day for Columbia VP/AC Promotion Elaine Locatelli: **Five For Fighting** hold the No. 1 slot this week with "100 Years" (Aware/Columbia), and Wilson Phillips' "Go Your Own Way" is Most Increased (+322), making the single the highest-charting debut of the year, at No. 20 ... **Shania Twain's** "It Only Hurts When I'm Breathing" (Mercury/IDJMG) is up 214 plays, and **Seal's** "Love's Divine" (Warner Bros.) is +166 ... Great add week for **Jim Brickman's** "Until I See You Again" (Windham Hill/RMG), with 25 adds, and **The Corrs** "Summer Sunshine" (Atlantic), with 15. The Corrs also pick up 14 adds for No. 2 Most Added at Hot ... **Maroon 5's** "This Love" (Octone/J/RMG) remains No. 1 on the Hot AC chart for the fourth week. On the rise are **Hoobastank's** "The Reason" (Island/IDGGMG), +306; **Los Lonely Boys'** "Heaven" (Or/Epic), +287 (*Ellos están en fuego!*); and **Alanis Morissette's** "Everything" (Maverick/Reprise), up 250 plays. Most Added this week by a landslide is **Sheryl Crow's** "Light in Your Eyes" (A&M/Interscope), with 30 adds!

### AC/Hot AC

## ON THE RADIO

— Julie Kertes, AC/Hot AC Editor

# artist activity

ARTIST: **Anastacia**

LABEL: **Epic**

By MIKE TRIAS/ASSOCIATE EDITOR

Born in Chicago and raised in New York, Anastacia has always had music in her blood: Her father was a singer, and her mother an actress in musicals on Broadway. Anastacia's career came about in large part through MTV. As a youngster, she started out as a dancer for both *Club MTV* and in videos. In 1999 she got many record labels' attention with a strong showing as a finalist on MTV's *The Cut*. A year later her debut album arrived, and Anastacia became an international success. So far she has sold more than 10 million albums worldwide during her four-year career.

However, in January 2003 things took an unexpected turn: She announced to the world that she had breast cancer. A month later Anastacia underwent seven hours of surgery to remove the cancer and began her recovery.

In September 2003, while still in recovery, she began working on her third album with help from industry standouts Glen Ballard, Dallas Austin and Dave Stewart. "My doctor told me I'd be tired, not stupid," says Anastacia about the recording process. "I could not focus on anything. I'd write a verse, and then I couldn't write the chorus, or I'd write the chorus but couldn't write the bridge. I couldn't talk, I couldn't think straight, I was totally out of it."

However, during the six-month recording process, Anastacia found a way to not only carry on, but also to use her writing as part of her healing process. "I was aware of what I was writing, of what was

flowing from my heart, and I was aware that people listening might be reading into the subject matter of the songs," she says. "I challenged myself both lyrically and melodically to stay true to those feelings and at the same time to use them in a positive way. You see, I need to see life through rose-colored glasses, and while that view might have been clouded at times while writing some of these songs, I'm hoping that people will see that and feel that in this album.

"Art is really wonderful when suffering is involved. There is just no getting around the fact that some of the greatest writers, poets and musicians have done their finest work under stress. I guess that at some point I might feel different, but right now, for me, I'd prefer not to make this a habit."

The result is her self-titled third album, which is already dominating the charts overseas and is scheduled for release in the U.S. this summer. Fans around the world are embracing not only the album, but also the newer sound that Anastacia is present-



ing. "I wanted to move more toward a rock sound for this record, and it really has added so much to this recording," says the singer. "The feel of the music and the beat of many of the songs really have offset some of the subject matter of the lyrics." As for this new style, Anastacia refers to it as "sprock" music — a combination of soul, pop and rock.

"Left Outside Alone" is the lead single. The upbeat track features Anastacia singing defiantly about love gone wrong in her strong, unique voice, and her conviction drives the tune. The video, in particular, conveys the inner strength of both the song and the singer.

# REPORTING STATION PLAYLISTS

[www.radioandrecords.com](http://www.radioandrecords.com)



# HOT AC TOP 40

April 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MAROON 5 This Love (Dctone/J/RMG)	4254	+92	318132	16	96/0
2	2	EVANESCENCE My Immortal (Wind-up)	3562	-61	245727	22	94/0
4	3	NICKELBACK Someday (Roadrunner Records/IDJMG)	3045	+23	198736	31	85/0
3	4	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	3014	-54	194195	23	94/0
6	5	HOOBASTANK The Reason (Island/IDJMG)	2943	+306	185001	10	93/0
5	6	3 DOORS DOWN Here Without You (Republic/Universal)	2824	-59	206832	37	91/0
7	7	NO DOUBT It's My Life (Interscope)	2497	-131	200233	26	85/0
8	8	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2409	-155	175279	30	85/0
10	9	MATCHBOX TWENTY Bright Lights (Atlantic)	2323	-12	165337	37	89/0
9	10	SANTANA ft ALEX BAND Why Don't You & I (Arista/RMG)	2287	-81	171500	45	90/0
12	11	ALANIS MORISSETTE Everything (Maverick/Reprise)	2185	+250	143318	5	90/0
13	12	SARAH MCLACHLAN Fallen (Arista/RMG)	1965	+66	162040	32	80/0
11	13	DIDO White Flag (Arista/RMG)	1875	-153	145479	40	84/0
16	14	LIZ PHAIR Extraordinary (Capitol)	1698	+31	70538	18	80/0
14	15	MELISSA ETHERIDGE Breathe (Island/IDJMG)	1535	-245	95298	18	73/0
18	16	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1354	+166	60099	7	65/4
17	17	LOS LONELY BOYS Heaven (Dr/Epic)	1325	+287	79768	6	69/9
21	18	TOBY LIGHTMAN Devils And Angels (Lava)	1228	-18	47128	15	66/1
20	19	3 DOORS DOWN Away From The Sun (Republic/Universal)	1186	+94	54401	11	64/2
23	20	JET Are You Gonna Be My Girl (Atlantic)	1121	+155	73802	10	42/6
22	21	LIVE w/ SHELBY LYNN Run Away (Radioactive/Geffen)	1085	+58	55781	8	63/3
27	22	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	976	+176	53337	4	62/4
25	23	SARAH MCLACHLAN Stupid (Arista/RMG)	916	+78	44274	7	63/4
24	24	JESSICA SIMPSON With You (Columbia)	882	-53	53129	12	31/0
19	25	NORAH JONES Sunrise (Blue Note/EMC)	844	-281	56083	14	58/0
28	26	SEAL Love's Divine (Warner Bros.)	703	-47	40261	13	39/0
26	27	JOHN MAYER Clarity (Arista/Columbia)	675	-154	42701	16	56/0
34	28	CALLING Our Lives (RCA/RMG)	646	+134	34405	3	52/7
35	29	GAVIN DEGRAW I Don't Want To Be (J/RMG)	591	+94	28607	6	43/4
30	30	MATCHBOX TWENTY Downfall (Atlantic)	590	-29	30295	9	38/1
36	31	JESSICA SIMPSON Take My Breath Away (Columbia)	575	+118	29863	3	33/2
33	32	OUTKAST The Way You Move (LaFace/Zomba)	575	+41	31125	9	13/0
31	33	LINKIN PARK Numb (Warner Bros.)	529	-76	26012	14	10/0
37	34	SWITCHFOOT Meant To Live (Red Ink/Columbia)	475	+55	16017	4	34/3
29	35	JOSH KELLEY Everybody Wants You (Hollywood)	449	-187	15041	12	41/0
38	36	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	413	-5	21499	11	24/1
32	37	NELLY FURTADO Try (DreamWorks/Interscope)	407	-161	10681	8	38/0
40	38	311 Love Song (Maverick/Volcano/Zomba)	376	+47	20268	2	32/6
39	39	BRITNEY SPEARS Toxic (Jive/Zomba)	356	-13	17924	5	8/0
Debut	40	HILARY DUFF Come Clean (Buena Vista/Hollywood)	353	+47	15462	1	16/3

97 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/18-4/24. 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
SHERYL CROW Light In Your Eyes (A&M/Interscope)	30
CORRS Summer Sunshine (Atlantic)	16
LOS LONELY BOYS Heaven (Dr/Epic)	9
DIDO Don't Leave Home (Arista/RMG)	9
CALLING Our Lives (RCA/RMG)	7
JET Are You Gonna Be My Girl (Atlantic)	6
311 Love Song (Maverick/Volcano/Zomba)	6
FINGER ELEVEN One Thing (Wind-up)	6

## hoobastank "the reason"

6-5 R&R Hot AC

5\*-4\* Top 40 Adult Monitor (+264)

3\*-2\* Modern Adult Monitor (+136)

#18 to #3 on the Billboard/SoundScan Chart!

"Song of the year!" - Tracy Johnson, KFMB/San Diego

"Song of the year!" - Ed Lambert, KZZO/Sacramento

Big 10 Rotation at

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
HOOBASTANK The Reason (Island/IDJMG)	+306
LOS LONELY BOYS Heaven (Dr/Epic)	+287
ALANIS MORISSETTE Everything (Maverick/Reprise)	+250
DIDO Don't Leave Home (Arista/RMG)	+192
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+176
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	+166
JET Are You Gonna Be My Girl (Atlantic)	+155
CALLING Our Lives (RCA/RMG)	+134
JESSICA SIMPSON Take My Breath Away (Columbia)	+118
BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	+114

## New & Active

DIDO Don't Leave Home (Arista/RMG)  
Total Plays: 306, Total Stations: 39, Adds: 9  
FINGER ELEVEN One Thing (Wind-up)  
Total Plays: 264, Total Stations: 26, Adds: 6  
BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)  
Total Plays: 248, Total Stations: 23, Adds: 4  
CHERIE I'm Ready (Lava)  
Total Plays: 240, Total Stations: 25, Adds: 2  
MARTINA MCBRIDE This One's For The Girls (RCA)  
Total Plays: 180, Total Stations: 13, Adds: 0

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After 6.5

WZWW  
State  
College

Before 5.0

After 14.3

KLTG  
Corpus  
Christi

Before 3.3

After 8.8

WRQQ  
Nashville

Before 2.4

After 5.9

Fall'02 - Fall'03  
Women 18-49



Alan Kabel

Hot AC's Night Guy



America's Best Testing Hot AC Songs 12+ For The Week Ending 4/30/04

Table with columns: Artist Title (Label), TW, LW, Fam., Burn, Wom. 18-34, Wom. 18-24, Wom. 25-34. Lists top 30 songs including Maroon 5, Hoobastank, Matchbox Twenty, etc.

Total sample size is 447 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 Canadian Hot AC songs including Maroon 5, Sarah McLachlan, Melissa Etheridge, etc.

20 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/18-4/24.

Reporters

Grid of reporter information including station call letters, city, reporter name, and phone number. Includes stations like WQOW-Alton, OH; WTSS-Buffalo, NY; KJZZ-Tucson, AZ, etc.

POWERED BY MEDIABASE logo, \* Monitored Reporters 108 Total Reporters, 97 Total Monitored, 11 Total Indicator, Did Not Report, Playlist Frozen (1): KRUZ/Santa Barbara, CA



# Lori Lewis Is Jazzed

## Longtime Rock personality makes smooth move

Life is funny. You never know what's going to happen. Take WSMJ/Baltimore PD Lori Lewis, for example. She's a former Rock jock who worked as the sidekick of — get this! — Bubba The Love Sponge at WXTB (98 Rock)/Tampa.

Lewis was named acting PD of WSMJ following Jason Kidd's hasty departure from the post soon after the station signed on, on Sept. 5, 2003. I remember Broadcast Architecture President Allen Kepler saying at the time that I Lewis had what it took to do the job well. "She really gets it," he said. How did Lewis make the journey from Rock to first-time PD in Smooth Jazz in the nation's No. 20 market?

### Long Story Short

Lewis is originally from Green Bay, WI, and it was during her freshman year at the University of Nevada, Las Vegas that she met Gary Campbell, OM of the city's Rock KOMI. Campbell complimented Lewis' voice and encouraged her to get into radio. He referred her to another local station, KUGL, which hired her as a board op.

Metro Traffic came next. "I was so lame, I was a fill-in traffic reporter," Lewis says mirthfully. Next she worked part-time at Soft AC KSNE (Sunny) and now-defunct Alternative KEDG (The Edge) in Las Vegas. "It didn't work out at KSNE, because their brand was 'Soft Hits,' and I didn't know how to roll my tongue," she says. "I'd say, 'This is Lori Lloyd, with your favorite softies for Las Vegas.'"

Lewis subsequently moved to Mobile, then on to WXTB just as Jacor acquired her employer, Citicasters. She thought she was going to be fired but ended up doing mornings after now-Clear Channel Regional VP/Programming Brad Hardin paired her with Bubba in 1996. Lewis' airmame at the time was Anita Wadd.

### Maternal Instincts

After Lewis gave birth to a daughter, Carly, in 2001, she began having misgivings about a future of going to

PTA meetings and being identified as Anita Wadd. So, she had a long talk with Hardin. "They desperately did not want me to leave 98 Rock, which was such a hot commodity, but it was time to move on," she says. "They moved me to the crosstown Hot AC, which was an extremely awkward transition, because all I'd known my whole life was rock 'n' roll."

Then Lewis' husband, equipment manager for the Tampa Bay Buccaneers, lost his job when the team's head coach, Tony Dungy, was fired. "I understood that it wasn't about me anymore, it was about keeping this family together," Lewis says. "Fortunately, my husband has such a great reputation in the NFL, the Baltimore Ravens hired him the next day."

At that time Clear Channel didn't have a suitable opening for Lewis at any of its three Baltimore properties. When she asked then-market OM Scott Lindy (now Sirius Director/Country Programming and a longtime friend and colleague from Lewis' Rock days) if she might use her Selector skills to do music logs, he suggested that changes were afoot and that Lewis just hang on.

Lindy soon named Lewis WFXB (B104)/Baltimore Asst. PD/MD and afternoon drive personality. "I absorbed everything, but I had no idea the move would evolve the way it did," Lewis says. "I had blind faith, the same kind I had at 19, when I had nothing to lose if I got fired. And something about becoming a parent gave me the confidence to overcome any insecurities I may have had about moving ahead in my career."

Before B104 flipped to WSMJ, Lewis remembers feeling that something was up, although she and the rest of the station's staff were in the dark as to exactly what it was. "It was odd, because I

**"We're finding that there were hundreds of thousands of people who were disenfranchised from Baltimore radio, because our competitors' cumes are pretty stable."**

wasn't privy to the information," she says. "One day after my shift Scott asked me to come into his office. I thought I was getting fired. Before we started to talk, our Market Manager, Jim Dolan, popped his head in and said, 'Have you told her yet?' and he was smiling. I thought, 'Do they really want me out of here, and they're happy about it?' Then Scott played a vocal jingle, 'WSMJ 104.3,' and one for 'Smooth Jazz,' told me we were flipping and asked me to stay on."

### No Agenda

At that point Lewis' awareness of Smooth Jazz was limited to her time working in Tampa, where WSJT's 25-54 shares exploded into the top five during the late '90s with the advent of music testing, cross-over vocals and trip-a-day promotions, which, together, were the engine of Smooth Jazz's national mainstream breakthrough.

"I wasn't trying to talk myself out of the job, but I asked Scott why he had chosen me, who didn't know the format," Lewis says. "He said I knew programming — Radio 101. All I needed to learn was the music, and, besides, I didn't have an agenda, any favorites or preconceived notions, so I wouldn't be scheduling 'Lori's jukebox.'"

The Baltimore market is heavily ethnic — 29% African American — and that's a factor that often favors Smooth Jazz. Lewis says that while it's a blue-collar town, Baltimore is also very trendy and sophisticated when it comes to the arts.

## Busy R&R Convention Agenda For Smooth Jazz

• Friday, June 25, 3-5pm: "Showdown at the Smooth Jazz Corral"

Exploring Smooth Jazz's pressing issues in intimate roundtable discussions will be Clear Channel Regional VP/Programming and WNUA/Chicago OM Bob Kaake, KWJZ/Seattle PD Carol Handley, KIFM/San Diego PD Mike Vasquez, WQCD/New York OM John Mullen, KHJZ/Houston PD Maxine Todd, KJCD/Denver PD Mike Fischer, KTUV/Los Angeles VP/Programming Paul Goldstein and Broadcast Architecture President Allen Kepler. From the record side, it's Rendezvous' Frank Cody, Columbia's John Vernile and A440's Carl Griffin. Check here for updates.



• Friday, June 25, 11:00pm-5:30am: "Smooth Jazz Late-Night Chill-Down"

Smooth Jazz pulls an all-nighter at this private, family-only hang. Talk, groove, play Pass the Pigs, have a massage to soothe your weary, jet-lagged body or party till you drop. Register for R&R Convention 2004 at [www.radioandrecords.com](http://www.radioandrecords.com).

"We were told that ethnic listeners would be the first to come to the party, then the women, then men," Lewis says. "As we watch our database grow, that's exactly what's happening. Our hot ZIP codes are ethnic ZIPs, and if you look at the male/female ratio, earlier there was a 3,000- or 4,000-person difference, with more women, but today they are almost equal."

"The atmosphere that we're creating isn't targeting strictly \$200,000-a-year households or people who drive new BMWs. As jocks, we don't sound like that, and to win in Baltimore, we can't exclude any group of listeners."

Baltimore also has a Radio One Urban AC and an Infinity Lite AC station. "It's a great battle between three great companies," Lewis says. "We've had only one book and two trends, but what's interesting is that neither of those stations has necessarily taken much of a hit in cume — maybe the Urban AC, a little. There were hundreds of thousands of people who were disenfranchised from Baltimore radio, because our competitors' cumes are pretty stable."

WSMJ does trip-an-hour or \$500 cash giveaways. And the station runs 12 to 13 units, tops.

Brian Culbertson produced the station's jingle package. "It's the best imaging I've heard in my life," Lewis says. "And I have to give props to our production director too."

Lewis also praises WSMJ's airstaff. "We have a morning host, Randy Dennis, who is an icon in the market and a great personality," she says. "He's really evolved from his giant presence as a famous Urban AC talent."

"Randy has a feature called the 'Smooth Deed of the Day.' It's a feel-good thing that I love. We encourage people to nominate someone who did something to make the world a little smoother, and we reward them. It's a big hit."

"Bill Simpson voicetracks middays from WJZZ/Philadelphia. I will be in his debt forever, because I've learned so much about SJ presentation and pronunciations from him. He's excellent. Lonnie Taylor, who works for JRN, too, does nights."

"Our very first NTR event was Kim Waters' CD-re-release party [see accompanying photo], which we sold to Crown Royal, plus Shanachie gave us CDs for giveaway. The sponsor got pouring rights and lots of mentions. We did an in-store with Kim at a Circuit City in a hot ZIP, which was a benefit to the station and to Shanachie."

"We want to give smooth jazz artists rock-star-type images so listeners will feel a deeper connection to his radio station. These artists are cool, and if people feel a part of them, they'll stick around longer. We try to develop a relationship between the listener and the artist by always, always mentioning if a track is new and what instrument the artist plays, even if it's a given for us."



**THE LADY CAME TO BALTIMORE** Seen here are (l-r) Shanachie recording artist Kim Waters, with whom the station did its first NTR event, and WSMJ/Baltimore PD Lori Lewis, midday personality Bill Simpson and morning host and market icon Randy Dennis.

### Marketing The Brand

"To launch, we were fortunate to run a beautiful TV campaign for a couple of months that was totally consistent with our branding," Lewis continues. "It had Boney James and Rick Braun and David Sanborn. And we did billboards and direct-mail marketing. In the first five days 735 people signed up for our database."

In addition to trip-a-day giveaways,

**"The atmosphere that we're creating isn't targeting strictly \$200,000-a-year households or people who drive new BMWs. To win in Baltimore, we can't exclude any group of listeners."**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PETER WHITE Talkin' Bout Love (Columbia)	852	+12	103591	15	39/0
2	2	PAUL BROWN 24/7 (GRP/VMG)	800	+36	99061	14	39/0
3	3	RICHARD ELLIOT Sly (GRP/VMG)	734	-22	90511	21	37/0
5	4	PAUL TAYLOR Steppin' Out (Peak)	709	+37	82665	13	37/0
4	5	KIM WATERS The Ride (Shanachie)	707	-7	93436	23	38/0
6	6	EUGE GROOVE Livin' Large (Narada)	642	+31	79101	12	38/0
8	7	DAVE KOZ All I See Is You (Capitol)	610	+58	88999	9	38/2
7	8	HIL ST. SOUL For The Love Of You (Shanachie)	578	+14	68636	15	38/0
13	9	DIANA KRALL Temptation (GRP/VMG)	465	+52	47489	5	35/1
11	10	MINDI ABAIR Save The Last Dance (GRP/VMG)	453	+17	50123	10	36/0
9	11	NORAH JONES Sunrise (Blue Note/EMC)	453	-8	48306	13	32/0
12	12	STEVE COLE Everyday (Warner Bros.)	422	+11	37733	28	29/0
10	13	RICHARD SMITH Sing A Song (A440)	415	-16	41205	20	31/0
16	14	JOYCE COOLING Expression (Narada)	409	+26	52657	7	37/0
17	15	MARC ANTOINE Mediterraneo (Rendezvous)	408	+29	53913	10	36/0
18	16	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)	404	+31	50771	8	35/1
21	17	MICHAEL LINGTON Show Me (Rendezvous)	327	+69	40966	3	33/1
19	18	PRAFUL Let The Chips Fall (Rendezvous)	320	+6	31195	6	30/0
20	19	RICK BRAUN Daddy-O (Warner Bros.)	284	-12	22833	8	28/1
22	20	NAJEE Eye 2 Eye (N-Coded)	264	+1	26438	18	24/1
25	21	BEYONCE' f/L. VANDROSS The Closer I Get To You (J/Columbia/RMG)	206	+42	25996	3	16/2
24	22	BRAXTON BROTHERS When You Touch Me (Peak)	165	-7	10119	5	16/1
23	23	JEFF GOLUB Pass It On (GRP/VMG)	160	-36	11837	12	17/0
27	24	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	133	+6	5137	7	10/0
26	25	DAVID SANBORN Isn't She Lovely (GRP/VMG)	122	-38	10800	11	14/0
28	26	GRADY NICHOLS Allright (Grady Nichols Ltd.)	121	-2	11195	2	13/0
Debut	27	ALKEMX Time To Lounge (Rendezvous)	116	+9	27280	1	11/2
30	28	DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)	114	+5	3300	2	8/1
-	29	PETE BELASCO Deeper (Compendia)	113	+4	5943	5	8/0
29	30	NESTOR TORRES Maybe Tonight (Heads Up)	108	-2	9859	2	11/1

39 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 4/18-4/24. 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

**DAN SIEGEL** In Your Eyes (Native Language)  
Total Plays: 100, Total Stations: 11, Adds: 2

**MICHAEL McDONALD** Ain't Nothing Like The Real Thing (Motown)  
Total Plays: 96, Total Stations: 9, Adds: 0

**SEAL** Love's Divine (Warner Bros.)  
Total Plays: 75, Total Stations: 10, Adds: 4

**PAUL JACKSON, JR.** Walkin' (Blue Note/EMC)  
Total Plays: 71, Total Stations: 9, Adds: 1

**ERIC MARIENTHAL** Sweet Talk (Peak)  
Total Plays: 68, Total Stations: 8, Adds: 0

**ALAN HEWITT** Breathless (215)  
Total Plays: 56, Total Stations: 6, Adds: 1

**CHUCK LOEB** Bring It (Shanachie)  
Total Plays: 52, Total Stations: 7, Adds: 1

**CHRIS BOTTI** Back Into My Heart (Columbia)  
Total Plays: 50, Total Stations: 11, Adds: 5

**ERIC DARIUS** Night On The Town (Higher Octave/Narada)  
Total Plays: 42, Total Stations: 5, Adds: 0

**GENE DUNLAP** Up South (Rhythm & Groove/Liquid 8)  
Total Plays: 39, Total Stations: 4, Adds: 1

Songs ranked by total plays

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
CHRIS BOTTI Back Into My Heart (Columbia)	5
GERALD ALBRIGHT To The Max (GRP/VMG)	5
SEAL Love's Divine (Warner Bros.)	4
THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)	3
DAVE KOZ All I See Is You (Capitol)	2
BEYONCE' f/L. VANDROSS The Closer I Get To You (J/Columbia/RMG)	2
ALKEMX Time To Lounge (Rendezvous)	2
DAN SIEGEL In Your Eyes (Native Language)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL LINGTON Show Me (Rendezvous)	+69
DAVE KOZ All I See Is You (Capitol)	+58
DIANA KRALL Temptation (GRP/VMG)	+52
CHRIS BOTTI Back Into My Heart (Columbia)	+45
BEYONCE' f/L. VANDROSS The Closer I Get To You (J/Columbia/RMG)	+42
PAUL TAYLOR Steppin' Out (Peak)	+37
PAUL BROWN 24/7 (GRP/VMG)	+36
ELIANE ELIAS Call Me (RVG)	+32
EUGE GROOVE Livin' Large (Narada)	+31
B. CULBERTSON f/M. BROWN Come On Up (Warner Bros.)	+31

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BASS X Vonni (Liquid 8)	372
NICK COLIONNE High Flyin' (3 Keys Music)	370
RONNY JORDAN At Last (N-Coded)	351
CHRIS BOTTI Indian Summer (Columbia)	348
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	318
PRAFUL Sigh (Rendezvous)	306
MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	302
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	281
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	261
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	226
MINDI ABAIR Firt (GRP/VMG)	203
DAVE KOZ Honey-Cipped (Capitol)	191
DAVID SANBORN Corinn' Home Baby (GRP/VMG)	190
STEVE OLIVER High Noon (Native Language)	190
KENNY G. Malibu Dreams (Arista)	185

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).



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# SMOOTH JAZZ TOP 30 INDICATOR

April 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PETER WHITE Talkin' Bout Love (Columbia)	200	-4	1528	15	12 0
2	2	PAUL BROWN 24/7 (GRP/VMG)	196	+14	1393	14	13 2
3	3	EUGE GROOVE Livin' Large (Narada)	189	+14	1507	12	13 1
5	4	PRAFUL Let The Chips Fall (Rendezvous)	151	+1	1290	6	12 0
4	5	RICHARD ELLIOT Sly (GRP/VMG)	150	-7	1196	21	12 1
13	6	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)	146	+33	975	8	11 1
6	7	DAVE KOZ All I See Is You (Capitol)	141	-9	894	9	9 0
7	8	PAUL TAYLOR Steppin' Out (Peak)	133	0	987	13	10 1
10	9	MARC ANTOINE Mediterraneo (Rendezvous)	132	+10	1083	10	12 0
11	10	JOYCE COOLING Expression (Narada)	131	+9	772	7	12 2
9	11	HIL ST. SOUL For The Love Of You (Shanachie)	120	-2	1371	15	9 0
14	12	KIM WATERS The Ride (Shanachie)	119	+10	931	23	8 1
12	13	DIANA KRALL Temptation (GRP/VMG)	116	-5	1022	5	10 0
8	14	MINDI ABAIR Save The Last Dance (GRP/VMG)	115	-9	737	10	9 1
15	15	NAJEE Eye 2 Eye (N-Coded)	106	+1	761	18	9 0
16	16	ANDRE WARD Step In The Name Of Love (Orpheus)	101	0	1221	3	8 0
19	17	NESTOR TORRES Maybe Tonight (Heads Up)	99	+10	1100	3	9 1
21	18	ERIC DARIUS Night On The Town (Higher Octave/Narada)	97	+10	770	2	11 0
28	19	RICK BRAUN Daddy-O (Warner Bros.)	93	+18	757	8	9 1
18	20	NORAH JONES Sunrise (Blue Note/EMC)	93	+3	680	13	8 1
27	21	JEFF GOLUB Pass It On (GRP/VMG)	92	+16	609	12	8 1
20	22	DAN SIEGEL In Your Eyes (Native Language)	89	+1	1059	9	8 1
25	23	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	88	+8	715	7	7 1
26	24	BRIAN BROMBERG Bobblehead (A440)	85	+6	859	12	9 1
Debut	25	BRIAN LENAIR Gone Ridin' (Urban Vibe)	84	+16	547	1	7 0
Debut	26	MICHAEL LINGTON Show Me (Rendezvous)	82	+15	356	1	9 2
Debut	27	GRADY NICHOLS Allright (Grady Nichols Ltd.)	78	+9	614	1	7 0
17	28	HUBERT LAWS f/CHRIS BOTTI Moondance (Savoy Jazz)	78	-13	577	3	8 0
22	29	BOB BALDWIN I Wanna Be Where You Are (A440)	77	-10	516	2	7 0
Debut	30	GENE DUNLAP Up South (Rhythm & Groove/Liquid 8)	76	+16	560	1	7 2

39 Country reporters. Songs ranked by total plays for the airplay week of Sunday 4/18 - Saturday 4/24.  
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## Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
MARION MEADOWS Sweet Grapes (Heads Up)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JEFF LORBER Uncle Darrow's (Narada)	+42
B. CULBERTSON f/N. BROWN Come On Up (Warner Bros.)	+33
CHUCK LOEB Bring It (Shanachie)	+29
PIECES OF A DREAM It's Go Time (Heads Up)	+28
THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)	+27
JIMMY SOMMERS This Weekend (Higher Octave/Narada)	+25
MARION MEADOWS Sweet Grapes (Heads Up)	+24
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	+22
ALAN HEWITT Breathless (215)	+22
DOWN TO THE BONE Back In Business (Narada)	+20

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICK COLIONNE High Flyin' (3 Keys Music)	63
MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	48
WILL DOWNING A Million Ways (GRP/VMG)	46
BASS X Vonni (Liquid 8)	45
CHRIS BOTTI Indian Summer (Columbia)	44
ERIC MARIENTHAL Sweet Talk (Peak)	46
DAVID BENOIT Watermelon Man (GRP/VMG)	35
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	34
RONNY JORDAN At Last (N-Coded)	33
DAVE KOZ Honey-Dipped (Capitol)	24
JEFF LORBER Gigabyte (Narada)	24
KIRK WHALUM Do You Feel Me (Warner Bros.)	21
SIMPLY RED Sunrise (simplyred.com/Red Ink)	16
RICK BRAUN Green Tomatoes (Warner Bros.)	15

## Reporters

WZMR/Albany, NY  
OM/PO: Kevin Callahan  
MO: Julie Fanner  
No Adds

KAJZ/Albuquerque, NM  
OM: Jim Wallon  
PD/MO: Paul Laviole  
No Adds

KNKH/Anchorage, AK  
OM/PO: Alron Wastender  
MO: Alan Witt  
No Adds

WJZZ/Atlanta, GA  
PD/MO: Dave Kosh  
No Adds

WOJZ/Atlantic City, NJ  
PD/MO: Mark Edwards  
APD: Jason Steiner  
MICHAEL LINGTON

KSMJ/Bakersfield, CA  
OM/PO: Chris Townshend  
APD: Matt Kelly  
No Adds

WEA/Baltimore, MD  
PD/MO: Kyle LaRue  
APD: Marcellus Shepard  
No Adds

WSMJ/Baltimore, MD  
PD/MO: Lori Lewis  
No Adds

WBRN/Baton Rouge, LA  
PD/MO: Bret Michael  
MICHAEL LINGTON

WVSV/Birmingham, AL  
APD: Eric Eska  
No Adds

WNUJ/Chicago, IL  
OM: Bob Kazan  
PD/MO: Steve Stiles  
No Adds

WWVW/Cleveland, OH  
OM/PO: Bernie Kimble  
No Adds

KYSJ/Cosco Bay, OR  
PD/MO: Dave DeKandra  
No Adds

KOAJ/Dallas, TX  
OM/PO: Mark Johnson  
MO: Mark Saundor  
No Adds

KJCD/Denver, CO  
PD/MO: Michael Fischer  
No Adds

WYVW/Detroit, MI  
OM/PO: Tom Stecker  
MO: Sandy Krosch  
No Adds

KEZJ/Fresno, CA  
OM: E. Curtis Johnson  
PD/MO: J. Widenbender  
CHRIS BOTTI

WDRR/FL Myers, FL  
OM: Steve Amari  
PD: Joe Turner  
MO: Randi Bachman  
No Adds

WOTO/Hartford, CT  
PD/MO: Stewart Stone  
No Adds

WJZZ/Louisville, KY  
PD: Gator Glass  
No Adds

WELV/Macon, GA  
OM: Erich West  
PD/MO: Rick Smith  
No Adds

WJZN/Memphis, TN  
OM: Rob Roberts  
PD/MO: Rich McMillan  
No Adds

WJZJ/Milwaukee, WI  
PD: Stan Atkinson  
No Adds

KJZJ/Minneapolis, MN  
PD: Bob Wood  
MO: Mike Wolf  
No Adds

KRVR/Modesto, CA  
OM/PO: Doug Wolff  
PD: Jim Brown  
No Adds

WFSW/Nashville, TN  
MO: Chris Hochwicz  
No Adds

WJZZ/Phoenix, AZ  
PD: Shaun Holly  
APD/MO: Angie Handa  
CHRIS BOTTI

KTWV/Los Angeles, CA  
PD: Paul Goldstein  
APD/MO: Samantha Wiedemr  
No Adds

WJZZ/Louisville, KY  
PD: Gator Glass  
No Adds

WELV/Macon, GA  
OM: Erich West  
PD/MO: Rick Smith  
No Adds

WJZN/Memphis, TN  
OM: Rob Roberts  
PD/MO: Rich McMillan  
No Adds

WJZJ/Milwaukee, WI  
PD: Stan Atkinson  
No Adds

KJZJ/Minneapolis, MN  
PD: Bob Wood  
MO: Mike Wolf  
No Adds

KRVR/Modesto, CA  
OM/PO: Doug Wolff  
PD: Jim Brown  
No Adds

WFSW/Nashville, TN  
MO: Chris Hochwicz  
No Adds

WJZZ/Phoenix, AZ  
PD: Shaun Holly  
APD/MO: Angie Handa  
CHRIS BOTTI

DMX Jazz Vocal Blend/Network  
PD/MO: Hank Johnson  
No Adds

DMX Smooth Jazz/Network  
PD/MO: Jenne Destro  
No Adds

KSKX/Network  
PD: Steve Hibbard  
MO: Laurie Cobb  
No Adds

KM Watercolors/Network  
PD/MO: Sherrita Colon  
No Adds

WDCD/New York, NY  
OM: John Mullen  
PD/MO: Charley Cannolly  
No Adds

WLOQ/Olando, FL  
PD: Brian Morgan  
MO: Patricia James  
No Adds

WJZZ/Philadelphia, PA  
PD: Michael Tezz  
MO: Frank Childs  
No Adds

WJZZ/Phoenix, AZ  
PD: Shaun Holly  
APD/MO: Angie Handa  
CHRIS BOTTI

WJZZ/Phoenix, AZ  
PD: Shaun Holly  
APD/MO: Angie Handa  
CHRIS BOTTI

KJZZ/Reno, NV  
OM: Rob Brubaker  
PD/MO: Robert Dees  
No Adds

WJZZ/Richmond, VA  
PD: Reid Spider  
No Adds

KSSJ/Sacramento, CA  
PD/MO: Les Hansen  
No Adds

KBZN/Salt Lake City, UT  
OM/PO: Dan Jessop  
No Adds

KIFM/San Diego, CA  
PD: John Dimick  
PD: Mike Vasquez  
APD/MO: Kelly Cole  
No Adds

KKSF/San Francisco, CA  
PD: Michael Erickson  
MO: Ken Jones  
No Adds

KJZY/Santa Rosa, CA  
PD: Gordon Ziet  
APD/MO: Rob Singleton  
No Adds

KWJZ/Seattle, WA  
PD: Carol Handley  
MO: Diana Reese  
No Adds

WSSM/S: Louis, MO  
PD: David Myers  
No Adds

WSJT/Tampa, FL  
PD: Tracy Black  
MO: Kathy Curtis  
No Adds

WJZZ/Washington, DC  
OM: Kenny King  
PD: Carl Anderson  
MO: Renee DePuy  
No Adds

WJZZ/Washington, DC  
OM: Kenny King  
PD: Carl Anderson  
MO: Renee DePuy  
No Adds

WJZZ/Washington, DC  
OM: Kenny King  
PD: Carl Anderson  
MO: Renee DePuy  
No Adds

WJZZ/Washington, DC  
OM: Kenny King  
PD: Carl Anderson  
MO: Renee DePuy  
No Adds

WJZZ/Washington, DC  
OM: Kenny King  
PD: Carl Anderson  
MO: Renee DePuy  
No Adds

WJZZ/Washington, DC  
OM: Kenny King  
PD: Carl Anderson  
MO: Renee DePuy  
No Adds

WJZZ/Washington, DC  
OM: Kenny King  
PD: Carl Anderson  
MO: Renee DePuy  
No Adds

WJZZ/Washington, DC  
OM: Kenny King  
PD: Carl Anderson  
MO: Renee DePuy  
No Adds

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\*Monitored Reporters

56 Total Reporters

40 Total Monitored

16 Total Indicator



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# Breaking The Chains

An improper definition of the format limits station potential

Last week's column was about the many stations on the Active side of the format that are too narrow for their own good. Although some stations must be narrow to survive in a very competitive marketplace, others have room to spread their wings but don't take advantage of this position.

Part of the problem lies in the classification of songs that come across a PD's desk. While the industry tends to compartmentalize music, and thereby narrow it, the average consumer's tastes are a little broader. Another aspect of this predicament is having a definition of Active Rock itself that is incorrect.

## What Is Active Rock?

From the moment of its conception, and while the format was still in the womb, Active Rock was never exclusively about texture. Texture is merely one component, and the ebbs and flows of music trends will dictate the amount of guitar, Cookie Monster screams, rap rock, stoner rock or whatever else is absorbed by the format.

So, on the one side of the texture issue is the recognition that rock, by its very nature, is, well, rock. But that doesn't have to rule out everything that deviates a little. While texture matters and is inherent at any Rock station, Active Rock is about a higher level of support for new music.

Active is not purely a synonym for "hard, fast, loud, aggressive and in-your-face." If it were, then the "Classic Rock that really rocks" stations could be called Active Rock. Active is more of a two-pronged approach to current rock music: 1) The station plays virtually any contemporary style of rock that is accepted by the audience; and 2) the station is willing to support new music on a number of possible levels.

## Beyond The Boundaries

Now that we have established the original intent of Active, we can provide some specific examples of how an Active station can go a little left or a little right without compromising its position in the market. You can see how a clear definition of Active Rock (especially the fact that it's not exclusively about hard, fast, loud, aggressive and in-your-face) can lay the groundwork for a station to accomplish this task.

First, we'll need to select some songs that go beyond the perceived boundaries, and then we'll look at the stations playing those songs in somewhat meaningful rotations.

Story Of The Year's "Until The Day I Die," Evanescence's "Everybody's Fool," PreThing's "Faded Love," Seether featuring Amy Lee's "Broken," Atomship's "Pencil Fight," Lenny Kravitz's "Where Are We Runnin'?" and The Burden Brothers' "Beautiful Night" are some of the songs that are in the top 50 but have not been added at the majority of Active stations. That means that the 14-29 stations that are playing these songs are giving them significant airplay.

This is a good place to insert a comment on what adds are and what they mean. Adds reflect a station's stated commitment and support for a track. While spins on an unreported song do contribute to its overall performance on the chart, stations that don't report the add are not considered to be committed to the song. Maybe they are still testing it or are uncertain that they'll give it time to develop. The industry relies on programmers to state their intentions by making official adds.

Ok, now here are some specific examples of songs that are a little to the left or right of Active but that should be on your station.

### "Broken," Seether f/Amy Lee

• The story: This song is actually off to a good start. Last week was its official add week, and the track was at No. 31 on the Active chart, with 29 stations on it. It's now in its fourth week on the chart.

• The doubt: Two possible objections to "Broken" could be that it's too slow and that it features a strong female vocal. (I can't even believe I wrote that last part. Is this 1975? Why would you ignore 30% of your audience?)

• The believers: Of the 29 stations that have added the song, five are playing it 20 times or more per week. Here's the rundown:

Station	Plays Per Week
KPOI/Honolulu	58
KDJE/Little Rock	28
WRTT/Huntsville, AL	26
KRFR/Bakersfield	23
KRZR/Fresno	20

### "Faded Love," PreThing

• The story: The song went for adds on Feb. 24 and has been on the chart for eight weeks. It's at No. 33 on the chart and has 28 stations on it.

• The doubt: Unfortunately, the lead singer recently passed away. No disrespect intended, but if that were really a valid argument against playing a song, where would Jimi Hendrix's estate be today? John Bonham, Duane Allman, Keith Moon, Jim Morrison, Bon Scott, John Lennon, Kurt Cobain—need I say more? Drowning Pool also experienced this trauma and are now back with a new singer and completely kicking butt at the format.

Active is not purely a synonym for "hard, fast, loud, aggressive and in-your-face." If it were, then the "Classic Rock that really rocks" stations could be called Active Rock.

• The believers: Those who didn't let tragedy affect their judgment include the following:

Station	Plays Per Week
KRFR/Bakersfield	25
KIOX/San Diego	22
WRTT/Huntsville, AL	18
KRZR/Fresno	17
KXFX/Santa Rosa, CA	15

### "Beautiful Night," The Burden Brothers

• The story: This song sneaked around cyberspace for a while, and it's been spreading by word of mouth and electronic transmission since late last year. It's been on the chart since Feb. 22, and it waited in the wings in New & Active for five weeks before that.

• The doubt: I still can't figure this out. It's a great song—period. The end.

• The believers: Raising their

## Jacobs Media Rock Summit Takes Shape

The year's premier Rock gathering grows to monster proportions. The agenda for Thursday, June 24, so far:

### "Morning Show Makeover Live": The First "Reality" Panel

Does your morning show need a makeover? Do you have the huevos to be videotaped doing your show, then have a panel of experts provide constructive criticism in front of a group of radio people at the Alternative/Rock Summit? We will select one Rock or Alternative morning show to be our victim. So far the panel of makeover experts include Randy Lane and Lorna Ozmon. Stay tuned for updates.

### "Rated R For Rock": You Can't Say That On The Radio

What would a rock gathering be without a panel covering this year's hottest of hot-button topics: indecency. Panelists are being assembled as you read this. Be prepared.

### "Zephyr Teachout": Who Is She, And What Will She Tell Us?

Ever wonder how Howard Dean mobilized all those people on the Internet? Zephyr knows, because she helped do it. Not to be missed.

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hands in support of this DIY band are 28 stations, including:

Station	Plays Per Week
KDJE/Little Rock	29
KXXR/Minneapolis	28
WWDG/Syracuse	24
WJJO/Madison	20
KUPD/Phoenix	19

### "Until The Day I Die," Story Of The Year

• The story: The song went for adds on Feb. 17 and has been on the chart for nine weeks. There are 23 Actives currently supporting the track, which, incidentally, had no trouble at Alternative last fall: It peaked at No. 12 in February and is now a recurrent.

• The doubt: It peaked at No. 12 in February at Alternative and is now a recurrent. Many stations don't want any part of what is "done" at another format. They reason that by that time a competitor has branded the song as alternative in their market, so it isn't for them. Another complaint is that the song's pop sensibilities surpass the rock quotient.

• The believers: Stations not worried about anything other than playing the hits are:

Station	Plays Per Week
KPOI/Honolulu	60
KDJE/Little Rock	42
WWDG/Syracuse	26
WXQR/Greenville, NC	24
WWBN/Flint, MI	23

### "Pencil Fight," Atomship

• The story: The song has gained 21 stations since it went for adds on March 2. On the chart for five weeks now, it also waited in the wings in New & Active for five weeks.

• The doubt: It's a "Love it and get it immediately" or a "Huh? I'm not so sure" record. For the latter, a few additional listens with an open mind will prove beneficial.

• The believers: Showing their boarding passes and taking flight in first class are:

Station	Plays Per Week
WCPR/Biloxi, MS	24
WWDG/Syracuse	22
KQRC/Kansas City	14
WRTT/Huntsville, AL	14
KILO/Colorado Springs	13
KXXR/Minneapolis	11

### "Caught In A Dream," Tesla

• The story: This is a song that comes from the right side of the fence, but many Actives can't seem to get their arms around it. While it's top five at Rock, it's No. 34 at Active, with 20 stations on it since its Jan. 27 add date.

• The doubt: "They're an old band, so my audience won't care" has been the most common complaint from programmers. Many also have issues with the slow tempo.

• The believers: With 12 weeks on the Active chart, the track is surviving on good research at stations like KXXR/Minneapolis, WIYY/Baltimore and WCCC/Hartford. We're told that WRIF/Detroit OM Doug Podell remarked, "Whoever came up with idea of releasing a ballad from Tesla first is a genius." WRIF is playing it during the day.

Station	Plays Per Week
WXLQ/Quad Cities, IL	28
WQBK/Albany, NY	26
WTFX/Louisville	25
KOMP/Las Vegas	21
KXXR/Minneapolis	21
WIYY/Baltimore	21
WKLQ/Grand Rapids	21

## Reviewing The Evidence

Anyone with access to R&R Music Tracking or Mediabase 24/7 can pull up the playlists of these stations to see how these songs are incorporated. Some stations adhere to a broader sense of Active Rock, making it easier to go with the flow. Other stations surround records that are a little different with specific elements that bridge the gap.

Breaking the chains of a misconceived idea of what is Active Rock can help stations set playlists for a larger audience.

# ROCK TOP 30

April 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+ / - PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	JET Cold Hard Bitch (Atlantic)	598	+36	32792	12	26/0
3	2	AEROSMITH Baby, Please Don't Go (Columbia)	548	+5	31394	8	21/0
1	3	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	491	-75	31116	24	24/0
4	4	INCUBUS Megalomaniac (Epic)	446	-43	21543	17	24/0
5	5	TESLA Caught In A Dream (Sanctuary/SRG)	379	-16	17025	14	18/0
8	6	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	358	+8	18711	27	20/0
9	7	PUDDLE OF MUDD Heel Over Head (Geffen)	353	+5	16157	11	23/0
6	8	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	348	-21	13916	12	21/0
11	9	SHINEDOWN 45 (Atlantic)	341	-4	16372	19	22/0
12	10	GODSMACK Running Blind (Republic/Universal)	332	+16	15382	8	20/0
14	11	HOOBASTANK The Reason (Island/IDJMG)	328	+27	15667	11	17/0
10	12	AUDIOSLAVE I Am The Highway (Interscope/Epic)	314	-32	18687	30	22/0
7	13	JET Are You Gonna Be My Girl (Atlantic)	312	-50	22017	32	17/0
17	14	VELVET REVOLVER Slither (RCA/RMG)	309	+104	16392	2	21/1
13	15	LINKIN PARK Numb (Warner Bros.)	302	-14	20609	28	19/0
15	16	A PERFECT CIRCLE The Outsider (Virgin)	268	-7	10896	15	16/0
16	17	LINKIN PARK Lying From You (Warner Bros.)	249	+5	12729	10	14/2
18	18	AUDIOSLAVE What You Are (Interscope/Epic)	180	-1	5042	7	19/1
25	19	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	168	+32	4707	3	18/1
23	20	LOSTPROPHETS Last Train Home (Columbia)	163	+16	6816	8	9/0
20	21	3 DOORS DOWN Away From The Sun (Republic/Universal)	158	-14	8696	14	10/0
28	22	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	157	+30	11269	3	15/3
30	23	OFFSPRING (Can't Get My) Head Around You (Columbia)	131	+20	7493	3	8/0
19	24	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	131	-47	6910	19	13/0
21	25	TANTRIC Hey Now (Maverick/Reprise)	130	-41	5058	17	15/0
26	26	DEFAULT Throw It All Away (TVT)	127	-8	9358	5	10/0
-	27	DROWNING POOL Step Up (Wind-up)	113	+11	3232	7	9/1
Debut	28	SOIL Redefine (J/RMG)	112	+16	4683	1	9/1
24	29	TRAPT Echo (Warner Bros.)	108	-39	2811	13	10/0
Debut	30	THREE DAYS GRACE Just Like You (Jive/Zomba)	104	+28	4982	1	7/0

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 4/18-4/24. 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, R&R, Inc. Arbitron Company). © 2004, R&R, Inc.

## New & Active

**NICKELBACK** Feelin' Way Too Damn Good (Roadrunner Records/IDJMG)  
Total Plays: 100, Total Stations: 8, Adds: 4  
**SEETHER** IJAMY LEE Broken (Wind-up)  
Total Plays: 88, Total Stations: 11, Adds: 1  
**BLACK LABEL SOCIETY** House Of Doom (Spitfire)  
Total Plays: 81, Total Stations: 11, Adds: 1  
**KORN** Everything I've Known (Immortal/Epic)  
Total Plays: 66, Total Stations: 6, Adds: 0  
**CROSSFADE** Cold (Columbia)  
Total Plays: 63, Total Stations: 5, Adds: 0

**SMILE EMPTY SOUL** Silhouettes (Laval)  
Total Plays: 48, Total Stations: 6, Adds: 1  
**SLIPKNOT** Duality (Roadrunner Records/IDJMG)  
Total Plays: 45, Total Stations: 6, Adds: 2  
**TANTRIC** The Chain (Maverick/Reprise)  
Total Plays: 42, Total Stations: 4, Adds: 1  
**BURDEN BROTHERS** Beautiful Night (Kirtland/Trauma)  
Total Plays: 39, Total Stations: 5, Adds: 0  
**THOUSAND FOOT KRUTCH** Rawkfst (Tooth & Nail/EMC)  
Total Plays: 30, Total Stations: 3, Adds: 0

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
NICKELBACK Feelin' Way Too... (Roadrunner Records/IDJMG)	4
EARSHOT Wait (Warner Bros.)	4
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	3
LINKIN PARK Lying From You (Warner Bros.)	2
SLIPKNOT Duality (Roadrunner Records/IDJMG)	2
BREAKING BENJAMIN So Cold (Hollywood)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
VELVET REVOLVER Slither (RCA/RMG)	+104
NICKELBACK Feelin' Way Too... (Roadrunner Records/IDJMG)	+50
SLIPKNOT Duality (Roadrunner Records/IDJMG)	+37
JET Cold Hard Bitch (Atlantic)	+36
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	+32
TANTRIC The Chain (Maverick/Reprise)	+31
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+30
THREE DAYS GRACE Just Like You (Jive/Zomba)	+28
HOOBASTANK The Reason (Island/IDJMG)	+27
SEETHER IJAMY LEE Broken (Wind-up)	+27

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	200
TRAPT Headstrong (Warner Bros.)	197
STAINED So Far Away (Flip/Atlantic)	172
WHITE STRIPES Seven Nation Army (Third Man/V2)	155
BLACK LABEL SOCIETY Stillborn (Spitfire)	148
GODSMACK Re-Align (Republic/Universal)	143
AUDIOSLAVE Like A Stone (Interscope/Epic)	131
GODSMACK Serenity (Republic/Universal)	131
PUDDLE OF MUDD Away From Me (Geffen)	126
3 DOORS DOWN When I'm Gone (Republic/Universal)	120

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

### Songs ranked by total plays

## Reporters

**KZRR/Albuquerque, NM\***  
Old: Bill Bragg  
PD: Phil Heston  
APD: Josh Chavez  
No Adds

**WBUF/Buffalo, NY\***  
PD: John Paul  
APD: Mike Papp  
No Adds

**WMMS/Cleveland, OH\***  
PD: No Additions  
SOIL  
No Adds

**WRKR/Kalamazoo, MI**  
Old: Steve Hickey  
PD: Phil Heston  
APD: Phil Heston  
NICKELBACK

**WMWR/Philadelphia, PA\***  
PD: Bill Bragg  
APD: Phil Heston  
APD: Phil Heston  
No Adds

**WRDQ/Roanoke, VA\***  
PD: Jason Bragg  
APD: Phil Heston  
APD: Phil Heston  
No Adds

**KZDZ/San Luis Obispo, CA**  
PD: Phil Heston  
1: THREE DAYS GRACE

**KMOD/Tulsa, OK\***  
Old: Phil Heston  
PD: Phil Heston  
SEETHER IJAMY LEE

**WZZO/Allentown, PA\***  
PD: Phil Heston  
APD: Phil Heston  
No Adds

**WRQK/Canton, OH\***  
PD: Steve Hickey  
APD: Phil Heston  
1: SLIPKNOT  
2: DROWNING POOL

**KNCN/Corpus Christi, TX\***  
Old: Phil Heston  
PD: Phil Heston  
APD: Phil Heston  
No Adds

**WDHA/Morristown, NJ\***  
PD: Steve Hickey  
2: DROWNING POOL

**KDKB/Phoenix, AZ\***  
PD: Jason Bragg  
APD: Phil Heston  
No Adds

**WXRK/Rockford, IL**  
Old: Phil Heston  
PD: Phil Heston  
APD: Phil Heston  
TANTRIC

**KTUX/Shreveport, LA\***  
PD: Phil Heston  
APD: Phil Heston  
BRODS OF DESTRUCTION

**KRTQ/Tulsa, OK\***  
Old: Phil Heston  
PD: Phil Heston  
APD: Phil Heston  
No Adds

**KLBJ/Austin, TX\***  
Old: Phil Heston  
PD: Phil Heston  
APD: Phil Heston  
SEETHER IJAMY LEE

**WPXC/Cape Cod, MA**  
Old: Phil Heston  
PD: Phil Heston  
APD: Phil Heston  
SEETHER IJAMY LEE

**KLAQ/El Paso, TX\***  
Old: Phil Heston  
PD: Phil Heston  
APD: Phil Heston  
AUDIOSLAVE

**KFZX/Odessa, TX**  
PD: Steve Hickey  
EIGHT DAYS DONE

**WHEB/Portsmouth, NH\***  
PD: Jason Bragg  
APD: Phil Heston  
1: LEBRON KRATZ

**KRXQ/Sacramento, CA\***  
Old: Phil Heston  
PD: Phil Heston  
No Adds

**WKLT/Traverse City, MI**  
PD: Phil Heston  
NEW DISEASE

**WMZK/Wausau, WI**  
PD: Phil Heston  
1: DROWNING POOL  
2: TANTRIC

**KOQJ/Baton Rouge, LA\***  
Old: Phil Heston  
PD: Phil Heston  
APD: Phil Heston  
1: LEBRON KRATZ  
2: DROWNING POOL  
3: THORNLEY

**WKLC/Charleston, WV**  
Old: Phil Heston  
PD: Phil Heston  
APD: Phil Heston  
1: DROWNING POOL  
2: SEETHER IJAMY LEE

**WMTT/Elmira, NY**  
PD: George Heston  
APD: Phil Heston  
No Adds

**KCLB/Palm Springs, CA**  
Old: Phil Heston  
PD: Phil Heston  
APD: Phil Heston  
No Adds

**WHYV/Providence, RI\***  
PD: Jason Bragg  
APD: Phil Heston  
1: LEBRON KRATZ  
2: DROWNING POOL

**KBER/Salt Lake City, UT\***  
Old: Phil Heston  
PD: Phil Heston  
APD: Phil Heston  
SEVEN WISER  
DROWNING POOL  
VELVET REVOLVER

**WRRX/Pensacola, FL\***  
PD: Steve Hickey  
NICKELBACK

**WBBB/Raleigh, NC\***  
PD: Steve Hickey  
NICKELBACK

**KICD/Baumont, TX\***  
PD: Phil Heston  
1: SABLE EMPTY SOUL  
2: SEETHER IJAMY LEE

**WEBM/Cincinnati, OH\***  
Old: Phil Heston  
PD: Phil Heston  
APD: Phil Heston  
1: DROWNING POOL  
2: THORNLEY  
3: SEETHER IJAMY LEE

**WRCD/Fayetteville, NC\***  
Old: Phil Heston  
PD: Phil Heston  
APD: Phil Heston  
1: TANTRIC  
2: SEETHER IJAMY LEE

**WWCT/Peoria, IL**  
Old: Phil Heston  
PD: Phil Heston  
APD: Phil Heston  
THREE DAYS GRACE  
SOIL  
TANTRIC  
SLIPKNOT

**KCAL/Riverside, CA\***  
PD: Jason Bragg  
APD: Phil Heston  
No Adds

**KSJO/San Jose, CA\***  
PD: Jason Bragg  
APD: Phil Heston  
No Adds

## POWERED BY MEDIABASE

\*Monitored Reporters

39 Total Reporters

27 Total Monitored

12 Total Indicator

Did Not Report, Playlist Frozen (1):  
KWHL/Anchorage, AK

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LINKIN PARK Lying From You (Warner Bros.)	1964	+113	95921	13	61/0
2	2	JET Cold Hard Bitch (Atlantic)	1796	+59	89976	17	62/0
4	3	SHINEDOWN 45 (Atlantic)	1714	+38	80846	27	59/0
3	4	A PERFECT CIRCLE The Outsider (Virgin)	1697	-32	78376	21	62/0
6	5	LOSTPROPHETS Last Train Home (Columbia)	1356	+59	49877	19	58/0
5	6	INCUBUS Megalomaniac (Epic)	1302	-186	67372	17	59/0
9	7	GODSMACK Running Blind (Republic/Universal)	1294	+86	53918	8	62/0
8	8	PUDDLE OF MUDD Heel Over Head (Geffen)	1286	-7	55198	12	55/0
10	9	HOOBASTANK The Reason (Island/IDJMG)	1269	+96	52186	12	53/0
7	10	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1228	-67	62800	24	57/0
17	11	VELVET REVOLVER Slither (RCA/RMG)	1200	+287	61800	3	62/1
12	12	DROWNING POOL Step Up (Wind-up)	1068	+54	41257	12	59/0
11	13	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1056	-5	50950	47	53/0
16	14	AUDIOSLAVE What You Are (Interscope/Epic)	945	+31	40591	8	57/1
15	15	OFFSPRING (Can't Get My) Head Around You (Columbia)	935	0	35494	9	55/0
14	16	GODSMACK Re-Align (Republic/Universal)	876	-87	48399	23	48/0
20	17	SOIL Redefine (J/RMG)	835	+55	28152	11	58/2
13	18	DAMAGEPLAN Save Me (Atlantic)	812	-159	31924	16	57/0
21	19	CROSSFADE Cold (Columbia)	771	+51	24065	13	51/0
25	20	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	768	+91	21369	6	55/1
24	21	THREE DAYS GRACE Just Like You (Jive/Zomba)	761	+84	23303	4	55/1
22	22	AEROSMITH Baby, Please Don't Go (Columbia)	684	-24	27283	7	41/0
19	23	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	641	-177	24361	14	49/0
18	24	TRAPT Echo (Warner Bros.)	639	-227	21214	15	41/0
35	25	SLIPKNOT Duality (Roadrunner Records/IDJMG)	621	+342	24119	2	56/8
26	26	THOUSAND FOOT KRUTCH Rawkfst (Tooth & Nail/EMC)	529	+31	15804	13	36/2
27	27	SMILE EMPTY SOUL Silhouettes (Lava)	510	+25	11833	7	47/3
23	28	LO-PRO Sunday (Geffen)	476	-214	17058	17	38/0
31	29	SEETHER (AMY LEE) Broken (Wind-up)	457	+83	10745	4	33/4
28	30	DROPBOX Wishbone (Re-Align/Universal)	451	-7	12457	14	38/0
30	31	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	372	-19	6504	9	23/0
36	32	KORN Everything I've Known (Immortal/Epic)	350	+83	10050	3	34/6
32	33	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	330	+21	16726	10	28/1
29	34	SEVENDUST Broken Down (TVT)	330	-96	12996	16	26/0
34	35	TESLA Caught In A Dream (Sanctuary/SRG)	289	-6	19080	12	18/1
<b>Debut</b>	36	SKILLET Savior (Lava)	217	+114	4183	1	32/7
39	37	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	212	-15	7302	4	15/0
41	38	DEFAULT Throw It All Away (TVT)	210	+4	4334	4	21/1
42	39	FLAW Recognize (Republic/Universal)	207	+4	3715	3	24/1
33	40	PRETHING Faded Love (V2)	205	-94	5600	8	26/0
43	41	ATOMSHIP Pencil Fight (Wind-up)	197	-4	4013	5	21/1
40	42	KORN Y'All Want A Single (Immortal/Epic)	191	-28	10626	17	13/0
44	43	UPO Free (Nitrus)	189	+4	6250	7	15/0
<b>Debut</b>	44	BREAKING BENJAMIN So Cold (Hollywood)	180	+109	6617	1	40/29
48	45	BLACK LABEL SOCIETY House Of Doom (Spitfire)	173	+25	10754	2	13/0
46	46	CLUTCH The Mob Goes Wild (DRT)	163	-1	3279	4	17/1
47	47	EVANESCENCE Everybody's Fool (Wind-up)	155	-4	2804	4	13/0
<b>Debut</b>	48	SEVEN WISER Take Me As I Am (Wind-up)	146	+36	1357	1	17/2
45	49	STAIND Zoe Jane (Flip/Atlantic)	145	-25	2808	3	11/0
37	50	STATIC-X So (Pushing You Away) (Warner Bros.)	140	-108	3297	10	26/0

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BREAKING BENJAMIN So Cold (Hollywood)	29
EARSHOT Wait (Warner Bros.)	21
TANTRIC The Chain (Maverick/Reprise)	9
SLIPKNOT Duality (Roadrunner Records/IDJMG)	8
SKILLET Savior (Lava)	7
INCUBUS Talk Shows On Mute (Epic)	7
NICKELBACK Feelin' Way Too... (Roadrunner Records/IDJMG)	7
KORN Everything I've Known (Immortal/Epic)	6
MAGNA-FI Where Did We Go Wrong? (Aezra)	5
DARKNESS Growing On Me (Must...Destroy/Atlantic)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SLIPKNOT Duality (Roadrunner Records/IDJMG)	+342
VELVET REVOLVER Slither (RCA/RMG)	+287
SKILLET Savior (Lava)	+114
LINKIN PARK Lying From You (Warner Bros.)	+113
BREAKING BENJAMIN So Cold (Hollywood)	+109
HOOBASTANK The Reason (Island/IDJMG)	+96
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	+91
GODSMACK Running Blind (Republic/Universal)	+86
AUF DER MAUR Followed The Waves (Capitol)	+85
THREE DAYS GRACE Just Like You (Jive/Zomba)	+84

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAPT Still Frame (Warner Bros.)	565
LINKIN PARK Numb (Warner Bros.)	557
AUDIOSLAVE I Am The Highway (Interscope/Epic)	549
STAIND So Far Away (Flip/Atlantic)	507
TRAPT Headstrong (Warner Bros.)	493
LINKIN PARK Faint (Warner Bros.)	442

## New & Active

MAGNA-FI Where Did We Go Wrong? (Aezra)	Total Plays: 137, Total Stations: 20, Adds: 5
INCUBUS Talk Shows On Mute (Epic)	Total Plays: 136, Total Stations: 19, Adds: 7
TANTRIC The Chain (Maverick/Reprise)	Total Plays: 129, Total Stations: 17, Adds: 9
AUF DER MAUR Followed The Waves (Capitol)	Total Plays: 109, Total Stations: 14, Adds: 1
ATREYU Lip Gloss And Black (Victory)	Total Plays: 87, Total Stations: 10, Adds: 1
40 BELOW SUMMER Breathless (Razor & Tie)	Total Plays: 87, Total Stations: 8, Adds: 0
NICKELBACK Feelin' Way Too... (Roadrunner Records/IDJMG)	Total Plays: 84, Total Stations: 12, Adds: 7
DARKNESS Growing On Me (Must...Destroy/Atlantic)	Total Plays: 83, Total Stations: 19, Adds: 5
TONY C. AND THE TRUTH Little Bit More (Lava)	Total Plays: 80, Total Stations: 9, Adds: 0
SEVEN MARY THREE Without You Feels (DRT)	Total Plays: 75, Total Stations: 8, Adds: 0

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

62 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/18-4/24. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.



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Zakk Wylde's

# black label society

## "House of Doom"

from: **hangover music** vol. VI



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April 30, 2004



America's Best Testing Active Rock Songs 12+ For The Week Ending 4/30/04



Table with columns: Artist Title (Label), TW, LW, Fam., Burn, Men 18-34, Men 18-24, Men 25-34. Lists top 30 active rock songs.

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 active rock songs with weekly movement.

Total sample size is 409 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much).

24 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

Reporters

Grid of reporter information for various markets including Albany, NY; Anchorage, AK; Atlanta, GA; Austin, TX; Baltimore, MD; Boston, MA; Buffalo, NY; Charlotte, NC; Chicago, IL; Cincinnati, OH; Cleveland, OH; Dallas, TX; Denver, CO; Detroit, MI; Evansville, IN; Fort Worth, TX; Greenville, SC; Harrisburg, PA; Hartford, CT; Houston, TX; Indianapolis, IN; Jacksonville, FL; Kansas City, MO; Knoxville, TN; Las Vegas, NV; Little Rock, AR; Louisville, KY; Madison, WI; Manchester, NH; Memphis, TN; Miami, FL; Milwaukee, WI; Minneapolis, MN; Modesto, CA; Nashville, TN; New York, NY; Norfolk, VA; Oklahoma City, OK; Omaha, NE; Orangeburg, SC; Philadelphia, PA; Phoenix, AZ; Portland, OR; Raleigh, NC; Reno, NV; Richmond, VA; Sacramento, CA; St. Louis, MO; Springfield, IL; Springfield, MA; Syracuse, NY; Tampa, FL; Toledo, OH; Wichita, KS; Wichita Falls, TX; Wilmington, NC; Worcester, MA; Yakima, WA.



\*Monitored Reporters 82 Total Reporters 62 Total Monitored 20 Total Indicator

## ON THE RECORD

With  
**Brian Steel**  
PD, WHBR/Parkersburg, WV



I want to respond to the article "Media Under Caution" in the March 19 issue of R&R. Here are my thoughts as a programmer. • Over the years programmers have adjusted their formats to America's ever-changing taste in entertainment. What was entertaining 30 years ago is not neces-

sarily so today. The movie *Psycho* was great for its time, but it's lame by today's standards. Radio has evolved the same way. As competition has grown, programmers have been forced to resort to shock value to bring in listeners. It is the same with television — *NYPD Blue* comes to mind. • I'm not making any accusations, but I am curious to know how many government officials have stock in satellite radio. Otherwise, why would they want to ruin a heritage American business by putting such stringent rules on what we can talk about? In the words of Dr. Johnny Fever from *WKRP*: "Booger."

At Active, **Linkin Park** and **Jet** remain locked at Nos. 1 and 2, respectively, as **Shinedown** inch up to No. 3 with "45," and **Lostprophets** crack the top five with "Last Train Home" ... Another strong week for both **Velvet Revolver** and **Slipknot**. VR enjoy a +287 spin increase and jump 17-11, while the 'Knot pick up +342 plays and leap 35-25 ... **Breaking Benjamin** are red hot with "So Cold," which nails Most Added with 29 adds and debuts at No. 44 ... **Earshot** pick up 21 adds on "Wait" ... **Soil** continue their steady climb upward, 20-17 this week. "So Far So Good" for **Thornley**, who rise 25-20 this week ... **Skillet** heat things up with a No. 36 debut and seven more adds, including WRIF/Detroit. **Seven Wiser** debut at 48 with "Take Me As I Am" ... Things are a bitch on the Rock side, as **Jet** take the top spot with "Cold Hard Bitch." **Aerosmith** are right behind them with "Baby, Please Don't Go" ... I love what WWWX/Appleton, WI PD Guy Dark says about Tony C. And The Truth: "Very cool track. Sounds like Everlast on steroids!" **MAX PIX: EARSHOT "Wait" (Warner Bros.)**

— Cyndee Maxwell, Active Rock/Rock Editor

## Rock/Active Rock

### ON THE RADIO

# active INSIGHT

ARTIST: **Breaking Benjamin**

LABEL: **Hollywood**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



I was pining for the days when this here column had a headline, because I had the perfect one picked out this week: **Breaking Benjamin** Finding Billy. See, because the band Breaking Benjamin worked with ex-Smashing Pumpkins guru and current man-in-the-moon lookalike Billy Corgan. Genius, no? Well, no, but *you* try coming up with a witty intro to every band every week.

So, yes, the young band Breaking Benjamin were teamed with the Grammy-award winning Pumpkin head for some songwriting collaboration on *We Are Not Alone*, the Bens' followup to their 2002 breakthrough debut, *Saturate*. And, yes, frontman Ben Burnley got all nervous-like working with someone he idolized as a teenager.

"I was a wreck," he says of preparing to work with Corgan. "At that point the band was in a good groove and most of the album was written, but I certainly wasn't gonna pass up the chance to work with Billy Corgan. I went through a period in high school when all I listened to was Smashing Pumpkins and *Siamese Dream*. It was an album that had a big influence on me, and I kept thinking about that on the way to the studio. I gotta admit, it was a bit intimidating. I remember hoping that I wouldn't embarrass myself."

Well, no worries there; listeners only

need to hear the lead single, "So Cold," to know that Breaking Benjamin have reached that proverbial next level in songwriting and sound. It's all about the atmosphere here — murky environments whose dark secrets are exposed in the chorus, where Aaron Fink's guitars burn bright and Burnley's vocals soar. Corgan's touch can be heard in the sublime beauty and watery guitars of "Forget It," while tracks like "Simple Design" and "Follow" find their yin-yang balance of aggressive riffage and melodic textures.

At Active Rock, "So Cold" is heating up, thanks to support from KILO/Colorado Springs, KISW/Seattle, WKLQ/Grand Rapids and more, with recent adds coming in at WAAF/Boston and KIOZ/San Diego. Currently, the single's strongest support comes from Alternative KNPT/St. Louis, which is cranking "So Cold" nearly 30 times a week alongside The Vines, Jet, Godsmack and others. Other Alternative outlets supporting the cause include WXTM/Cleveland, KXTE/Las Vegas and WRZX/Indianapolis. This year could be all about the Benjamin.

## R&R TOP 20 SPECIALTY ARTISTS

1. **SLIPKNOT** (Roadrunner/IDJMG) "Pulse Of The Maggots"
2. **DEATH ANGEL** (Nuclear Blast) "Thrown To The Wolves"
3. **KILLSWITCH ENGAGE** (Roadrunner/IDJMG) "The End Of Heartache"
4. **MACHINE HEAD** (Roadrunner/IDJMG) "Bite The Bullet"
5. **SOULFLY** (Roadrunner/IDJMG) "Prophecy"
6. **IN FLAMES** (Nuclear Blast) "F(r)iend"
7. **CLUTCH** (DRT) "The Mob Goes Wild"
8. **MARTYR A.D.** (Victory) "Valley Of Solitude"
9. **BLACK LABEL SOCIETY** (Spitfire) "House Of Doom"
10. **DAMAGEPLAN** (Atlantic) "Ashes To Ashes"
11. **36 CRAZYFISTS** (Roadrunner/IDJMG) "At The End Of August"
12. **EVERGREY** (Inside Out) "Ambassador"
13. **GRIP INC.** (SPV) "Skin Trade"
14. **BAD ACID TRIP** (Serjical Strike) "Zombie Nation"
15. **EXODUS** (Nuclear Blast) "War Is My Shepherd"
16. **ALL THAT REMAINS** (Prosthetic) "The Deepest Grey"
17. **PRO-PAIN** (Candlelight) "Can You Feel It"
18. **JUDAS PRIEST** (Legacy/Columbia) "Painkiller"
19. **SEVENDUST** (TVT) "Too Close To Hate (Acoustic)"
20. **W.A.S.P.** (Sanctuary/SRG) "XTC Riders"

Ranked by total number of shows reporting artist.



'**KNOTTY & NICE** Slipknot recently stopped by WAAF/Boston to unveil their masks, as well as their new music, including "Duality" and "Pulse of the Maggots." Purple-haired MD/midday personality Mistress Carrie (c) brings some much-needed color to Slipknot's world.



**MAX TOLKOFF**  
mtolkoff@radioandrecords.com

# Forefathers Gone Wild!

Plus other music you should put in the short stack

No doubt you heard that the reconstituted Pixies played a gig in Minneapolis a few weeks ago in preparation for their resurrection on the stages of music fests all across America this summer. It was their first show in about 12 years, and it sold out in about four minutes. Of course, the Fine Line Music Cafe is not a large place. The frenzy was so great, however, that single tickets up for bid on eBay went over \$600.

If The Pixies did an album of new music, would the format that has the attention span of a fruit fly and the loyalty of an Omarosa embrace them? The dawn-of-the-'90s ancestors of today's hipster doofus crowd made The Pixies the hottest buzz band of the day to almost get great airplay. Artistic respect, yes. Commercial acceptance, not so much.

Another of our founding fathers, Jane's Addiction frontman Perry Farrell, is stirring it up this summer too. One of his creations, Lollapalooza, is back for more fun, but in a slightly different form. Following the model of Coachella and some of the more successful European festivals, Lollapalooza for 2004 will be a two-day affair that supposedly caters to a more eclectic crowd and is not beholden to the commercial sphere.

With Morrissey, Sonic Youth, Modest Mouse, Polyphonic Spree, Flaming Lips and String Cheese Incident confirmed to play the main stage, it will be interesting to see what kind of audience will be setting stuff on fire this year. (Oh, sorry, that was another festival.)

The point is, many artists who helped define this format in its early years and who enjoy huge respect from a new generation of music fans are stepping forth to once again throw themselves on the mercy of a fickle public. You, as programmers, would do well to remember their history — commercial success or not — and try to work their new stuff into your nonstop almost-death metal playlist.

This week we take a look at some new releases from old friends, as well as other new music that I'll get to say "I told you so" about in another three months.



**Morrissey**  
Track: "Irish Blood, English Heart"  
Label: Sanctuary/SRG

Why? Frankly, if you have to ask why, you shouldn't be operating an Alternative station. Let's see, five sold-out nights in both New York and Los Angeles. On hardly any airplay. At this point in time Morrissey could play Rock Island, IA in a tent and tickets would still sell for 20 times face value. What this means is that a certain rather large segment of your audience accepts Morrissey's status as an Alternative pioneer who should be exposed on your airwaves. His new album, *You Are the Quarry*, hits the street May 18.

The few, the proud, the brave: It took only 21 of you to push Morrissey to No. 40 on the chart in a scant three weeks. Not bad, but what about the rest? I can truly understand your reticence on OutKast and Cypress Hill (well, not really, but I'll play along), but Morrissey? Give me a break.



**Bad Religion**  
Track: "Los Angeles Is Burning"  
Label: Epitaph

Why? Even I have a hard time remembering how far back these guys go. They predate The Red Hot Chili Peppers and Beastie

Boys, but they've never given up their punk roots and have hardly ever been off the air at KROQ here in L.A. The buzz on "Los Angeles Is Burning" is the buzziest I've heard on a new Bad Religion release in a really long time. Those of you outside California should love it because of the title alone. It's from the new album *The Empire Strikes First*. It's loud and angry. Isn't that just what you're looking for?

The few, the proud, the brave: Four weeks ahead of the April 27 official add date, six tastemaker stations felt compelled to add it outright, and 22 others put it right in to spin. This could be Epitaph's biggest hit of the year.



**Beastie Boys**  
Track: "Ch-Check It Out"  
Label: Capitol

Why? 'Cause there aren't many format automatics left, that's why. A couple of weeks ago Capitol set up a listening room on the seventh floor of "the Tower" in Hollywood and invited all sorts of sleazy industry types like myself to sit on a specially rigged stool at a table with a 19-inch flat-panel monitor, headphones and a mouse, all linked to a Mac hidden somewhere else. After a strict cavity search, we were allowed to put on the headphones, take the mouse and click-to-listen on every song on The Beastie Boys' new album, *To the 5 Boroughs*.

The stool was wired as a subwoofer, so the louder you cranked the headphones, the more it did its work. I didn't want to get up. Capitol promo captain Ted Volk wasn't there — he was busy flying around the country playing the single for those in radio who couldn't come sit on the stool. Simply put, "Ch-Check It Out" is a hit off an album loaded with radio songs. This album will take up slots on your playlist way into next year.

The few, the proud, the brave: Anyone who does not add this in the first week will be singled out for ridicule.



**Ambulance, Ltd.**  
Track: "Primitive"  
Label:TVT

Why? This is the first not completely in-your-face, hard-rock-in' band that TVT has thrown our way in a long time. However, they do capture perfectly the vibe of the new expand-o version of Alternative. I saw Ambulance, Ltd. live here in L.A. last year. I knew absolutely nothing about them, and they opened for some band I forget, but their set was mesmerizing. I demanded to know from TVT boy Kerry Marsico when the label was going to chase this at radio. He said, "Patience, jackass." You like Velvet Underground? Dandy Warhols? Songs that are radio-friendly? This is one of my favorite albums of the year. Oh, and they're from New York.

The few, the proud, the brave: This is just dropping at radio. WFNX/Boston, KROQ/Los Angeles and KBZT/San Diego are

## Jacobs Media Alt/Rock Summit Takes Shape

The Jacobs Alt/Rock Summit at the R&R Convention is an annual gathering without peer. And mostly without bathroom breaks too. Think of it as a high-intensity broadband information download. The agenda so far:

**"Morning Show Makeover Live": The First "Reality" Panel**

Does your morning show need a makeover? Do you have the huevos to be videotaped doing your show, then have a panel of experts provide constructive criticism in front of a group of radio people at the Alternative/Rock Summit? We will select one Rock or Alternative morning show to be our victim. So far the panel of makeover experts includes Randy Lane and Lorna Ozmon. Stay tuned for updates.

**"Rated R for Rock": You Can't Say That on the Radio**

What would a rock gathering be without a panel covering this year's hottest of hot-button topics: indecency. Panelists are being assembled as you read this. Be prepared.

**"Zephyr Teachout": Who Is She, and What Will She Tell Us?**

Ever wonder how Howard Dean mobilized all those people on the Internet? Zephyr knows, because she helped do it. Not to be missed.

Register for R&R Convention 2004 at [www.radioandrecords.com](http://www.radioandrecords.com).



among the very few who've been brave. Early feedback from those programmers who have heard it is extremely positive.



**Ozomatli**  
Track: "Saturday Night"  
Label: Concord

Why? Well, if you won't play Kinky or Molotov, you can ease your way into Latin-hop with Ozomatli. After creating huge alternative underground buzz in the late '90s, Ozomatli actually appeared in a club scene in the movie *Never Been Kissed* and were on the soundtrack too. All signs were pointing to success. Then they released their next album, *Embrace the Chaos*, on Sept. 11, 2001. Um, unfortunate timing, to say the least.

This song is from the band's first full-length album since then, *Street Signs*. "Saturday Night" will satisfy those of you looking for something diverse to slip into. It's a little Latin, it's a little hip-hop, it's a little rock. You may remember the stir Ozomatli caused at this year's SXSW, when three members of the band were arrested for making too much noise in the street outside the club they were playing. Which was packed, by the way.

The few, the proud, the brave: KXTE/Las Vegas and KNRK/Portland, OR have dipped a toe in the water with this track. It's just being serviced to everyone as you read this.



**Loretta Lynn**  
Track: "Portland Oregon"  
Label: Interscope

Why? Last year Johnny Cash's version of "Hurt" made some noise at the format. If there's any justice on this planet, Loretta Lynn's collaboration with The White Stripes' Jack White will do the same or even better. The song is from Lynn's new album, *Van Lear Rose*, which was produced and arranged by White. "Portland Oregon" is a duet with White, to which he lends some stunning guitarwork to boot. It's quite rockin' for this legendary queen of country. You can get away with it by making sure your audience knows about the White Stripes connection.

The few, the proud, the brave: Both KBZT and XTRA in San Diego are giving this a spin through the ether. So are KNDD/Seattle, WLRN/Louisville, KRBZ/Kansas City and CIMX/Detroit, to name a few. The novelty is clear. Jump on it now.

### Honorable Mention

There's much more out there that we couldn't fit in here this week. Go back and check out The Fire Theft — they're worth it. Also, take one hand and place it on top of that big stack to keep it steady. With your other hand, carefully remove the following discs from the pile: Magna-Fi, X-ecutioners, Gary Jules, Go Betty Go, Local H and Kottonmouth Kings. Yes, it's like playing Jenga.

April 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	JET Cold Hard Bitch (Atlantic)	2544	+221	179602	14	76/0
5	2	LINKIN PARK Lying From You (Warner Bros.)	2313	+169	151915	12	66/0
1	3	311 Love Song (Maverick/Volcano/Zomba)	2286	-206	171817	14	70/0
3	4	HOOBASTANK The Reason (Island/IDJMG)	2244	-87	139681	14	71/0
2	5	LOSTPROPHETS Last Train Home (Columbia)	2097	-264	138539	19	73/0
8	6	A PERFECT CIRCLE The Outsider (Virgin)	1723	-27	83876	21	66/0
6	7	BLINK-182 I Miss You (Geffen)	1650	-152	88104	18	67/0
7	8	INCUBUS Megalomaniac (Epic)	1644	-136	137133	17	66/0
9	9	OFFSPRING (Can't Get My) Head Around You (Columbia)	1578	+82	95717	11	73/4
11	10	YEAH YEAH YEAHS Maps (Interscope)	1465	+129	113410	10	64/3
21	11	VELVET REVOLVER Slither (RCA/RMG)	1384	+403	108718	3	65/3
10	12	PUDDLE OF MUDD Heel Over Head (Geffen)	1332	-113	63641	12	68/0
19	13	MODEST MOUSE Float On (Epic)	1225	+169	95344	7	54/1
13	14	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1215	-85	83553	22	54/0
18	15	GODSMACK Running Blind (Republic/Universal)	1179	+88	61240	8	51/0
12	16	AFI Silver And Cold (DreamWorks/Interscope)	1147	-188	78558	23	60/0
20	17	INCUBUS Talk Shows On Mute (Epic)	1142	+121	71389	5	68/3
15	18	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1134	-119	89132	44	61/0
14	19	VINES Ride (Capitol)	1074	-214	44545	11	64/0
16	20	FINGER ELEVEN One Thing (Wind-up)	1000	-180	66898	26	47/0
17	21	TRAPT Echo (Warner Bros.)	945	-225	55097	15	57/0
26	22	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	871	+119	35402	7	49/3
22	23	SMILE EMPTY SOUL Silhouettes (Lava)	832	+67	28207	6	52/2
24	24	MUSE Time Is Running Out (EastWest/Warner Bros.)	828	+73	52437	6	51/2
28	25	THREE DAYS GRACE Just Like You (Jive/Zomba)	813	+127	50991	4	52/3
27	26	AUDIOSLAVE What You Are (Interscope/Epic)	811	+104	44079	8	43/1
29	27	NEW FOUND GLORY All Downhill From Here (Geffen)	794	+132	39468	3	57/3
31	28	SHINEDOWN 45 (Atlantic)	656	+21	24058	8	33/4
25	29	STROKES Reptilia (RCA/RMG)	651	-104	63969	15	43/0
23	30	CYPRESS HILL What's Your Number? (Columbia)	636	-123	36961	11	44/0
32	31	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	619	+19	34323	5	39/1
35	32	SEETHER fIAMY LEE Broken (Wind-up)	604	+149	30685	3	36/6
30	33	LIVING END Who's Gonna Save Us? (Reprise)	566	-87	25358	13	42/0
34	34	VON BONDIES C'mon C'mon (Sire/Reprise)	554	+84	23792	4	39/2
33	35	YELLOWCARD Ocean Avenue (Capitol)	488	+2	34609	17	31/0
36	36	EVANESCENCE Everybody's Fool (Wind-up)	463	+20	18557	6	32/0
49	37	SLIPKNOT Duality (Roadrunner Records/IDJMG)	461	+222	31161	2	40/9
38	38	COURTNEY LOVE Hold On To Me (Virgin)	440	+19	15173	3	36/1
40	39	MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	406	+76	40302	3	25/4
Debut	40	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	398	+215	30198	1	42/5
47	41	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	318	+67	19519	2	21/0
41	42	DROWNING POOL Step Up (Wind-up)	308	+7	14275	5	20/0
45	43	SUGARCULT Memory (Fearless/Artemis)	304	+45	12615	2	21/3
39	44	MICHAEL ANDREWS fGARY JULES Mad World (Universal)	303	-48	20145	13	20/0
Debut	45	DARKNESS Growing On Me (Must...Destroy/Atlantic)	272	+140	17790	1	34/7
Debut	46	FRANZ FERDINAND Take Me Out (Domino/Epic)	266	+86	22636	1	29/14
44	47	POSTAL SERVICE Such Great Heights (Sub Pop)	264	-12	20164	6	11/0
50	48	KORN Everything I've Known (Immortal/Epic)	263	+40	15749	2	15/0
Debut	49	BLINK-182 Down (Geffen)	253	+61	43736	1	12/3
Debut	50	SNOW PATROL Spitting Games (A&M/Interscope)	235	+90	6259	1	21/2

79 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/18-4/24. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BREAKING BENJAMIN So Cold (Hollywood)	24
FRANZ FERDINAND Take Me Out (Domino/Epic)	14
SLIPKNOT Duality (Roadrunner Records/IDJMG)	9
AUF DER MAUR Followed The Waves (Capitol)	8
DARKNESS Growing On Me (Must...Destroy/Atlantic)	7
SEETHER fIAMY LEE Broken (Wind-up)	6
STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	5
BAD RELIGION Los Angeles Is Burning (Epitaph)	5
EARSHOT Wait (Warner Bros.)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
VELVET REVOLVER Slither (RCA/RMG)	+403
SLIPKNOT Duality (Roadrunner Records/IDJMG)	+222
JET Cold Hard Bitch (Atlantic)	+221
STORY OF THE YEAR Anthem Of Our... (Maverick/Reprise)	+215
LINKIN PARK Lying From You (Warner Bros.)	+169
MODEST MOUSE Float On (Epic)	+169
SEETHER fIAMY LEE Broken (Wind-up)	+149
DARKNESS Growing On Me (Must...Destroy/Atlantic)	+140
AUF DER MAUR Followed The Waves (Capitol)	+139
NEW FOUND GLORY All Downhill From Here (Geffen)	+132

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Numb (Warner Bros.)	967
SWITCHFOOT Meant To Live (Red Ink/Columbia)	952
JET Are You Gonna Be My Girl (Atlantic)	916
WHITE STRIPES Seven Nation Army (Third Man/V2)	856
AUDIOSLAVE I Am The Highway (Interscope/Epic)	740
LINKIN PARK Faint (Warner Bros.)	647
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	634
FOO FIGHTERS Darling Nikki (Roswell/RCA/RMG)	575
STAIN'D So Far Away (Fip/Atlantic)	511
AUDIOSLAVE Like A Stone (Interscope/Epic)	509

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

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**SLIPKNOT TIES UP K-ROCK** Slipknot say, "Hey, we're not in Iowa anymore!" as they visit the tall buildings of New York City. Pictured in the hallways of WXRK (K-Rock)/New York are (l-r) RoadRunner's Elias Chios, K-Rock's Ben Harvey, Slipknot manager Cory Brennan, RoadRunner's Phil Kaso and Slipknot's Corey Taylor.

Everyone gets a gold star! Jet take the No. 1 slot, and you're all to be congratulated — all the Elektra people on the beach who made it happen, Atlantic and, most especially, those of you in radio who stayed the course. Good things do happen to acts who start at Alternative ... **Linkin Park** are once again lurking around the top, moving 5-2 this week ... The rest of the top 10 is ripe for transition, as most tracks have maxed out and are on their way down ... **Offspring** hold at No. 9 ... **Yeah Yeah Yeahs** hit the top 10 right at No. 10. A study in persistence by Interscope means they, too, could see the tippy top in a few weeks. C'mon, make it happen ... **Velvet Revolver** waste no time, taking only three weeks to hit No. 11 ... **Modest Mouse** go 19-13 (My God! We're an Alternative chart again!) ... The rest of the action is down in the 20s, as **Switchfoot**, **Smile**, **Empty Soul**, **Muse**, **Three Days Grace**, **Audioslave** and **New Found Glory** all battle it out ... Keep Your Eyeballs Focused: **Thornley**, **Seether**, **Von Bondies** (get on board, people!), **Slipknot**, **Morrissey** and **Sugarcult** (this is a great song from a very good album) ... New to the Chart: **Story Of The Year**, **Franz Ferdinand** (Go Scots!), **Blink-182** and **Snow Patrol** (Go Ireland!) ... Most Added: **Breaking Benjamin**, **Franz Ferdinand**, **Slipknot**, **Auf Der Maur**, **The Darkness**, **Seether**, **Story Of The Year**, **Bad Religion**.



— Max Tolkoff, Alternative Editor

# COMING RIGHT UP

ARTIST: N.E.R.D.

LABEL: Virgin

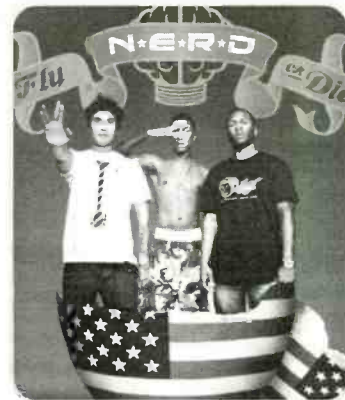
By FRANK CORREIA/ALTERNATIVE SPECIALTY EDITOR

I know, I know. It's our job to analyze, categorize and prioritize all the music that comes across our desks. Pop it in the player, scrutinize each song to figure out what genre it belongs to, and package it as such for the listening or buying audience.

But, as you probably well know, the kids these days just don't see those borders. And most of us pretty much don't either, when it comes down to it. Need proof? Pick up the average music lover's iPod and scroll through the artists. I can honestly say that my iPod contains everything from Johnny Cash to Slipknot to Jay-Z and Jurassic 5 to GN'R. CCR and BRMC. The Killers are there, as are The Killers — and let's not forget Iron Maiden's *Killers*.

Where am I going with all this? Well, what I'm pleading for is the Alternative format not to give up on N.E.R.D. or their excellent single "She Wants to Move." I never thought that Pop radio would beat Alternative on a record this hip, but lend an eye to the single's airplay at the respective formats, and there's the proof.

See, N.E.R.D., like our iPods, puts all those genres side by side. No rules, just music. *Fly or Die* is the followup to their excellent 2001 debut, *In Search Of...*, which boasted "Lapdance" and "Rock Star" — songs that Alternative should have hopped on back then. With *Fly*, the N.E.R.D. boys blend everything from old-school funk to Beatle-esque classic rock to New Wave to jazz to, well, just about every damn thing that's cool.



As the Midas-touch production team The Neptunes, N.E.R.D.'s Chad Hugo and Pharrell Williams have brought platinum bling to a host of hip-hoppers, and their production work is some of the best, most forward-thinking around. You may have noticed they picked up a Grammy recently for Producer of the Year.

With N.E.R.D., which is rounded out by Shae, The Neptunes strip it all down and throw whatever the hell they want into their weird-ass mix. "She Wants to Move" combines jungle rhythms, throbbing bass, jazzy piano, Spanish-flavored acoustic guitar, electric leads and lyrics dripping with libido ("Her ass is a spaceship I want to ride"). And that's not to mention that Williams displays one of the best hand-on-the-hot-stove yelps in rock history.

So, if you have a minute, reconsider "She Wants to Move" and N.E.R.D. and what they can mean to Alternative audiences — the same audiences that put Good Charlotte next to DMX on their iPods.

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April 30, 2004



America's Best Testing Alternative Songs 12 +  
For The Week Ending 4/30/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons	Men	Women
					18-34	18-34	18-34
LOSTPROPHETS Last Train Home (Columbia)	4.27	4.07	93%	20%	4.19	4.15	4.23
HOOBASTANK The Reason (Island/IDJMG)	4.23	4.17	97%	22%	4.18	3.89	4.41
AFI Silver And Cold (DreamWorks/Interscope)	4.09	3.96	87%	17%	3.97	3.85	4.07
OFFSPRING (Can't Get My) Head Around You (Columbia)	4.05	3.94	87%	13%	3.84	3.85	3.83
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	4.04	—	65%	8%	3.99	3.81	4.15
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.01	4.08	92%	34%	3.98	3.85	4.09
BLINK-182 I Miss You (Geffen)	3.98	4.07	97%	30%	3.98	3.64	4.23
TRAPT Echo (Warner Bros.)	3.97	3.98	89%	20%	3.87	3.65	4.05
LINKIN PARK Lying From You (Warner Bros.)	3.96	3.94	90%	20%	3.85	3.61	4.05
THREE DAYS GRACE (I Hate) Everything... (Live/Zomba)	3.93	3.97	98%	43%	3.93	3.71	4.09
INCUBUS Megalomaniac (Epic)	3.93	3.94	96%	31%	3.88	3.85	3.89
LINKIN PARK Numb (Warner Bros.)	3.92	3.93	98%	44%	3.89	3.63	4.08
INCUBUS Talk Shows On Mute (Epic)	3.92	—	58%	7%	3.84	3.70	3.97
JET Cold Hard Bitch (Atlantic)	3.89	3.84	88%	19%	3.69	3.73	3.66
SMILE EMPTY SOUL Silhouettes (Lava)	3.83	—	64%	8%	3.67	3.62	3.72
311 Love Song (Maverick/Volcano/Zomba)	3.80	3.85	93%	28%	3.86	3.65	4.02
FINGER ELEVEN One Thing (Wind-up)	3.79	4.08	89%	28%	3.84	3.63	4.02
A PERFECT CIRCLE The Outsider (Virgin)	3.79	3.75	72%	15%	3.81	3.73	3.88
LIVING END Who's Gonna Save Us? (Reprise)	3.73	3.66	50%	9%	3.49	3.45	3.53
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	3.63	3.61	95%	40%	3.48	3.31	3.61
VINES Ride (Capitol)	3.58	3.64	75%	17%	3.38	3.36	3.40
STROKES Reptilia (RCA/RMG)	3.58	3.59	63%	15%	3.53	3.48	3.56
AUDIOSLAVE What You Are (Interscope/Epic)	3.53	3.61	64%	17%	3.54	3.52	3.54
PUDDLE OF MUDD Heel Over Head (Geffen)	3.49	3.57	72%	19%	3.40	3.04	3.71
GODSMACK Running Blind (Republic/Universal)	3.44	3.42	63%	18%	3.36	3.36	3.37
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	3.43	3.48	95%	41%	3.28	3.16	3.38
YEAH YEAH YEAHS Maps (Interscope)	3.17	3.22	73%	28%	3.40	3.20	3.55

Total sample size is 392 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. ROCK AGAINST BUSH VOL. I (Fat Wreck Chords) "The School Of Assassins"
2. KILLERS (Island/IDJMG) "Somebody Told Me"
3. FRANZ FERDINAND (Domino/Epic) "Take Me Out"
4. GOMEZ (Hut/Virgin) "Silence"
5. OZOMATLI (Concord) "Saturday Night"
6. SIMPLE KID (Vector) "Staring At The Sun"
7. MORRISSEY (Sanctuary/SRG) "Irish Blood, English Heart"
8. THEY MIGHT BE GIANTS (Barsuk) "Am I Awake?"
9. PLEASED (BWR) "We Are The Doctor"
10. AUF DER MAUR (Capitol) "Followed The Waves"
11. PIXIES (4AD/Beggars) "Where Is My Mind?"
12. AMBULANCE LTD. (TVT) "Primitive"
13. LORETTA LYNN (Interscope) "Portland, Oregon"
14. RYAN ADAMS (Lost Highway/IDJMG) "Wonderwall"
15. KICKS (TVT) "Mir"
16. BREAKING BENJAMIN (Hollywood) "So Cold"
17. PARIS, TEXAS (New Line) "Like You Like An Arsonist"
18. BAD RELIGION (Epitaph) "Los Angeles Is Burning"
19. X-ECUTIONERS (Columbia) "(Even) More Human Than Human"
20. LOCAL H (Studio E) "California Songs"

Ranked by total number of shows reporting artist.

## Record Of The Week

ARTIST: VAST  
TITLE: *Nude*  
LABEL: Fourfivesix



Before two-piece bands became the new black, multi-instrumentalist Jon Crosby had them beat by one, programming, playing, singing and everything else for the "group" called VAST. After two impressive albums on Elektra, 2000's *Music for People* and the 1998 debut, *Visual Audio Sensory Theater*, Crosby resurfaces on the Carson Daly-affiliated indie Fourfivesix with the excellent new offering *Nude*. Crosby's haunting, ethereal atmospheres are lush with electronic ambience, perfect for his soul-searching lyrics. The whole thing plays out like some sort of vision-quest as Crosby brings a softer Nine Inch Nails-type polish to his U2 heart (at times his throaty vocals are so close to Bono's, you'll do a double take). "Turquoise" is a must-listen, building on pulsing, industrial vibes to reveal a monster chorus, while the mystical "Thrown Away" is a sonic adventure in itself. Too good to pass up.

— Frank Correia, Rock Specialty Editor

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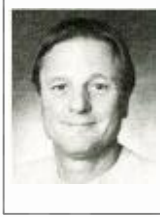
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Reporters

Stations and their adds listed alphabetically by market

<p><b>WHRL/Albany, NY*</b> OM: John Cooper PD: Lisa Biello SLIPKNOT</p>	<p><b>WBTV/Burlington*</b> OM/PM: Matt Grasso APD/MD: Kevin Hays FRANZ FERDINAND</p>	<p><b>CIMX/Detroit, MI*</b> PD: Murray Brodzkiew APD: Vince Casanova MD: Matt Franklin 3 DOORS DOWN BREAKING BENJAMIN</p>	<p><b>KUCD/Menasha, WI*</b> PD: Jamie Hyatt VON BOHIES D FRANKENREITER IJ JOHNSON</p>	<p><b>WLRS/Louisville, KY*</b> APD/MD: James Fitzgerald 1 SLIPKNOT STORY OF THE YEAR</p>	<p><b>KHYZ/Oklahoma City, OK*</b> OM: Bill Herley PD: Jimmy Garrodo No Adds</p>	<p><b>KRQZ/Reno, NV*</b> OM: Rob Roberts PD: Jeremy Smith APD/MD: Matt Diabla 2 FRANZ FERDINAND SNOW PATROL</p>	<p><b>KITS/San Francisco, CA*</b> PD: Sean Demery APD/MD: Agnes Asselton AUF DER MAUR STREETS</p>	<p><b>WSUN/Tampa, FL*</b> OM: Paul Ciliano PD: Shaq OFFSPRING AUF DER MAUR</p>
<p><b>KTZO/Albuquerque, NM*</b> PD: Scott Sowards MD: Don Kelley 1 BREAKING BENJAMIN STORY OF THE YEAR</p>	<p><b>WAVF/Charlotte, SC*</b> PD: Dave Rossi MD: Seoy Bae 4 SEETHER VAMPI LEE 4 INCUBUS 1 LORETTA LYNN I JACK WHITE</p>	<p><b>KHRO/EI Paso, TX*</b> OM: Mike Trotter PD/MD: John Garcia 2 X-ECLIPSE DARKNESS AUF DER MAUR BREAKING BENJAMIN GRAMM COLTON BAND EARSHOT</p>	<p><b>KTBZ/Houston, TX*</b> PD: Vince Richards APD: Eric Schmitt MD: Don Jackson 2 LIMP BIZKIT 3 BREAKING BENJAMIN SUBARUCLT</p>	<p><b>WMFS/Memphis, TN*</b> PD: Rob Crossman MD: Sydney Nabors 11 EARSHOT</p>	<p><b>WJRR/Orlando, FL*</b> OM: Adam Cook PD: Pat Lynch APD: Nick Everett MD: Brian Osheman BREAKING BENJAMIN</p>	<p><b>WDYL/Richmond, VA*</b> MD: Mike Murphy MD: Dustin Blashorn 1 FRANZ FERDINAND THORNLEY DARKNESS STELLASTARR</p>	<p><b>KCNL/San Jose, CA*</b> PD/MD: John Allers No Adds</p>	<p><b>KFMA/Tucson, AZ*</b> PD: Libby Carlsson MD: Matt Spz 29 BAD RELIGION 26 BLINK-182</p>
<p><b>WNNX/Atlanta, GA*</b> OM: Leslie Fram PD: Chris Williams MD: Jay Harren No Adds</p>	<p><b>WEND/Charlotte*</b> OM: Bruce Legas PD: Jack Daniel APD/MD: Kristina Hameygart 1 YEAH YEAH YEARS THREE DAYS GRACE VELVET REVOLVER</p>	<p><b>KXMA/Fayetteville, AR</b> PD/MD: Dave Jackson 12 THREE DAYS GRACE 3 SLIPKNOT</p>	<p><b>WRXZ/Indianapolis, IN*</b> PD: Scott Jamason MD: Michael Young No Adds</p>	<p><b>WZTA/Miami, FL*</b> PD: Tony Hanson MD: Mike Gilmore 2 BREAKING BENJAMIN 1 MAGNA-FI SLIPKNOT EARSHOT</p>	<p><b>WOCF/Orlando, FL*</b> PD: Bobby Smith 1 OFFSPRING MORRISSEY</p>	<p><b>WRXL/Richmond, VA*</b> OM: Bill Cahill PD/MD: Casey Knabstam 11 BREAKING BENJAMIN 2 YEAR YEAH YEARS DARKNESS</p>	<p><b>KJEE/Santa Barbara, CA</b> OM: Dean Bert MD: Dave Hancock 16 MORRISSEY 1 MAGNA-FI 1 AUF DER MAUR GRAMM COLTON BAND</p>	<p><b>KMYZ/Tulsa, OK*</b> PD: Lynn Barrow MD: Corbin Pierce No Adds</p>
<p><b>WSEW/Atlantic City, NJ*</b> PD: Al Parashko 2 BREAKING BENJAMIN NEW DISEASE KID ROCK FRANZ FERDINAND</p>	<p><b>WKDX/Chicago, IL*</b> PD: Mike Stern APD/MD: Jason Jackson 24 BLINK-182 8 SMILE EMPTY SOUL 7 X-ECLIPSE 1 MDDIST MOUSE 1 BREAKING BENJAMIN</p>	<p><b>KFRR/Fresno, CA*</b> PD: Chris Squires MD: Reverend No Adds</p>	<p><b>WPLA/Jacksonville, FL*</b> OM: Gail Austin APD/MD: Chad Clumley 1 THREE DAYS GRACE SWITCHFOOT AUDIOSLAVE</p>	<p><b>WLUM/Milwaukee, WI*</b> PD: Tommy Wilde MD: Kenny Neumann 7 NICKELBACK AUF DER MAUR BREAKING BENJAMIN</p>	<p><b>WPLY/Philadelphia, PA*</b> PD: Jim McDevine MD: Dan Feld 1 FRANZ FERDINAND</p>	<p><b>KCCX/Riverside, CA*</b> OM/MD: Keri Clague APD/MD: Darryl James No Adds</p>	<p><b>KNDD/Seattle, WA*</b> OM/MD: Phil Manning APD: Jim Ketter No Adds</p>	<p><b>WPBZ/W. Palm Beach, FL*</b> PD: John D'Connell MD: Nik Rivers 2 BREAKING BENJAMIN 1 FRANZ FERDINAND</p>
<p><b>KROX/Austin, TX*</b> OM: Jeff Carroll PD: Melody Lee MD: Toby Ryan No Adds</p>	<p><b>WAQZ/Cincinnati, OH*</b> PD/MD: Jill Nagel LIT</p>	<p><b>WJWX/Fl. Myers, FL*</b> OM/MD: John Razz APD: Eric Madrod MD: Jeff Zito No Adds</p>	<p><b>WRZK/Johnson City*</b> PD: Matt Mackinnon FRANZ FERDINAND BREAKING BENJAMIN SLIPKNOT</p>	<p><b>WHTG/Monmouth, NJ*</b> APD: Mike Gavin MD: Brian Phillips 10 KICKS SEETHER VAMPI LEE</p>	<p><b>KEOJ/Phoenix, AZ*</b> OM: Laura Harve APD: David Air Dave MD: Robie Nash MUJE RADFORD FRANZ FERDINAND</p>	<p><b>WZNE/Rochester, NY*</b> OM/MD: John McCree MD: Jeff Solobano 1 KILLERS MORRISSEY MAGNA-FI FLAV BREAKING BENJAMIN</p>	<p><b>KPNT/LSJ, Mod*, MD*</b> PD: Tommy Malton MD: Jeff Priesa SHINEDOWN FRANZ FERDINAND</p>	<p><b>WHFS/Washington, DC*</b> PD: Lisa Warden MD: Pat Ferriss SEETHER VAMPI LEE STORY OF THE YEAR</p>
<p><b>WXTM/Cleveland, OH*</b> PD: Kim Mearns APD: Don Wardella MD: Pete Schiano DARKNESS AUF DER MAUR EARSHOT</p>	<p><b>WARD/Columbia, SC*</b> MD: Dave Farris 7 BREAKING BENJAMIN</p>	<p><b>WXTW/Fl. Wayne, IN*</b> OM: JJ Fabini PD: Don Wilber APD: Matt Jericho MD: Greg Travis 1 SUBARUCLT 1 LIT 1 NEW DISEASE ZIG ZAG BREAKING BENJAMIN BAD RELIGION RANCID</p>	<p><b>WRZK/Johnson City*</b> PD: Matt Mackinnon FRANZ FERDINAND BREAKING BENJAMIN SLIPKNOT</p>	<p><b>WBUZ/Nashville, TN*</b> OM: Jim Patrick PD/MD: Russ Schack 2 BREAKING BENJAMIN 2 X-ECLIPSE LORETTA LYNN I JACK WHITE SEETHER VAMPI LEE BLINK-182 FRANZ FERDINAND</p>	<p><b>KZOM/Phoenix, AZ*</b> PD: Kevin Monahan MD: Mike Lewis SHINEDOWN AUF DER MAUR</p>	<p><b>KWOD/Sacramento, CA*</b> OM: Curtis Johnson PD: Ron Deane MD: Marco Collins 5 MORRISSEY 2 SLIPKNOT BREAKING BENJAMIN</p>	<p><b>KPNT/LSJ, Mod*, MD*</b> PD: Tommy Malton MD: Jeff Priesa SHINEDOWN FRANZ FERDINAND</p>	<p><b>WWDC/Washington, DC*</b> PD: Joe Nevilsson MD: Donielle Flynn OFFSPRING EARSHOT</p>
<p><b>WRAX/Birmingham, AL*</b> PD: Susan Graves MD: Mark Lindsey No Adds</p>	<p><b>WARD/Columbia, SC*</b> MD: Dave Farris 7 BREAKING BENJAMIN</p>	<p><b>WXTM/Cleveland, OH*</b> PD: Kim Mearns APD: Don Wardella MD: Pete Schiano DARKNESS AUF DER MAUR EARSHOT</p>	<p><b>WRZK/Johnson City*</b> PD: Matt Mackinnon FRANZ FERDINAND BREAKING BENJAMIN SLIPKNOT</p>	<p><b>WBUZ/Nashville, TN*</b> OM: Jim Patrick PD/MD: Russ Schack 2 BREAKING BENJAMIN 2 X-ECLIPSE LORETTA LYNN I JACK WHITE SEETHER VAMPI LEE BLINK-182 FRANZ FERDINAND</p>	<p><b>KZOM/Phoenix, AZ*</b> PD: Kevin Monahan MD: Mike Lewis SHINEDOWN AUF DER MAUR</p>	<p><b>KWOD/Sacramento, CA*</b> OM: Curtis Johnson PD: Ron Deane MD: Marco Collins 5 MORRISSEY 2 SLIPKNOT BREAKING BENJAMIN</p>	<p><b>KPNT/LSJ, Mod*, MD*</b> PD: Tommy Malton MD: Jeff Priesa SHINEDOWN FRANZ FERDINAND</p>	<p><b>WWDC/Washington, DC*</b> PD: Joe Nevilsson MD: Donielle Flynn OFFSPRING EARSHOT</p>
<p><b>WBCN/Boston, MA*</b> PD: Cedrus APD/MD: Steve Strick 1 MUJE 1 STORY OF THE YEAR SHINEDOWN</p>	<p><b>WARD/Columbia, SC*</b> MD: Dave Farris 7 BREAKING BENJAMIN</p>	<p><b>WXTM/Cleveland, OH*</b> PD: Kim Mearns APD: Don Wardella MD: Pete Schiano DARKNESS AUF DER MAUR EARSHOT</p>	<p><b>WRZK/Johnson City*</b> PD: Matt Mackinnon FRANZ FERDINAND BREAKING BENJAMIN SLIPKNOT</p>	<p><b>WBUZ/Nashville, TN*</b> OM: Jim Patrick PD/MD: Russ Schack 2 BREAKING BENJAMIN 2 X-ECLIPSE LORETTA LYNN I JACK WHITE SEETHER VAMPI LEE BLINK-182 FRANZ FERDINAND</p>	<p><b>KZOM/Phoenix, AZ*</b> PD: Kevin Monahan MD: Mike Lewis SHINEDOWN AUF DER MAUR</p>	<p><b>KWOD/Sacramento, CA*</b> OM: Curtis Johnson PD: Ron Deane MD: Marco Collins 5 MORRISSEY 2 SLIPKNOT BREAKING BENJAMIN</p>	<p><b>KPNT/LSJ, Mod*, MD*</b> PD: Tommy Malton MD: Jeff Priesa SHINEDOWN FRANZ FERDINAND</p>	<p><b>WWDC/Washington, DC*</b> PD: Joe Nevilsson MD: Donielle Flynn OFFSPRING EARSHOT</p>
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<p><b>WBCN/Boston, MA*</b> PD: Cedrus APD/MD: Steve Strick 1 MUJE 1 STORY OF THE YEAR SHINEDOWN</p>	<p><b>WARD/Columbia, SC*</b> MD: Dave Farris 7 BREAKING BENJAMIN</p>	<p><b>WXTM/Cleveland, OH*</b> PD: Kim Mearns APD: Don Wardella MD: Pete Schiano DARKNESS AUF DER MAUR EARSHOT</p>	<p><b>WRZK/Johnson City*</b> PD: Matt Mackinnon FRANZ FERDINAND BREAKING BENJAMIN SLIPKNOT</p>	<p><b>WBUZ/Nashville, TN*</b> OM: Jim Patrick PD/MD: Russ Schack 2 BREAKING BENJAMIN 2 X-ECLIPSE LORETTA LYNN I JACK WHITE SEETHER VAMPI LEE BLINK-182 FRANZ FERDINAND</p>	<p><b>KZOM/Phoenix, AZ*</b> PD: Kevin Monahan MD: Mike Lewis SHINEDOWN AUF DER MAUR</p>	<p><b>KWOD/Sacramento, CA*</b> OM: Curtis Johnson PD: Ron Deane MD: Marco Collins 5 MORRISSEY 2 SLIPKNOT BREAKING BENJAMIN</p>	<p><b>KPNT/LSJ, Mod*, MD*</b> PD: Tommy Malton MD: Jeff Priesa SHINEDOWN FRANZ FERDINAND</p>	<p><b>WWDC/Washington, DC*</b> PD: Joe Nevilsson MD: Donielle Flynn OFFSPRING EARSHOT</p>
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<p><b>WBCN/Boston, MA*</b> PD: Cedrus APD/MD: Steve Strick 1 MUJE 1 STORY OF THE YEAR SHINEDOWN</p>	<p><b>WARD/Columbia, SC*</b> MD: Dave Farris 7 BREAKING BENJAMIN</p>	<p><b>WXTM/Cleveland, OH*</b> PD: Kim Mearns APD: Don Wardella MD: Pete Schiano DARKNESS AUF DER MAUR EARSHOT</p>	<p><b>WRZK/Johnson City*</b> PD: Matt Mackinnon FRANZ FERDINAND BREAKING BENJAMIN SLIPKNOT</p>	<p><b>WBUZ/Nashville, TN*</b> OM: Jim Patrick PD/MD: Russ Schack 2 BREAKING BENJAMIN 2 X-ECLIPSE LORETTA LYNN I JACK WHITE SEETHER VAMPI LEE BLINK-182 FRANZ FERDINAND</p>	<p><b>KZOM/Phoenix, AZ*</b> PD: Kevin Monahan MD: Mike Lewis SHINEDOWN AUF DER MAUR</p>	<p><b>KWOD/Sacramento, CA*</b> OM: Curtis Johnson PD: Ron Deane MD: Marco Collins 5 MORRISSEY 2 SLIPKNOT BREAKING BENJAMIN</p>	<p><b>KPNT/LSJ, Mod*, MD*</b> PD: Tommy Malton MD: Jeff Priesa SHINEDOWN FRANZ FERDINAND</p>	<p><b>WWDC/Washington, DC*</b> PD: Joe Nevilsson MD: Donielle Flynn OFFSPRING EARSHOT</p>
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# Music For Grown-Ups

A look at the new music publication *Tracks*

If you go the website of the new music magazine *Tracks*, you will find the following mission statement: "*Tracks* magazine will help experienced, sophisticated listeners navigate a complicated musical landscape. By celebrating music new and old, familiar and unfamiliar, that offers substance, depth and soul, *Tracks* will provide a unique and necessary perspective for an educated, musically adventurous audience."

Sound familiar? When I first heard about *Tracks*, and later, after I checked out the first two issues, I was struck by the similarities between its vision and what Triple A radio accomplishes.

There is a discerning 30-plus adult music fan out there who is not being very well served by much of radio or other media, a fan who would like to have an intelligent and well-informed source to aid him in his quest to keep up with what's happening in the world of music, and music-publication veterans John Rollins and Alan Light, along with Dana Sacher, decided to do something about it.

The three worked together on the launch of *Vibe* magazine a dozen years ago and were later involved with *Spin*, when it was acquired by *Vibe's* parent company in 1997. They left their jobs in 2001 to form Good Music Media and to pursue their dream.

After a couple of years of building a business plan and pitching their idea to anyone who would listen, the team was able to strike a deal with Frank Wood of Secret Communications and then form an association with World Publications, a leading producer of special-interest media and entertainment, including 14 magazines.

Under the structure, Rollins is Publisher and Light is serving as Editor-in-Chief, while Sacher is COO. In addition, they have assembled a team of industry veterans on both the editorial and sales sides, putting them in a position to give this new publication a real chance at success.

*Tracks'* premiere issue, with Sting on the cover, appeared this past winter, and a second issue has recently been published, featuring a smiling Norah Jones up front. It's the company's hope to move to a bimonthly schedule by June of this year, and by the second half of 2005 they'd like *Tracks* to come out monthly.

The day I talked with Light about *Tracks*, he was in Manhattan following up on a benefit concert he was involved with.

R&R: Tell us about this benefit concert series.

AL: The organization I am involved with, Housing Works, is concerned about homeless people with AIDS. We operate a bookstore in Soho. One night a month we bring in music to help raise money and awareness.

R&R: Give us some insight into the thought process behind *Tracks*.

AL: It started with John Rollins, our CEO and my partner. He and I were the Publisher and Editor team at *Vibe* and then at *Spin*. At some point about five years ago we got to talking and realized that much of the music that we were personally listening to and talking to our friends about didn't fit, first of all, in the pages of the magazines we were working on and, second, into the pages of any of the music magazines that were out there.

It was a matter of taking a serious look at where our hearts and passions were. From there we started to try to back that into a business story to see if we were just dreaming, or if there was something that we could realistically explore. Everything we pulled

together in terms of research and a business plan only confirmed that we were on to something.

All — or most of — the growth in the music business right now is in music that appeals to an over-30 audience. These people are hungry to find out about new music and artists, as well as artists they have already discovered. It became clear that there was a real vacuum in terms of something speaking to those listeners.

Frankly, it was very similar to when we were launching *Vibe*, because at that time no one was addressing the world of hip-hop either. So we already knew the general premise could work. The difference with the audience we are trying to reach now is that they are broader in their musical tastes. They are less inclined to be defined by one particular genre of music and really just want to know what is good out there in a variety of styles. Hence our slogan: "Music Built to Last."

R&R: When you are envisioning a publication's appeal, do you have a specific target, or "P1 listener," like radio does?

AL: We need to be a bit broader than radio in that respect, although it helps to have a starting point in terms of trying to envision who, exactly, would want to buy and read a magazine like ours. In radio you need to keep them minute-to-minute through a regular flow. In our case, we are going hit them, at most, 12 times a year, and their use of each issue will be broken up — meaning they can pick it up and put it down at their own discretion.

Nevertheless, we'd like to think of our ideal reader as somewhere in his late 30s, male — most music magazines have more of a male readership — professional, college-educated and still eager to learn. There is the person who is dialed in to many artists but doesn't see or hear them much in the rest of the media of today. There is also the person who isn't that dialed in but would like to be. I think we can reach them both.

R&R: How mainstream do you need to be to succeed?

AL: We try to be accessible by including larger, more mainstream artists who can act as entry points to the newer, developing stories appearing on the horizon. Magazines such as

*Paste*, *Harp* or *No Depression* are more niche-oriented and deal with a readership that is already well versed in the music they support. We need to be more inviting than that. I would rather reach out to people who like Sting or Norah Jones and then have the opportunity to introduce them to somebody like Rufus Wainwright.

There was a certain part of the music community that scoffed when they saw that we had Sting on the cover of the premiere issue. They were kind of saying, "I thought you guys were gonna be cool and on the cutting edge." But, to me, Sting is 25 years into a highly successful career. He never took the short money and went the Police-reunion route. He consciously made an effort to expand his musical universe and, therefore, his means of expression, and he has constantly tried to challenge his fans. In my view,

er Norah Jones agreed to do. She and those around her must have felt that it made sense for her. That exclusivity was a great boost for us. I think she and artists like her see the value in what we are trying to do and want to help it flourish for the good of all of us.

R&R: How tough was it to put your editorial staff together?

AL: It was easier than you might think. There are so many really good writers out there, and many of them are dying to be involved with a publication that aligns with their passions. I put together a wish list of the people I'd like to have as my staff to get this off the ground, and they all said yes.

To do that, I didn't have to hire anybody out of a full-time job. They were all people who had good experience and were doing freelance and part-time work but wanted something more in tune with what they like and want to write about. Plus, bringing in artists to write and some other ideas we have will give us strong voices from issue to issue.

R&R: There seems to be nice balance and variety to the content.

AL: First impressions are very important. We needed to present ourselves out of the chute as close as possible to the ideal vision we have for *Tracks*. The early challenge has been for us to show the range of what we want to do in the first few issues, where we have fewer pages of content than I really want. There are certain features that we plan on having every issue, so they pretty much take up most of the pages initially.

We have shorter pieces and longer in-depth features. We are offering some interesting writers, and, of course, we suggest quite a bit of music each issue. But you'll notice that we are also making a concerted effort not to stray too far from our mission, which has everything to do with music. If this is what they are coming to us for, then this is what we'll give them.

R&R: It sounds like you really love what you're doing.

AL: I could go on all day and night about this. This thing lived in our heads for a long time before we were actually able to get the publishing partner and the funding and see it through to holding something in our hands. I am eager to have the opportunity to show more of what we can do and what the real potential of *Tracks* is.

*Tracks'* website offers other information and insight about the publication and tells where to go to hear and buy the music it features and, of course, how to subscribe. Log on to [www.tracksmusic.com](http://www.tracksmusic.com).



he is an enduring artist and perfectly represents what *Tracks* is all about.

Plus, if I can use Sting's cachet to introduce people to Cassandra Wilson or My Morning Jacket or whoever, then I am accomplishing the core mission of this publication.

R&R: Have the experience and the contacts you and those around you developed over the years proven to be valuable in launching a new newsstand publication?

AL: To be crazy enough to try to launch an independent title in this economy, we had to have a certain amount of confidence that the 15 years of experience that John and I have will give us enough of a leg to stand on.

In addition, the labels and the artists are so desperate for an outlet these days that they were quite willing to go along for the ride — at least initially, until we prove ourselves one way or another — and support us with access and ad dollars.

Keep in mind, we are the only cov-

**"All — or most of — the growth in the music business right now is with music that appeals to an over-30 audience."**

# TRIPLE A TOP 30

POWERED BY  
MEDIABASE

April 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	<b>1</b> DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	372	+6	23067	15	20/0
5	2	<b>2</b> MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	368	+32	21454	10	19/0
4	3	<b>3</b> ALANIS MORISSETTE Everything (Maverick/Reprise)	353	+15	15216	5	20/0
3	4	<b>4</b> JET Are You Gonna Be My Girl (Atlantic)	352	+12	22429	18	15/0
2	5	<b>5</b> NORAH JONES Sunrise (Blue Note/EMC)	328	-19	21494	16	20/0
7	6	<b>6</b> DAVE MATTHEWS Oh (RCA/RMG)	318	+23	18985	6	19/0
6	7	<b>7</b> JOHN MAYER Clarity (Aware/Columbia)	315	-5	18009	16	16/0
8	8	<b>8</b> ERIC CLAPTON If I Had Possession Over Judgment Day (Duck /Reprise)	288	+11	14683	8	18/0
10	9	<b>9</b> LENNY KRAVITZ Where Are We Runnin'? (Virgin)	284	+37	12924	4	20/2
11	10	<b>10</b> MAROON 5 This Love (Octone/J/RMG)	241	-4	12369	12	10/0
12	11	<b>11</b> FIVE FOR FIGHTING 100 Years (Aware/Columbia)	228	-4	10735	20	12/0
9	12	<b>12</b> GUSTER Careful (Palm/Reprise)	220	-32	10881	24	15/0
17	13	<b>13</b> DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	216	+16	9238	6	16/0
13	14	<b>14</b> JASON MRAZ Curbside Prophet (Atlantic)	216	-6	6744	8	14/0
14	15	<b>15</b> BARENAKED LADIES Testing 1, 2, 3 (Reprise)	193	-24	9805	10	15/0
19	16	<b>16</b> MINDY SMITH Come To Jesus (Vanguard)	180	+11	9434	6	10/0
21	17	<b>17</b> WHEAT I Met A Girl (Aware/Columbia)	177	+13	8816	5	16/1
18	18	<b>18</b> JOHN EDDIE If You're Here When I Get Back (Thrill Show/Lost Highway)	166	-9	4208	20	12/0
15	19	<b>19</b> STING Sacred Love (A&M/Interscope)	161	-54	5801	15	15/0
<b>Debut</b>	20	<b>20</b> MELISSA ETHERIDGE Lucky (Island/IDJMG)	157	+46	5689	1	13/0
22	21	<b>21</b> JONNY LANG Give Me Up Again (A&M/Interscope)	152	-3	4276	10	13/0
16	22	<b>22</b> MELISSA ETHERIDGE Breathe (Island/IDJMG)	149	-61	11287	17	15/0
20	23	<b>23</b> INDIGO GIRLS Perfect World (Epic)	140	-25	7046	18	14/0
26	24	<b>24</b> TOOTS AND THE MAYTALS w/ BONNIE RAITT True Love Is Hard To Find (V2)	137	+11	7642	3	14/2
29	25	<b>25</b> PAT MCGEE BAND Beautiful Ways (Warner Bros.)	136	+17	3743	2	11/0
24	26	<b>26</b> LOS LONELY BOYS Real Emotions (Dr/Epic)	133	-4	3950	14	10/0
27	27	<b>27</b> JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	131	+5	7047	13	10/0
30	28	<b>28</b> HOOBASTANK The Reason (Island/IDJMG)	127	+10	3952	3	5/1
23	29	<b>29</b> VAN MORRISON Evening In June (Blue Note/EMC)	118	-20	4971	9	10/0
<b>Debut</b>	30	<b>30</b> JARS OF CLAY Show You Love (Essential/PLG/RCA/RMG)	115	+5	2015	1	9/1

22 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 4/18-4/24. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**JEM** They (ATO)  
Total Plays: 113, Total Stations: 9, Adds: 0

**311** Love Song (Maverick/Volcano/Zomba)  
Total Plays: 113, Total Stations: 3, Adds: 0

**NORAH JONES** What Am I To You? (Blue Note/EMC)  
Total Plays: 112, Total Stations: 4, Adds: 2

**MDRRISSEY** Irish Blood, English Heart (Sanctuary/SRG)  
Total Plays: 107, Total Stations: 7, Adds: 1

**THRILLS** Big Sur (Virgin)  
Total Plays: 102, Total Stations: 8, Adds: 0

**SARAH MCLACHLAN** Stupid (Arista/RMG)  
Total Plays: 101, Total Stations: 10, Adds: 0

**BDB SCHNEIDER** Come With Me Tonight (Shockorama/Vanguard)  
Total Plays: 97, Total Stations: 8, Adds: 0

**DIANA KRALL** Temptation (GRP/VMG)  
Total Plays: 93, Total Stations: 8, Adds: 0

**PATTY GRIFFIN** Love Throw A Line (ATO/RCA/RMG)  
Total Plays: 84, Total Stations: 7, Adds: 1

**MATTHEW RYAN** Return To Me (Hybrid)  
Total Plays: 82, Total Stations: 7, Adds: 0

Songs ranked by total plays

## Most Added

[www.radds.com](http://www.radds.com)

ARTIST TITLE LABEL(S)	ADDS
SHERYL CROW Light In Your Eyes (A&M/Interscope)	14
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	5
RACHAEL YAMAGATA Worn Me Down (RCA Victor)	5
BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	3
MY MORNING JACKET Golden (ATO/RCA/RMG)	3
LOS LOBOS Hurry Tomorrow (Mammoth/Hollywood)	3
DAVID MEAD Beauty (Nettwerk)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+47
MELISSA ETHERIDGE Lucky (Island/IDJMG)	+46
JAMIE CULLUM All At Sea (GRP/VMG)	+43
JOE FIRSTMAN Can't Stop Loving You (Atlantic)	+38
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+37
LOS LONELY BOYS Heaven (Dr/Epic)	+33
MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	+32
BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	+29
DAVE MATTHEWS Oh (RCA/RMG)	+23
RYAN ADAMS Wonderwall (Lost Highway/IDJMG)	+21

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Dr/Epic)	220
SARAH MCLACHLAN Fallen (Arista/RMG)	201
THRILLS One Horse Town (Virgin)	136
COLDPLAY Clocks (Capitol)	135
COUNTING CROWS She Don't Want Nobody Near (Geffen)	129
MATCHBOX TWENTY Unwell (Atlantic)	123
TRAIN Calling All Angels (Columbia)	114
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	107
TRAIN When I Look To The Sky (Columbia)	97
3 DOORS DOWN Here Without You (Republic/Universal)	78

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://www.radioandrecords.com).

# SHERYL CROW

## "LIGHT IN YOUR EYES"


The follow-up to the #1 track "The First Cut Is The Deepest"

Most Added Everywhere!

KFOG KBCO KTCZ WBOS WXPB WTTT WXRW WNCN WRLT  
KPRI WDOD WZEW KTHX KRSH WRNX WOKI WYEP & more

From **THE VERY BEST OF SHERYL CROW** (2.7 million scanned)

Written by Sheryl Crow and John Shanks. Produced by John Shanks



[www.sherylcrow.com](http://www.sherylcrow.com) - [www.americanradiohistory.com](http://www.americanradiohistory.com) - © 2003 NEW RECORDS



# ON THE RECORD

With  
**Dona Shaieb**  
PD, KPRI/San Diego



Ever since I saw Donavon Frankenreiter in the Bahamas at Michele Clark Promotion's Sunset Sessions, I've thought of him as a fresh take on a sound that's still very new to our audience. His music takes me to the simplest, most relaxing places. Frankenreiter has the perfect voice that, refreshingly, needs only a guitar to make magic. The music message that his buddy Jack Johnson began to share in 2001 is being continued with his. After meeting Frankenreiter, I was pleased to find that his personality and his music are reflections of each other, wrapped up in a talented, unpretentious artist. His first single, "Free," is a huge reaction song for us here in San Diego. The song has increased in passion each week in our web-based research, and it has tested in the top five since the first week. Another of his songs we are sampling, "What'cha Know About," reflects how his creative guitar melodies combine with his vocal arrangements to give you a sound you want to hear again and again. After sampling his entire album, I found every song to be a possible add. "Radio Friendly" is Frankenreiter's middle name. The only problem is the wait time required for our listeners to get their hands on this album. They want to have his music so badly that I'm considering putting his street date information on my outgoing voicemail message to save myself time. This is the kind of singer-songwriter who makes my job easy.

**D**amien Rice remains at 1\* for the third week on the monitored airplay chart, **Michael Andrews** featuring **Gary Jules** move back up to 2\*, **Alanis Morissette** increases to 3\*, and **Jet** are at 4\* ... **Dave Matthews** (6\*), **Eric Clapton** (8\*) and **Lenny Kravitz** (9\*) round out the bulleted top 10. Other projects showing growth this week include **Donavon Frankenreiter** featuring **Jack Johnson** (17\*-13\*), **Mindy Smith** (19\*-16\*), **Wheat** (21\*-17\*), **Toots & The Maytals** with **Bonnie Raitt** (26\*-24\*) and **The Pat McGee Band** (29\*-25\*) ... **Melissa Etheridge** and **Jars Of Clay** debut ... On the Indicator side, Rice is also No. 1, and the rest of the top 10 is pretty solid, including **Eric Clapton** at 5\*, **Jem** at 7\* and **Frankenreiter** now top 10 at 8\* ... Other gainers include **Patty Griffin**, **Smith**, **Sarah Harmer**, **The Subdudes** and **Ben Arthur** ... **Etheridge**, **Zero 7**, **McGee** and **Randall Bramblett** debut ... In the Most Added category, the new **Sheryl Crow** song grabs 25 new adds (in addition to the handful that were already on it), making it Most Added overall ... **Rachael Yamagata** brings 12 total adds in the first week, **Los Lobos** get 11, **David Mead** has nine, and **Juliana Hatfield** garners seven first-week adds ... **Counting Crows**, who officially go for adds next week, add another seven to the tally as well ... Also having a good first week are **Reed Foehl**, **Buddahead** and **Modest Mouse** ... Keep an eye on **Joe Firstman**, **Ryan Adams**, **Jamie Cullum**, **Bob Schneider**, **Butterfly Boucher**, **My Morning Jacket**, **Diana Krall**, the new **Thrills** song, **Morrissey** and **Gomez**.



— John Schoenberger, Triple A Editor

# AAA ARTIST OF THE WEEK

ARTIST: **Eric Clapton**

LABEL: **Duck/Reprise**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



**B**y the time Eric Clapton stepped out as a solo artist in the '70s, he was already a hugely successful rock star, thanks to his days with The Yardbirds, Cream, Blind Faith and John Mayall's Blues Breakers. Initially, his popularity was largely based on his amazing guitar-playing skills, but for the past three decades Clapton has also demonstrated his abilities as a songwriter, song interpreter and vocalist.

Like so many British musicians of his generation, Clapton was immensely influenced by American blues, R&B and early rock 'n' roll. Through the years he has often said that the artist who touched him most was Southern bluesman Robert Johnson. Although Johnson had a very short life and recorded just 29 songs, in the '30s, his influence has endured.

Clapton has reached into the Johnson songbook in the past, recording such tunes as "Ramblin' on My Mind" with Mayall and "Four Until Late" and "Crossroads" with Cream. He has also dedicated himself to making entire albums of blues songs, with such releases as *From the Cradle* and *Ridin' With the King*, which he recorded with B.B. King. But now he has decided to record an album that is nothing but Robert Johnson songs, called *Me & Mr. Johnson*.

Clapton said in a recent interview with *Rolling Stone*. "I've listened to these songs my whole life. It's the most enjoyable music. After all of these years, his music is like my oldest friend, always in the back of my head and on the horizon. It's the finest music I have ever heard. I have always trusted its purity, and I always will."

Joining Clapton in this exercise of respect and emulation were drummer Steve Gad, bassist Nathan East, keyboardist Billy Preston, harmonica player Jerry Portnoy and guitarists Andy Fairweather Low and Doyle Bramhall II. In addition, Jim Keitner and Pino Palladino played drums and bass, respectively, on one track.

Simon Climie co-produced the project with Clapton. Surprisingly, Clapton also credits Climie for his expertise on ProTools, which, in some respects, seems out of place for a blues album as pure as this one is. But never you mind: Clapton may take advantage of modern studio techniques and top-notch players, but he doesn't stray too far from the rural purity and simple beauty of Johnson's songs. Standouts include "When You Got a Good Friend," "Me and the Devil Blues," "Come on in My Kitchen" and "If I Had Possession Over Judgment Day."

Although he announced a few years ago that he'd never tour again, Clapton has made plans for a summer tour in support of this new release. It kicks off with his Crossroads Guitar Festival in Dallas in June to support his Crossroads Centre, an addiction-rehabilitation facility he founded on the island of Antigua in 1998.

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April 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	SLAID CLEAVES <i>Wishbones (Philo/Rounder)</i>	761	-14	6798
5	2	PATTY GRIFFIN <i>Impossible Dream (ATO/RCA/RMG)</i>	674	+140	2230
2	3	FLATLANDERS <i>Wheels Of Fortune (New West)</i>	605	-57	10385
3	4	BR549 <i>Tangled In The Pines (Dualtone)</i>	544	-48	8574
4	5	MINDY SMITH <i>One Moment More (Vanguard)</i>	521	-22	7346
6	6	LEFTOVER SALMON <i>Leftover Salmon (Compendia)</i>	497	+23	3628
7	7	SUBDUDES <i>Miracle Mule (Back Porch/EMC)</i>	494	+36	2355
13	8	ALLISON MOORER <i>The Duel (Sugar Hill)</i>	425	+41	1308
8	9	JAMES MCMURTRY <i>Live In Aught Three (Compadre)</i>	413	-29	4506
9	10	GREENCARDS <i>Movin' On (Independent)</i>	400	-27	5440
10	11	GRAHAM PARKER <i>Your Country (Bloodshot)</i>	393	-25	2981
22	12	SAM BUSH <i>King Of My World (Sugar Hill)</i>	391	+112	933
11	13	OLD CROW MEDICINE SHOW <i>OCMS (Nettwerk)</i>	354	-60	5531
18	14	R. MALO, P. FLYNN, R. ICKES... <i>The Nashville... (CMH)</i>	341	+40	1604
14	15	GIBSDN BROTHERS <i>Long Way Back Home (Sugar Hill)</i>	334	+8	2221
12	16	MARK ERELLI <i>Hillbilly Pilgrim (Signature Sound)</i>	333	-54	6438
20	17	ELIZA GILKYSON <i>Land Of Milk And Honey (Red House)</i>	325	+38	1697
15	18	GREY DE LISLE <i>The Graceful Ghost (Sugar Hill)</i>	310	+1	2086
17	19	TOM RUSSELL <i>Indians, Cowboys, Horses, Dogs (Hightone)</i>	281	-23	3015
16	20	GRANT-LEE PHILLIPS <i>Virginia Creeper (Zoe/Rounder)</i>	268	-37	3357
19	21	VARIOUS ARTISTS <i>No Depression... (Dualtone)</i>	267	-27	2085
Debut	22	STEVE FORBERT <i>Just Like There's Nothing To It (Koch)</i>	259	+79	534
26	23	ALECIA NUGENT <i>Alecia Nugent (Rounder)</i>	252	+19	1455
25	24	MOOT DAVIS <i>Moot Davis (Little Dog)</i>	239	+4	1906
21	25	NORAH JONES <i>Feels Like Home (Blue Note/EMC)</i>	232	-54	3197
Debut	26	J. GARCIA & D. GRISMAN <i>Been All Around... (Acoustic Discs)</i>	231	+41	617
Debut	27	M. CHAPIN CARPENTER <i>Between Here And Gone (Columbia)</i>	231	+82	491
Debut	28	LORETTA LYNN <i>Van Lear Rose (Interscope)</i>	231	+213	254
Debut	29	KING WILKIE <i>Broke (Rebel)</i>	220	+31	712
23	30	VARIOUS ARTISTS <i>Cold Mountain Soundtrack (DMZ/Sony Music)</i>	213	-33	6589

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](http://www.americanamusic.org). © 2004 Americana Music Association.

**Americana Spotlight**

by John Schoenberger

Artist: Gurf Morlix

Label: Blue Corn



Although he was born in Buffalo, Gurf Morlix became enamored with country music while growing up in the '60s and has pretty much dedicated himself to playing it ever since. For many years he was Lucinda Williams' guitar player, bandleader and producer, and he has also produced a wide variety of other acts, including Ray Wylie Hubbard, Tom Russell, Peter Case, Slaid Cleaves, Robert Earl Keen and Jim Lauderdale. He released two solo efforts on Catamount Records prior to *Cut 'N Shoot*, but unlike those albums, this outing is more countrified and certainly more focused on the subject of relationships gone bad.

The album is also more of a solo effort, in that Morlix sang and played all the instruments (such as guitar, pedal steel, mandocello and bass) except the drums, which were played by Rick Richards. There are a few guest appearances, though, including Linda McRae on backing vocals. In addition, Morlix wrote or co-wrote — with the likes of Lauderdale, Jim Leslie, Re Winkler and Billy Swan — all the tunes in the collection except one. In many ways, he has returned to a sound we were most familiar with when he was with Williams. Highlights include "Were You Layin' Down?" "Without You," "The Whole Truth" and "Your Sister."

**Americana News**

MerleFest 2004, which is held in Wilkesboro, NC, will once again share its performers with the local community through its outreach program, sponsored by Sprint. Thirty-three MerleFest artists will appear at local schools, the YMCA and several nursing and assisted-living facilities ... Willie Nelson will again stage an all-day Texas festival to celebrate Independence Day. His July 4 picnic will take place at the Fort Worth Stockyards and feature 20 acts, including Merle Haggard, Kris Kristofferson, Asleep At The Wheel, Los Lonely Boys, Ray Price, Ray Wylie Hubbard, Jack Ingram and Leon Russell ... Mary Chapin Carpenter will tour following the April 27 release of her new album, *Between Here and Gone*. She'll be out from mid-May through the end of July. Jim Lauderdale will open most dates ... All 55 life-sized statues at Nashville's Music Valley Wax Museum of the Stars are for sale on eBay. The museum's owner, John A. Hobbs, is hoping to sell the collection — which features likenesses of Hank Williams, Patsy Cline and Randy Travis — to a single buyer ... Lizza Connor, one of the winners in the Merlefest '03 songwriting competition, has just won a similar award from this year's Suwannee Springfest in Florida ... The Thomas Jefferson Center for the Protection of Free Expression has just presented a Jefferson Muzzle "award" to the South Carolina House of Representatives for last year's resolution that branded Dixie Chicks lead singer Natalie Maines' pre-war criticism of President Bush as "unpatriotic," "unnecessary" and "anti-American."

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

**Most Added\***

ARTIST TITLE LABEL(S)	ADDS
LORETTA LYNN <i>Van Lear Rose (Interscope)</i>	26
MARY CHAPIN CARPENTER <i>Between Here And Gone (Columbia)</i>	16
LORI MCKENNA <i>Bittertown (Signature Sound)</i>	13
GURF MORLIX <i>Cut 'N Shoot (Blue Corn)</i>	12
STEVE FORBERT <i>Just Like There's Nothing To It (Koch)</i>	11

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**RICK WELKE**

[rwelke@radioandrecords.com](mailto:rwelke@radioandrecords.com)

**PART ONE OF A TWO-PART SERIES**

# The Fall Phenomenon

**Christian stations experience rare jump in fall ratings**

Take a close look at Arbitron's fall ratings, and you will see something that has never occurred before: a jump in a lot of Christian radio station numbers. Usually, the numbers for the format drop in the fall. So why the surge?

I asked KLTY/Dallas and Salem National Fish PD Chuck Finney to shed some light on the subject.

"There are three reasons," Finney says. "First, the people who make Christian music — artists, labels and management — are more responsive today to what our listeners will tune in to hear. If you're in the Nashville music community, thank you for making it easier for us to play our listener's favorite songs.

"Second, Christian radio stations nationwide continue to sound better. We're putting out stronger morning shows, creating better-written and better-produced imaging and doing more strategic and listener-focused promotions. And, of course, we're playing a better selection of music. Signal upgrades at many Christian outlets have helped

too. The improvements have been astounding.

"But the third and biggest reason we're seeing audience growth is America's interest in 'family safe' programming. The Janet Jackson Super Bowl incident drew widespread attention to an issue that has been burning for a long time. The now-famous Arbitron study of what women want pointed to this fact.

"Over the past few years, songs on general-market CHR, Urban and Hot AC radio stations have become even more shocking and raunchy. Increasingly, adult listeners, particularly those with children, are choosing programming that they can listen to without worrying about questionable content. In many markets that means more listeners are choosing us."



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## Christian AC Numbers

Here are the Christian AC ratings from fall 2003. We'll cover Christian CHR, Rock and Inspo in a later column. Bolded numbers show a significant increase in AQH ratings or target demographic numbers.

Market No.	Calls/City	Spring '03 12+ AQH Share	Fall '03 12+ AQH Share	Spring '03 W25-54 AQH Share (Rank)	Fall '03 W25-54 AQH Share (Rank)
2	KFSH/Los Angeles	0.7	0.7 (40t)	0.9	0.9 (32t)
3	WZFS/Chicago	0.8	0.7 (31t)	1.3	1.2 (27t)
5	KLTY/Dallas	3.5	<b>4.8 (3)</b>	5.7	<b>6.7 (2)</b>
7	KSBJ/Houston	2.9	<b>3.6 (7t)</b>	5.0	5.2 (4)
8	WPER/Washington	0.2	0.2 (48t)	0.3	0.3 (40t)
11	WFSH/Atlanta	2.5	<b>2.8 (14t)</b>	3.7	<b>4.9 (9)</b>
11	WVFJ/Atlanta	0.8	0.7 (29)	1.3	1.1 (22t)
12	WMCU/Miami	1.3	1.1 (24t)	2.0	1.7 (20)
14	KCMS/Seattle	2.7	<b>3.8 (7t)</b>	5.8	<b>6.4 (4)</b>
20	KHZR/St. Louis	0.3	0.3 (33)	0.4	0.5 (24t)
24	KFIS/Portland, OR	2.3	2.4 (19t)	3.8	<b>4.5 (10)</b>
25	WFHM/Cleveland*	2.3	<b>2.7 (15t)</b>	2.9	<b>4.2 (8)</b>
26	WAKW/Cincinnati	1.4	<b>1.8 (18)</b>	2.2	<b>2.8 (13t)</b>
27	KKFS/Sacramento	1.5	1.7 (20t)	2.4	<b>3.1 (15)</b>
33	WFZH/Milwaukee	1.6	1.3 (19)	2.6	2.6 (12)
35	WCVO/Columbus, OH	2.0	<b>2.3 (16t)</b>	4.2	4.0 (8t)
36	WAWZ/Middlesex #	1.6	<b>2.3 (21)</b>	4.0	2.8 (15t)
37	WRCM/Charlotte	3.3	2.7 (15t)	5.6	4.2 (9t)
38	WPOZ/Orlando	3.8	<b>4.4 (7)</b>	6.5	<b>7.9 (2)</b>
43	WBFJ/Greensboro	1.1	1.0 (23t)	2.6	2.3 (10t)
44	WBSN/New Orleans	1.3	1.0 (20t)	1.9	1.9 (15t)
54	WRCI/Rochester, NY	0.5	0.6 (26t)	0.9	<b>1.2 (17)</b>
55	WJIE/Louisville	1.0	<b>1.3 (23t)</b>	1.7	<b>2.3 (14t)</b>
57	WDJC/Birmingham	5.2	3.3 (12t)	8.3	4.7 (9t)
59	WLFJ/Greenville, SC	4.9	4.0 (9)	7.6	7.3 (5)
61	KAIM/Honolulu	3.2	2.2 (20)	5.1	2.9 (11t)
65	KXOJ/Tulsa	4.6	<b>5.4 (4t)</b>	8.3	<b>8.8 (3)</b>
66	WJQK/Grand Rapids	4.0	3.5 (11t)	5.5	4.7 (7)
77	WJIS/Sarasota	2.2	2.4 (17t)	6.1	5.1 (7t)
83	WQCK/Baton Rouge	2.6	2.8 (14t)	3.9	<b>4.3 (8t)</b>
90	WMHK/Columbia, SC	4.4	<b>4.7 (11t)</b>	7.2	6.9 (5t)
95	KTLI/Wichita	2.8	2.7 (14)	6.2	4.9 (7)
96	KBIQ/Colorado Springs	3.4	3.2 (13)	5.6	5.3 (8)
101	WCQR/Johnson City, TN	4.5	4.1 (5)	7.3	7.2 (4)
103	WLAB/Ft. Wayne, IN	2.9	<b>3.8 (12)</b>	5.1	<b>5.5 (6t)</b>
105	WBDX/Chattanooga, TN	1.8	<b>3.1 (12)</b>	1.9	<b>5.6 (4t)</b>
110	WRXT/Roanoke, VA	2.8	1.6 (13t)	3.9	3.9 (8t)
121	KTSY/Boise, ID	2.9	<b>4.5 (10)</b>	6.1	<b>6.5 (5t)</b>
134	KBNJ/Corpus Christi, TX	1.7	<b>2.6 (17t)</b>	3.0	<b>4.1 (9t)</b>
143	WCIC/Peoria, IL	3.2	<b>4.7 (9)</b>	5.9	<b>10.4 (4)</b>
144	KWND/Springfield, MO	3.7	<b>4.1 (9)</b>	6.0	<b>10.4 (3)</b>
148	WXPZ/Salisbury, MD	0.4	0.8 (25t)	0.9	1.1 (20t)
151	KLRC/Fayetteville, AR	6.0	3.6 (11t)	11.5	7.2 (4)
152	WTCR-AM/Huntington, WV	0.6	<b>1.3 (16t)</b>	1.3	1.1 (15t)
164	WCTL/Erie, PA	4.1	3.6 (10)	5.6	<b>6.5 (6t)</b>
171	WHPZ/South Bend, IN	0.7	1.0 (19t)	1.3	1.3 (17t)
193	KAEZ/Amarillo, TX	2.2	<b>3.5 (11t)</b>	3.8	2.6 (12t)
206	WIBI/Springfield, IL	2.9	^	4.2	^
208	WCVK/Bowling Green, KY	2.9	1.0 (19)	4.7	—
216	WBGL/Champaign, IL	3.1	<b>4.4 (8t)</b>	6.0	<b>6.8 (4t)</b>
219	WPSM/Ft. Walton Beach, FL	2.6	2.6 (13t)	6.0	<b>7.4 (4t)</b>
234	KOBC/Joplin, MO	7.0	<b>8.8 (3)</b>	10.2	<b>14.0 (2)</b>
258	WGRC/Williamsport, PA	1.4	<b>2.1 (9)</b>	2.6	2.6 (6t)
267	KSLT/Rapid City, SD	2.5	2.5 (15)	2.9	2.9 (8t)

Ties are expressed with a t. © Arbitron. May not be quoted or reproduced without prior written permission from Arbitron. All data is Monday-Sunday, 6am-midnight.

\* WFHM also has a top 10 rating in the Akron market.

# WAWZ also has a sizable presence in the New York City metro ratings.

^ Arbitron has embargoed the market ratings in this metro area.

April 30, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	1	<b>BUILDING 429</b> Glory Defined (Word/Curb/Warner Bros.)	1765	+69	10	61/0
3	2	<b>CASTING CROWNS</b> Who Am I (Beach Street/Reunion/PLG)	1636	+161	8	58/2
4	3	<b>TREE63</b> Blessed Be Your Name (Inpop)	1552	+126	12	57/2
2	4	<b>MATTHEW WEST</b> More (Universal South/EMI CMG)	1450	-106	21	47/0
8	5	<b>MERCYME</b> Here With Me (INO/Curb)	1364	+147	5	54/3
7	6	<b>BETHANY DILLON</b> Beautiful (Sparrow/EMI CMG)	1299	+61	11	49/3
5	7	<b>ZOEGIRL</b> Beautiful Name (Sparrow/EMI CMG)	1258	0	11	45/0
6	8	<b>AVALON</b> All (Sparrow/EMI CMG)	1106	-137	16	42/0
9	9	<b>DELIRIOUS?</b> Rain Down (Sparrow/EMI CMG)	1093	-75	15	41/0
12	10	<b>JACI VELASQUEZ</b> Unspoken (Word/Curb/Warner Bros.)	1039	+22	10	39/0
13	11	<b>FFH</b> Good To Be Free (Essential/PLG)	957	+63	9	36/0
11	12	<b>NATE SALLIE</b> Whatever It Takes (Curb)	944	-166	18	35/0
10	13	<b>AUDIO ADRENALINE</b> Leaving 99 (ForeFront/EMI CMG)	944	-196	16	36/0
15	14	<b>TODD AGNEW</b> Grace Like Rain (Ardent)	851	-34	14	32/0
16	15	<b>BEBO NORMAN</b> f/JOY WILLIAMS Yes I Will (Essential/PLG)	840	+49	6	36/1
17	16	<b>REBECCA ST. JAMES</b> The Power Of Your Love (ForeFront/EMI CMG)	818	+29	9	31/0
14	17	<b>SONICFLOOD</b> Shelter (INO)	803	-87	13	33/2
21	18	<b>MARK SCHULTZ</b> Letters From War (Word/Curb/Warner Bros.)	770	+197	3	37/7
18	19	<b>SARA GROVES</b> The One Thing I Know (INO)	721	+4	6	34/0
24	20	<b>SELAH</b> You Raise Me Up (Curb)	618	+112	3	26/4
19	21	<b>THIRD DAY</b> Sing A Song (Essential/PLG)	611	-90	23	21/0
22	22	<b>GINNY OWENS</b> I Love The Way (Rockettown)	595	+58	6	27/3
23	23	<b>TREVOR MORGAN</b> Upside Down (BHT)	556	+37	3	28/2
20	24	<b>JEREMY CAMP</b> Right Here (BEC)	547	-38	23	20/0
25	25	<b>BIG DADDY WEAVE</b> Heart Cries Holy (Fervent)	504	+2	5	21/2
28	26	<b>GEORGE ROWE</b> Think About That (Rockettown)	467	+41	5	23/2
<i>Debut</i>	27	<b>DAVID CROWDER BAND</b> Open Skies (Sixsteps/Sparrow/EMI CMG)	460	+95	1	21/3
26	28	<b>PHILLIPS, CRAIG &amp; DEAN</b> Here I Am To Worship (Sparrow/EMI CMG)	460	-22	14	18/0
27	29	<b>4HIM</b> You Reign (Word/Curb/Warner Bros.)	445	-6	6	21/1
30	30	<b>WARREN BARFIELD</b> Mistaken (Creative Trust Workshop)	372	-20	22	14/0

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 4/18 - Saturday 4/24. © 2004 Radio & Records.

## New & Active

**KUTLESS** Sea Of Faces (BEC)  
Total Plays: 360, Total Stations: 17, Adds: 3

**JARS OF CLAY** Sunny Days (Essential/PLG)  
Total Plays: 284, Total Stations: 16, Adds: 5

**ACROSS THE SKY** Broken World (Word/Curb/Warner Bros.)  
Total Plays: 279, Total Stations: 14, Adds: 0

**WARREN BARFIELD** Soak It Up (Creative Trust Workshop)  
Total Plays: 267, Total Stations: 14, Adds: 4

**STACIE ORRICO** Instead (ForeFront/EMI CMG)  
Total Plays: 236, Total Stations: 12, Adds: 0

**DARLENE ZSCHECH** Heaven On Earth (INO)  
Total Plays: 233, Total Stations: 12, Adds: 0

**TAIT** God Can You Hear Me (ForeFront/EMI CMG)  
Total Plays: 228, Total Stations: 12, Adds: 2

**STARFIELD** Filled With Your Glory (Sparrow/EMI CMG)  
Total Plays: 183, Total Stations: 9, Adds: 1

**JUMP5** Wonderful (Sparrow/EMI CMG)  
Total Plays: 155, Total Stations: 12, Adds: 3

**RJ HELTON** Even If (B-Rite/PLG)  
Total Plays: 115, Total Stations: 7, Adds: 1

Songs ranked by total plays

## Most Added®

www.rindicator.com		ADDS
ARTIST TITLE LABEL(S)		
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)		7
THIRD DAY I Believe (Essential/PLG)		6
JARS OF CLAY Sunny Days (Essential/PLG)		5
SELAH You Raise Me Up (Curb)		4
WARREN BARFIELD Soak It Up (Creative Trust Workshop)		4
FUSEBOX Once Again (Elevate/Inpop)		4
DOWNHERE Starspin (Word/Curb/Warner Bros.)		4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	+197
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	+161
MERCYME Here With Me (INO/Curb)	+147
TREE63 Blessed Be Your Name (Inpop)	+126
SELAH You Raise Me Up (Curb)	+112
DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	+95
THIRD DAY I Believe (Essential/PLG)	+86
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	+69
JARS OF CLAY Sunny Days (Essential/PLG)	+66
FFH Good To Be Free (Essential/PLG)	+63

## Christian Activity

by Rick Welke

Building 429 hold on to the top spot for a second week with "Glory Defined" (Word/Curb/Warner Bros.). The song seems to have enough of a lead to stay there yet another week ... Casting Crowns inch up to No. 2 and may be in line for the No. 1 spot with "Who Am I" (Beach Street/Reunion/PLG) ... MercyMe land another top five smash as "Here With Me" (INO/Curb) moves 8-5" ... Jaci Velasquez returns to the top 10 with "Unspoken" (Word/Curb/Warner Bros.) ... Selah are top 20 after just three weeks with "You Raise Me Up" (Curb) ... Mark Schultz (Word/Curb/Warner Bros.) is Most Added with "Letters From War."

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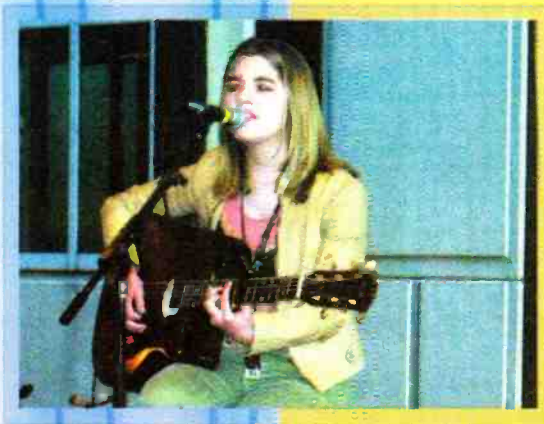
102.9 THE BOSTON  
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**Allen Henderson/His Radio - Servant Leadership**  
**Adonai Radio Group - Market Impact**  
**Jon and Noonie Fugler/K-Life - Cornerstone Award**  
**Way-FM - Friend of EMI CMG**



Bethany Dillon performing her song, "Beautiful"



Bob Thornton/KQJ accepting the Market Impact Award presented by tcyMac



L - R

Steve Strout/EMI CMG; Andrea Kleid/EMI CMG; Jennifer Allen/R&R; Grant Hubbard/EMI CMG; Esica Farber/R&R; Rick Welke/R&R; Cindy Maxwell/R&R; Josh Bennett/R&R; Brian Dishon/EMI CMG; Jenn Erin/EMI CMG



L - R

Mark Stuart/ALdis Adrenaline; Rebecca St. James; Jason Sharp/WCQR; Matthew West; Bob Thornton/KQJ; Allen Henderson/His Radio; Doug Hannah/Way-FM; Mac Austin/Way-FM; Jon Fugler/K-Life; Noonie Fugler/K-Life; tcyMac

**EMI** Music  
CMG Label Group

800-347-4777 radio@mail.emicmg.com

**CHR TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	997	+3	11	26/0
4	2	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	874	-19	15	22/0
5	3	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	867	-17	10	22/0
3	4	TODD AGNEW Grace Like Rain (Ardent)	834	-70	21	20/1
2	5	MATTHEW WEST More (Universal South/EMI CMG)	802	-132	19	21/0
7	6	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	773	+39	10	21/0
13	7	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	764	+133	6	23/2
8	8	ZDEGIRL Beautiful Name (Sparrow/EMI CMG)	756	+30	10	24/0
10	9	TREE63 Blessed Be Your Name (Inpop)	723	+32	11	19/0
11	10	KUTLESS Sea Of Faces (BEC)	663	+7	7	25/0
6	11	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	645	-119	17	17/0
12	12	STACIE ORRICO Instead (ForeFront/EMI CMG)	613	-28	7	19/0
19	13	THIRD DAY Come On Back To Me (Essential/PLG)	584	+103	3	22/2
9	14	BIG DISMAL Just The Same (Wind-up)	576	-122	9	15/1
14	15	NATE SALLIE Whatever It Takes (Curb)	545	-72	11	19/0
17	16	MERCYME Here With Me (INO/Curb)	535	+8	5	20/0
15	17	JEREMY CAMP Right Here (BEC)	528	-47	24	14/0
16	18	OUT OF EDEN Love, Peace & Happiness (Gotee)	515	-47	13	14/0
23	19	BARLOWGIRL Never Alone (Fervent)	403	+51	3	16/2
18	20	SARAH KELLY Take Me Away (Gotee)	356	-148	18	14/0
21	21	SEVEN PLACES Landslide (BEC)	308	-73	13	10/0
24	22	AVALON All (Sparrow/EMI CMG)	297	+4	3	11/0
20	23	SKILLET Savior (Lava)	283	-145	23	8/0
Debut	24	JARS OF CLAY Sunny Days (Essential/PLG)	280	+108	1	18/6
22	25	PILLAR Further From Myself (Flicker)	275	-89	17	10/1
28	26	JEFF DEYO /RITA SPRINGER Bless The Lord (Gotee)	246	-3	3	7/0
Debut	27	TREVOR MORGAN Upside Down (BHT)	228	+70	1	11/4
Debut	28	RJ HELTON Even If (B-Rite/PLG)	219	+69	1	9/2
30	29	JUMP5 Wonderful (Sparrow/EMI CMG)	215	+28	2	11/0
Debut	30	STARFIELD Filled With Your Glory (Sparrow/EMI CMG)	211	+115	1	9/4

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 4/18 - Saturday 4/24. © 2004 Radio & Records.

**New & Active**

SONICFLOOD Shelter (INO) Total Plays: 200, Total Stations: 5, Adds: 1	R. ST. JAMES The Power Of Your Love (ForeFront/EMI CMG) Total Plays: 152, Total Stations: 6, Adds: 0
DETOUR 180 Beautiful (Cross Driven) Total Plays: 184, Total Stations: 6, Adds: 0	BEBE NORMAN /JOY WILLIAMS Yes I Will (Essential/PLG) Total Plays: 132, Total Stations: 6, Adds: 0
BIG DADDY WEAVE Heart Cries Holy (Fervent) Total Plays: 163, Total Stations: 7, Adds: 2	SWITCHFOOT Meant To Live (Red Ink/Columbia) Total Plays: 120, Total Stations: 5, Adds: 0
GINNY OWENS I Love The Way (Rocketown) Total Plays: 155, Total Stations: 3, Adds: 0	ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool (INO) Total Plays: 120, Total Stations: 4, Adds: 0
FM STATIC Something To Believe In (Tooth & Nail) Total Plays: 155, Total Stations: 5, Adds: 0	MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.) Total Plays: 110, Total Stations: 6, Adds: 2

**ROCK TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	FM STATIC Something To Believe In (Tooth & Nail)	402	-26	10	30/1
3	2	P.O.D. Change The World (Atlantic)	369	+16	12	31/0
6	3	NUMBER ONE GUN Starting Line (Floodgate)	328	+8	12	20/0
4	4	SEVENTH DAY SLUMBER Spiraling (Crowne)	321	-28	11	29/0
5	5	BLINDSIDE All Of Us (Atlantic)	313	-9	7	21/1
10	6	TREE63 The Answer To The Question (Inpop)	312	+15	14	27/2
11	7	PILLAR Bring Me Down (Flicker)	309	+26	4	32/4
9	8	SPDKEN Falling Further (Tooth & Nail)	307	+5	7	26/0
12	9	SKILLET My Obsession (Ardent/Lava)	305	+22	6	24/1
7	10	THOUSAND FOOT ... Rawkfst (Tooth & Nail/EMC)	304	-16	14	28/1
2	11	BIG DISMAL Just The Same (Wind-up)	280	-95	13	23/0
13	12	JONAH33 Watching You Die (Ardent)	265	-5	11	24/0
14	13	INHABITED Rescue Me (Independent)	250	-12	14	25/3
16	14	SKY HARBOR Welcome (Inpop)	249	+19	14	20/0
21	15	ANBERLIN Ready Fuels (Tooth & Nail)	244	+47	7	16/2
8	16	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	242	-74	9	21/1
19	17	STAPLE DVD (Dictatorship vs. Democracy) (Flicker)	226	+13	7	19/2
28	18	TINMAN JONES Party (Cross Driven)	212	+48	2	24/5
Debut	19	APRIL SIXTH You Come Around (Atlantic)	207	+153	1	16/8
27	20	EMERY The Ponytail Parades (Tooth & Nail)	203	+37	3	13/1
23	21	MODERN DAY JOHN Autumn (Independent)	203	+11	6	15/0
24	22	KIDS IN THE WAY We Are (Flicker)	202	+10	4	21/3
18	23	UNSHAKEN Break (SPI)	201	-15	8	20/0
20	24	BY THE TREE Confessions (Fervent)	185	-26	11	22/0
30	25	SUBSEVEN Emotion (Flicker)	184	+40	2	15/6
25	26	BUILDING 429 Free (Word/Curb/Warner Bros.)	184	-5	6	22/2
15	27	FALLING UP Broken Heart (BEC)	165	-86	19	16/0
26	28	ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool (INO)	155	-22	5	21/0
-	29	KUTLESS Sea Of Faces (BEC)	147	+6	2	16/2
Debut	30	APOLOGETIX Lifestyles Of The Rich And Nameless (Paradises)/141	141	+5	1	19/1

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 4/18 - Saturday 4/24. © 2004 Radio & Records.

**New & Active**

SUPERCHICK One Girl Revolution (Inpop) Total Plays: 140, Total Stations: 19, Adds: 1	ONECROSS Waste Away (Independent) Total Plays: 90, Total Stations: 7, Adds: 0
BARLOWGIRL Never Alone (Fervent) Total Plays: 139, Total Stations: 11, Adds: 6	ANONYMOUS Stare (Independent) Total Plays: 90, Total Stations: 4, Adds: 0
THIRD DAY Come On Back To Me (Essential/PLG) Total Plays: 115, Total Stations: 18, Adds: 2	STARFLYER 59 Wake Up Early (Tooth & Nail) Total Plays: 88, Total Stations: 11, Adds: 1
AUDIO ADRENALINE Start A Fire (ForeFront/EMI CMG) Total Plays: 109, Total Stations: 17, Adds: 1	TAIT God Can You Hear Me (ForeFront/EMI CMG) Total Plays: 76, Total Stations: 10, Adds: 0
SOMETHING LIKE SILAS When I Search (Sparrow/EMI CMG) Total Plays: 109, Total Stations: 10, Adds: 2	DELIRIOUS? Rain Down (Sparrow/EMI CMG) Total Plays: 74, Total Stations: 5, Adds: 0

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April 30, 2004

INSPO TOP 20

Table with columns: LAST WEEK, THIS WEEK, ARTIST, TITLE, LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 20 songs including Casting Crowns, David Phelps, and Jamie Slocum.

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 4/18 - Saturday 4/24. © 2004 Radio & Records.

Rhythmic Specialty Programming

Table with columns: RANK, ARTIST, TITLE, LABEL(S). Lists rhythmic specialty songs like 'Just The Same' by Big Dismal and 'All Of Me' by Watashi Wa.

CHR Most Added

Table with columns: ARTIST, TITLE, LABEL(S), ADDS. Lists CHR Most Added songs from www.rindicator.com, including 'Sunny Days' by Jars of Clay.

Rock Most Added

Table with columns: ARTIST, TITLE, LABEL(S), ADDS. Lists Rock Most Added songs from www.rindicator.com, including 'You Come Around' by April Sixth.

Inspo Most Added

Table with columns: ARTIST, TITLE, LABEL(S), ADDS. Lists Inspo Most Added songs from www.rindicator.com, including 'Here With Me' by MercyMe.

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# Miguel Bosé's Por Voz Muero

An interview with the Spanish superstar

To say that Miguel Bosé is an icon of Latin music is not doing him justice. He is one of those artists we rarely get to experience in a lifetime. He's not only a singer-songwriter who's recorded in several languages, he's also an actor, with movies like Pedro Almodovar's *High Heels* under his belt, among many others. And, he's also an accomplished dancer.

The only common link between Bosé's albums is that each contains something new. This time he surprises us again with the unexpected: a 10-ballad album, most of which wasn't written by him, called *Por Voz Muero*. The elaborate and dramatic ballad "Olvidame Tú" introduces the album. As an added bonus, Bosé rerecorded his classic "Amiga."

**R&R:** How do you describe this album?

**MB:** This is a record with 10 ballads that are like 10 stories—10 movies, with soundtracks for each one. It's a way to bring together classic, sonorous song stories and cinema so they become soundtracks. You're able to unleash every emotion you can imagine.

**R&R:** Even the album's title, *Por Voz Muero* (I Die for You), is dramatic.

**MB:** *Por Voz Muero* is an expression we say when we no longer want to live, when we can't be with that one person. It's like saying, "If I'm not with you, then I don't want to live." It's a form of blackmail, of course. It's also the title of one of the most beautiful poems that exists in Spanish literature. It's a universal phrase. It's eternal and is valid today, but it's not a recommended thing to say, because you shouldn't die for anyone.

**R&R:** So each song has its own drama when you sing it?

**MB:** Each song has its own story. The thing is that ballads tend to be about love, and where there is love, there is lack of love. And where there's lack of love, there is sorrow, melancholy, nostalgia, despair and longing. It's all very dramatic and brings out a lot of personal emotions. If you add music to that, it hits deep.

**R&R:** Speaking of lack of love, "Olvi-

dame Tú" ("You Forget Me") is the first single.

**MB:** Even though all the songs speak of love or lack of love, they all tell a different story. A love story can come from motherhood, from writing a letter, from the memory of a person who is no longer here. Love stories are born from different circumstances and in different circumstances. How many times have we heard ourselves say those things? *Olvidame tú* is a phrase

that is said with authority and without pain at the end of the song, because you almost need to. If someone breaks up with you, says goodbye and tells you to forget them, your response is, "You forget me, because I can't." It's like throwing the ball in their court.

**R&R:** When I first listened to this song, my first thought was that it doesn't sound like anything we've heard from you before. It's much more commercial and seems to be a perfect fit for U.S. Latin radio, which loves a good ballad.

**MB:** I hope so. I hope so.

**R&R:** In the song "Habana," you do a duet with Mexican singer Alejandro Fernández. You've said that all Mexicans have a special way of telling and singing their folklore. What do you mean by that?

**MB:** The equivalent to your ranchera song in Spain would be what we call *canción española*. They are songs that tell powerful stories, and there's an attitude you need to have to be able to sing them, besides needing a great voice. The attitude people have to sing rancheras is the same attitude every Mexican has, even if they can't sing. It's an attitude of always pushing forward, of *sigo siendo el rey* (I'm still the king), *si nos dejan* (If they let us) — all those things that point to a certain strength and attitude. It's like *no mames güey* (very loosely translated: Don't shit me).

It's "You can't beat me." It's a fierceness that's very Mexican.

**R&R:** And Alejandro?

**MB:** Alejandro is one of the most original voices in music today. It's a jewel that you rarely find. It's a beautiful voice in every way possible. It's a thrill to see him sing in the studio, because his precision with the harmonies is something you can't imagine. He has a natural gift. Everything that he sings travels through his stomach, his heart, his chest, his brain, everything. It's incredible. We're very good friends, and I liked the idea of finding a song that was neutral territory for both of us, but one that was generous enough to have us, because our styles and voices are so different.

**"This is a record with 10 ballads that are like 10 stories — 10 movies, with soundtracks for each one. It's a way to bring together classic, sonorous song stories and cinema so they become soundtracks."**

**R&R:** This is a new album after three years. Why so long?

**MB:** I take so long because I cover so many markets, and it takes that long. You release an album, you promote it, you do concerts all over and so on. Then you begin to write, to work on the next album, and three years have passed. I think it's a natural amount of time for a project.

**R&R:** Can it be also the degree of care and detail you put into each project?

**MB:** There are artists who are a lot more local and may not need as much time to promote an album. Then there

are those who can fluctuate between two genres, like Luis Miguel and Alejandro, for example. They release a pop album then a ballad album. I wasn't born doing that, so I take longer. Besides the fact that I'm a pain, and I have become more and more of a perfectionist. I don't stop until I hear in my ears exactly what I imagined the song would be like. It's experience and responsibility that make me demand more every time.

**R&R:** Each of your records is very different from the previous ones. Do world events, like the terrorist attack in Spain, influence your music?

**MB:** Not on this album, because this is a neutral project that is only looking to touch emotions, and I think I achieved it. In the next one, which will be out in October, where all the songs are mine, there I do get into a theme that is much more committed to the world. It's closer to what I have been doing before. Most of the songs on *Por Voz Muero* are not mine, so I didn't have my own voice.

**R&R:** That is something that stands out in this album, that most of the songs are not yours. Was that a choice you made, or something that just happened?

**MB:** It was my choice. They were songs I really liked and just never got around to recording. I wanted to do them. I was able to do it now and make that dream a reality. They all have the same denominator: They are all ballads, and they are all treated as soundtracks.

**R&R:** Is it easier to record someone else's material or your own?

**MB:** It's much harder to do something that is not yours. When it's yours, you have a clear idea of how it's going to be from the minute it's born. You know how to handle it and how you want it to sound. With the songs that are not yours, you have to find the door in, and it takes longer than you think to get there. You have to achieve a certain degree of trust and complicity so that you make the song yours without spoiling it.

**R&R:** Because the person who wrote the song may have had a totally different idea of what it should sound like?

**MB:** Of course. Imagine someone letting you take care of her child for the summer. You ask yourself, "What do I feed him? How do I treat him? What is he like?" until you get to know him, and then you know what to do.

## Final Ballot Next Week

The final ballot for the 2004 R&R Industry Achievement Awards will be mailed with the May 7 issue of R&R. Please note that there is one ballot mailed with each paid subscription to R&R.

You will find a smaller envelope containing the ballot inside the weekly R&R mailer. Be careful when opening your copy of R&R next week — you don't want to lose the ballot. Fill it out and send it in as soon as possible. The deadline is May 21. The awards ceremony will be Friday, June 25 at the Beverly Hilton Hotel here in Los Angeles. Register for R&R Convention 2004 at [www.radioandrecords.com](http://www.radioandrecords.com).



**R&R:** One of the nice surprises in the record is that you once again recorded "Amiga," which is a song we all know and love and that was part of your very first album. What motivated you to rerecord it?

**MB:** I've always loved this song. When it was written, I thought its harmony and structure were ahead of their time. Like many other songs, time hasn't gone by for this song. I have made new arrangements, the chorus that seems to revive the spirit of "Amiga" from 20-something years ago. Little by little I brought it close to me until I sang it in a different dimension and context, one that is much farther and that carries deeper longing, nostalgia, melancholy, sorrow and sadness for the person who is no longer here.

At the same time, there is a calmness about it. It's one of those things we create and then forget, but once we bring it back, its pain is still there. I loved going through that exercise with this song. This is the first time I have repeated a song on a record later in time.

**R&R:** It's one of those songs that transcend time, like many of your songs do. "Amante Bandido" is another one. You have so many songs that have become classics.

**MB:** During a concert, the problem I face now is the opposite of what I faced back when I began my career. Back then I had one album, and you can't perform the whole album. I had to come up with material to fill time. Now, it's the opposite. What do I leave out? What isn't vital? Now, you begin the process by just putting in the songs you must perform, because people will hate you and cause a riot if you leave songs like "Bandido," "Te Amaré" or "Sevilla" out, for example.

Then, certain songs may have been more of a hit in Mexico, so you create a concert for them. In Colombia there were other songs that were bigger hits, then there's Chile, Argentina, etc. At the end, you're always in a bind, and there's always someone who ends up longing for that one song you didn't perform.

**R&R:** Do you plan to visit the U.S. Los Angeles, perhaps?

**MB:** I don't know. That depends on so many things — on promotion, concerts. That begins to develop in time. Right now we're doing Spain, and later I'm headed for Mexico, then back to Spain. We'll see how things develop.

# RADIO Y MÚSICA

by **R&R**

**This Week In Spanish-Language Music**

## Radio Corner

**Fred Galván**  
**PD, KTJK/Del Rio, TX**

We're having a Memorial Day celebration, and we're also celebrating the station's fifth anniversary in May. This is a paid event at a local club called Denim and Diamonds, but the station will also be giving away lots of tickets. Performing will be Grupo Vida and Elida. It's going to be a cool celebration, because the fall '03 ratings show that we have doubled our listenership from last year.



## See Them Live

May

- 2 Inspector, KMER Festival, San Clara Fairgrounds, San Jose, CA
- 2 Inspector, KLQV Festival, Del Mar Fairgrounds, San Diego
- 4 Inspector, El Rey Theatre, Los Angeles
- 6 Inspector, Ritmo Latino, Santa Ana, CA
- 6 Inspector, JC Fandango's, Anaheim, CA
- 7 Inspector, Palladium, Modesto, CA
- 9 José José, James L. Knight Center, Miami
- 14 Rosario, Miami Arena, Miami
- 16 Rosario, Puerto Rico
- 21 Temerarios, Ventura Fairgrounds, Ventura, CA
- 22 Temerarios, Convention Center, San Mateo, CA
- 28 Temerarios, Convention Center, San Bernardino, CA
- 29 Temerarios, Convention Center, San Diego
- 30 Temerarios, San Joaquin Fairgrounds, Stockton, CA
- 30-31 Alex Lora, JC Fandango's, Anaheim, CA



Inspector



Temerarios



**IN HONOR OF A FALLEN SOLDIER** Singer Lupillo Rivera had the honor of singing for soldier Eric Ayón of Arleta, CA, who died in the war in Iraq. Responding to the soldier's family's request, Rivera sang the last goodbye and made Ayón's wish come true. The fallen soldier leaves behind a wife and a 7-year-old son.



**WORKING TOGETHER** Set to drop the crossover single "Amor, Familia, Respect" from their album *Nuestro Turno*, K1 are seen here with Fat Joe (c), who collaborated with the group on the single. The Latin hip-hop track will soon be released to Spanish- and English-language radio.



**IN SUPPORT OF A FRIEND** Latin stars Rosalyn Sánchez, Victor Manuelle and Obie Bermúdez showed their support for fellow Puerto Rican singer Chayanne by attending his sold-out concert in Anaheim, CA. Seen here (l-r) are Sánchez, Chayanne, Manuelle and Bermúdez.



**WHAT A WELCOME!** Argentina was among the many countries David Bisbal visited to promote his album *Euleria*. While there, he also took time to film the video for his current single, "Desnúdate Mujer." Upon his arrival he got quite a welcome from the media!

## CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PAULINA RUBIO Te Quise Tanto (Universal)	273
2	SIN BANDERA Que Lloro (Sony Discos)	187
3	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	170
4	MANA Sábanas Frías (Warner M.L.)	159
5	CHAYANNE Cuidarte El Alma (Sony Discos)	149
6	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	116
7	OREJA DE VAN GOGH Rosas (Sony Discos)	114
8	JULIETA VENEGAS Andar Conmigo (BMG)	113
9	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	110
10	DAVID BISBAL Bulería (Universal)	107
11	JUANES La Paga (Universal)	99
12	PEPE AGUILAR Cruz De Olvido (Univision)	98
13	THALIA Cerca De Ti (EMI Latin)	98
14	TIZIANO FERRO Tardes Negras (EMI Latin)	94
15	ALEJANDRO FERNANDEZ Lucharé Por Tu Amor (Sony Discos)	87
16	DJ KANE La Negra Tomasa (EMI Latin)	82
17	OREJA DE VAN GOGH Deseos De Cosas Imposibles (Sony Discos)	78
18	OBIE BERMUDEZ Antes (EMI Latin)	75
19	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	74
20	ANA BARBARA Deja (Fonovisa)	68
21	OBIE BERMUDEZ 4:30 (EMI Latin)	64
22	LUIS FONSI Abrazar La Vida (Universal)	60
23	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	59
24	ENRIQUE IGLESIAS No Es Amor (Universal)	56
25	VICTOR MANUELLE Tengo Ganas (Sony Discos)	54

Data is compiled from the airplay week of April 18-24, and based on a point system.  
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### Going For Adds

4 EN DO Caída Libre (Balboa)  
RICARDO MONTANER Desesperado (Warner M.L.)

## TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	REY RUIZ Creo En El Amor (Sony Discos)	264
2	VICTOR MANUELLE Tengo Ganas (Sony Discos)	264
3	SON DE CALI La Sospecha (Univision)	164
4	GRUPO MANIA Teléfono (Universal)	149
5	TOROS BAND Si Tú Estuvieras (Universal)	106
6	AREA 305 Hay Que Cambiar (Univision)	106
7	ELVIS CRESPO Hora Enamorada (Ole Music)	100
8	PAULINA RUBIO Te Quise Tanto (Universal)	86
9	LIMI-T 21 Me Acordaré (EMI Latin)	79
10	AVENTURA Llorar (Premium)	78
11	JERRY RIVERA Puerto Rico (BMG)	67
12	GASPAR MENDEZ Tanto Te Quise Amar (Stylas)	64
13	LA GRAN BANDA Merengue Loco (DAM Productions)	63
14	MARIANA Me Equivoqué (Univision)	61
15	JOE VERAS Cartas Del Verano (J&N)	58
16	NG2 Quitémonos La Ropa (Sony Discos)	58
17	TOROS BAND Loca Conmigo (Universal)	58
18	MANA Sábanas Frías (Warner M.L.)	57
19	N'KLAVE Navegándote (Nu Life)	53
20	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	48
21	SON CALLEJERO Dame La Droga (Cutting)	45
22	DAVID BISBAL Bulería (Universal)	44
23	NEGROS Me Cambiaste La Vida (Premium)	44
24	TITO ROJAS El Gallo No Olvida (MP)	42
25	DON OMAR Luna (V.I. Music)	41

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## REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MONTEZ DE DURANGO Te Quise Olvidar (Disa)	308
2	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	283
3	TIGRES DEL NORTE José Pérez León (Fonovisa)	249
4	YOLANDA PEREZ Estoy Enamorada (Fonovisa)	237
5	PALOMO Baraja De Oro (Disa)	226
6	PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	192
7	BANDA EL RECODO Para Toda La Vida (Fonovisa)	191
8	HOROSCOPOS DE DURANGO Dos Locos (Disa)	189
9	ADAN CHALINO SANCHEZ Nadie Es Eterno (Sony Discos)	157
10	INTOCABLE A Dónde Estabas (EMI Latin)	146
11	PODER DEL NORTE No Tengas Miedo De Enamorarte (Disa)	144
12	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	143
13	PEPE AGUILAR Cruz De Olvido (Univision)	129
14	ANGELES DE CHARLY Y Qué (Fonovisa)	128
15	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	123
16	ALICIA VILLARREAL No Oh Oh La Suegra (Universal)	106
17	JUAN TAVARES A Un Paso De Olvidarte (Fonovisa)	104
18	MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	96
19	CUISILLOS Vanidosa (Balboa)	80
20	BRYNDIS Pero Tú No Estás (Disa)	79
21	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	71
22	BRISEYDA Por Qué Me Haces Llorar (Platino)	67
23	CARDENALES DE NUEVO LEON Mi Amante (Disa)	65
24	VALENTIN ELIZALDE La Más Deseada (Universal)	63
25	CONJUNTO ATARDECER Yo Te Enseñé (Universal)	62

Data is compiled from the airplay week of April 18-24, and based on a point system.  
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### Going For Adds

ADAN CUEN Me Persigue Tu Sombra (Balboa)  
BIG CIRCO Rata Inmunda (EMI Latin)  
CALIFORNIA SHOW Mía Serás (Balboa)  
CUISILLOS Que Tú Te Vas (Balboa)  
EL CHICHARDO Chucha Chucha (Balboa)  
INVASORES DE NUEVO LEON Así De Fácilmente (EMI Latin)  
JOSE JULIAN Alta Y Delgadita (Balboa)  
PANCHO BARRAZA Te Amo Y Te Amaré (Balboa)  
PUEBLO CAFE Toda Mi Vida (Balboa)  
RAFAEL PONCE En Las Garras Del Dolor (Balboa)  
TRAILEROS DEL NORTE Cuando Nadie Te Quiera (EMI Latin)

## TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	DJ KANE La Negra Tomasa (EMI Latin)	248
2	SOLIDO Tal Vez (Freddie)	246
3	MICHAEL SALGADO La Cruz De Vidrio (Freddie)	238
4	JIMMY GONZALEZ & GRUPO MAZZ Perla Del Mar (Freddie)	217
5	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	194
6	JOE LOPEZ f/A.B. QUINTANILLA Me Duele (EMI Latin)	192
7	PALOMINOS Chulita (Urbana)	166
8	INTOCABLE A Dónde Estabas (EMI Latin)	166
9	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	161
10	IMAN Ya No (Univision)	157
11	RAM HERRERA f/JAY PEREZ No Me Volveré A Enamorar (Tejas)	107
12	ALICIA VILLARREAL No Oh Oh La Suegra (Universal)	99
13	BIG CIRCO Voy Navegando (EMI Latin)	87
14	DUELO Un Minuto Más (Univision)	86
15	MARCOS OROZCO De Corazón A Corazón (Catalina)	81
16	CONTROL Mi Najayita (EMI Latin)	80
17	TROPA F La Tentación (Freddie)	79
18	INTOCABLE Soy Un Novato (EMI Latin)	63
19	DAVID LEE GARZA No Puedo Estar Sin Ti (Azrag Music Inc.)	58
20	PALOMINOS Callejón Sin Salida (Urbana)	56
21	PALOMO Baraja De Oro (Disa)	56
22	RAMON AYALA La Hoja Y Yo (Freddie)	54
23	DUELO Por Amarte Tanto (Univision)	49
24	MONTU Sexo, Pudor Y Lágrimas (A.R.C. Discos)	45
25	ATM Gangster Cumbia (Univision)	41

Data is compiled from the airplay week of April 18-24, and based on a point system.  
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### Going For Adds

BIG CIRCO Rata Inmunda (EMI Latin)  
INVASORES DE NUEVO LEON Así De Fácilmente (EMI Latin)  
TRAILEROS DEL NORTE Cuando Nadie Te Quiera (EMI Latin)

## Rock/Alternative

TW	ARTIST Title Label(s)
1	INSPECTOR Ska Voovie Boobie Baby (Universal)
2	JULIETA VENEGAS Andar Conmigo (BMG)
3	SUPERLITIO Qué Vo' Hacer (Cielo Music Group/BMG)
4	KINKY Presidente (Nettwerk)
5	CONTROL MACHETE El Genio Del Dub (Universal)
6	ALEJANDRA GUZMAN Lipstick (BMG)
7	ROBI ORACO ROSA Más Y Más (Sony Discos)
8	JULIETA VENEGAS Lento (BMG)
9	CAFE TACUBA Eres (MCA)
10	MOENIA Espirales (BMG)
11	ESTOPA Tu Fuente De Energía (BMG)
12	CURANDEROS Perro (Independiente)
13	ZOE Peace And Love (Sony Discos)
14	FOBIA Más Caliente (BMG)
15	ANDRES CALAMARO Estadio Azteca (Warner M.L.)

Songs ranked by total number of points. 10 Rock/Alternative reporters.

## Record Pool

TW	ARTIST Title Label(s)
1	GRUPO MANIA Teléfono (Universal)
2	SON DE CALI La Sospecha (Univision)
3	TITO ROJAS El No Es Mejor Que Yo (MP)
4	ELVIS CRESPO Hora Enamorada (Dle Music)
5	PAULINA RUBIO Te Quise Tanto (Universal)
6	SONORA CARRUSELES La Salsa La Traigo Yo (Fuentes)
7	REY RUIZ Creo En El Amor (Sony Discos)
8	ZAFRA NEGRA Pa' La Rumba Voy (J&N)
9	EL GRAN COMBO Brujería Remixes (Combo)
10	MARIANA Me Equivoqué (Univision)
11	DAVID BISBAL Bulería (Universal)
12	IVY QUEEN Papi Te Quiero (Real Music)
13	EDDIE SANTIAGO Flor Dormida (Sony Discos)
14	AREA 305 Hay Que Cambiar (Univision)
15	TITO ROJAS El Gallo No Olvida (MP)

Songs ranked by total number of points. 23 Record Pool reporters.

**NATIONAL**

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Matt Hudson

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c/o HUDSON MEDIA RESEARCH  
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Letter, background, and other info to [jeff.silvers@cumulus.com](mailto:jeff.silvers@cumulus.com)

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Fax: 212-759-9059, Email:  
[gm.batonrouge@citcomm.com](mailto:gm.batonrouge@citcomm.com)  
(No phone calls, please!)

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ABC News Radio - the premier network radio news organization — is seeking candidates for several open positions in its New York City, Washington and Los Angeles newsrooms.

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**EAST**



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To appear in the following week's issue, your ad must be received by Thursday noon (PDT) eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

**RADIO & RECORDS**

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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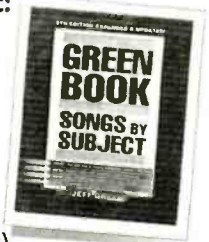
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EAST

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### POSITIONS SOUGHT

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Eleven year Country radio veteran. Great pipes and prod, good numbers, and gives 200%. Will move. Joe - (231)499-3689 or [joemacdonald943@yahoo.com](mailto:joemacdonald943@yahoo.com). (4/30)

Harworking male air talent, great voice with personality and positive energy to match looking for a gig in San Diego, believe in me and you won't be sorry. call 858-278-1898. (4/30)

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Part-timer needs full-time. Creative, funny, entertaining, talented. Any city, any format. Contact Bryan by e-mail [balaspa@comcast.net](mailto:balaspa@comcast.net). (4/30)

## CHR/POP

LW	TW	
1	1	USHER #LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
2	2	MAROON 5 This Love (Octone/JRMG)
5	3	D12 #EMINEM My Band (Shady/Interscope)
3	4	BRITNEY SPEARS Toxic (Jive/Zomba)
8	5	HOBBASTANK The Reason (Island/IDJMG)
4	6	EVANESCENCE My Immortal (Wind-up)
10	7	BEYONCE' Naughty Girl (Columbia)
7	8	J-KWON Tippy (So So Def/Zomba)
6	9	JESSICA SIMPSON With You (Columbia)
14	10	M. WINANS #ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
11	11	JESSICA SIMPSON Take My Breath Away (Columbia)
9	12	CHINGY One Call Away (DTP/Capitol)
16	13	USHER Burn (LaFace/Zomba)
12	14	CASSIDY #R. KELLY Hotel (JRMG)
18	15	BLACK EYED PEAS Hey Mama (A&M/Interscope)
19	16	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)
13	17	OUTKAST The Way You Move (LaFace/Zomba)
15	18	LINKIN PARK Numb (Warner Bros.)
17	19	NICKELBACK Someday (Roadrunner Records/IDJMG)
21	20	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)
24	21	BLINK-182 I Miss You (Geffen)
25	22	SWITCHFOOT Meant To Live (Red Ink/Columbia)
28	23	SEAN PAUL I'm Still In Love With You (VP/Atlantic)
22	24	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
23	25	HILARY DUFF Come Clean (Buena Vista/Hollywood)
30	26	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
32	27	YELLOWCARD Ocean Avenue (Capitol)
28	28	JET Are You Gonna Be My Girl (Atlantic)
31	29	OUTKAST Roses (LaFace/Zomba)
29	30	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)

**#1 MOST ADDED**  
MIS-TEEQ Scandalous (Reprise)

**#1 MOST INCREASED PLAYS**  
MARIO WINANS #ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)

### TOP 5 NEW & ACTIVE

TRAPT Echo (Warner Bros.)  
PETEY PABLO Freek-A-Leek (Jive/Zomba)  
BRITNEY SPEARS Everytime (Jive/Zomba)  
TWISTA Overnight Celebrity (Atlantic)  
N.E.R.D. She Wants To Move (Virgin)

CHR/POP begins on Page 25.

## AC

LW	TW	
1	1	FIVE FOR FIGHTING 100 Years (Arista/Columbia)
3	2	JOSH GROBAN You Raise Me Up (143/Reprise)
2	3	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
4	4	DIDD White Flag (Arista/RMG)
6	5	TRAIN Calling All Angels (Columbia)
8	6	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)
7	7	MARTINA MCBRIDE This One's For The Girls (RCA)
5	8	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)
10	9	UNCLE KRACKER #DOBBIE GRAY Drift Away (Lava)
9	10	MATCHBOX TWENTY Unwell (Atlantic)
11	11	SEAL Love's Divine (Warner Bros.)
12	12	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)
16	13	LUTHER VANDROSS Buy Me A Rose (JRMG)
15	14	LIONEL RICHIE Just For You (Island/IDJMG)
13	15	WYONNNA I Want To Know What Love Is (Curb)
17	16	3 DOORS DOWN Here Without You (Republic/Universal)
18	17	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)
19	18	KENNY LOGGINS I Miss Us (All The Best)
20	19	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)
—	20	WILSON PHILLIPS Go Your Own Way (Columbia)
25	21	GLORIA ESTEFAN I Wish You (Epic)
29	22	KATRINA CARLSON Count On Me (Kataphonic)
20	23	MERCYME Here With Me (INO/Curb)
32	24	HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM)
27	25	JESSICA SIMPSON Take My Breath Away (Columbia)
21	26	ROD STEWART Time After Time (JRMG)
26	27	EVANESCENCE My Immortal (Wind-up)
24	28	NO DOUBT It's My Life (Interscope)
—	29	MAROON 5 This Love (Octone/JRMG)
28	30	TRAIN When I Look To The Sky (Columbia)

**#1 MOST ADDED**

JIM BRICKMAN 'Til I See You Again (Windham Hill/RMG)

### #1 MOST INCREASED PLAYS

WILSON PHILLIPS Go Your Own Way (Columbia)

### TOP 5 NEW & ACTIVE

CLAY AIKEN SoFaire (RCA/RMG)  
DARYL HALL What's In Your World (Rhythm & Groove/Liquid B)  
NORAH JONES Sunrise (Blue Note/EMC)  
BURKE RONEY Sounds Of The Ocean (R World/Rykko)  
SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swan)

AC begins on Page 47.

## CHR/RHYTHMIC

LW	TW	
1	1	USHER #LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
2	2	M. WINANS #ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
4	3	USHER Burn (LaFace/Zomba)
5	4	D12 #EMINEM My Band (Shady/Interscope)
6	5	BEYONCE' Naughty Girl (Columbia)
3	6	J-KWON Tippy (So So Def/Zomba)
8	7	TWISTA Overnight Celebrity (Atlantic)
7	8	PETEY PABLO Freek-A-Leek (Jive/Zomba)
11	9	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
12	10	KANYE WEST #SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)
9	11	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
10	12	CHINGY One Call Away (DTP/Capitol)
14	13	SEAN PAUL I'm Still In Love With You (VP/Atlantic)
13	14	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
17	15	PITBULL #LIL' JON Culo (TVT)
15	16	YINGYANG TWINS #LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)
19	17	ALICIA KEYS If I Ain't Got You (JRMG)
20	18	AMANDA PEREZ I Pray (Virgin)
22	19	USHER Confessions Part 2 (LaFace/Zomba)
16	20	G UNIT #JOE Wanna Get To Know You (Interscope)
23	21	NB RIDAZ #GEMINI So Fly (Upstairs)
25	22	JOE #G UNIT Ride Wit U (Jive/Zomba)
24	23	OUTKAST Roses (LaFace/Zomba)
28	24	DILATED PEOPLES #KANYE WEST This Way (Capitol)
27	25	YUNG WUN #DMX, LIL' FLIP & DAVID BANNER Tear It Up (JRMG)
29	26	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
30	27	DO OR DIE #TWISTA & JOHNNY P. Do U (Rep-A-Lot)
32	28	JOJO Leave (Get Out) (BlackGround/Universal)
35	29	NINA SKY Move Ya Body (Next Plateau/Universal)
26	30	T.I. Rubber Band Man (Grand Hustle/Atlantic)

**#1 MOST ADDED**

CASSIDY #MASHONDA Get No Better (JRMG)

### #1 MOST INCREASED PLAYS

USHER Confessions Part 2 (LaFace/Zomba)

### TOP 5 NEW & ACTIVE

AVANT Don't Take Your Love Away (Geffen)  
BLACK EYED PEAS Hey Mama (A&M/Interscope)  
BRANDY #KANYE WEST Talk About Our Love (Atlantic)  
RYAN DUARTE You (Universal)  
GHOSTFACE #MISSY ELLIOTT Push (Def Jam/IDJMG)

CHR/RHYTHMIC begins on Page 31.

## HOT AC

LW	TW	
1	1	MAROON 5 This Love (Octone/JRMG)
2	2	EVANESCENCE My Immortal (Wind-up)
4	3	NICKELBACK Someday (Roadrunner Records/IDJMG)
3	4	FIVE FOR FIGHTING 100 Years (Arista/Columbia)
5	5	HOBBASTANK The Reason (Island/IDJMG)
6	6	3 DOORS DOWN Here Without You (Republic/Universal)
7	7	NO DOUBT It's My Life (Interscope)
8	8	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
10	9	MATCHBOX TWENTY Bright Lights (Atlantic)
9	10	SANTANA #ALEX BAND Why Don't You & I (Arista/RMG)
12	11	ALANIS MORISSETTE Everything (Maverick/Reprise)
13	12	SARAH McLACHLAN Fallen (Arista/RMG)
11	13	DIDD White Flag (Arista/RMG)
16	14	LIZ PHAIR Extraordinary (Capitol)
14	15	MELISSA ETHERIDGE Breathe (Island/IDJMG)
18	16	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)
21	17	LOS LONELY BOYS Heaven (Dr/Epic)
17	18	TOBY LIGHTMAN Devils And Angels (Lava)
20	19	3 DOORS DOWN Away From The Sun (Republic/Universal)
23	20	JET Are You Gonna Be My Girl (Atlantic)
22	21	LIVE WJ SHELBY LYNNE Run Away (Radioactive/Geffen)
27	22	LENNY KRAVITZ Where Are We Runnin'? (Virgin)
25	23	SARAH McLACHLAN Stupid (Arista/RMG)
24	24	JESSICA SIMPSON With You (Columbia)
19	25	NORAH JONES Sunrise (Blue Note/EMC)
28	26	SEAL Love's Divine (Warner Bros.)
26	27	JOHN MAYER Clarity (Arista/Columbia)
34	28	CALLING Our Lives (RCA/RMG)
35	29	GAVIN DEGRAW I Don't Want To Be (JRMG)
30	30	MATCHBOX TWENTY Downfall (Atlantic)

**#1 MOST ADDED**

SHERYL CROW Light In Your Eyes (A&M/Interscope)

### #1 MOST INCREASED PLAYS

HOBBASTANK The Reason (Island/IDJMG)

### TOP 5 NEW & ACTIVE

DIDD Don't Leave Home (Arista/RMG)  
FINGER ELEVEN One Thing (Wind-up)  
BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)  
CHERIE I'm Ready (Lava)  
MARTINA MCBRIDE This One's For The Girls (RCA)

AC begins on Page 47.

## URBAN

LW	TW	
2	1	USHER Burn (LaFace/Zomba)
1	2	ALICIA KEYS If I Ain't Got You (JRMG)
4	3	M. WINANS #ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
5	4	KANYE WEST #SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)
6	5	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
3	6	USHER #LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
10	7	TWISTA Overnight Celebrity (Atlantic)
7	8	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
9	9	PETEY PABLO Freek-A-Leek (Jive/Zomba)
8	10	J-KWON Tippy (So So Def/Zomba)
12	11	BEYONCE' Naughty Girl (Columbia)
13	12	AVANT Don't Take Your Love Away (Geffen)
11	13	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
18	14	R. KELLY Happy People (Jive/Zomba)
15	15	CHINGY One Call Away (DTP/Capitol)
14	16	G UNIT #JOE Wanna Get To Know You (Interscope)
16	17	JANET JACKSON I Want You (Virgin)
19	18	OUTKAST Roses (LaFace/Zomba)
17	19	T.I. Rubber Band Man (Grand Hustle/Atlantic)
22	20	JUVENILE Slow Motion (Cash Money/Universal)
25	21	JOE #G UNIT Ride Wit U (Jive/Zomba)
20	22	CASSIDY #R. KELLY Hotel (JRMG)
24	23	MUSIQ Whoknows (Def Soul/IDJMG)
21	24	RUBEN STUDDARD Sorry 2004 (JRMG)
32	25	MONICA U Should've Known Better (JRMG)
30	26	CARL THOMAS Make It Alright (Bad Boy/Universal)
28	27	TAMIA Questions (Atlantic)
23	28	SLEEPY BROWN #OUTKAST I Can't Wait (Interscope)
29	29	ATL Make It Up With Love (Noontime/Epic)
36	30	USHER Confessions Part 2 (LaFace/Zomba)

**#1 MOST ADDED**

JADAKISS #FINATE DDOG Time's Up! (Ruff Ryders/Interscope)

### #1 MOST INCREASED PLAYS

TWISTA Overnight Celebrity (Atlantic)

### TOP 5 NEW & ACTIVE

MYSTIKAL Oochie Pop (Jive/Zomba)  
PRINCE Musicology (Columbia)  
MOBB DEEP Got It Twisted (Violator/Zomba)  
CALVIN RICHARDSON Not Like This (Hollywood)  
YING YANG TWINS Whats Happnin! (TVT)

URBAN begins on Page 35.

## ROCK

LW	TW	
2	1	JET Cold Hard Bitch (Atlantic)
1	2	AEROSMITH Baby, Please Don't Go (Columbia)
3	3	NICKELBACK Fused You Out (Roadrunner Records/IDJMG)
4	4	INCUBUS Megalomania (Epic)
5	5	YESLA Caught In A Dream (Sanctuary/SRG)
8	6	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)
9	7	PUDDLE OF MUDD Heel Over Head (Geffen)
6	8	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)
11	9	SHINEDOWN 45 (Atlantic)
12	10	GODSMACK Running Blind (Republic/Universal)
14	11	HOBBASTANK The Reason (Island/IDJMG)
10	12	AUDIOSLAVE I Am The Highway (Interscope/Epic)
7	13	JET Are You Gonna Be My Girl (Atlantic)
17	14	VELVET REVOLVER Slither (RCA/RMG)
13	15	LINKIN PARK Numb (Warner Bros.)
15	16	A PERFECT CIRCLE The Outsider (Virgin)
16	17	LINKIN PARK Lying From You (Warner Bros.)
18	18	AUDIOSLAVE What You Are (Interscope/Epic)
25	19	THORNLEY So Far So Good (Roadrunner Records/IDJMG)
23	20	LOSTPROPHETS Last Train Home (Columbia)
20	21	3 DOORS DOWN Away From The Sun (Republic/Universal)
22	22	LENNY KRAVITZ Where Are We Runnin'? (Virgin)
30	23	OFFSPRING (Can't Get My) Head Around You (Columbia)
19	24	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)
21	25	TANTRIC Hey Now (Maverick/Reprise)
26	26	DEFAULT Throw It All Away (TVT)
—	27	DROWNING POOL Step Up (Wind-up)
—	28	SOIL Redefine (JRMG)
24	29	TRAPT Echo (Warner Bros.)
—	30	THREE DAYS GRACE Just Like You (Jive/Zomba)

**#1 MOST ADDED**

NICKELBACK Feelin' Way Too Damn Good (Roadrunner Records/IDJMG)

### #1 MOST INCREASED PLAYS

VELVET REVOLVER Slither (RCA/RMG)

### TOP 5 NEW & ACTIVE

NICKELBACK Feelin' Way Too Damn Good (Roadrunner Records/IDJMG)  
SEETHER FIAMY Lee Broken (Wind-up)  
BLACK LABEL SOCIETY House Of Doom (Spitfire)  
KORN Everything I've Known (Immortal/Epic)  
CRDSSFADE Cold (Columbia)

ROCK begins on Page 56.

## URBAN AC

LW	TW	
1	1	ALICIA KEYS If I Ain't Got You (J/RMG)
2	2	LUTHER VANDROSS Think About You (J/RMG)
3	3	TEENA MARIE Still In Love (Cash Money/Universal)
4	4	RUBEN STUDDARD Sorry 2004 (J/RMG)
5	5	JANET JACKSON I Want You (Virgin)
6	6	BEYONCÉ Me, Myself & I (Columbia)
11	7	PATTI LABELLE New Day (Def Soul/DJMG)
9	8	KEM Love Calls (Motown/Universal)
10	9	PRINCE Musicology (Columbia)
14	10	MUSIQ Whoknows (Def Soul/DJMG)
8	11	BABYFACE The Loneliness (Arista/RMG)
7	12	JOE More & More (Live/Zomba)
16	13	R. KELLY Happy People (Live/Zomba)
13	14	OUTKAST The Way You Move (LaFace/Zomba)
15	15	ALICIA KEYS You Don't Know My Name (J/RMG)
21	16	TAMIA Questions (Atlantic)
17	17	EN VOGUE Ooh Boy (33rd Street/Funk) Girl
18	18	SILK Side Show (Liquid 8)
25	19	AVANT Don't Take Your Love Away (Geffen)
19	20	OWELE Hold On (Virgin)
22	21	RUBEN STUDDARD What If (J/RMG)
20	22	ANTHONY HAMILTON Charlene (So So Def/Zomba)
23	23	GERALD LEVERT Wear It Out (Atlantic)
24	24	HIL ST. SOUL Pieces (Shanachie)
29	25	CARL THOMAS Make It Alright (Bad Boy/Universal)
26	26	KINORED THE FAMILY SOUL Stars (Hidden Beach)
27	27	USHER Burn (LaFace/Zomba)
—	28	MONICA U Should've Known Better (J/RMG)
28	29	GOAPELE Closer (Columbia)
30	30	CALVIN RICHARDSON Not Like This (Hollywood)

### #1 MOST ADDED

AMEL LARRIEUX For Real (Bliss Life)

### #1 MOST INCREASED PLAYS

ALICIA KEYS If I Ain't Got You (J/RMG)

### TOP 5 NEW & ACTIVE

JESSE POWELL Did You Cry (Liquid 8)  
 MARY J. BLIGE It's A Wrap (Geffen)  
 LASHELL GRIFFIN Free (Epic)  
 FREDDIE JACKSON Say Yeah (Marlband)  
 CARL THOMAS She Is (Bad Boy/Universal)

URBAN begins on Page 35.

## ACTIVE ROCK

LW	TW	
1	1	LINKIN PARK Lying From You (Warner Bros.)
2	2	JET Cold Hard Bitch (Atlantic)
4	3	SHINEDOWN 45 (Atlantic)
3	4	A PERFECT CIRCLE The Outsider (Virgin)
6	5	LOSTPROPHETS Last Train Home (Columbia)
5	6	INCUBUS Megalomaniac (Epic)
9	7	GODSMACK Running Blind (Republic/Universal)
8	8	PUDDLE OF MUDD Heel Over Head (Geffen)
10	9	HOBBASTANK The Reason (Island/DJMG)
7	10	NICKELBACK Figured You Out (Roadrunner Records/DJMG)
17	11	VELVET REVOLVER Slither (RCA/RMG)
12	12	DROWNING POOL Step Up (Wind-up)
11	13	THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba)
16	14	AUDIOSLAVE What You Are (Interscope/Epic)
15	15	OFFSPRING (Can't Get My) Head Around You (Columbia)
14	16	GODSMACK Re-Again (Republic/Universal)
20	17	SOIL Redefine (J/RMG)
13	18	DAMAGEPLAN Save Me (Atlantic)
21	19	CROSSFADE Cold (Columbia)
25	20	THORNLEY So Far So Good (Roadrunner Records/DJMG)
24	21	THREE DAYS GRACE Just Like You (Live/Zomba)
22	22	AEROSMITH Baby, Please Don't Go (Columbia)
19	23	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)
18	24	TRAPT Echo (Warner Bros.)
35	25	SLIPKNOT Duality (Roadrunner Records/DJMG)
26	26	THOUSAND FOOT KRUTCH Rawklist (Tooth & Nail/EMC)
27	27	SMILE EMPTY SOUL Silhouettes (Lava)
23	28	LO-PRO Sunday (Geffen)
31	29	SEETHER (I AMY) LEE Broken (Wind-up)
28	30	DROPBOX Wishbone (Re-Again/Universal)

### #1 MOST ADDED

BREAKING BENJAMIN So Cold (Hollywood)

### #1 MOST INCREASED PLAYS

SLIPKNOT Duality (Roadrunner Records/DJMG)

### TOP 5 NEW & ACTIVE

MAGNA-FI Where Did We Go Wrong? (Azzura)  
 INCUBUS Talk Shows On Mute (Epic)  
 TANTRIC The Chain (Maverick/Reprise)  
 AUF DER MAUR Followed The Waves (Capitol)  
 ATREYU Lip Glass And Black (Victory)

ROCK begins on Page 56.

## COUNTRY

LW	TW	
1	1	KENNY CHESNEY #UNCLE CRACKER When The Sun Goes Down (BNA)
2	2	KEITH URBAN You'll Think Of Me (Capitol)
3	3	RASCAL FLATTS Mayberry (Lyric Street)
4	4	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)
6	5	GRETCHEN WILSON Redneck Woman (Epic)
7	6	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)
8	7	GEORGE STRAIT Desperately (MCA)
5	8	BUDDY JEWELL Sweet Southern Comfort (Columbia)
9	9	LONESTAR Let's Be Us Again (BNA)
10	10	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)
12	11	BROOKS & DUNN That's What She Gets For Loving Me (Arista)
16	12	TOBY KEITH Whiskey Girl (DreamWorks)
11	13	BLUE COUNTY Good Little Girls (Asylum/Curb)
14	14	CAROLYN DAWN JOHNSON Simple Life (Arista)
17	15	DAVID LEE MURPHY Loco (Koch)
18	16	SHEDAISY Passenger Seat (Lyric Street)
15	17	GARY ALLAN Songs About Rain (MCA)
21	18	CLAY WALKER I Can't Sleep (RCA)
22	19	REBA MCKENZIE Somebody (MCA)
23	20	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/DJMG)
24	21	BILLY CURRINGTON I Got A Feelin' (Mercury)
20	22	BRIAN MCCOMAS You're In My Head (Lyric Street)
25	23	EMERSON DRIVE Last One Standing (DreamWorks)
26	24	JOE DIFFIE Tougher Than Nails (BB/RCA)
28	25	ANDY GRIGGS She Thinks She Needs Me (RCA)
27	26	JOSH GRACIN I Want To Live (Lyric Street)
32	27	RACHEL PROCTOR Me And Emily (BNA)
31	28	BRAO PAISLEY HALLISON KRAUSS Whiskey Lullaby (Arista)
29	29	LEE ANN WOMACK The Wrong Girl (MCA)
30	30	JEFF BATES I Wanna Make You Cry (RCA)

### #1 MOST ADDED

PHIL VASSAR In A Real Love (Arista)

### #1 MOST INCREASED PLAYS

TOBY KEITH Whiskey Girl (DreamWorks)

### TOP 5 NEW & ACTIVE

CROSS CANADIAN RAGWEED Sick And Tired (Universal South)  
 JESSI ALEXANDER Honeysuckle Sweet (Columbia)  
 LANE TURNER Always Wanting More (Breathless) (Warner Bros.)  
 PHIL VASSAR In A Real Love (Arista)  
 PATTY LOVELESS I Wanna Believe (Epic)

COUNTRY begins on Page 40.

## ALTERNATIVE

LW	TW	
4	1	JET Cold Hard Bitch (Atlantic)
5	2	LINKIN PARK Lying From You (Warner Bros.)
1	3	311 Love Song (Maverick/Volcano/Zomba)
3	4	HOOBASTANK The Reason (Island/DJMG)
2	5	LOSTPROPHETS Last Train Home (Columbia)
8	6	A PERFECT CIRCLE The Outsider (Virgin)
6	7	BLINK-182 I Miss You (Geffen)
7	8	INCUBUS Megalomaniac (Epic)
9	9	OFFSPRING (Can't Get My) Head Around You (Columbia)
11	10	YEAH YEAH YEAHS Maps (Interscope)
21	11	VELVET REVOLVER Slither (RCA/RMG)
10	12	PUDDLE OF MUDD Heel Over Head (Geffen)
19	13	MOOSET FROUSE Float On (Epic)
13	14	NICKELBACK Figured You Out (Roadrunner Records/DJMG)
18	15	GODSMACK Running Blind (Republic/Universal)
12	16	AFI Silver And Cold (DreamWorks/Interscope)
20	17	INCUBUS Talk Shows On Mute (Epic)
15	18	THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba)
14	19	VINES Ride (Capitol)
16	20	FINGERELEVEN One Thing (Wind-up)
17	21	TRAPT Echo (Warner Bros.)
26	22	SWITCHFOOT Dare You To Move (Red Ink/Columbia)
22	23	SMILE EMPTY SOUL Silhouettes (Lava)
24	24	MUSE Time Is Running Out (EastWest/Warner Bros.)
28	25	THREE DAYS GRACE Just Like You (Live/Zomba)
27	26	AUDIOSLAVE What You Are (Interscope/Epic)
29	27	NEW FOUND GLORY All Downhill From Here (Geffen)
31	28	SHINEDOWN 45 (Atlantic)
25	29	STROKES Reptilia (RCA/RMG)
23	30	CYPRESS HILL What's Your Number? (Columbia)

### #1 MOST ADDED

BREAKING BENJAMIN So Cold (Hollywood)

### #1 MOST INCREASED PLAYS

VELVET REVOLVER Slither (RCA/RMG)

### TOP 5 NEW & ACTIVE

BAD RELIGION Los Angeles Is Burning (Epitaph)  
 STELLASTARR My Coco (RCA/RMG)  
 KILLERS Somebody Told Me (Island/DJMG)  
 AUF DER MAUR Followed The Waves (Capitol)  
 SEVENDUST Broken Down (TVT)

ALTERNATIVE begins on Page 61.

## SMOOTH JAZZ

LW	TW	
1	1	PETER WHITE Talkin' Bout Love (Columbia)
2	2	PAUL BROWN 24/7 (GRP/VMG)
3	3	RICHARD ELLIOT Sly (GRP/VMG)
5	4	PAUL TAYLOR Steppin' Out (Peak)
4	5	KIM WATERS The Ride (Shanachie)
6	6	EUGE GROOVE Livin' Large (Narada)
8	7	DAVE KOZ All Sees You (Capitol)
7	8	HIL ST. SOUL For The Love Of You (Shanachie)
13	9	DIANA KRALL Temptation (GRP/VMG)
11	10	MINDI ABAIR Save The Last Dance (GRP/VMG)
9	11	NORAH JONES Sunrise (Blue Note/EMC)
12	12	STEVE COLE Everyday (Warner Bros.)
10	13	RICHARD SMITH Sing A Song (A440)
16	14	JOYCE COOLING Expression (Narada)
17	15	JEFF GDLUB Pass It On (GRP/VMG)
18	16	BRIAN CULBERTSON (NORMAN BROWN) Come On Up (Warner Bros.)
21	17	MICHAEL LINGTON Show Me (Rendezvous)
19	18	PRAFUL Let The Chips Fall (Rendezvous)
20	19	RICK BRAUN Daddy-O (Warner Bros.)
22	20	NAJEE Eye 2 Eye (N-Coded)
25	21	BEYONCÉ #L VANDROSS The Closer I Get To You (J/Columbia/RMG)
22	22	BRAXTON BROTHERS When You Touch Me (Peak)
23	23	JEFF GDLUB Pass It On (GRP/VMG)
27	24	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)
26	25	DAVID ANTOINE Mediterraneo (Rendezvous)
28	26	GRADY NICHOLS Allright (Grady Nichols Ltd.)
—	27	ALKENX Time To Lounge (Rendezvous)
—	28	DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)
—	29	PETE BELASCO Deeper (Compendia)
29	30	NESTOR TORRES Maybe Tonight (Heads Up)

### #1 MOST ADDED

CHRIS BOTTI Back Into My Heart (Columbia)

### #1 MOST INCREASED PLAYS

MICHAEL LINGTON Show Me (Rendezvous)

### TOP 5 NEW & ACTIVE

DAN SIEGEL In Your Eyes (Native Language)  
 MICHAEL MCDONALD Ain't Nothing Like The Real Thing (Motown)  
 SEAL Love's Divine (Warner Bros.)  
 PAUL JACKSON, JR. Walkin' (Blue Note/EMC)  
 ERIC MARIENTHAL Sweet Talk (Peak)

Smooth Jazz begins on Page 53.

## TRIPLE A

LW	TW	
1	1	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)
5	2	MICHAEL ANDREWS #GARY JULES Mad World (Universal)
4	3	ALANIS MORISSETTE Everything (Maverick/Reprise)
3	4	JET Are You Gonna Be My Girl (Atlantic)
7	5	NORAH JONES Sunrise (Blue Note/EMC)
2	6	DAVE MATTHEWS Oh (RCA/RMG)
6	7	JOHN MAYER Clarity (Aware/Columbia)
8	8	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)
10	9	LENNY KRAVITZ Where Are We Runnin'? (Virgin)
11	10	MAROON 5 This Love (Dctone/J/RMG)
12	11	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
9	12	GUSTER Careful (Palm/Reprise)
13	13	DONAVON FRANKENREITER (JACK JOHNSON) Free (Brushfire/Universal)
13	14	JASON MRAZ Curbside Prophet (Atlantic)
14	15	BARENAKED LADIES Testing 1, 2, 3 (Reprise)
19	16	MINDY SMITH Come To Jesus (Vanguard)
21	17	WHEAT I Met A Girl (Aware/Columbia)
18	18	JOHN EDDIE If You're Here When I Get Back (Thrill Show/Last Highway)
15	19	STING Sacred Love (A&M/Interscope)
—	20	MELISSA ETHERIDGE Lucky (Island/DJMG)
22	21	JONNY LANG Give Me Up Again (A&M/Interscope)
16	22	MELISSA ETHERIDGE Breathe (Island/DJMG)
20	23	INDIGO GIRLS Perfect World (Epic)
26	24	TOOTS AND THE MAYTALS W.B. RAITT True Love Is Hard To Find (V2)
25	25	PAT MCGEE BAND Beautiful Ways (Warner Bros.)
29	26	LOS LONELY BOYS Real Emotions (OrjEpic)
27	27	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)
30	28	HOOBASTANK The Reason (Island/DJMG)
23	29	VAN MORRISON Evening In June (Blue Note/EMC)
—	30	JARS OF CLAY Show You Love (Essential/PLG/RCA/RMG)

### #1 MOST ADDED

SHERYL CROW Light In Your Eyes (A&M/Interscope)

### #1 MOST INCREASED PLAYS

COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)

### TOP 5 NEW & ACTIVE

JEM They (ATO)  
 311 Love Song (Maverick/Volcano/Zomba)  
 NORAH JONES What Am I To You? (Blue Note/EMC)  
 MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)  
 THRILLS Big Sur (Virgin)

TRIPLE A begins on Page 66.

# Publisher's Profile

By Erica Farber



## ROBIN JONES

VP/Programming, Radio Disney

**R**obin Jones is VP/Programming of Radio Disney. She is responsible for developing, maintaining and planning all aspects of the programming now heard on almost 60 stations. To say that she is having fun producing a product that she wholeheartedly believes in is an understatement. Jones has passion and enthusiasm for what Radio Disney is doing and for connecting with a very important audience.

**Getting into the business:** "I initially wanted to go to Broadway to be a dancer. I was studying dance and theater and working my way through school as a nightclub DJ during the disco days. I was getting tired of the nightclub thing, because after a few years of it, you're done. I had a speech teacher who got me into an internship program at KAAM-AM & KAFM-FM/Dallas. I was doing callout research and all the grunt work. Once the program was over, the AM PD, Jim Thomas, put me on the air. That's how I started.

"People don't realize what a great opportunity internships are. They're amazing ways to get your foot in the door. I was born and raised in Austin. There was one year in my career that my husband, who's also in the business, and I did a morning show together in Columbus, OH. That was the only time I was out of Texas. I've done everything — news, morning drive, overnights, promotions, production dub dog."

**Joining ABC Radio:** "When we returned from Columbus to Texas, I did split-shift traffic and overnights on ABC Radio's Hot AC product. After a while that turned into middays, then I became the PD. While doing that, we started developing a children's product. It went through two or three versions. I was connected at each turn. One time I was the talent. The last time we did it, with Scott McCarthy, we created the version you hear today."

**How to prepare for building a network:** "When I look back, all the diverse things I did throughout my career — being a DJ, doing news, promotions — worked perfectly into this. Also, I was a parent late in life. I had interest in the kid market at that point. The other good thing about it was that Scott was great to work with in that initial build-out, because he looked at it from the business side and let me look at the creative side. That was a great way to work it to make it right for the product.

"Of course, all the stuff we had to do with kids — the research, the focus groups — no one had done that. A focus group with a bunch of kids is entirely different from a focus group with a bunch of adults. They're seeing how fast they can twirl the chairs around and screaming that the girl beside them has cooties."

**Primary target of Radio Disney:** "The age group is 6-11, specifically. But, really, it's a wider 6-14, and sometimes 5 and under. We have a small preschool daypart in the middle of the day. We're hitting right between the eyes of 10-14."

**Introducing listeners to the product:** "On the younger end, we're doing it through the parents. On the older end, it's word of mouth. Think about the psychology of being 10 to 12 years old. That's when you're really trying to take a stance on your own, but you still need the comfort of your safe and secure environment as well. From that standpoint, we get to them through their friends and the things we offer them that they're not able to get themselves, a la prizes. You have to be 14 and under to win. You have the power to tell us what music we play.

"This is a big demographic, financially, in television, but it hasn't been in the radio world. All of a sudden, somebody's talking to these kids on the phone, asking them what they think and what songs they want to hear. That part of it, the empowerment and participation, made it spread like wildfire with kids. I still have a Donny Osmond doll on my shelf. That speaks to my age, but that was when music really started coming alive for me. It was what I used to relate to my friends. We'd sing in each other's rooms when we were playing and pretend that Donny Osmond was our boyfriend. It's the same thing now. The maturation process hasn't changed; you still go through that.

"We reached a niche and spoke to a group of people that has an incredible amount of disposable income. These kids have something like \$39 billion to spend. A CD is something very accessible for them and something they can share with their friends, play at sleepovers and really own. Look at the success of Hillary Duff. Go to a show, and you'll see it's parents and 9- to 13-year-old girls."

**Programming philosophy:** "Define your audience, and give them what they want. It's not that hard. Super-define it. Get inside their head, find multiple ways to ask them what it is they want, then follow up. Too many broadcasters spend so much time watching what everybody else is doing that they don't talk to their audience. Luckily for us, it doesn't really matter what anybody else is doing, because our audience is unique. We ask them, via e-mail, telephone calls we get, letters we get and focus groups. 'What do you want? What do you like?' Then we play it."

**Current music:** "There's a wide variety of music. The problem for us is that the lyrics have gone so far toward shock value or the sex side that it has limited what we can and can't play. I can't play a song that's got a beep every five seconds. The first thing a kid says is, 'Mom, what's that?' We base our lyric standards on what focus groups of parents tell us is acceptable, what they don't want to hear coming out of the back seat. Many times the labels have their artists cut a version specifically for us. Lou Bega is a prime example. We have 'Disney's Mambo Number Five.' He totally changed the whole thing to 'Mickey and Minnie.' It's a huge hit for us. I can't kill that record. Jessica Simpson has done some edits for us where she sang lyrics to fit what we needed."

**Biggest challenge:** "Getting artists to remember that this audience has buying power. They shouldn't turn their back on the audience of tweens and their parents. Sixty percent of our listening is in the car. Most of the time it's a 25- to 45-year-old mom. If she likes the record too, she's going to be more likely to buy it. Many times we come upon artists who say they don't want to be associated with us because it's kids, and kids are not cool for their image. Well, we all loved music as kids, and those kids are going to adopt you as their favorite. You're going to stay their favorite for quite some time. That's our biggest challenge, to get artists to participate and to remember they were kids once too."

**State of the industry:** "Consolidation has made it very vanilla. There are very few places you can go to look for emerging talent. Look at the guys we developed — there's no place out there doing things like we do. We take these guys and build their personalities and

continually send them to improv workshops. They're playing characters on the air, rather than acting like 35-year-old adults. No kid wants to hear a 35-year-old. To keep them performing on their feet, which is what they are doing in front of a microphone and an audience, we keep them in acting classes. The dirty-joke angle is easy; it's much harder to be engaging and entertaining without saying something that's shocking. Without going into the studio and seeing how fast and furious it is in there, you can't really understand how incredibly talented this group of people is."

**Something about Radio Disney that might surprise our readers:** "How big we are. Our weekly cume is 5.6 million. That's just measured between moms and 6- to 14-year-olds. That's larger than any single radio station in the country. We don't measure 12+, which is everybody. If we measured dads, 15-17s and 5-and-unders, it would be larger. And people still think, 'Kids — whatever!'"

**Most influential individual:** "My mother. She always taught me to expect the best of myself and to take solutions to the table. She never told me there was anything that I couldn't do. I owe her a lot for that."

**Career highlight:** "Without a doubt, this. When we started, we said, 'We're going to start this kids' product. We don't know if it's going to be here in six months. We're going to move you here, and we're going to put it on the air. If it works, it'll be great. But if it doesn't work, I don't have money to send you home. You're just going to have to trust me.' It was amazing to have a group of people work as hard as we did — and still do — to make something into a reality that actually worked and feels alive when you listen to it. There's no way you can listen to it and not feel the energy and feel like something's actually happening. When we started, record labels wouldn't call us back. We had to buy all the product, because they didn't care about kids. I still have the letters — it's hysterical."

**Career disappointment:** "One day you're the best thing, the next day you get fired. In hindsight, those were all learning experiences I had to go through to get to here — even the year I did the show with my husband, which I'll never do again. We couldn't go home and turn it off. It was horrible."

**Favorite radio format:** "Top 40, and sometimes Oldies."

**Favorite television show:** "I haven't watched TV since *The X-Files* was on."

**Favorite song:** "Sweet Emotion" by Aerosmith."

**Favorite movie:** "Raising Arizona and Dazed and Confused."

**Favorite book:** "The Autobiography of Henry VIII."

**Favorite restaurant:** "The Fish Trap in Anguilla."

**Beverage of choice:** "I drink a lot of water, but I love red wine with dinner."

**Hobbies:** "Beach travel, sleeping."

**E-mail address:** "robin.jones@abc.com."

**Advice for broadcasters:** "Stop looking at what everybody else is doing, and listen to your audience. It's not that hard. Love what you do. You have to be passionate about it. In order to be passionate about it, you have to focus on the pieces of it that you love and let the other stuff fall off your back or delegate it to somebody else. That's what we have to continue to do every day. For us, it's focusing on making our audience happy. When you hear a kid say, 'Oh my gosh, I won a Volkswagen Beetle. I'm the only 11-year-old I know who has a car,' it's amazing. You get a picture, and they're sitting in the car and can't see over the steering wheel. We focus on making them happy and focus on what they say. At the end of the day, that's what we're here for. To anybody programming a station, find the part that makes you happy. Concentrate on it and throw yourself into it, and the other stuff will come along behind you."

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