

NEWSSTAND PRICE \$6.50

D'oh! Ashlee Most Added Simpson

Her name is Simpson, and she's on a hit TV show.... No, it's not Marge or Lisa, but **Ashlee Simpson**, younger sister of Jessica and co-star of the WB's *7th Heaven*. Ashlee scores Most Added honors this week at CHR/Pop with her debut Geffen single, "Pieces of Me."

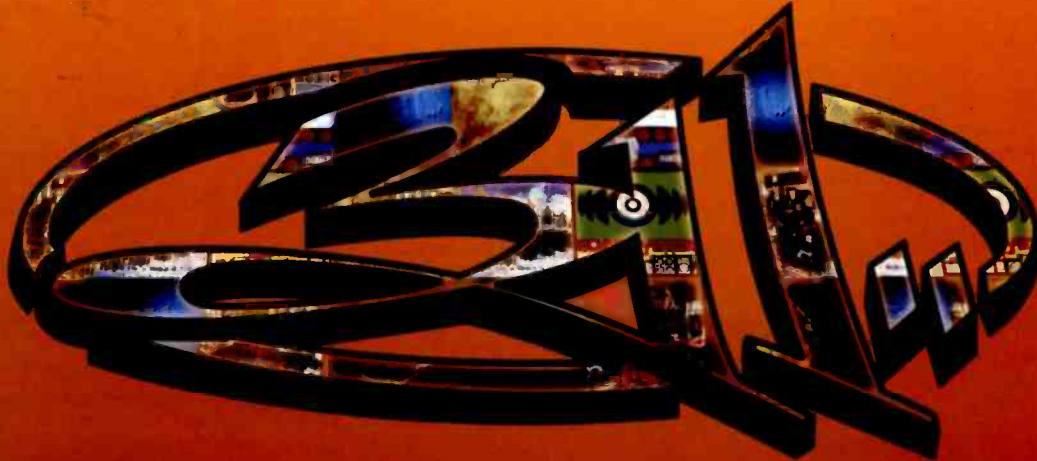


MAY 21, 2004



Urban AC: 10 Years Of Excellence

This week R&R Urban Editor **Dana Hall** turns her attention to Urban AC with a look at three individuals who have contributed greatly to the format. Hall checks in with legendary personality Tom Joyner, GRP/Verve Music Group recording artist Will Downing and independent promotion specialist Jesus Garber. It all begins on the next page.



GREATEST HITS '93 - '03

IN STORES JUNE 8TH



"LOVE SONG"

CHR Debut 47

R&R Hot AC 32 - 26

Modern AC Monitor 20*

Alternative Peaked at #1

Strong Mediabase Callout at Hot AC

This Week #11 out of 30!

KLLC 30x KALC 36x KHMV 25x KMXP 20x

"311's version of 'Love Song' SCREAMS THE SUMMERTIME — Good vibes and good times. Oh, and the audience likes it too. POWER ROTATION at Star 98.7."

— Chris Patyk, KYSR/Los Angeles 45x

"'Love Song' was testing for us even before we played it! Now it sounds good on the air and the built in familiarity really helps. Remakes can be hit or miss, and this one is a hit!"

— Mike Mullaney, WBMX/Boston 25x

"What a great summer song. With the automatic familiarity and the ska groove of 311, we feel really good about 'Love Song'."

— Sean Sellers, WWZZ/D.C. 41x

"Sounds like summer! Getting great response! Already familiar and getting Top 15 in callout"

— Mike Kaplan, WKZN/New Orleans 45x

"A song that finally sounds like how it feels to live on the Jersey shore! 'Love Song' WILL WORK FOR YOU! Summer is here! Test it, play it, WATCH IT WORK!"

— Gregg Thomas & Kid Knight, WBBO/Ocean City, NJ 46x



"FIRST STRAW"

**A Brand New Track from 311
Going For Adds June 1st
At Alternative Radio!**

On Your Desk May 24th

OUTSTANDING EARLY FEEDBACK:

"Sounds like a big ole phat hit!"

— Leslie Fram, 99X/Atlanta

"This one will get your groove on! It smokes!"

— Kim Monroe, WXTM/Cleveland

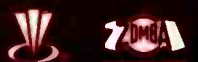
"311's version of 'Love Song' is still in power at 'BCN' and yet their new original song seems like a natural for us."

— Steven Strick, WBCN/Boston

"Duh!"

— Seth Resler, WBRU/Providence

Appearing on
The Tonight Show With Jay Leno
June 11th



Management: Raspler Management

U.S. Tour Starts June 18th w/The Roots

**THE ONLY THING SWEETER
THAN YOUR 50TH #1 HIT
IS BEING PART OF SOMEONE'S FIRST.**



**CONGRATULATIONS TO
MARK WRIGHT
ON YOUR 50TH #1 HIT,
GRETCHEN WILSON'S
"REDNECK WOMAN" ...
HER FIRST OF MANY.**



WE ARE HONORED TO WORK WITH BOTH OF YOU.

with love from your Sony Music family

Sony Music Entertainment

WHAT MAKES SELLERS TICK?

How do your salespeople really feel about their skills? In this week's Management/Marketing/Sales section, consultant Heidi Katz shows how to uncover the underlying assumptions about what motivates AEs (or not) to pursue and close new business. Also: Dan Mason offers his argument for why broadcasters need to embrace HD Radio now; Dan Gittings on his "Five C's" for hiring extraordinary sellers; Jeffrey Hedquist's 60-Second Copywriter; a review of *Dumbest Moments in Business History*; and more. Pages 8-10

CONVENTION HAPPENINGS

R&R Alternative Editor Max Tolkoﬀ previews what's on deck for R&R Convention 2004, being held June 24-26 at the Beverly Hilton Hotel in Los Angeles. In addition to the ninth annual Jacobs Media Rock Summit, R&R will again present "Anatomy of a Music Meeting" for the Alternative format. Register now at www.radioandrecords.com. Page 67

NUMBER ONES

- CHR/POP**
 - HOOBASTANK The Reason (Island/IDJMG)
- CHR/RHYTHMIC**
 - USHER Burn (LaFace/Zomba)
- URBAN**
 - USHER Burn (LaFace/Zomba)
- URBAN AC**
 - ALICIA KEYS If I Ain't Got You (J/RMG)
- COUNTRY**
 - BRETCHEN WILSON Redneck Woman (Epic)
- AC**
 - FIVE FOR FIGHTING 100 Years (Aware/Columbia)
- HOT AC**
 - MAROON 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**
 - LINKIN PARK Lying From You (Warner Bros.)
- TRIPLE A**
 - ALANIS MORISSETTE Everything (Maverick/Reprise)
- CHRISTIAN AC**
 - BUILDING 429 Glory Defined (Word/Curb/WB)
- CHRISTIAN CHR**
 - SWITCHFOOT Dare You To Move (Red Ink/Columbia)
- CHRISTIAN ROCK**
 - PFI 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**
 - KUMBIA KINGS Sabes A Chocolate (EMI Latin)
- REGIONAL MEXICAN**
 - MONTEZ DE DURANGO Te Quise Ovidar (Disa)
- TROPICAL**
 - REY RUJZ Creo En El Amor (Sony Discos)



KTWV Names Weiner VP/GM

By Carol Archer
R&R Smooth Jazz Editor
carcher@radioandrecords.com



Weiner

Dan Weiner has been named VP/GM of Infinity's Smooth Jazz KTWV (The Wave)/ Los Angeles, effective May 24. Weiner succeeds Bob Moore, the KLSX/L.A. VP/GM who had added duties at The Wave following Tim Pohlman's resignation last June. Moore remains VP/GM of KLSX.

Weiner most recently served as Station Manager of Clear Channel-managed Sports simulcast KXTA/Los Angeles and XTRA-AM/Tijuana-San Diego. He was Director/Sales

for KXTA & XTRA from 2000-03 and has also been LSM and NSM for KBIG & KLAC/L.A.

"I'm delighted to welcome Dan to Infinity," said Infinity Exec. VP/Western Region Brian Ongaro. "The fact that he is a well-known and well-respected veteran of the Los Angeles market means he is uniquely qualified for this position and will be able to hit the ground running. The Wave is an important asset to Infinity, and I'm confident Dan will use his creativity and unmatched experience to take it to the next level."

PART ONE OF A TWO-PART SERIES

Companies That Control Country's Fortunes

Clear Channel, Infinity dominate national cume, AQH and revenue

By Len Nelton
R&R Country Editor
lnelton@radioandrecords.com

There are 18 companies that make \$8 million or more from their Country outlets. Clear Channel leads the way, with more than \$412 million, while Bonneville makes the cut at \$8.9 million. Over the next two weeks, we'll not only display which companies are Country's top moneymakers, we'll show you which have the most listeners.

This week is our annual look at Country's major players, complete with year-to-year audience and

revenue trends and AQH trends from fall '02-fall '03 for every station in each of the top companies. Plus, we will present a ranking of the top 18 Country companies in America by revenue and audience, with past results included as well.

Of course, it's impossible to list everybody, so I narrowed it to operators with at least \$8 million in revenue from their Country outlets. If I've inadvertently omitted your company or station from these listings, please let me know.

See Page 46



Purdy Becomes KLLI & KRBBV/Dallas VP/GM

By Keith Berman
R&R Associate Radio Editor
kberman@radioandrecords.com

Infinity has named Brian Purdy VP/GM of FM Talk KLLI and CHR/Pop KRBBV in Dallas. He replaces Dave Siebert in that capacity.

Siebert, who also served as Market Manager for Infinity's Dallas cluster, departs the company after 13 years. R&R learned at press time that Infinity Exec. VP/Western Region Brian Ongaro would take interim Market Manager duties until a permanent replacement is named.

Purdy was previously VP/Market Manager for Clear Channel's crosstown cluster and also wore Regional VP/Dallas Trading Area stripes. He exited in November 2003 after

PURDY See Page 18

Urban AC: 10 Years Of Excellence

R&R pays tribute to three of the format's leaders

By Dana Hall
R&R Urban Editor
dahall@radioandrecords.com

The Urban AC format has truly flourished over the past 10 years. Some may argue that its success is due to consolidation, while others may say that success comes despite consolidation.

In fact, it all started two years before the Telecommunications Act of 1996.

1994 was a significant turning point for the format, with several major-market powerhouse stations embracing the urban AC sound. Today, many of these stations dominate not only their demo, 25-54, but the market overall.

Just look at the recent ratings success of stations like WRKS/New York; WDAS-

FM/Philadelphia; WMMJ/Washington; WSOL/Jacksonville; WXST/Charleston, SC; and WBHK/Birmingham. These stations are not only ratings winners, they're revenue generators.

To celebrate the Urban

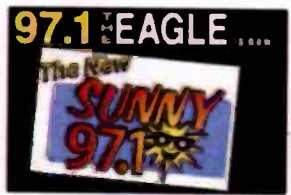


AC format in 2004, R&R is acknowledging the excellence of three individuals who have made an impact on the format over the past 10 years: radio personality and entrepreneur Tom Joyner, who celebrates 10 years of his syndicated morning show this year; Verve/GRP and core Urban AC artist Will Downing; and veteran record executive and independent promotion specialist Jesus Garber. It all begins on Page 37.

'Eagle' Flies No More As KEGL/Dallas Goes AC

By Julie Kertes
R&R Active Rock Editor
jkertes@radioandrecords.com

After more than a decade as an Active Rock station, Clear Channel's KEGL (The Eagle)/Dallas on Tuesday morning



changed formats to gold-based AC. The new "Sunny 97.1," which will retain the heritage KEGL call letters, is playing hits from the '60s, '70s and '80s, including music by Rod Stewart; Stevie Wonder; The Bee Gees;

KEGL See Page 12



SHORT BUS RADIO

If You're Not On The Bus, You're Under It!
Short Bus Radio is the ultimate station imaging tool!

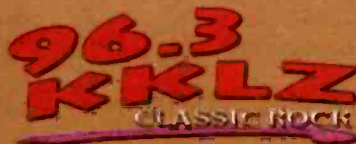
Available In 5 Fabulous Flavors:
CHR ■ Country ■ Rock/Alternative ■ News/Talk ■ Classic Rock



"Terrific"



"Sizzles"



"Easy"



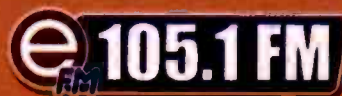
"Necessary"



"Timely"



"The Best"



"Tremendous"



"Da' Bomb"



"Hop On"



"Fabulous"



"Innovative"



"Incredible"



"Awesome"



"Creative"



"Cool"



"Everything"



"Great"



"Love It!"



"Amazing"



"Punch"



Contact us for further details at:
972.406.6800 or TMCI@TMCentury.com

'Zeta' Returns To Active Rock

WZTA/Miami flips from Alternative; moves 10-year morning show to WBGG, replaces it with Lex & Terry

Clear Channel's WZTA (94.9 Zeta)/Miami has reverted to Active Rock after nearly two years as an Alternative station. The company has also moved 10-year Zeta morning hosts Paul Castronovo and Young Ron Brewer to Classic Rock sibling WBGG/Miami, filling the vacancy created when Clear Channel dropped *The Howard Stern Show* from its outlets. The syndicated *Lex & Terry Show* will take over mornings at Zeta beginning May 24.

"These programming changes provide a much better alignment of talent with the respective music genres of each station," said Clear Channel Regional VP/Florida Dave Ross. "There is no doubt that the audiences for each station will automatically sense this compatibility. We continue to dominate the rock music scene in South Florida and provide a wider variety of music to

both stations. The public wins. So do we."

WBGG & WZTA PD and CC/South Florida Director/Rock Programming Troy Hanson said, "I am very pleased that we are able to provide our listeners and the advertising community with a pair of shows that really line up well with their respective brands. Paul and Ron are market legends with a rich history in the Miami marketplace, and they are a perfect fit for our upper-demo brand. Lex and Terry, in turn, are the future of Active Rock radio, with a brilliant, edgy morning show that will line up well with our Active Rock brand in Zeta."

Additionally, WBGG is dropping its "Big 106" moniker and making use of its exact frequency as "105.9 FM — Miami's Classic Rock Station."



Labrozzi Joins Infinity/Baltimore

He'll oversee programming, ops at five-station cluster

Dave Labrozzi has been named VP/Programming for Infinity's Baltimore cluster. He will be responsible for programming and operations for Sports WJFK-AM, AC WLIF, Oldies WQSR, Hot AC WWMX and FM Talk WXYV.

Labrozzi most recently worked for Clear Channel, serving as Regional VP/Programming in Pittsburgh and, before that, OM of WBGG, WJLL & WWSW/Pittsburgh. He has also programmed radio stations in Nashville, Austin and Dallas.



Labrozzi

"We are excited to welcome Dave to Baltimore," said Infinity/Baltimore Sr. VP/Market Manager Robert Philips. "With his proven track record and years of major-market experience, he will be a tremendous asset to our Baltimore cluster of stations."

Labrozzi said, "I'm excited about joining such a successful broadcasting company, and I'm looking forward to working with such great radio stations in Baltimore."

Schoenwetter, Steele Take Director/Rock Programming Posts At Sirius

Gary Schoenwetter, most recently OM for Clear Channel's San Francisco and San Jose stations, has joined Sirius as Director/Rock Programming. He will oversee the programming of rock-oriented channels Jam_On, The Spectrum, Alt Nation, First Wave, Sirius Disorder, Left of Center, Faction, The Bridge and Reggie Rhythms.

Schoenwetter will work with Gregg Steele, who has been promoted to Director/Rock Programming. Steele, who joined the satellite radio broadcaster in late 2003 as Director/Classic-Based Rock, will add the Hard Attack and Octane channels to his current roster of stations: Sirius Gold, '60s Vibrations, Classic Vinyl, Classic Rewind, The Vault, Buzzsaw, Hair Nation and Sirius Blues.



Schoenwetter



Steele

Schoenwetter has been PD of KXPK/Denver; KCNL/San Jose; and WEQX/Albany, NY. He began his career at heritage Triple A WXRT/Chicago and now reports to Sirius VP/Music Programming Steve Blatter.

"Gary is truly one of the most creative and intelligent rock programmers in radio, and we are very

excited to have him here." — Blatter



SHE'S THE SURVIVOR Only hours after being crowned the winner of Survivor: All-Stars at an event held at Madison Square Garden, Amber Brkich gave her first radio interview, to Scott & Todd in the Morning at WPLJ/New York. After discussing her million-dollar grand prize and surprise engagement to fellow contestant "Boston Rob" Mariano, Amber had a Kodak moment with the gang. Seen here (l-r) are WPLJ PD/morning co-host Scott Shannon, Brkich and WPLJ morning co-hosts Todd Pettengill and Patty Steele.

Dugan Becomes WARW/DC PD

Max Dugan has joined Infinity Classic Rock WARW (The Arrow)/Washington as PD. The veteran programmer most recently served as PD of Clear Channel's KEGE & KZPS/Dallas and has also been a Regional VP/Programming for the company.



Dugan

Dugan succeeds Christie Banks, who is no longer with WARW. Dugan's appointment reunites him with WARW GM Michael Hughes, with whom he

worked at KLOL/Houston. "Max was my Asst. PD when I was PD of KLOL, and then he was the PD when I became National Rock Format Director for AMFM," Hughes told R&R. "WARW is absolutely ripe for the next level of success. Max is, without question, the best man available for that job."

Dugan joked, "Michael is a very insightful man and obviously a

DUGAN ▶ See Page 12

KRIO Goes Spanish CHR; Cruz PD

Carmen Cruz has been named PD for KRIO/San Antonio, which debuted a Spanish CHR format called "Digital 104.1" earlier this month. Border Media Partners purchased the station, licensed to Pearsall, TX, from Radio Tuna for \$10.3 million. The 104.1 frequency was previously home to Classic Rock KMFR, which has since relo-

cated to the 105.9 (in Hondo, TX) and 103.7 (in San Antonio) frequencies.

Digital 104.1 focuses on such artists such as Shakira, Paulina Rubio, Mana and Juanes. GM Raul Rodriguez, to whom Cruz reports, explained why BMP decided on the Spanish CHR format: "There was

KRIO ▶ See Page 12

Clear Channel/Indy Ups Jameson

X103's PD adds programming responsibilities at Q95

Industry veteran Scott Jameson has been promoted to Director/FM Programming for Clear Channel/Indianapolis, overseeing all programming elements for Classic Rock WFBO (Q95) and Alternative WRZX (X103). Jameson, who is elevated from the PD post at X103, takes Q95 programming duties from Mike Thomas, who recently became PD of Clear Channel's Classic Rock KGB/San Diego.



Jameson

Jameson reports to Clear Channel/Indianapolis OM Marty Bender, who said Jameson's new position was created "to take advantage of Scott's unique programming background." Bender added, "Scott has impressive Classic Rock and Alternative radio experience. We have America's top Classic and Alternative stations here in Indy,

JAMESON ▶ See Page 19

NEWS & FEATURES

| | |
|----------------------------|----|
| Radio Business | 4 |
| Management/Marketing/Sales | 8 |
| Digital Media | 11 |
| Street Talk | 20 |
| Sound Decisions | 23 |
| Publisher's Profile | 88 |

| | |
|---------------|----|
| Opportunities | 84 |
| Marketplace | 85 |

FORMAT SECTIONS

| | |
|--------------------|----|
| News/Talk/Sports | 16 |
| CHR/Pop | 26 |
| CHR/Rhythmic | 32 |
| Urban | 37 |
| Country | 46 |
| Nashville | 48 |
| Adult Contemporary | 53 |
| Smooth Jazz | 59 |
| Rock | 62 |
| Alternative | 67 |
| Triple A | 71 |
| Americana | 75 |
| Christian | 76 |
| Latin Formats | 80 |

The Back Pages 86

New 'Lite FM'/Norfolk Taps Dylan As PD

Travis Dylan has been named PD of Clear Channel's new AC simulcast, WCDG & WJCD (Lite FM)/Norfolk, effective June 1. Dylan, who will also be afternoon host at Lite FM, was formerly Asst. PD/afternoon talent at WRVQ/Richmond.

Dylan has a long history in Virginia radio, starting at WRVQ in 1995. He traveled to Roanoke as Asst. PD of WXLK and later returned to WRVQ as Asst. PD.

"Travis brings great programming skills, and a great sound to afternoon drive," Clear Channel/Norfolk VP/GM Reggie Jordan said. "I'm looking forward to the continued growth of the new Lite FM."

Clear Channel/Virginia Trading Area Regional VP/Programming Bill Cahill, who had been programming the station since March 1, told

BYLAN ▶ See Page 19

R&R Observes Memorial Day

R&R's Los Angeles, Nashville, and Washington, DC offices will be closed Monday, May 31 in observance of Memorial Day.

Citadel Departure Hits Interep In Q1

Susquehanna, Journal up; Disney grows in fiscal Q2

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

The decision by Citadel Broadcasting to move its national advertising business to Katz Media Group from Interep National Radio Sales during Q4 2003 led to an 8% decrease in commission revenue, to \$16.9 million, for Interep in Q1 2004.

The loss of Citadel as a client also led to a widening of Interep's net loss from \$8.9 million (87 cents per share) to \$9.2 million (90 cents) during Q1. Revenue from Interep's remaining clients was essentially flat compared to last year. Selling, general and administrative costs fell 4%, to \$18.1 million, thanks to lower compensation costs.

Despite the bumps in Q1, Interep Chairman/CEO Ralph Guild was upbeat, saying his company expects to remain on track for the year. "We are seeing stronger pacing in the major markets for Q2 business bookings and are very optimistic that this

positive trend will continue," he said. "I am pleased to say that we are maintaining our year-end guidance of mid- to high-single-digit national radio growth in 2004."

Interep said the nation's top markets are leading the charge for national growth in Q2. While the rep firm predicts that the national advertising market is on track to grow in the high single digits, it noted that the top 25 markets, which account for 70% of national radio advertising, are pacing in the high-single- to low-double-digit range, while markets ranked 26-50 are seeing flat growth to a 2% decline.

Interep Sr. VP/CFO Bill McEntee said, "Visibility is still very low, and advertisers are booking very close to a schedule's start date. But these numbers do provide us with the confidence that there is an opportunity for greater increases in business bookings for the rest of the quarter."

Strong Q2 bookings can only mean good things ahead for such radio operators as **Susquehanna** and **Journal**, both of which saw sturdy growth in their most recent quarters. At **Susquehanna**, revenue for the company's radio stations increased 4%, to \$46.7 million, as net income climbed from \$8 million to \$8.5 million.

The company also said Monday in its 10-Q filing with the Securities

EARNINGS ▶ See Page 6

BUSINESS BRIEFS

Katz: No Correlation Between Billing, Market Rank

According to a Katz Media Group study, national advertisers don't consider Arbitron Metro Survey Areas a primary factor when choosing markets in which to place their radio ad dollars. Katz Media Group Sr. VP/Strategic Planning Gerry Boehme said, "Many owners assume that a higher rank will attract more spending, so they consider adding additional counties to their metro area if they qualify under Arbitron's guidelines." Clear Channel Radio Sales Director/Research and study author Cheryl Cooper advised station owners to consider whether an MSA expansion could weaken their competitive position. "Stations could experience lower ratings and shares if their audience does not expand at the same rate as the population, which could also make them look more expensive to national advertisers," she said. "Also, more stations might qualify to be listed as home to the metro, so the competitive balance may change."

Entercom Launches Stock Buyback

Entercom last week said it has begun a program under which the company may repurchase, at its own discretion, up to \$100 million worth of its own stock. The amount of stock Entercom will buy, along with the timing of any purchases, is also at the discretion of management. Entercom President/CEO David Field said, "While we will continue to place the highest priority on value-enhancing acquisitions and industry-leading operating performance, this share buyback is a further demonstration of our financial strength and reinvestment in the radio industry."

Continued on Page 6

FCC Upholds Indecency Fine Against KNDD

The FCC last week denied an appeal from Entercom Communications requesting that the commission rescind a \$12,000 fine handed to Alternative KNDD (107.7 The End)/Seattle for the airing during morning drive of material deemed indecent.

The commission penalized The End for two separate 2001 broadcasts of *The Andy Savage Show*, which no longer airs on the station. The forfeiture stemmed from a complaint the FCC received about the May 30 and 31 and June 1, 2001 broadcasts of Savage's wakeup program.

On each of the days cited, Savage and his morning show team discussed whether and how a penis could be used to lift or pull objects. After Savage discussed a news story in which a holy man in India tied a rope around his member and pulled a Jeep in protest of government harassment, the host offered to award concert tickets to listeners who agreed to appear in-studio to pull objects with their penises.

According to a transcript of the May 30 broadcast supplied by the FCC, Savage and his co-hosts graphically talked about ways one could mimic the Indian man. On June 1, between a music news report and a station promo, Savage explained that a man referred to as "Crazy Carl" couldn't "get aroused enough to get the harness on." That was followed by a traffic report and further discussion of a harness that could be attached to a penis.

Entercom argued that the material discussed by Savage and his on-air companions did not meet the


FCC's indecency definition and that the definition itself is unconstitutional. The commission's Enforcement Bureau disagreed, rejecting Entercom's contention that there was "a clear absence of any sexual or excretory context or import in the complained-of material, because there is no discussion about the sexual or excretory functions of the male genitalia."

Entercom filed an application for review of the bureau's decision, asking the FCC commissioners to reconsider the decision. The commissioners upheld the bureau's verdict, agreeing that the material aired by Savage was used to pander, titillate or shock.

Commissioner Michael Copps dissented, saying the FCC's decision to uphold the Enforcement Bureau ruling was "inadequate." Copps said he was "troubled" that the bureau, rather than the commissioners, made the initial determination that what aired on *The End* was indecent. He also said the \$6,000 fine for each of the two broadcasts deemed indecent "will be easily absorbed as a cost of doing business."

Savage departed KNDD in late September 2003 and has been handling mornings at Infinity's cross-town Classic Alternative KRQI since April 1.

— Adam Jacobson



Training on Demand


The Training You Need... When You Need It

Ready to take your sales to the next level? Check out the many training options at ArbitronTraining.com, and:

- Go after newspaper advertising dollars
- Break free from rankers
- Learn more about automotive and other key business categories
- Boost your ability to tell advertisers your station's story

We train more radio professionals than any other company on the planet. Take advantage of the many ways we can help your business.

Visit us today at www.ArbitronTraining.com.



ARBITRON © 2004 Arbitron Inc. • www.arbitron.com

PREMIERE TALENT

Trumped!

with Donald Trump

For more information, call
972.455.6285 or 818.377.5300



WWW.TRUMPONAIR.COM

Exclusive Apprentice recaps
by Donald Trump on
Friday mornings.

PLUS

Delivered via FTP

Monday-Friday

:60 to :90 second feature

biggest launch in radio.

don't miss the

availability left,

There is still

YOU'RE HIRED!

200 Stations Say...

BUSINESS BRIEFS

Continued from Page 4

Merrill Lynch analyst Marc Nabli said in a report issued the day after the Enterecom announcement that he believes the company's declining stock price — it's down more than 22% year-to-date — is one reason Enterecom launched its first-ever share-buyback program. He also wondered if the weak acquisition market contributed to the move. "Aside from a lower stock price, we cannot understand what might have caused the change of tone," Nabli said. "While Enterecom has ample capacity to pursue [merger and acquisition] activity, there must not be enough sellers that fit in Enterecom's selection criteria. Seller expectations must still be too high to get deals done."

That fits in with Nabli's view of the overall deal market for the foreseeable future. "We continue to believe that no transforming radio transactions will occur in the future and that further consolidation will only exist in the form of one-off acquisitions over several years," he said. Nabli also said he was surprised by Enterecom's launch of the stock repurchase, because company management indicated at the NAB convention in April that they would focus on making selective acquisitions instead of using near-term free cash flow to repurchase shares. He retained his "neutral" rating on Enterecom stock.

Former RIAA Exec To Lead Viacom Gov't Relations

Viacom has named former RIAA Sr. VP/Government & Industry Relations & Legislative Counsel David Sutphen to the post of VP/Government Affairs & Legislative Counsel. He will develop and oversee Viacom's legislative and public-policy positions, including intellectual-property and judiciary issues. Before joining the RIAA Sutphen worked as General Counsel to Sen. Edward Kennedy. He'll work out of Viacom's Washington, DC office and will report to Sr. VP/Government Affairs Carol Mellon, who described Sutphen as "an extremely respected and effective advocate with invaluable legislative experience and excellent credentials."

New Fund Targets Midsized Companies

Merchant bank Veronis Suhler Stevenson has launched a mezzanine fund aimed at midmarket companies that are too large to turn to average banks but need funding to pursue growth opportunities. While the size of the fund wasn't disclosed, VSS said the typical transaction could range from \$10 million-\$75 million, and a source familiar with the fund told R&R that \$10 million-\$30 million is the fund's "sweet spot."

Continued on Page 13

marketing (marketing), n. 1. getting the message from point a to point b.

NOBODY DOES IT BETTER.

POINT B

POINT A

POINT-TO-POINT
DIRECT MARKETING SOLUTIONS

GREAT CLIENTS. GREAT MARKETING.

MARK HEIDEN 970-472-0131

RICK TORCASSO 972-661-1361

ELIZABETH HAMILTON 703-757-9866

MARK VERONE 847-705-2046

WWW.PTPMARKETING.COM

DIRECT MAIL. TELEMARKETING.

Earnings

Continued from Page 4
and Exchange Commission that the growth in its radio division was based largely on improvements at its Kansas City and Atlanta operations. Additionally, the August 2003 acquisition of Oldies WSOX in the company's hometown of York, PA helped Susquehanna's overall performance in the quarter.
At Journal, the broadcasting division saw operating revenue of \$128 million during the company's fiscal Q4 2004, an increase of 12% from last year. Journal's radio stations saw total operating revenue during Q4 of \$6.1 million, a gain of nearly 5% from fiscal Q4 2003. On an overall basis, Journal saw revenue of \$38.4 million, up 7% from last year.

Meanwhile, the Media Networks division of the Walt Disney Co., which includes ABC Radio, saw revenue climb 7%, to \$2.8 billion, in the company's just-completed fiscal Q2. Segment operating income increased 76%, to \$704 million, and broadcasting contributed \$133 million to that increase, thanks, in part, to higher advertising rates at the company's TV properties. However, those results were partly offset by lower ratings at ABC-TV.
Overall, Disney's revenue increased 11%, to \$7.2 billion, while net income rose from \$314 million (15 cents per share) to \$537 million (26 cents). That bested by 5 cents the 21-cent per-share estimate of analysts polled by Thomson First Call.
—Additional reporting by Joe Howard.

2004 DEALS TO DATE

Dollars to Date: \$741,543,043
(Last Year: \$2,345,204,267)

Dollars This Quarter: \$247,127,510
(Last Year: \$571,208,395)

Stations Traded This Year: 345
(Last Year: 898)

Stations Traded This Quarter: 110
(Last Year: 191)

• Multistate Deal

KFNS-AM/Wood River (St. Louis), IL and KRFT-AM/Desoto and KFNS-FM/Troy (St. Louis), MO

PRICE: \$11.5 million
TERMS: Assets for cash.
BUYER: Big League Broadcasting, headed by Co-President Andrew Saltzman. Phone: 404-237-0079. It owns no other stations.

SELLER: All Sports Radio LLC, headed by President Greg Marecek. Phone: 314-962-0590.

BROKER: Eddie Esserman of Media Services Group (representing Big League) and Bill Cate of Sunbelt Media (representing All Sports Radio).

STATIONS TRADED:

KFNS-AM/Wood River (St. Louis)

FREQUENCY: 590 kHz

POWER: 1kw

FORMAT: Sports

Missouri

KRFT-AM/Desoto and KFNS-FM/Troy (St. Louis)

FREQUENCY: 1190 kHz, 100.7 MHz

POWER: 10kw day/22 watts night; 6kw at 328 feet

FORMAT: Sports; Sports

DEAL OF THE WEEK

- **WGAD-AM/Gadsden, AL \$10**
- **WTOT-AM & WJAG-FM/Marshanna, FL \$800,000**
- **KSGO-AM/Centerville (Salt Lake City), UT \$1.5 million**
- **KCUA-FM/Coalville, UT \$1.7 million**

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

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

TRANSACTIONS AT A GLANCE



JEFF GREEN, CRMC
jgreen@radioandrecords.com

Unlock Sellers' Underlying Assumptions

How AEs think about themselves and their jobs determines their success

As clients' budgets shrink and annual target budgets increase, the top-billing account executive shudders at the impossibility of delivering the numbers and wonders if now is the time to retire.

The intense pace of years of high-powered selling, accompanied by the follow-up pressures of delivery and client satisfaction, is taking its toll on the elite members of a sales team. They are becoming cynical, skeptical and resigned.

Given that the "80/20



Heidi Katz

rule" — roughly 20% of a sales force will bill 80% of the business — is still widely considered to be valid, it's in the interest of sales management to keep the senior sales staff motivated and connected with what it is possible to achieve. Fresh promotions and sales incen-

tives may be created to renew motivation, and, when the challenges are really great, management will bring in a sales trainer. When new (or re-framed) sales techniques are taught, there will be renewed energy and a spike in sales, right? Wrong.

How can management account for less-than-stellar results after a training seminar? Let's say a cluster has invested \$10,000 in training focused on cold calling. Both management and the sales team know that new business is key to filling the inventory and raising rates. The full

By Heidi Katz

Assumptions are not necessarily the truth, but opinions based on observations and interpretations. Unless these are addressed, adding new knowledge, skills and abilities is futile.

team is present for six hours of learning, role-playing and discussion. "Now," thinks management, "we're going to make our new-business goals!"

Management expects that the new techniques will be fully integrated into each AE's cache of "KSAs" — knowledge, skills and abilities — and that there will be renewed energy around cold calling, followed by success stories. Instead, the sales team are soon occupying themselves with everything *but* new-business development, in spite of the incentive program launched in conjunction with the training. There is no apparent reason the team hasn't seized the day. So what's getting in the way?

Understanding Underlying Assumptions

Along with our PDAs, laptops and cell phones, each of us carries a set of assumptions to work every

day. While most of these underlying assumptions serve us and make our work easier, they are rarely taken out and examined.

Elite account executives have spent years developing the methods, style and perspectives that have served them over time. Job skills — product knowledge, knowledge of the marketplace, cold calling, prospecting, negotiating and closing — are the tip of the iceberg, and these are the skills trainers are hired to train.

In the submerged part of the iceberg is the account exec's own operating system, including his or her values, vision, principles, social skills, emotional competencies and assumptions. Unless these things are addressed, adding new knowledge, skills and abilities is futile. The new KSAs will never be fully integrated until the assumptions — the beliefs

Continued on Page 10

HIGH

VISIBILITY • RATINGS

- EventTape™
- BunchaBanners™
- FlashBags™
- BumperStickers
- Ponchos
- StadiumCups
- KeyTags

6525 Constitution Dr. SE
Burien, WA 98148
Tel: (206) 436-6399
www.firstflash.com

FirstFlash
LINE

NEW 2003!
CALL US TODAY!

1-800-21-FLASH
1-800-213-5274

60-Second Copywriter

Turn Up The Contrast Knob

By Jeffrey Hedquist

The use of contrast in a radio commercial can draw attention, make the spot interesting, create the unexpected and keep listeners from falling asleep. But too often commercials are all one flavor: audio vanilla.

Try juxtaposing silence and noise or two widely different music cuts to tell the story of two aspects of a product or service. Use differing sound effects to switch the scene from one locale to another.

Your biggest opportunity for contrast is with voices. Play contrasting emotions off each other. Write your spot so each character has one strong, consistent emotion. After you've written the spot you can modify the interplay and build some subtlety into the transitions. The Bud Light commercials with Charlton Heston were a good example of contrasting voices and attitudes.

Something as simple as an alternating a hard-sell voice and a soft-sell voice, both doing parodies of the styles, can be both entertaining and effective.

The classic Bob and Ray slow-talker/fast-talker routine would be a good basis for a commercial. Or try contrasting lifestyles and attitudes: old money/entrepreneur, formal/informal, timid/bold, irrepressibly happy/deeply depressed, Mr. Optimist/Mr. Pessimist. Two characters like *The Odd Couple's* Felix and Oscar could yield possibilities for a long-running radio campaign.

However you build in contrast, it will add life to the story you're telling and perk up the ears of those jaded radio listeners. Dump the bland, and bring on the salsa!

What's bugging you about radio creative? Send your toughest question to Jeffrey Hedquist at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556; 641-472-6708; fax: 641-472-7400; jefrey@hedquist.com; or via www.hedquist.com.

Could The Radio Become An Icebox?

Let's embrace and promote HD Radio before it's too late

My parents still call their refrigerator an icebox, even though the only icebox I ever saw while growing up was on *The Honeymooners*. Ralph and Alice Kramden kept their food cold with a big block of dry ice stuffed in a metal container with a handle. An antiquated appliance, but that's all you could get in those days.

My prediction is that within five years an analog radio will be an icebox. Satellite radio, iPods and other digital media have the technology to push a multipath-ridden FM station, not to mention a scratchy AM, out the car window. Who'll want to hear that kind of signal from their expensive in-car system?

While there are innovators in the broadcast industry — some 300 stations strong — that have committed to the digital future by licensing HD Radio, adoption is just not progressing fast enough to keep up with other digital media. Radio broadcasters must act now to use and promote HD Radio technology.

The technology is complete. Folks, there is nothing left to do. AM can now sound like FM, and we no longer have to tolerate FM multipath interference. We even have the technological capability to incorporate surround sound and



Dan Mason

become TiVo-like. It is all there. Why do we want to continue to embrace analog when the competing technologies are digital?

It's Not About Short-Term ROI

This isn't about return on investment, at least not in the beginning. Can you imagine having an ROI discussion in 1970, when FM stereo converters became available? We wanted to rush FM stereo to our listeners because it was obviously the right thing to do. It was about our product.

Right now consumer demand for HD Radio is far behind that for other digital media, but we have the opportunity to turn that around by promoting HD Radio, the same way we sped up the FM-listening curve in the early '70s by heavily promoting stereo conversion units.

Think of television for a moment. Years ago, the network signals were delivered into your home to a single, standalone unit. Not so today. Television is all part of one sophisticated entertainment center, complete with TiVo and DVD. The same transition will happen in radio, especially in radio's wheelhouse, in-car listening. Analog transmission in one of those sophisticated new auto sound systems will make radio look like an icebox compared to satellite and the iPod.

By Dan Mason

Passion Without Prejudice

I must disclose that I am a paid consultant to HD developer iBiquity. However, even if they paid me nothing, I would still be as passionate about HD Radio. Like many others, I have lived this project since 1993. We've had to challenge the grand claims about Eureka digital radio and develop a transition technology from analog to digital while getting approval from the FCC and broadcasters. Our biggest hurdle was getting receiver manufacturers to believe in HD Radio and giving them the confidence to accept our chips to produce radios.

The good news is that the job is done. Your listeners can buy HD Radio receivers today. Kenwood and Panasonic have automotive HD Radio receivers in the market, and JVC, Onkyo and Yamaha are scheduled to launch car and home products this year. Ten other receiver manufacturers are preparing product for introduction in 2005.

With all that, receiver manufacturers are watching broadcasters closely. They will build HD Radio products as fast as broadcasters adopt and promote the new HD Radio technology, provided there is consumer demand. Once again, rewind to 1970. FM stations were promoting stereo converters like crazy. So, you see, broadcasters are really the ones who will drive HD Radio consumer demand and adoption.

The Broadcast Electronics booth at this year's NAB convention proudly displayed second- and third-generation HD Radio receivers. They were very impressive, with their video applications and navigation systems. The bad news is that they will never be manufactured in mass

The Five C's For Hiring Extraordinary Talent

By Dan Gittings

When I recruit new salespeople, I don't hesitate to make appointments when they call. I'll ask them to bring a resume with them and to fill out a job application when they come in for their first interview.

I look for what I call the "five C's" in prospective sellers:

1. Character. Do they have what it takes to do the heavy lifting? Will they make calls? Be willing to learn? Are they self-motivated? We cannot motivate anyone — that's an inside job. Steven Covey's *Seven Habits of Highly Effective People* describes many of the attributes you should look for in great talent, and I recommend using it as a framework for your interviews.

2. Courage. Talk to them about how they've overcome failure in their life and what they learned from it. Talk about this a lot.

3. Commitment. Find out what they're committed to in their life. Family? Career? Making more money? Learning? How did they decide what to commit to? Talk about this a lot too.

4. Curiosity. Curious people are learners, and they're smart. We want learners and smart people. We are looking for native intelligence, as well as education. Education can come from life and success — things they've done on their own, rather than schooling — but both are important. If candidates aren't curious about their clients' businesses, about marketing or about business trends, they can't use our system to its fullest. Find out what their level of curiosity is about these facets of business, and be willing to make judgments.

5. Calculator. Does the candidate have basic math skills? Work up a simple math problem or two in your head, hand them a calculator and see how they do. If somebody is a bit weak on math skills but scores well on the other four C's, see if he or she is willing to take a class at his or her own expense. The answer will tell you a lot.



Dan Gittings

Dan Gittings is the Exec. VP/Director of Sales for Cherry Creek Radio's 24 stations in nine markets. He is a former Market Manager for Cumulus' Odessa, TX cluster and has also held senior operating posts at Citadel, Robert Ingstad Broadcasting and McDonald Media.

A former President of Infinity Radio, CBS Radio, Group W Radio and Cook Inlet Radio, Dan Mason is now a radio-broadcasting consultant whose clients include, among others, iBiquity. Reach him at 301-972-8655 or radiodanmason@aol.com.

quantities until the industry promotes HD Radio. Yes, that means a digital transmitter, an HD Radio license, frequent promotions and — attention, all accountants — no ROI in a one- to three-year window. Why is this so hard? Do we want the radio to become an icebox?

Introducing another True Classic.

Classic Hits

ClassicHits is the new 24 Hour Format that targets the money demo every advertiser wants - Adults 25 to 44. It's upbeat, adult and packed with pop and rock hits from the 70's, with just the right mix of 60's and 80's.



800.609.5663

Call Now. Markets are going fast.

Jones Radio Networks
 jonesradio.com



Promotional Calendar: June 2004

June is....

Adopt a Shelter Cat Month
Cancer From the Sun Month
Child Vision Awareness Month
Children's Awareness Month
Dairy Month
Fireworks Safety Month
Gay and Lesbian Pride Month
International Men's Month
National Candy Month
National Iced Tea Month
National Rivers Month
National Rose Month
National Safety Month
National Soul Food Month
Pharmacists Declare War on Alcoholism Month
Potty Training Awareness Month
Sports America Kids Month
Student Safety Month
Turkey Lovers Month
Vision Research Month

1-7 International Volunteers Week
1-7 Stepparents Week
6-12 National Headache Awareness Week
6-12 Black Single Parents Week
13-19 National Flag Week
14-18 Families in Business Week
14-20 National Little League Baseball Week
14-20 Meet a Mate Week
27-July 5 National Prevention of Eye Injuries Awareness Week
2 National Tailors Day
3 Children's Miracle Network Celebration
4 Hug Your Cat Day
5 National Hunger Awareness Day
5 World Environment Day
5 Belmont Stakes
5 National Trails Day
6 National Cancer Survivors Day

6 Children's Awareness Memorial Day
13 Abused Women and Children's Awareness Day
14 Family History Day
14 Flag Day
18 National Spurge Day
18 Dollars Against Diabetes Day
20 Family Awareness Day
20 Father's Day
20 Summer begins
21 Baby Boomers Recognition Day
23 Let It Go Day
25 Take Your Dog to Work Day
26 International Day Against Drug Abuse and Trafficking
26 National Celebrate Your Marriage Day
27 America's Kids Day
27 Decide to Be Married Day
27 National HIV Testing Day

Source: RAB, 2004

Pros On The Move

• Katz Marketing Dimensions, which develops new and incremental revenue for national spot radio and client stations, announces the following appointments:

Judy Carlough is named VP/Manager in Atlanta. A 31-year industry veteran, Carlough was most recently Sales Manager for Greater Media/Boston. She has previously worked as VP/Advertiser Services at Arbitron, as a VP at Broadcastspots.com and as Exec. VP/National Sales & Marketing at the RAB.

Jeanne Schad becomes

Account Manager in Dallas. Schad was previously an Account Supervisor with the Richards Group and has also worked for TBWA/Chiat/Day; WIVY/Jacksonville; and WBBS, WSYR & WYYY/Syracuse.

Sharon Bialek is named Account Manager in Chicago. She joins Katz from the NTR Director post at WGN/Chicago. Bialek has previously worked at Passage Events & Promotions, Lunardi & Associates, the National Easter Seal Society and Revlon.

• **Jan Emmelman-Zablah** has

been named Sales Manager with Univision Radio National Sales in San Francisco, working as a liaison for agencies, clients and Spanish-language radio stations in Northern California and the Pacific Northwest. Emmelman-Zablah, who will also develop new business, was most recently an AE at KPTI/San Francisco and before that worked at KBMB/Sacramento and Caballero Spanish.

• **Alex Newman** steps up from swing shift to Promotions Director at WLRS/Louisville. He succeeds

Davie Hill, who becomes MD/midday personality.

• **Steve Sheldon** is named Asst. Director/Marketing & Advertising for KABC/Los Angeles. He will also handle media relations for KABC and clustermates KDIS, KLOS & KSPN.

• **Brian Sommerville** is named NSM of Infinity Alternative outlet WXRK/New York. He advances after nine years as a local AE. Prior to WXRK, he worked as a Retail Development Manager at WRKS/New York.

Sellers Unlock Assumptions

Continued from Page 8

that drive performance — are taken into account.

Assumptions can be about doing business, about management, about clients and about ourselves. They are not necessarily the truth, but opinions based on observations and interpretations: "I'm powerful face-to-face" or "Management is always looking for more" or "I'm not good enough." They're powerful indicators of performance, but management and trainers rarely seek to bring them to the surface.

Bring Assumptions To Light

Try listing salespeople's assumptions on a flip chart. Some assumptions will be shared, and some will be unique. It's important to discuss them. Bring to the surface which assumptions serve the team and serve the individual and which ones sabotage motivation.

A sales manager can do that by

asking such key questions as "What's important to you about that?" "What really matters here?" or "What evidence do you have that that is so?" These kinds of questions, asked with a neutral voice and demeanor, can bring to light an AE's assumptions and beliefs, informing the sales manager about what factors contribute to his or her performance.

I was recently asked to help figure out why new-business development was down in a sales team of 20. We started by capturing the team's assumptions and beliefs about new business and prospecting. For 50 minutes the group listed their positive, negative, good, bad and ugly assumptions and beliefs on paper taped to the walls of the conference room. Here are a few of the negative ones:

- "The strategy is not clear."
- "I'm loud and klutzy, and clients don't like me."
- "I'm not comfortable schmoozing clients."
- "Pressure turns me off."
- "Clients won't invest in this promotion."

• "I don't know what I'm talking about."

• "Programming changes confuse my focus."

We discussed how these negative assumptions are formulated from experience, observations and modeling, then talked about how such assumptions can cause stress, influence behavior and undermine positive actions and results.

Next, we converted each of the negative beliefs into an affirmation. For example, "Programming changes confuse my focus" was converted into "As programming changes are announced, I speak to the PD for additional clarity, then search out new targets matching the programming."

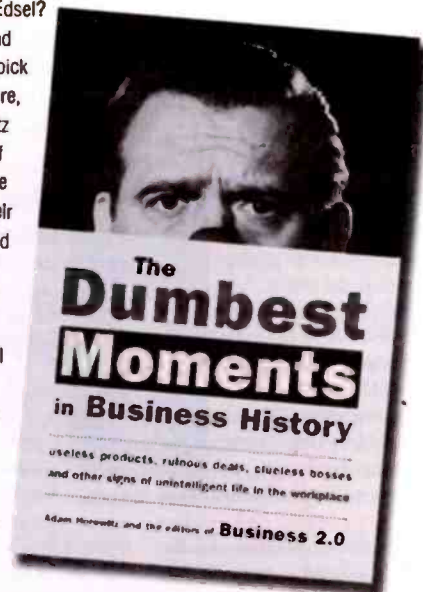
Develop A 'New Business Credo'

Each member of the team then studied all the "conversions" and identified the ones that resonated with him or her. From there, the AEs drafted individual "New Business Credos" to provide a connection with what's important and motivate

Dumb And Dumber

New Coke? The Edsel?

The XFL? "His and hers" cars? You pick 'em, they're in here, as Adam Horowitz and the editors of *Business 2.0* have lovingly taken their annual feature and compiled the biggest business and marketing train wrecks of all time into a book for the ages: *The Dumbest Moments in Business History: Useless Products, Ruinous Deals, Clueless Bosses and Other Signs of Unintelligent Life in the Workplace.*



History: Useless Products, Ruinous Deals, Clueless Bosses and Other Signs of Unintelligent Life in the Workplace.

How about the Heidelberg Electric Belt, a low-voltage jockstrap sold in 1900 to cure impotence, kidney disorders and insomnia? And did we mention the Midas TV ad featuring an elderly woman ripping open her blouse and showing her "mufflers" to the mechanics? Fortunately, we didn't find any radio campaigns — but there's always the second edition. Published by Portfolio/Penguin Group.

them every day. Some created wallet-sized cards, while others taped their credos to their phones, planning to refer to them before making any new-business calls. The results were impressive: New-business calls increased by 15% the first month and by 23% the second month.

Here is one account executive's New Business Credo:

"I will use personal experiences to drive my new-business activity, because people love my personal service. I desire to assist the buying community by continuously providing valuable information about the market and WVUU. I build relationships with current clients, potential clients and those I meet daily within my business network."

That statement was born from the assumption "I am loud and klutzy, and clients don't like me." After examining the source of that assumption (a childhood experience) and receiving positive feedback from the group informing her that she has a great sense of humor and is charming, the AE realized that selling gives her the satisfaction of knowing she

and her station contribute to her clients' success. The negative assumption was transformed into the affirmation "I am a high-energy and refreshingly candid professional."

What may appear to be a lack of training is often more significantly about the behavioral indicators that undermine achievement. Bringing underlying assumptions to the surface can help break through the barriers that lead to poor performance.

Heidi Katz is a certified business coach and Sr. Partner with Laurus Partnership. She specializes in performance management and in client management in the media and advertising industry. A seminar leader, speaker and author of Book II! The Radio Sales Training Guide, Heidi can be reached at 310-390-6962, at hk@lauruspartnership.com or via www.lauruspartnership.com.

NEWSBREAKERS

Howell Appointed Broken Bow GM

Promotion/Southeast for Nashville-based Equity Music Group, has been named to the newly created position of GM for Broken Bow Records. He will start his new job on June 1.



"Brad's depth and diversity of experience will make him an excellent addition to our staff," BBR President/CEO Benny Brown said. "We will continue to bring in top-caliber individuals like Brad to fill the positions we have open on the BBR team. As the BBR family continues to grow stronger, I see Brad becoming another pillar of strength in the BBR infrastructure."

A radio- and record-industry veteran, Howell joined Equity when it launched in August 2003. After a 12-year radio career that saw him promote in Phoenix, he spent Atlanta and Baton Rouge, he spent most eight years with Warner Bros./



A SO-CALLED SOCIAL CALL Alanis Morissette recently stopped by DMX Music's Seattle office to chat about her new album, *So-Called Chaos*, which hit stores on May 18. Portions of the interview will be shown in approximately 3,000 retail stores around the country this month. Seen here are (l-r) DMX Director/Video Imaging David Mihail, Morissette and DMX VP/Music Entertainment Rick Gillette.

Nashville. He started as Southeastern rep in 1994, was elevated to National Director in April 1997 and became Director in August 1999. "This is an incredible opportunity and our very talented and hard-working roster of artists to take BBR even further in the direction it is already moving — up!"

JD Balart

American Radio Journal

INTRODUCING



JD's new American Radio Journal captivates listeners with penetrating insights high profile guests and fascinating interviews. Hosted by veteran TV journalist José Diaz-Balart, American Radio Journal breaks through the clutter of traditional news programming on a wide range of topics.

From politics to culture to the economy, from the global war on terrorism to the drug war plaguing America, JD has the reporter's eye for all sides of the story. He brings to his microphone a skillful blend of insight, energy and wit that entertains, informs, and uplifts people everywhere.

A two time Emmy Award winner, JD is well-known as a television journalist for:

- Miami's NBC Affiliate WTVJ
- "Telemundo" network's national programming
- The original team of "CBS This Morning"

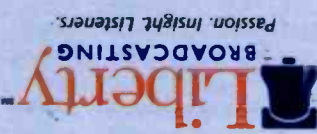
Increase your share of listeners with JD Balart.

Contact Information:

Bruce Wernick
 (bwernick@libertybroadcasting.com)
 Michael Levine
 (mlevine@libertybroadcasting.com)
 John Clark
 (jclark@libertybroadcasting.com)

Tel : 888.727.8629 (toll free)
 Fax : 973.438.1727
 Website: libertybroadcasting.com

JD Balart
 Live: Monday-Friday, Noon-2pm ET
 Reread: Monday-Friday 5pm-7pm ET
 Avoils: 10-min local, 6-min network
 Delivery: Satellite



Passion. Insight. Listeners.

KEEL

Continued from Page 1
 "There was a great opportunity for a radio station like the new Sunny 97.1, and we believe this station will better serve the needs of listeners and advertisers in the Dallas-Ft. Worth community."
 The KEEL airstaff — including *The Grego & Brian Morning Show*, middayer Chris Ryan, afternoon driver Cindy Scull and overnighter Nicki Kayne — exits with the flip, Roberts said. "Sunny 97.1 features the 'No-Repeat Workday' from 8am-5pm; you'll never hear a song played twice during the workday, and we'll feature a full hour of commercial-free music beginning at 8am."

Arbitron
 Continued from Page 1
 in all markets, a note card with \$2 to all households that refuse on the first day of the calling week. Arbitron has already sent larger diary premiums to African-American and Hispanic households in any market or county that did not receive black or Hispanic differential survey treatment. The company has also opened for business its second interviewing center, in Houston. The response rate reflects the percentage of the total eligible sample that returns a usable diary, while the consent rate represents the percentage of the eligible sample that lives in households that says yes to keeping an Arbitron diary.

Sirius
 Continued from Page 3
 fortunate to have him join the Sirius programming team, especially with Gregg Steele now responsible for all of our hard-rock and classic rock-based channels," Blatter said. "We are clearly positioned to provide our subscribers with the best commercial-free rock radio listening experience in the world." To join a team that believes first and foremost in providing compelling radio for its listeners is a programmer's dream come true.

Dugan
 Continued from Page 3
 tion, and I am really, really excited to be working with all of the great programming minds here at Infinity." Before joining Clear Channel in July 2002 Dugan programmed KKFM/Colorado Springs and KKFM/Colorado Springs and served as Rock Format Lieutenant for KKFM parent Citadel Broadcasting. He has also worked at WHVY/Baltimore and WLAN/WHYY/Baltimore and Lancaster, PA. He began his career at KHTT/Santa Rosa, CA.

KRIO
 Continued from Page 3
 think there are a lot of Hispanics listening to English-language radio who either are not satisfied with it or still have some roots in Spanish-language radio and like listening to music in Spanish. I think this station and that this station will appeal to the more upscale Mexican who doesn't like Regional Mexican. "Since the Hispanic penetration in San Antonio is 50%-plus, we

KEEL

Continued from Page 1
 commercial-free music beginning at 8am."

Arbitron
 Continued from Page 1
 in all markets, a note card with \$2 to all households that refuse on the first day of the calling week. Arbitron has already sent larger diary premiums to African-American and Hispanic households in any market or county that did not receive black or Hispanic differential survey treatment. The company has also opened for business its second interviewing center, in Houston. The response rate reflects the percentage of the total eligible sample that returns a usable diary, while the consent rate represents the percentage of the eligible sample that lives in households that says yes to keeping an Arbitron diary.

Sirius
 Continued from Page 3
 fortunate to have him join the Sirius programming team, especially with Gregg Steele now responsible for all of our hard-rock and classic rock-based channels," Blatter said. "We are clearly positioned to provide our subscribers with the best commercial-free rock radio listening experience in the world." To join a team that believes first and foremost in providing compelling radio for its listeners is a programmer's dream come true.

Dugan
 Continued from Page 3
 tion, and I am really, really excited to be working with all of the great programming minds here at Infinity." Before joining Clear Channel in July 2002 Dugan programmed KKFM/Colorado Springs and KKFM/Colorado Springs and served as Rock Format Lieutenant for KKFM parent Citadel Broadcasting. He has also worked at WHVY/Baltimore and WLAN/WHYY/Baltimore and Lancaster, PA. He began his career at KHTT/Santa Rosa, CA.

KRIO
 Continued from Page 3
 think there are a lot of Hispanics listening to English-language radio who either are not satisfied with it or still have some roots in Spanish-language radio and like listening to music in Spanish. I think this station and that this station will appeal to the more upscale Mexican who doesn't like Regional Mexican. "Since the Hispanic penetration in San Antonio is 50%-plus, we

FCC ACTIONS

Bono Says FCC 'Taught Him A Lesson'

Underman Bono, whose use of the exclamation "fucking brilliant" at the 2003 Golden Globe Awards was ruled indecent by the FCC, said in a commencement address at the University of Pennsylvania Monday that he's being more careful with his language these days. Bono, who received an honorary law degree from the university, challenged the new graduates to help work to end the extreme poverty and debt that plague Africa. The Irish musician also mentioned the FCC at the Philadelphia kickoff of the One Campaign, which has among its goals persuading the U.S. to increase by 1% its funding to fight AIDS in Africa. He told the crowd he is "proud to be a pain in the arse" — and if the FCC is listening, "arse" is an Irish word.

FCC Sets Date For South Dakota Localism Hearing

The FCC's Localism Task Force on May 14 announced that the latest FCC hearing on localism will take place on May 26 from 5:30-9pm CT at the Surbeck Student Center Ballroom at the South Dakota School of Mines and Technology in Rapid City, SD. A live audicast of the session will be available at the FCC's website, www.fcc.gov. The session will also be recorded for future use.

West Virginia AM's Fine Canceled By FCC; Missouri FM Fined \$12,000

The FCC on May 13 nullified a \$22,000 fine handed to MRJ Inc.'s WWYO-AM/Pineville, WV after the station's owners successfully demonstrated that such a fine would impose financial hardship. MRJ received a formal admonishment from the commission, however, as it was found that WWYO failed to conduct weekly EAS tests of the EAS header and EOM codes, failed to register its antenna structure with the FCC and failed to enclose the station's antenna in an effective locked fence.

FCC OKs New FM Stations

The FCC has notified Michael Radio Group that final payment is due on three FM construction permits for which MRG was the winning bidder. The permits will be issued once the company submits the final pay-ments. MRG had the top bid in FCC Auction No. 54 — which was completed July 29, 2003 — for two new FM stations, in Victor, ID and Glenrock, WY.

BUSINESS BRIEFS

Continued from Page 6

spot." Deals ranging from acquisitions, recapitalizations and growth-equity investments to management buyouts and taking companies private will be considered, but VSS said it's focused on partnering with "proven owners and managers." The company added that while it will consider opportunities with "turnaround" or "distressed" companies, its primary focus is on working with "stable companies with a recurring cash flow."

Emmis Sells Its Interest In Buenos Aires Stations

Emmis last week completed the sale of its controlling interest in Argentina-based broadcasting company *Votivion* to its local minority partners for \$7.3 million. Emmis announced the sale in December 2003. *Votivion* will now enjoy full control of AM News/Talker Radio 10 and FM Mega 98.3, which airs a Spanish Rock format focusing on Argentine artists. Emmis' international radio division continues to own Hungary-based Slager Radio, in addition to nine FM radio stations throughout Belgium.

First Closes On Suburban Cincinnati FMs

First Broadcasting Investment Partners, headed by President Gary Lawrence, has completed its purchase of WOXY-FM/Oxford, OH from Balogh Broadcasting and, in a separate deal, its purchase of WAAZ-FM/Georgetown and WAOL-FM/Ripley, OH from Plessinger Holdings. WOXY's signal covers an area northwest of Cincinnati and southeast of Dayton, while WAAZ and WAOL serve communities southeast of Cincinnati, including Maysville, OH.

DG Systems Acquires AGT-Broadcast

DG Systems has acquired AGT-Broadcast for \$15 million. The deal enhances DG's already strong spot-distribution platform. New York-based AGT-Broadcast, with annual revenue of approximately \$20 million, delivers television and radio commercials and cable stations. DG Chairman/CEO Scott Ginsburg said, "This transaction significantly expands our customer and revenue base and is consistent with our stated strategy of seeking growth in 2004 through a combination of new business initiatives and strategic acquisitions."

WGCI-AM & FM Staff Request AFTRA Representation

The on-air staffs of Clear Channel's WGCI-AM & FM/Chicago have requested that an election be held on their representation by AFTRA. The union already represents employees at Clear Channel's Smooth Jazz WNUA and Urban AC WVAZ in the market, and the petition, filed by AFTRA with the National Labor Relations Board on behalf of the WGCI-AM & FM talent, had been rumored to be in the works for several months. Clear Channel may recognize the union without an election if it chooses; otherwise, an NLRB election will be held.

Radio-Mercury Awards Announce Finalists

The finalists have been announced for the 13th annual Radio-Mercury Awards, which recognize and reward excellence in radio advertising creative. In the Radio Station-Produced category, the nominees are Entercom/Seattle, for Ludeman's Christmas Store; KHTT & KOOL/Pullman, WA, for Keeney Bros. Music Center; Regen/Utica, NY, for Labatt Blue-McCrath Beverages; Rose City Radio/Portland, OR, for The Fac-tory; Univision/Coral Gables, FL, for Comcast; WDEL & WSTW/Williamston, DE, for RummageWorld.com; Zimmer Radio/Doplin, MO, for Kitchen Warehouse; and WCNN/Atlanta, for Owens Corning. Winners will be announced on June 9 at a ceremony in New York.

WFUV/New York Agrees To New Tower Location

Fordham University, which operates noncommercial WFUV/New York, last week reached a deal with Montefiore Medical Center that will let WFUV place a newly designed antenna atop a 28-story apartment building in the Bronx owned by Montefiore. The agreement came after a joint search by Fordham and the New York Botanical Garden to find an alternative to WFUV's current tower location, atop a half-built tower on the college's upper Manhattan campus. Fordham has been involved in a long-standing dispute with the Botanical Garden over the tower, with garden administrators arguing that radiation from the tower could negatively affect their facility. "The solution announced today preserves the beauty of the New York Botanical Garden and provides WFUV with the new transmission antenna it needs," New York Mayor Michael Bloomberg said. Fordham has operated WFUV since 1947. Before the new agreement is finalized, it must go through a public hearing and government review.

Continued on Page 19



**Bruce Williams
The Radio Veteran
You Can Trust.**

For three hours every evening, he's the star of the night, illuminating the most important issues that affect our individual prosperity. Whether he's talking about the stock market, real estate, taxes, or emerging industries, Bruce Williams is the authority on making the most of your money. His 90-second feature, Travel Corner, is must listening for travelers looking to get the best flight, the best package, the best deal anywhere.

No wonder Bruce Williams is:

- The most popular nighttime host in the nation
- A member of the Radio Hall of Fame

Boost your share of listeners with Bruce Williams, the radio veteran you can trust.

Bruce Williams

The Bruce Williams Show:

Monday-Friday 7pm-10pm ET

Avalis: 7-min local, 8-min, network

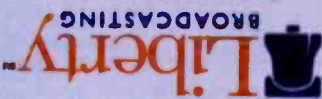
Delivery: Satellite

The Travel Corner

Thursday 9-10am ET

Terms: 1-min content, 30-sec avail

Delivery: Satellite and downloadable mp3



Passion. Insight. Listeners.

Contact information:

Bruce Wernick

(bwernick@libertybroadcasting.com)

Michael Levine

(mlevine@libertybroadcasting.com)

John Clark

(jclark@libertybroadcasting.com)

Tel : 888.727.8629 (toll free)

Fax : 973.438.1727

Website: libertybroadcasting.com

Music CHOICE.

30 million homes
27,000 businesses

Available on digital cable and DirecTV
Damon Williams • 646-459-3300

HIT LIST

Seth Neiman
RYAN CABRERA On The Way Down
AMANDA PEREZ Pray
ANGEL Just The Way I Am
STERIOGRAM Walkie Talkie Man

SOFT ROCK

Seth Neiman
JOSH KELLEY Home To Me
JESSICA SIMPSON Take My Breath Away

R&B & HIP-HOP

Damon Williams
DM3 The Bronx
BONECRUSHER...Take Ya Clothes Off
CAM'RON IJAHMEIM Lord You Know
LUDACRIS Diamond In The Back
RELL W/ANYE WEST Real Love

RAP

DJ Mecca
BEATNUTS Simple Murder
DIAMONDQUE Get It On
DILATED PEOPLES Marathon
JADAKISS I MATE DOGG The Champ Is Here
KOOL G RAP IMA BARKER 'Bout That
LIL KIM I'REEKS 1, 2, 3
METHOD MAN UMISSEY ELLIOTT Say What
PETE ROCK VCL SMOOTH It's A Love Thing
TURK Raw And Off The Chain

ROCK

Adam Neiman
CROSSFADE So Far Away
LACUNA COIL Swamped
SEVENDUST Hurt

ALTERNATIVE

Adam Neiman
AUF DER MAUR Followed The Waves
KINISON Lake Calmern Is Full Now
MORRISSEY Irish Blood, English Heart
SONIC YOUTH Unmade Bed

PROGRESSIVE

Liz Opoka
RYAN ADAMS Wonderwall
INDIGO GIRLS Tether
PATTI SMITH Jubilee

AMERICANA

Liz Opoka
ASLEEP AT THE WHEEL Before The Next...
GURF MORLIX Were You Lyin' Down?

TOBY'S COUNTRY

Liz Opoka
TOBY KEITH Whiskey Girl
MARTINA MCBRIDE How Far

SMOOTH JAZZ

Gary Susalis
GERALD ALBRIGHT Kickin' It Up
BASS II Hair Wave
ALAN HEWITT Noche De Passion

SIRIUS

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

Steve Blatter

Alt Nation

Rich McLaughlin
CURE The End Of The World
SCISSOR SISTERS Take Your Mama

The Pulse

Haneen Ararat
UNCLE KRACKER Rescue
311 Love Song

Starlite

Haneen Ararat
JIM BRICKMAN / MARK SCHULTZ Till I See You Again

Sirius Hits 1

Kid Kelly
HILARY DUFF Our Lips Are Sealed
BENNE MAN Dude
HANSON Penny & Me
DZOMATLI Saturday Night

Hot Jamz

Geronimo
GOODIE MOB Play Your Flute
PITBULL Culo
B-BALL & MJG You Don't Want Drama

New Country

AI Skop
TRENT WILLMON Beer Man

Octane

Jose Mangin
NONPOINT The Truth

Spectrum

Darrin Smith
FOUNTAINS OF WAYNE Hey Julie
INDIGO GIRLS Fill It Up Again

AOL Radio@Network

Ron Nenni 415-934-2790

Top Alternative

Robert Benjamin
CURE The End Of The World
NICKELBACK Feelin' Way Too Damn Good
BUMBLEBEEZ81 Pony Ride

Top Pop

Mark Hamilton
BRITNEY SPEARS Everyday
SEAN PAUL VSASHA I'm Still In Love With You
SUGABABES Hole In The Head

Top Country

Lawrence Kay
DIERKS BENTLEY How Am I Doin'?
ANDREA BROKOP Wildflower

Smooth Jazz

Stan Dunn
CHRIS BOTTI Back Into My Heart
PAUL JACKSON JR. Walkin'



Ken Moultrie • 800-426-9082

Alternative

Steve Young/Kristopher Jones
CURE The End Of The World
BLINK-182 Down

Active Rock

Steve Young/Kristopher Jones
NICKELBACK Feelin' Way Too Damn Good
FLAW Recognize

Heritage Rock

Steve Young/Kristopher Jones
VELVET REVOLVER Slither

Hot AC

John Fowlkes
COUNTING CROWS Accidentally In Love
SHERYL CROW Light In Your Eyes

CHR

Steve Young/Josh Hoisler/John Fowlkes
NINA SIKY Move Ya Body

Rhythmic CHR

Steve Young/Josh Hoisler/John Fowlkes
CASSIDY Get No Better
JUVENTILE V/ SOULJA SLIM Slow Motion
JAY-Z 99 Problems

Soft AC

Mike Bettelli/Teresa Cook
JIM BRICKMAN / MARK SCHULTZ Till I See You Again

The Alan Kabel Show

Steve Young/John Fowlkes
JET Are You Gonna Be My Girl
COUNTING CROWS Accidentally In Love

Mainstream Country

Ray Randall/Hank Aaron
JIMMY BUFFETT Hey Good Lookin'
KENNY CHESNEY I Go Back

New Country

Hank Aaron
ANDY GRIGGS She Thinks She Needs Me
JIMMY BUFFETT Hey Good Lookin'

Lia

Ken Moultrie/Hank Aaron
ANDY GRIGGS She Thinks She Needs Me

Danny Wright

Ray Randall/Hank Aaron
MARTINA MCBRIDE How Far

24 HOUR FORMATS

Jon Holiday • 303-784-8700

Adult Hit Radio

Jon Holiday
SHERYL CROW Light In Your Eyes

GREAT AMERICAN COUNTRY

Jim Murphy • 303-784-8700

MALIBU STORM Photograph
SARA EVANS Suds In The Bucket
TRACE ADKINS Rough And Ready
JOSH TURNER What It Ain't



Charlie Cook • 661-294-9000

Bright AC

Jim Hays
COUNTING CROWS Accidentally In Love

Mainstream Country

David Felker
LEE ANN WOMACK The Wrong Girl

Hot Country

Jim Hays
JIMMY BUFFETT Hey Good Lookin'

Young & Verna

David Felker
TRAVIS TRITT The Girl's Gone Wild



After Midnite

Sam Thompson
KENNY CHESNEY I Go Back
JIMMY BUFFETT Hey Good Lookin'



Country Today

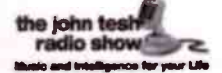
John Glenn
KENNY CHESNEY I Go Back
SARA EVANS Suds In The Bucket
JOE NICHOLS If Nobody Believed In You
BLAKE SHELTON When Somebody Knows You That Well

AC Active

Dave Hunter
COUNTING CROWS Accidentally In Love
DIDD Don't Leave Home
JASON MRAZ Curbside Prophet

Alternative Now!

Chris Reeves • 402-952-7600
STREETS Ft. But You Know It
CURE The End Of The World
LOLA RAY Automatic Girl
AUTHORITY ZERO Revolution
BURNING BRIDES Heart Full Of Black



Scott Meyers • 888-548-8637

Nightly Tesh Show

MERCYME Here With Me

Weekend Tesh Show

KIMBERLEY LOCKE 8th World Wonder



Jay Frank • 310-526-4247

Audio

LENNY KRAVITZ Why Are We Runnin'?

YING YANG TWINS What's Happenin'?

Video

EVANESCENCE Everybody's Fool

INCUBUS Talk Shows On Mute

LIZ PHAIR Extraordinary

MARIA ELENA You're The Only One

YOUNG ROMEO After Party

MUSICSNIPPET.COM

Tony Lamptey • 866-552-9118

Hip-Hop

GOODIE MOB Play Your Flute

LIL SCRAPPY No Problem

ERIC SERMON Feel It



10 million homes 180,000 businesses
Rick Gillette • 800-494-8863

DMX Fashion Retail Video

David Mihail

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

- VAN HUNT Dust
- ALANIS MORISSETTE Everything
- JAMISON PARKER Your Song
- DAVID MEAD Beauty
- HANSON Penny & Me
- BARENAKED LADIES Testing 1, 2, 3
- SARAH HARMER Almost
- GEORGE MICHAEL Amazing
- CARDIGANS For What It's Worth
- KIMBERLEY LOCKE 8th World Wonder
- AVRIL LAVIGNE Don't Tell Me
- SHINES Kissing The Lipless
- CARINA ROUND Into My Blood

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

CHR/RHYTHMIC

Mark Shands
BONAFIDE KINGS Tick-Tock

ALTERNATIVE

Dave Sloan
LOLA RAY Automatic Girl
SONIC YOUTH Unmade Bed

ROCK

Stephanie Mondello
TANTRIC The Chain
SEETHER VAMPI LEE Broken

ADULT ALTERNATIVE

Stephanie Mondello
CURE The End Of The World
BOB SCHNEIDER Come With Me Tonight
BIG HEAD TODD & THE MONSTERS Come On

COUNTRY

Leanne Flask
SARA EVANS Suds In The Bucket
BLUE COUNTRY That's Cool
KENNY CHESNEY I Go Back

RAP/HIP-HOP

Mark Shands
PETEY PABLO O It's On
PETEY PABLO Let's Roc
PETEY PABLO Shick 'Em Up
PETEY PABLO Break Me Off
PETEY PABLO Be Country



| Artist/Title | Total Plays |
|---|-------------|
| HILARY DUFF Come Clean | 77 |
| LINDSAY LOHAN Drama Queen (That Girl) | 76 |
| HILARY DUFF The Math | 75 |
| RON STOPPABLE & RUFUS Naked Mole Rap | 72 |
| D-TENT BOYS Dig-It | 72 |
| CHEETAH GIRLS Cinderella | 71 |
| HILARY DUFF Why Not | 70 |
| BAHA MEN Who Let The Dogs Out | 67 |
| AVRIL LAVIGNE Sk8er Boi | 32 |
| AVRIL LAVIGNE Complicated | 31 |
| SIMPLE PLAN Don't Wanna Think About You | 31 |
| LINDSAY LOHAN Ultimate | 31 |
| A. HATHAWAY w/J. MCCARTNEY Don't Go Breaking... | 30 |
| PLAYA I/AARON CARTER Every Little Step | 30 |
| RAVEN Superstition | 30 |
| SIMPLE PLAN Perfect | 29 |
| DESTINY'S CHILD Survivor | 29 |
| KELLY CLARKSON Miss Independent | 28 |
| JENNIFER LOPEZ Jenny From The Block | 28 |



Playlist for the week of May 10-16.



WEST

1. NORAH JONES Sunrise
2. KIMBERLEY LOCKE 8th World Wonder
3. LENNY KRAVITZ Where Are We Runnin'?
4. MANNHEIM STEAMROLLER Yellowstone Morning
5. POLYPHONIC SPREE Light & Day

MIDWEST

1. KIMBERLEY LOCKE 8th World Wonder
2. NORAH JONES Sunrise
3. MANNHEIM STEAMROLLER Yellowstone Morning
4. LENNY KRAVITZ Where Are We Runnin'?
5. POLYPHONIC SPREE Light & Day

SOUTHWEST

1. LENNY KRAVITZ Where Are We Runnin'?
2. NORAH JONES Sunrise
3. MANNHEIM STEAMROLLER Yellowstone Morning
4. KIMBERLEY LOCKE 8th World Wonder
5. POLYPHONIC SPREE Light & Day

NORTHEAST

1. NORAH JONES Sunrise
2. LENNY KRAVITZ Where Are We Runnin'?
3. POLYPHONIC SPREE Light & Day
4. KIMBERLEY LOCKE 8th World Wonder
5. INGRAM HILL Will I Ever Make It Home

SOUTHEAST

1. KIMBERLEY LOCKE 8th World Wonder
2. POLYPHONIC SPREE Light & Day
3. NORAH JONES Sunrise
4. LUTHER VANDROSS Dance With My Father
5. LENNY KRAVITZ Where Are We Runnin'?

72 million households



| Artist/Show | Plays |
|---|-------|
| D12 (EMINEM) My Band | 66 |
| BEASTIE BOYS Ch-Check It Out | 63 |
| USHER Burn | 62 |
| OUTKAST Roses | 61 |
| BEYONCÉ Naughty Girl | 61 |
| KANYE WEST All Falls Down | 60 |
| JESSICA SIMPSON Take My Breath Away | 59 |
| HOOBASTANK The Reason | 55 |
| ALICIA KEYS If I Ain't Got You | 55 |
| NEW FOUND GLORY All Downhill From Here | 34 |
| BRITNEY SPEARS Everytime | 33 |
| PETEY PABLO Freak-A-Leek | 27 |
| FRANZ FERDINAND Take Me Out | 27 |
| BRANDY (KANYE WEST) Talk About Our Love | 26 |
| MARIO WINANS... I Don't Wanna Know | 24 |
| MODEST MOUSE Float On | 22 |
| COHELO AND CAMBRIA A Favor House Atlantic | 22 |
| AVRIL LAVIGNE Don't Tell Me | 21 |
| STORY OF THE YEAR Anthem Of Our Dying Day | 21 |

Video playlist for the week of May 10-16

David Cohn
General Manager

2

| Artist/Show | Plays |
|---|-------|
| D12 (EMINEM) My Band | 26 |
| BEASTIE BOYS Ch-Check It Out | 24 |
| USHER Burn | 24 |
| HOOBASTANK The Reason | 23 |
| JAY-Z 99 Problems | 23 |
| OUTKAST Roses | 22 |
| TWISTA Overnight Celebrity | 20 |
| PETEY PABLO Freak-A-Leek | 19 |
| DILATED PEOPLES This Way | 18 |
| MODEST MOUSE Float On | 17 |
| LIL FLIP Game Over | 16 |
| USHER (LUDACRIS & LIL JON) Yeah | 16 |
| NEW FOUND GLORY All Downhill From Here | 15 |
| KANYE WEST All Falls Down | 15 |
| SUGARCULT Memory | 15 |
| VELVET REVOLVER Slither | 15 |
| DARKNESS Growing On Me | 13 |
| VON BONOIES C'mon C'mon | 13 |
| LLOYD BANKS On Fire | 13 |
| STORY OF THE YEAR Anthem Of Our Dying Day | 13 |

Video playlist for the week of May 10-16

75 million households



Paul Marszalek
VP/Music Programming

ADDS

| | |
|--|--|
| JOSS STONE Super Duper Love | |
| JAMIE CULLUM All At Sea | |
| SWITCHFOOT Meant To Live | |
| BEYONCÉ Naughty Girl | |
| HOOBASTANK The Reason | |
| OUTKAST Roses | |
| BLACK EYED PEAS Hey Mama | |
| LENNY KRAVITZ Where Are We Runnin'? | |
| ALANIS MORISSETTE Everything | |
| BRITNEY SPEARS Everytime | |
| USHER (LIL JON & LUDACRIS) Yeah | |
| BEASTIE BOYS Ch-Check It Out | |
| JAMIE CULLUM All At Sea | |
| JET Cold Hard Bitch | |
| ALICIA KEYS If I Ain't Got You | |
| AVRIL LAVIGNE Don't Tell Me | |
| LOS LONELY BOYS Heaven | |
| JOSS STONE Super Duper Love | |
| USHER Burn | |
| MARIO WINANS UP DIDDY I Don't Wanna Know | |
| JAMIE CULLUM All At Sea | |
| DAVE MATTHEWS On | |

Video playlist for the week of May 17-24

Live365 is the largest Internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended May 17, 2004 are listed below.

Top Rap/Hip-Hop

- USHER Burn
- ALICIA KEYS If I Ain't Got You
- USHER (LUDACRIS & LIL JON) Yeah
- PETEY PABLO Freak-A-Leek
- BEYONCÉ (LIL FLIP) Naughty Girl

Top Latin

- PAULINA RUBIO Te Quise Tanto
- MANA (RUBEN BLADES) Sabanas Frias
- ALEX UBAGO Aunque No Te Pueda Ver
- LA OREJA DE VAN GOGH Rosas
- JULETA VENEGAS Andar Conmigo

Top World

- SHFONGLE Dorset Perception
- SIMPLY RED Sunrise
- JUNIOR JACK E Samba
- DAVID BYRNE Tiny Apocalypse
- CHIP TAYLOR... Don't Speak English

Travis Storch • 866-365-HITS



Travis Storch • 866-365-HITS



Lori Parkerson
202-380-4425

20on20 (XM 20)

- Kane
- USHER Confessions Pt. II
- BEASTIE BOYS Ch-Check It Out
- CHERIE I'm Ready
- MARIA MENA You're The Only One
- KEVIN LYTTLE Turn Me On

BPM (XM 81)

- Blake Lawrence
- PRESTA & STAREY Find Myself
- DARK GLOBE Break My World
- OCEANLAB Satellite

U-Pop (XM29)

- Zach Overking
- LARGO Surrender
- LOSTPROPHETS Wake Up
- BIG RUNGA Something Good
- TIESTO (BT) Love Comes Again

THE LOFT (XM50)

- Mike Marrone
- DAVID MEAD Human Nature
- DAVID MEAD New Mexico
- DAVID MEAD Indiana
- DAVID MEAD Beauty
- INDIGO GIRLS Tether
- INDIGO GIRLS All That We Let In
- DAMNWELLS Sleepsinging
- DAMNWELLS Newborn History

Raw (XM66)

- Leo G.
- B.G. I Want It
- JIMMY JONES Certified Gangstas
- SQUAD UP Talkin' Bout

REAL JAZZ (XM70)

- Maxx Myrick
- JOE LOVANO I'm All For You
- ELIANE ELIAS Dreamer
- HARVEY MASON With All My Heart

X COUNTRY (XM12)

- Jessie Scott
- GARY U.S. BONDS Can't Teach An Old Dog New Tricks
- WAIFFS Crazy Train
- REMEDY MOTEL Hollywood
- BIG SANDY & HIS FLY-RITE BOYS Juiced
- AARON WATSON If You're Not In Love
- MAURA O'CONNELL Spinning Wheel
- WILLIE NELSON Me & Bobby McGee

XM CAFÉ (XM45)

- Bill Evans
- BUTTERFLY BOUCHER (D. BOWIE) Changes
- MICHAEL TOLCHER I Am
- JULIANA MATFIELD In Exile Dio

WATERCOLORS (XM71)

- Trinity
- GRADY NICHOLS All Right
- NESTOR TORRES Maybe Tonight

XM&M (XM42)

- Ward Cleaver
- SUFFOCATION Souls To Derry
- MISERY SIGNALS Of Malice And The Magnum Heart



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

ADDS

TRACE ADKINS Rough And Ready

TOP 20

| | Plays | TW | LW |
|--|-------|----|----|
| JOHN MAYER & BRAD PAISLEY Why Georgia | 41 | 27 | |
| SHANIA TWAIN When You Kiss Me | 34 | 45 | |
| TOBY KEITH Whiskey Girl | 34 | 33 | |
| KEITH URBAN You'll Think Of Me | 33 | 30 | |
| GRETCHEN WILSON Redneck Woman | 31 | 31 | |
| SHEAKEY Passenger Seat | 30 | 29 | |
| MONTGOMERY GENTRY If You Ever Stop... | 29 | 27 | |
| CAROLYN OAWN JOHNSON Simple Life | 28 | 28 | |
| CLAY WALKER I Can't Sleep | 28 | 26 | |
| JOHN M. MONTGOMERY Letters From Home | 27 | 27 | |
| KENNY CHESNEY Live Those Songs | 24 | 27 | |
| JOSH GRACIN I Want To Live | 23 | 15 | |
| SARA EVANS Suds In The Bucket | 23 | 12 | |
| HANK WILLIAMS JR. Why Can't We All... | 19 | 25 | |
| SHANIA TWAIN It Only Hurts When I'm... | 17 | 15 | |
| CROSS CANADIAN RAGWEED Sick And Tired | 16 | 15 | |
| BILLY CURRINGTON I Got A Feelin' | 15 | 17 | |
| JULIE ROBERTS Break Down Here | 15 | 16 | |
| EMERSON DRIVE Last One Standing | 15 | 15 | |
| REBA MCENTIRE Somebody | 15 | 15 | |

Airplay as monitored by Mediabase 24/7 between May 10-15.



Jim Murphy, VP/Programming
26.5 million households

ADDS

TRACE ADKINS Rough And Ready
SARA EVANS Suds In The Bucket
MALIBU STORM Photograph
JOSH TURNER What It Ain't

TOP 20

| |
|--|
| GRETCHEN WILSON Redneck Woman |
| TOBY KEITH Whiskey Girl |
| SHEAKEY Passenger Seat |
| JOHN MICHAEL MONTGOMERY Letters From Home |
| CLAY WALKER I Can't Sleep |
| BIG SANDY & HIS FLY-RITE BOYS Juiced |
| SHERIE AUSTIN Drivin' Into The Sun |
| AMY DALLEY Men Don't Change |
| CAROLYN OAWN JOHNSON Simple Life |
| REBA MCENTIRE Somebody |
| K. CHESNEY & UNCLE... When The Sun Goes Down |
| HANK WILLIAMS JR. Why Can't We All Just... |
| GARY ALLAN Songs About Rain |
| TRENT WILSON Beer Man |
| TRACY LAWRENCE Paint Me A Birmingham |
| MONTGOMERY GENTRY If You Ever Stop Loving Me |
| CROSS CANADIAN RAGWEED Sick And Tired |
| BILLY RAY CYRUS Face Of God |
| MICHELLE POE Just One Of The Boys |
| JOHN BERRY Will You Marry Me |

Information current as of May 21.



| Pos. | Artist | Avg. Gross (in 000s) |
|------|------------------------------|----------------------|
| 1 | BETTE MIDLER | \$1,085.4 |
| 2 | METALLICA | \$857.2 |
| 3 | ROD STEWART | \$850.6 |
| 4 | GEORGE STRAIT | \$840.9 |
| 5 | PRINCE | \$817.2 |
| 6 | BEYONCÉ | \$782.7 |
| 7 | BRITNEY SPEARS | \$761.5 |
| 8 | ALAN JACKSON/MARTINA MCBRIDE | \$651.8 |
| 9 | AEROSMITH | \$599.0 |
| 10 | KENNY CHESNEY | \$586.8 |
| 11 | LINKIN PARK | \$414.6 |
| 12 | DAVID BOWIE | \$364.3 |
| 13 | KELLY CLARKSON/CLAY AIKEN | \$363.1 |
| 14 | SARAH BRIGHTMAN | \$321.5 |
| 15 | KID ROCK | \$299.9 |

Among this week's new tours:

- JET
- LEE GREENWOOD
- SHINNY PUPPY
- TAKE 6
- THREE DAYS GRACE

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

TELEVISION

TOP TEN SHOWS

Total Audience
(105.5 million households)

- 1 Frasier Finale
- 2 E.R.
- 3 American Idol (Tuesday)
- 4 CSI
- 5 American Idol (Wednesday)
- 6 CSI: Miami
- 7 Survivor: All-Stars
- 8 Frasier Clipshow Special
- 9 Without A Trace
- 10 Everybody Loves Raymond

Source: Nielsen Media Research

May 10-16

Adults 18-49

- 1 E.R.
- 2 American Idol (Wednesday)
- 3 Frasier Finale
- 4 American Idol (Tuesday)
- 5 CSI
- 6 CSI Miami
- 7 The Day After Tomorrow Preview
- 8 Survivor: All-Stars
- 9 The Bachelor
- 10 Everybody Loves Raymond (tie) Frasier Clipshow Special

COMING NEXT WEEK

Tube Tops

Big & Rich, Clint Black, Brooks & Dunn, Kenny Chesney & Uncle Kracker, Terri Clark, Sara Evans, Alan Jackson, Toby Keith, Lonestar, Loretta Lynn & Vince Gill, Martina McBride, Tim McGraw, Montgomery Gentry, Brad Paisley & Allison Krauss, Rascal Flatts, George Strait, Keith Urban and Gretchen Wilson are slated to perform live when CBS presents the 39th annual Academy of Country Music Awards (Wednesday, May 26, 8pm ET/PT).

Friday, 5/21

- Nelly Furtado, On-Air With Ryan Seacrest (check local listings for time and channel).
- Prince, The Ellen DeGeneres Show (check local listings for time and channel).
- The Strokes, Late Show With David Letterman (CBS, check local listings for time).

- Ryan Seacrest is interviewed and Finger Eleven perform on Jimmy Kimmel Live (ABC, check local listings for time).
- Camp Freddy, Late Late Show With Craig Kilborn (CBS, check local listings for time).
- Liz Phair, Last Call With Carson Daly (NBC, check local listings for time).

Monday, 5/24

- Snoop Dogg is interviewed and Ashlee Simpson performs on The Tonight Show With Jay Leno (NBC, check local listings for time).
- Avril Lavigne, David Letterman.

- Keane, Jimmy Kimmel.
- Barenaked Ladies, Late Night With Conan O'Brien (NBC, check local listings for time).
- Morrissey begins three consecutive nights of performances on Craig Kilborn.

Tuesday, 5/25

- Alanis Morissette, Ellen DeGeneres.
- Monica and Har Mar Superstar, The Sharon Osbourne Show (check local listings for time and channel).
- Air America talk hosts Al Franken, Janeane Garofalo, Lizz Winstead and Chuck D are guests on Comedy Central's Tough Crowd With Colin Quinn (11:30pm ET/PT).
- Morris Day, Jay Leno.
- Montgomery Gentry, Jimmy Kimmel.
- John Pizzarelli, Conan O'Brien.

Wednesday, 5/26

- Avril Lavigne, Ellen DeGeneres.
- Joe Jackson, Sharon Osbourne.
- Allison Moorer, Jay Leno.
- Mandy Moore and Counting Crows, David Letterman.
- Andrew W.K., Conan O'Brien.
- Snoop Dogg, Craig Kilborn.

Thursday, 5/27

- Donna Summer, Sharon Osbourne.
- Sophie B. Hawkins, Dennis Miller (CNBC, 9pm ET/PT).
- Dido, Jay Leno.
- Blink-182, David Letterman.
- Alanis Morissette, Jimmy Kimmel.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

May 14-16

| Title | Distributor | \$ Weekend | \$ To Date |
|-------|--------------------------------|------------|------------|
| 1 | Troy (WB)* | \$46.86 | \$46.86 |
| 2 | Van Helsing (Universal) | \$20.72 | \$85.09 |
| 3 | Mean Girls (Paramount) | \$10.18 | \$55.40 |
| 4 | Man On Fire (Fox) | \$5.10 | \$64.16 |
| 5 | Breakin' All The Rules (Sony)* | \$5.08 | \$5.08 |
| 6 | 13 Going On 30 (Sony) | \$4.10 | \$48.52 |
| 7 | New York Minute (WB) | \$3.81 | \$10.78 |
| 8 | Laws Of Attraction (New Line) | \$2.00 | \$15.30 |
| 9 | Kill Bill Vol. 2 (Miramax) | \$1.62 | \$60.83 |
| 10 | Emvy (DreamWorks) | \$1.04 | \$11.89 |

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

COMING ATTRACTIONS: This week's openers include the animated *Shrek 2*, featuring the voices of Mike Myers and Cameron Diaz. The film's Dreamworks/Geffen soundtrack contains *Counting Crows'* "Accidentally in Love," *Dashboard Confessional's* "As Lovers Go," *The Eels'* "I Need Some Sleep" and covers of *Bonnie Tyler's* "Holding Out for a Hero" (one by Frou-Frou, one by cast-member Jennifer Saunders), *David*

Bowie's "Changes" (by *Butterfly Boucher*), *The Buzzcocks'* "Ever Fallen in Love" (by *Pete Yorn*) and *Ricky Martin's* "Livin' La Vida Loca" (by castmembers *Eddie Murphy* and *Antonio Banderas*). Also on the ST: *Tom Waits'* "Little Drop of Poison," *Nick Cave & The Bad Seeds'* "People Ain't No Good," *Joseph Arthur's* "You're So True," *Rich Price's* "I'm on My Way," *Lips Inc.'s* "Funkytown" and more.

— Julie Gidlow



Morning In America

Salem banks on Bill Bennett for new national morning show

William J. "Bill" Bennett is a lot of different things. He's a former U.S. Secretary of Education, under President Reagan; America's first "drug czar," under the first President Bush; co-Director of the group Empower America; Chairman of K12, an Internet-based elementary and secondary school; and the best-selling author of several books, including *The Book of Virtues*, *The Death of Outrage* and his latest, *Why We Fight*.

You look at a resume like that and ask why a guy who is that busy needs to take on another job. Yet Bennett has chosen to do just that, with the debut of his Salem Radio Network-syndicated talk show, *Bill Bennett's Morning in America*.

Launched April 5, the show has already cleared on more than 75 stations nationwide and is heard on Sirius and XM Satellite Radio. Demonstrating the confidence Salem has in



William Bennett

the show's future, during a recent conference call, company CEO Edward Atsinger III told investors that he thinks signing up 100 affiliates for Bennett by year's end is an ambitious but not unattainable goal.

Bennett made an unscheduled appearance at this year's R&R Talk Radio Seminar in Washington, DC to introduce himself to the many News/Talk radio programmers and

executives from around the country who were in attendance. Though they're a tough audience for even the most experienced of talk hosts, Bennett elicited a warm response from TRS attendees, surprising them with an affable personal style that is far more evident in person and on radio than it has been in the frequent television appearances that have made Bennett's face familiar to millions.

I caught up with Bennett recently, and, along with talking about his new radio program, he offered his perspective on a number of current issues and events in the news. He also confided to me the item that he's recently erased from his personal top 10 list of life goals.

R&R: *The last time we talked, you were about to launch the new radio ven-*

ture. How's it feel now, with a month and a half of shows under your belt?

WB: I love it. This radio show has become the center of my professional life. It's been more rewarding, interesting, engaging and educational and a lot more fun than I ever anticipated it would be. I am smarter at the end of each show. I think we pitch the show a little higher than you sometimes find on the radio, but I feel it is working. I'm very pleased with how it has gone so far.

R&R: *With everything on your plate already, what made you take the plunge and become a Talk radio host?*

WB: Honestly, it wasn't clear to me at first. I have been back and forth about doing radio for the past three or four years. Thanks to the persistence of [Salem Radio Network President] Greg Anderson, it finally came



WHAT A BILL BOARD! Salem Radio Network-syndicated morning talker Bill Bennett gets the larger-than-life photo treatment from affiliate KSKY/Dallas.

together. I honestly wasn't sure that I wanted to give up that much more time from the four or five other jobs I already have, but I have found that doing the radio show every day is actually informing my other jobs and making me better at them. I'm living a sort of lunatic life trying to keep up with it all now, but I am really energized from hosting the show every day.

The thing that really pushed me over the top to do the show was that every time I was asked in interviews what it was that I liked best about the various jobs I have held, my answer was, "Having a conversation with the

American people about things that matter." That's become a tagline for the show, because that is what the program is all about. It's an explicit conversation with the American people that I get to have every day. It's great.

R&R: *For those who have not heard the show, give us the essence of what it's all about and what it is you hope listeners will come away with.*

WB: To instruct and entertain. Our goal is to deal with the questions of the day that matter most to America and to get some depth and perspective on those issues. I was warned by a lot of my friends in Talk radio to look out for the "crazies," but I honestly haven't seen that yet. I think if you pitch a show at a higher level, listeners take it at a higher level.

Don't get me wrong — this is not a show that's all about intellectual discussion. But I do want to push listeners to think, and to think hard, about the issues we discuss.

R&R: *Attendees at TRS 2004 noted — and it's evident on your radio show — that you are not quite as serious as you've often seemed to be in your many TV appearances. Is that reputation an obstacle you feel the need to overcome as host of the radio show?*

"America has never been a perfect country, and we don't have a perfect military either. But we still represent the greatest hope on the face of the earth."

FIRST WITH BREAKING NEWS!

abc NEWS RADIO

IT MATTERS WHERE YOU GET YOUR NEWS

▶ **May 13**

Rumsfeld Visits Abu Ghraib Prison

▶ **April 23**

Pat Tillman Tragedy

▶ **April 22**

Michael Jackson Indicted

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

abc RADIO NETWORKS
America Listens to abc

212-735-1700

WB: Not really, because the reputation isn't the reality, and I have been able to take advantage of that reputation for years. I have long been the beneficiary of people's low expectations. They think I'm this big scold who is going to wiggle my finger in people's faces, but that is not who I am. I'd like to think I'm naturally funny. In fact, I know I'm funnier than Al Franken, and I don't need a scriptwriter.

"I'd like to think I'm naturally funny. In fact, I know I'm funnier than Al Franken, and I don't need a scriptwriter."

the inferno, he's my Virgil, leading me through the circle of hell. Tom's a great addition to the show. He's a genial person and a professional with a very good sense about when to shut up, when to take calls, when to read an e-mail — all of that radio-rhythm stuff that I'm still learning.

R&R: *While you have never been a Talk radio host before, you've spent many hours in the guest's chair. How do you think that has influenced you as a host?*

WB: I know what it means to be treated well, and I know what it means to be treated badly. If I have someone on who has a book, I know how important it is to mention the name of the book. I know that when you have a guest, you need to treat them as a guest on your show. They're not just there as punctuation marks for your soliloquy.

I have also listened to other talk hosts for hours and hours — not to learn the art, but to listen to what their show was all about and to learn how to defend myself when I was scheduled to be a guest with them. So I think my influences come mostly from listening to a lot of Talk radio over the years as a real listener.

R&R: *Let's get your thoughts on some current issues and events, starting with the prisoner-abuse scandal in Iraq, coupled with the murder of Nick Berg and the resulting domestic political fallout from it all.*

WB: The bottom line is that I am weighing in on all of this as a citizen. I think the response to the slaughter of an American citizen by the terrorists should be to take Najaf and Fallujah and make it clear from our response that we're not fooling around and worrying about delicate sensitivities anymore. We need to restate that we are there to fight a war, that we're going to win it, and that we're going to find those guys and the culprits.


That said, you can't take politics out of it. Politics is always part of it, and we are in that season. But you can rise above politics with your actions, and I hope the president does that. This execution was not in retaliation for the prison thing. The killing of Daniel Pearl, the execution of an Italian citizen and the killing of two Finns by terrorists happened long before that. This was simply a news headline for these executioners, and they understand how to use the news and the media.

Read their statement. It's all about "Christian dogs" and "infidels" and hate for America and how they want to kill us all. The last statement in that speech says it all, and I read this aloud three times on my show the day after we learned about Berg's killing: "Wives and mothers of soldiers, prepare their coffins and prepare their shrouds, because the war is coming." That's what they think, that's what they want, and that is why we need to give them an unequivocal response.

"I think if you pitch a show at a higher level, listeners take it at a higher level."

R&R: *Your most recent book, Why We Fight, focuses on what you call "moral clarity and the war on terrorism." Are we still on the right track, and does America still have the moral high ground, in your opinion?*

WB: Yes. We sullied it a little with the Abu Ghraib prison thing, but we will fix it. We have shown that we take this seriously. Our heads dropped, we regret it, we're sorry as Americans, and we will fix it. Those guys who slaughtered Nick Berg, on the other hand, they just want to kill more. So you have to keep things in per-



Bill Bennett's
Morning's in America
1010 KBW
The Spirit of Texas
Mornings 5 - 7
1010kbw.com

DEEP IN THE HEART OF TEXAS WBBW/Waco, TX posted this billboard around town to let listeners know that Salem Radio Network's Bill Bennett has joined the station for mornings.

spective. America has never been a perfect country, and we don't have a perfect military either. But we still represent the greatest hope on the face of the earth. Look at it this way: Would you rather be an Iraqi prisoner in American hands or an American prisoner in the hands of Al Qaeda? I rest my case.

R&R: *As someone who has been a tenacious advocate of bold education reform in this country, has the No Child Left Behind Act improved education in America, in your opinion?*

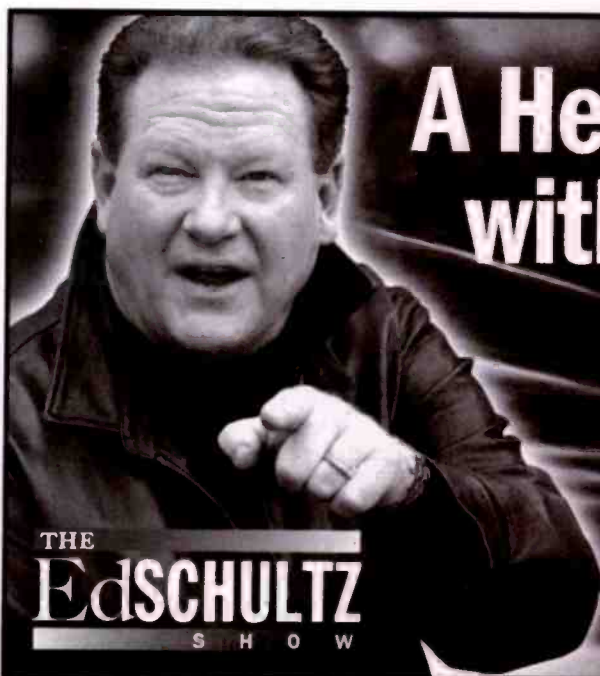
WB: Well, we are still leaving some children behind, but it's not a spending issue, it's more of a focus and attention issue. No Child Left Behind is fine in that it emphasizes accountability and results, and that's very important.

Believe it or not, in the past 20 years or so, most major measurements of education have not measured what children have learned. Instead we have measured things like how much was spent, student/teacher ratios, how many school buildings we have, etc. We have not been measuring the real bottom line, which is, does the education system work, and are children actually learning? No Child Left Behind insists that, if you want federal money, you must measure what kids learn, and that is what's most important.

R&R: *Finally, you have held some interesting positions and achieved notable success in your life thus far. Aside from seeing your radio show succeed, are there any mountains you'd still like to climb in the years ahead?*

WB: Well, I have had to — at least temporarily — give up my goal of winning the World Series of Poker. I used to say that was one thing I wanted to do, but my wife has asked me to remove that particular item from my current wish list, and I have obliged her. Other than that, I'd like to see about 40 pounds less of me, and I'm working on that. And I want to be a grandfather, so if my sons will cooperate within a reasonable period of time, I can hope to see that happen.

Seriously, I have gotten so much more out of this country and this life than I could have ever expected. I grew up as a lower-middle-class kid in Brooklyn, my parents were divorced when I was 5 years old, and my mother told my brother and me that we'd both need to work hard and get scholarships. I've had tremendous opportunities in my life — I've been a cabinet secretary, a successful author, I have a radio show, I have a beautiful wife and great sons — I could not be more pleased or more grateful. As I.F. Stone said, "I've had so much fun, I ought to be arrested."



A Heavyweight Talker with a Stunning Left Hook

The national media have called Ed Schultz a bull-neck, bombastic liberal, and a gun-toting, meat-eating leftie. They're right. He's a heavyweight Talker with 20 years of number one rankings and 20 plus shares.

Ed's not out to convert listeners, just entertain them with everything left, that's right.

800.611.5663



jonesradio.com



A Celebration Of Rock Music

Lobster boxes up memories and tunes

Paul "Lobster" Wells has done it all. He's paid his dues as an overnigher. He's been a morning host in San Francisco and Los Angeles. He's been an MD and PD. Now, 30 years after starting his first full-time gig, Wells has put his full focus on his hourlong weekly syndicated program, *Lobster's Rock Box*.

Wells first found fame at the former KOME/San Jose, a legendary AOR station that's now Clear Channel Classic Rocker KUFX, the home base for *Rock Box*. He's also worked at San Jose's KLIV and KSJO and San Francisco's KQAK, KRQR and KSAN. About six years ago, following KRQR's flip to Hot AC as KLLC (Alice @97.3), Wells ventured into the world of syndicated shows by producing *Wavy Gravy's Woodstock Flashbacks*. It was that experience that led him to launch *Rock Box* in 2003.

Syndicated programs abound. When asked what sets *Lobster's Rock Box* apart from the pack, Wells says, "What really distinguishes this show from others is that I understand what it all is — the music, the programming and everything in between. I've programmed radio stations and have hosted the morning show at a radio station.

"What makes this show unique, in terms of what's out there, is that there are a lot of DJs who have been there and done that, but I've been around this music aside from just playing it

on the radio. I love music, and I love to win."

Wells maintains a fairly simple philosophy when it comes to putting his show together. "It's not eclectic," he says. "It's about the music, and it's about the music that people love. Even when we play a 'found classic,' if it's a reach, the other eight or nine songs in the hour are familiar, on-target tracks. That balances it out, so it's cool."

The Power Of Storytelling

The power of storytelling also plays an integral part in making each episode of the *Rock Box* unique. "I want people to be brought along by the story," Wells says. "It's not an interview show. What we do is edit the interview down to the essential parts that tell the story and move it forward.

"The conversations enhance the music, and they're done in one- to two-minute bursts throughout the show. It doesn't go on and on and then suddenly a song is played. When we play a song, it's to tell the story. If Eddie Money is

talking about Elton John and his costumes, we might play a song that would illustrate that point."

Lobster's Rock Box first aired just over one year ago, on KUFX. Today the program can be heard on 12 affiliates in markets such as Pittsburgh, Nashville and Memphis.

"I started out with one station a little over a year ago, with an intern," Wells says. "I produced the show myself. Now I have four or five people working on the show. I have Wilbur Entertainment doing affiliate marketing. I have True Measure in New York doing the radio sales. We're in every region of the country, and it's moving along rather quickly."

Wells also works closely with KUFX PD Laurie Roberts, who serves as co-Executive Producer of the show. "I run every playlist by her and get her feedback, because I want the show to win, and I also want it to be balanced," Wells says. "I pay attention every week to make sure the show is not too '60s or too '70s or too Bay Area. I want to hit on all cylinders."

What are the typical themes of *Lobster's Rock Box*? It varies from week to week. "It's a constant collage of culture," Wells says. "It's great classic rock, it's insightful interviews and entertaining themes. There's always a central focus to each show, but it changes from week to week.

"There may be no interview included, but we could have a week where we do a special. For Memorial Day weekend we're doing a 'Rock Heaven Roll Call,' and we're making it

available, no strings attached, to any station in the country that wants to run it."

Wells says he learns something new every week when putting his show together. "The interviews are fresh, and it enhances the experience of the music," he says. "The themes are used to enhance the experience."

"I use a slogan that says that my passion for the music enables the interviewed artist to rediscover the joy of their own creation."

For example, Jimmy Page's 60th birthday just happened to be on the same day as the anniversary of Led Zeppelin's first show at the Fillmore in San Francisco. That weekend was also the birthday of promoter Bill Graham. Therefore, that week's show rolled all of those events into one hourlong commemorative event.

Passion For The Music

While Wells' show is based in the San Francisco Bay Area, it's not a show about the San Francisco rock scene. He does, however, use his home location to his advantage from time to time. "The psychedelic rock scene rotates through the show offerings just like everything else, because San Francisco is an undisputed music capital of classic rock," Wells says.

"A show can be about anything. That's one of the beauties of it. I could be interviewing Graham Nash one week, celebrating spring and the open-

ing of baseball season the next, and then I could be doing a show on the 2004 inductees into the Rock & Roll Hall of Fame. I might do 'Rock Goes to the Movies' on Academy Awards weekend and play rock soundtracks.

"My show is about the music, but it's about what's behind it, what's around it and what's inside it."

Lobster's Rock Box will also devote time to those indirectly responsible for creating the images of rock stars in people's minds. One recent show featured rock 'n' roll photographer Jim Marshall. "I'm not just interviewing the rock stars, I'm interviewing the photographers, because of the images indelibly etched into our minds," Wells says.

"The picture of Janis Joplin backstage with a Southern Comfort bottle, the picture of Bob Dylan rolling a tire down the street, the picture of Johnny Cash giving the finger — these are all things Marshall shot, so he has some great stories, and he's had tremendous access to artists — the kind of access that is hard to get these days."

In November Wells had the notoriously reclusive Grace Slick in for an interview for the show. She stopped by after doing an interview with KGO/San Francisco's Ronn Owens, and she and Wells spent much of the time discussing her artistic abilities, including her paintings.

"I got responses from her that I don't think anybody had gotten," Wells says. "I asked her questions about her artwork, because I admire her art. Her paintings are great, and she has the ability to paint so many different styles, and I was fascinated by that."

Wells puts his show together in the shadow of a landmark of Rock radio, something that he says gives him added incentive to put 100% of himself into his product. "My studio and office are right across the street from where FM Rock radio started with KMPX/San Francisco in 1967, on Green Street on the waterfront," he says. "Doing this show reconnects me to the passion of this music, and your work should have passion."

We don't mean to offend non-listeners.
That's just a bonus.

To generate talk about your station you need targeted, stylish, irreverent TV commercials that build awareness. We create them and we sell them. Check us out at magnetoworks.com/radio or call for a DVD at 503.222.7477.

MAGNETO BRAND
ADVERTISING

Television for radio



10100 Santa Monica Blvd, Third Floor • Los Angeles CA 90067-4004
Tel (310) 553-4330 • Fax (310) 203-9763
www.radioandrecords.com

EDITORIAL

- EXECUTIVE EDITOR **JEFF GREEN** • jgreen@radioandrecords.com
- MANAGING EDITOR **RICHARD LANGE** • rlange@radioandrecords.com
- ASSOCIATE MANAGING EDITOR **BRIDA CONNOLLY** • bconnolly@radioandrecords.com
- NEWS EDITOR **JULIE GIDLOW** • jgidlow@radioandrecords.com
- MUSIC EDITOR **FRANK CORREIA** • fcorreia@radioandrecords.com
- RADIO EDITOR **ADAM JACOBSON** • ajacobson@radioandrecords.com
- ASSOCIATE RADIO EDITOR **KEITH BERMAN** • kberman@radioandrecords.com
- ASSOCIATE EDITOR **CARRIE HAYWARD** • chayward@radioandrecords.com
- ASSOCIATE EDITOR **MICHAEL TRIAS** • mtrias@radioandrecords.com
- AC/NOT AC EDITOR **JULIE KERTES** • jkertes@radioandrecords.com
- ALTERNATIVE EDITOR **MAX TOLKOFF** • mtolkoff@radioandrecords.com
- CHR/POP EDITOR **KEVIN CARTER** • kcarter@radioandrecords.com
- CHR/RHYTHMIC EDITOR **DONTAY THOMPSON** • dthompson@radioandrecords.com
- CHRISTIAN EDITOR **RICK WELKE** • rwelke@radioandrecords.com
- COUNTRY EDITOR **LON HELTON** • lhelton@radioandrecords.com
- LATIN FORMATS EDITOR **JACKIE MADRIGAL** • jmadrigal@radioandrecords.com
- NEWS/TALK/SPORTS EDITOR **AL PETERSON** • apeterson@radioandrecords.com
- ROCK EDITOR **CYNDEE MAXWELL** • cmaxwell@radioandrecords.com
- SMOOTH JAZZ EDITOR **CAROL ARCHER** • carcher@radioandrecords.com
- TRIPLE A EDITOR **JOHN SCHOENBERGER** • jschoenberger@radioandrecords.com
- URBAN EDITOR **DANA HALL** • dhall@radioandrecords.com

MUSIC OPERATIONS

- SR VP/MUSIC OPERATIONS **KEVIN MCCABE** • kmccabe@radioandrecords.com
- DIRECTOR/OPERATIONS **AL MACHERA** • amachera@radioandrecords.com
- SR DIRECTOR/DIGITAL INITIATIVES **GREG MAFFEI** • gmaffei@radioandrecords.com
- CHARTS & MUSIC MANAGER **ROB AGNOLETTI** • ragnoletti@radioandrecords.com
- PRODUCT & TECH SUPPORT MGR. **JOSH BENNETT** • jbennett@radioandrecords.com
- PRODUCT MANAGER **MIKE THACKER** • mthacker@radioandrecords.com
- CHART COORDINATOR/LATIN **MARCELA GARCIA** • magarcia@radioandrecords.com
- COORDINATOR **MARK BROWER** • mbrower@radioandrecords.com

BUREAU

- 7900 Wisconsin Avenue #400 • Bethesda, MD 20814 • Tel (301) 951-9050 • Fax (301) 951-9051
- ASSOCIATE EDITOR **JOE HOWARD** • jhoward@radioandrecords.com
- 1106 16th Avenue South • Nashville, TN 37212 • Tel (615) 244-8822 • Fax (615) 248-6655
- BUREAU CHIEF **LON HELTON** • lhelton@radioandrecords.com
- ASSOCIATE COUNTRY EDITOR **CHUCK ALY** • caly@radioandrecords.com
- OFFICE MANAGER **KYLE ANNE PAULICH** • kpaulich@radioandrecords.com

CIRCULATION

- CIRCULATION MANAGER **JIM HANSON** • jhanson@radioandrecords.com
- ASST. CIRCULATION MANAGER **CRISTINA RUBIO** • crubio@radioandrecords.com

INFORMATION TECHNOLOGY

- DIRECTOR **SAEID IRVANI** • sirvani@radioandrecords.com
- LEAD DEVELOPER **CECIL PHILLIPS** • cphillips@radioandrecords.com
- APPLICATION DEVELOPER **HAMID IRVANI** • hirvani@radioandrecords.com
- WEB DEVELOPER **ABHIJIT JOGLEKAR** • ajoglekar@radioandrecords.com
- WEB/APPLICATION DEVELOPER **AMIT GUPTA** • agupta@radioandrecords.com
- NETWORK ADMINISTRATOR **DAVID PUCKETT** • dpuckett@radioandrecords.com
- SYSTEM ADMINISTRATOR **JOSE DE LEON** • jdeleon@radioandrecords.com
- DATABASE ADMINISTRATOR **PUNEET PARASHAR** • pparashar@radioandrecords.com

PRODUCTION

- DIRECTOR **KENT THOMAS** • kthomas@radioandrecords.com
- MANAGER **ROGER ZUMWALT** • rzumwalt@radioandrecords.com
- GRAPHICS **FRANK LOPEZ** • flopez@radioandrecords.com
- GRAPHICS **DELIA RUBIO** • drubio@radioandrecords.com

DESIGN

- DIRECTOR **TIM KUMMEROW** • tkummerow@radioandrecords.com
- AD DESIGN MANAGER **EULALAE C. NARIDO II** • enarido@radioandrecords.com
- DESIGN **SUSAN SHANKIN** • sshankin@radioandrecords.com
- DESIGN **GLORIOSO FAJARDO** • gfajardo@radioandrecords.com
- DESIGN CONSULTANT **GARY VAN DER STEUR** • gvdsteur@radioandrecords.com
- DESIGN CONSULTANT **CARL HARMON** • charmon@radioandrecords.com

ADVERTISING

- DIRECTOR/SALES **HENRY MOWRY** • hmowry@radioandrecords.com
- ADVERTISING COORDINATOR **NANCY HOFF** • nhoff@radioandrecords.com
- SALES REPRESENTATIVE **JENNIFER ALLEN** • jallen@radioandrecords.com
- SALES REPRESENTATIVE **GABRIELLE GRAF** • ggraf@radioandrecords.com
- SALES REPRESENTATIVE **LINDA JOHNSON** • ljohanson@radioandrecords.com
- SALES REPRESENTATIVE **LISA LINARES** • llinares@radioandrecords.com
- SALES REPRESENTATIVE **ERN LLAMADO** • ellamado@radioandrecords.com
- SALES REPRESENTATIVE **KAREN MUMAW** • kmumaw@radioandrecords.com
- SALES REPRESENTATIVE **KRISTY REEVES** • kreeves@radioandrecords.com
- SALES REPRESENTATIVE **STEVE RESNIK** • sresnik@radioandrecords.com
- SALES REPRESENTATIVE **MICHELLE RICH** • mrich@radioandrecords.com
- SALES REPRESENTATIVE **BROOKE WILLIAMS** • bwilliams@radioandrecords.com
- SALES ASSISTANT **MARIA PARKER** • mparker@radioandrecords.com

FINANCE

- CHIEF FINANCIAL OFFICER **FRANK COMMONS** • fcommons@radioandrecords.com
- COMPTROLLER **MARIA ABUIYSA** • mabuiysa@radioandrecords.com
- ACCTG. SUPERVISOR/PAYROLL MGR. **MAGDA LIZARDO** • mlizardo@radioandrecords.com
- CREDIT AND COLLECTIONS **WHITNEY MOLLAHAN** • wmollahan@radioandrecords.com
- BILLING ADMINISTRATOR **ERNESTINA RODRIGUEZ** • erodriguez@radioandrecords.com
- BILLING ADMINISTRATOR **GLENDA VICTORES** • gvictores@radioandrecords.com
- ACCOUNTING ASSISTANT **SUSANNA PEDRAZA** • spedraza@radioandrecords.com

ADMINISTRATION

- PUBLISHER/CEO **ERICA FARBER** • efarber@radioandrecords.com
- DIRECTOR/OPERATIONS **PAGE BEAVER** • pbeaver@radioandrecords.com
- GENERAL COUNSEL/DIRECTOR HR **LISE DEARY** • ldeary@radioandrecords.com
- DIRECTOR OF CONVENTIONS **JACQUELINE LENNON** • jlennon@radioandrecords.com
- EXECUTIVE ASSISTANT **TED KOZLOWSKI** • tkozlowski@radioandrecords.com
- OFFICE ADMIN/RECEPTION **JOANITA NEWTON** • jnewton@radioandrecords.com
- MAILROOM **RUSS SPARAGO** • rsparago@radioandrecords.com

A Perry Capital Corporation

Jameson

Continued from Page 3

and our combination of radio assets will both benefit from Scott's talent and work ethic."

Asked how he earned his new duties, Jameson joked to R&R, "I know, I was thinking the same

Dylan

Continued from Page 3

R&R, "Travis has shown great programming vision and ability, which is what we need for the new Lite FM."

thing: 'How can this be?'" He continued, "I'm thrilled. The three guys involved with our cluster — [GM] Chris Wheat, Marty Bender and [Regional Sr. VP/Programming] Gene Romano — are trusted colleagues and very sharp radio guys. I appreciate all their support and confidence in me. It will be great to con-

tinue with WRZX and to be involved with a legendary station like WFBO and *The Bob and Tom Show*."

Jameson has also programmed such Rockers as KOMP/Las Vegas and KYYS/Kansas City.

Purdy

Continued from Page 1

1 1/2 years in those positions.

Purdy's experience also includes stints as Clear Channel/Houston Market Manager and VP/GM of KKRW, KLOL & KTBZ/Houston.

BUSINESS BRIEFS

Continued from Page 13

Public Radio Stations Begin Digital Transition

The Corporation for Public Broadcasting last week announced grants totaling more than \$2.3 million that will assist 29 public radio stations to purchase equipment to make the transition from analog to digital radio. The funds are part of nearly \$150 million in funding Congress has provided to the CPB since 2000 to assist public radio and television stations in converting to digital. The latest announcement marks the third round of grants to local public radio stations. Recipients include WUAL-FM/Tuscaloosa, AL; KNBA-FM/Anchorage, AK; KNOW-FM/Minneapolis; WAMC-FM/Albany, NY; WSHA-FM/Raleigh; WOSU-AM & FM/Columbus, OH; WJAZ-FM/Philadelphia; and WYTU-FM & WYTW-FM/Roanoke, VA.

Broadcast Capital Announces Executive Appointments

Finance company Broadcast Capital, which provides assistance to minority-owned broadcasters and has funded more than 40 media-property acquisitions during its 24-year history, this week named former JPMorgan Chase VP Hank Torbert its new Exec. VP/COO. Additionally, Broadcast Capital reappointed President/CEO John Oxendine, who will also continue as Chairman. Larry Bailey of LDB Consulting was named VP/Finance, and, along with attorney Erwin Krasnow, was re-elected to the board. Oxendine said, "I am excited to have Hank Torbert join our management team. He brings a fresh perspective, new energy and strong credentials."

AWRT Creates Tanzer Scholarship

The American Women in Radio & Television has created the Audrey Tanzer Scholarship, named for one of the group's most respected executives. The scholarship will be awarded to two undergraduate students from the New York metropolitan area who are majoring in media studies. Tanzer, a 20-year member of the AWRT, served two terms as Northeast Area Director for the group's national board and has served as VP/Director, Sponsorships & Programming for the group's monthly luncheons.



THEY'RE MINTY FRESH! Marlin Active Rocker WCCC/Hartford played host when the Winterfresh SnoCore '04 tour stopped by the city's Webster Theater. Seen here are (l-r) Finger Eleven guitarist James Black, WCCC Promotions On-Site Manager Rex Emrick, Finger Eleven vocalist Scott Anderson and WCCC personality Craig "The Pornstar" Edelson.

Two Morning Gigs, No Waiting

In the space of two days, two high-profile Portland, OR morning shows went buh-bye — a possible market record. On May 13 KNRK morning guy **Marconi** and sidekick **Tiny** were blown out after they aired the audio of Nicholas Berg's gruesome beheading, accompanied by a stream of questionable commentary. Marconi later issued an apology for his ill-advised actions: "I in no way meant to be insensitive to anyone. My comments on this were inappropriate. Nick Berg's death is horrific. He was a guy who was just trying to help out, and they killed him. Everyone should be OUTRAGED!! I did not mean anything by what I did on the air. Just didn't think it through. That's why I hope you can except [sic] my apology if you were in anyway [sic] offended. I am sorry. Just understand that I am human, and I make mistakes and have learned lots from this already."

Meanwhile, across the street.... After going MIA after his May 10 show, KKRZ morning guy **Chet Buchanan** and producer/co-host **Bill Ryan** were officially terminated. Replacement packages should be directed to PD Brian Bridgman at 4949 S.W. Macadam, Portland, OR 97239. Buchanan can be reached at 503-730-9397 or chetb@loadmail.com.

Michaels Exits Emmis/Austin

KDHT (Hot 93.3)/Austin PD **Jay Michaels** has suddenly left the building. Michaels had been with the station since it was Dance-leaning "Mega 93.3," before it was bought by Emmis. After its flip to CHR/Rhythmic as "Hot 93.3," Michaels was instrumental in creating a station that was both format- and market-dominant. Until a new PD is named, KDHT will be overseen by Jeff Carrol, OM/PD of clusterbuddy KLB], and Bruce St. James, PD of sister KKFR/Phoenix.

Are They Low-Carb Marshmallows?

In order to creatively blow out some red-hot tickets to see the hometown Flyers in their march to the Stanley Cup, **WIOQ (Q102)/Philadelphia** naturally invented a stunt that involved a) junk food and b) poor bastard morning stuntboy **Diego**, who had himself raised 100 feet into the air on a cherry-picker with 10,000 marshmallows. "Inside one of the 'mallows was a note bearing the Flyers' fan nickname, 'Orange Crush,'" says **Joey B.**, Exec. Producer of the R&R Award-nominated *Chio in the Morning*. **Diego** proceeded to



Another day, another dumbass stunt.

The Programming Dept.

- Fresh off his PD gig at WRVQ/Richmond, **Billy Surf** is named PD of Apex Hot AC WCSQ (Coast 92.5)/Charleston, SC. Surf won't need directions, as he programmed CHR/Pop WSSX/Charleston in 1998.

- WQHT (Hot 97)/New York MD **Ebro** adds Asst. PD stripes. Mr. Bro is still filling in on the morning show as VP/Programming **Tracy Cloherty** scours the universe for a permanent replacement.

- MD/morning host **Pablo Sato** exits Clear Channel's CHR/Rhythmic XHTZ (Z90)/San Diego. PD **Diana Laird** is now in the hunt for a qualified morning replacement with mad MD skillz. Rush your best stuff to her c/o Z90, 9660 Granite Ridge Dr., San Diego, CA 92123, or e-mail your audio file to dianalaird@clearchannel.com. Find Sato at 619-508-2685 or pablosato@san.rr.com.

- WEND/Charlotte's **Kristen Honeycutt** hands over her Asst. PD/MD stripes so that she might better focus on the damn-near-award-winning afternoon show she co-hosts with PD **Jack Daniel**.

- PD **Darrell Johnson** exits Urban **WNPL (Blazin' 106.7)/Nashville**. For now, DC **Corbett** of Urban AC market sister **WQQK** will oversee **WNPL**.

- **WHKF/Harrisburg MD/afternoon jock JB Wilde** is named PD of **WKSJ/Winchester, VA**. He's replaced at **WHKF** by **KNDE/College Station, TX** interim PD **Jerry Kidd**.



Show some respect, dammit!

dump the marshmallows on top of the hundreds of listeners below, and the person who found the "Golden Marshmallow" scored VIP tickets to the game, VIP parking and dinner and drinks. As usual, **Diego** walked home afterward and consumed the stuntboy's lifeblood: a two-liter bottle of Mountain Dew and four boxes of Kraft Macaroni & Cheese.

R&R Timeline

1 YEAR AGO

- **Joel Hollander** named President/COO at Infinity Broadcasting. **Shane Coppola** returns to Westwood One as President/CEO.
- **Doug Sterne** joins Infinity as Sr. VP/Market Manager, San Francisco; **Earnest James** relocates as Infinity Market Manager/Oriando.
- **Dave Armstrong** named GM for WMCA & WWDJ/New York.

5 YEARS AGO

- **Michael Saunders** returns to Detroit as VP/Ops & Programming for WJLB & WMXD/Detroit; **Harold Austin** replaces him as PD of KKBT/Los Angeles.
- **Derek Shulman** and **Dave Loncao** named President and Sr. VP/Promotion, respectively, for Roadrunner Records.
- **WXXM/Philadelphia** flips to Rhythmic Oldies.



Michael Saunders

10 YEARS AGO

- **Susan Ness** and **Rachelle Chong** both get Senate committee approval as FCC commissioners.
- **Larry King** quits his Mutual Broadcasting show; **David Brenner** replaces him.

15 YEARS AGO

- **Ed Mascolo** named VP/National Country Promotion for PolyGram/Nashville.
- Joint Communications holds its first convention in Atlanta.
- **John DeBella** becomes OM at WMMR/Philadelphia; **Joe Bonadonna** becomes PD.



John DeBella

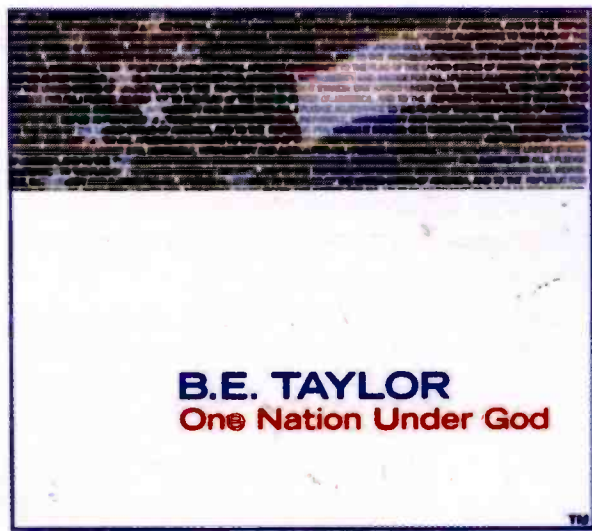
20 YEARS AGO

- **Dino Barbis** named National Promotion Director for Warner Bros. Records.
- **Robert W. Morgan** signs a multiyear agreement with Emmis Broadcasting to handle the morning show for **KMGG/Los Angeles**.
- **Polly Anthony** named Dir./National AC Promotion and Trade Relations for Epic/Portrait/Associated Labels.



Robert W. Morgan

Continued on Page 22



B.E. TAYLOR
One Nation Under God

B.E. TAYLOR One Nation Under God

The new release by: **B.E. Taylor** featuring his musical rendition of **The Pledge of Allegiance** and his new ORIGINAL SONG that really rocks, **I SAY, WE SAY, USA**

This CD is filled with patriotic favorites such as **God Bless America, Star Spangled Banner, This Land Is Your Land** and many more!

Taylor uses his extraordinary talents as a singer, songwriter & arranger to refresh and energize some of your favorite patriotic songs.

Look for the **B.E. Taylor CD, "ONE NATION UNDER GOD"** in the R&R mailer

Visit B.E. Taylor's Official Website: www.betaylor.com

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



R&R.convention:2004

★ The Beverly Hilton Hotel ★ Beverly Hills, California ★

June 24-26

★ registration:



⊕ information:

- ⊕ ONLINE registration at: www.radioandrecords.com
- ⊕ FAX this form to: (310) 203-8450
- ⊕ HOTLINE: (310) 788-1696
- ⊕ MAIL to:
R&R CONVENTION 2004
PO BOX 515408
Los Angeles, CA 90051-6708

**SPECIAL
"ON THE BEACH"
OR STUDENT RATE:
\$150**

If you've recently lost your job in the radio or record industries, or you are a student, please e-mail us at conventions@radioandrecords.com to request this special rate. Eligibility for this rate is at R&R's discretion and will not be available on site.

⊕ registration fees:

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

- ⊕ 3 OR MORE* ON OR BEFORE MAY 28, 2004 ⊕ \$375 EACH
- ⊕ SINGLE ON OR BEFORE MAY 28, 2004 ⊕ \$400 EACH
- ⊕ 3 OR MORE* MAY 29 - JUNE 18, 2004 ⊕ \$425 EACH
- ⊕ SINGLE MAY 29 - JUNE 18, 2004 ⊕ \$450 EACH
- ⊕ EXTRA THURSDAY COCKTAIL TICKETS ⊕ \$85 EACH
- ⊕ ON-SITE REGISTRATION AFTER JUNE 18, 2004 ⊕ \$550 EACH

* All 3 Attendee Names Must Be Submitted Together

⊕ mailing address:

Name _____

Title _____

Call Letters/Company Name _____ Format _____

Street _____

City _____ State _____ Zip _____

Telephone # _____ Fax# _____

E-mail _____

⊕ method of payment:

Amount Enclosed: \$ _____

Visa MasterCard AMEX Discover Check

Account Number _____ Exp. Date _____

Print Cardholder's Name _____

Cardholder's Signature _____

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

★ hotel:



| TYPE OF ROOM | CONVENTION RATES |
|---------------|------------------|
| SINGLE/DOUBLE | \$184.00 |
| CABANA ROOMS | \$234.00 |
| JR. SUITES | \$350.00 and up |

For RESERVATIONS, please call:
(310) 285-1307 or 1-800-HILTONS

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

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

- ⊕ To confirm your reservation, your arrival must be guaranteed by charging two nights deposit to a major credit card, or you may send payment by mail.
- ⊕ Deposits will be refunded only if reservation is cancelled by **June 4, 2004**.
- ⊕ Reservations requested after **June 4, 2004** or after the room block has been filled are subject to availability and may not be available at the convention rate.
- ⊕ Check in time is 3:00 pm; check out time is 12 noon.

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

Continued from Page 20

Quick Hits

• New WRVQ (Q94)/Richmond PD Wayne Coy has completed his jock lineup using folks found around the house. Night jock **Jake Glenn**, who was slated to take a PD position within Clear Channel, will now remain in place. Joey Hoops from WZEE (Z104)/Madison was originally slated to do nights but has elected to stay in Madison.

• Raleigh native **Amy Bristle** joins the morning *Showgram* at WDCG (G105)/Raleigh, teaming up with host Bob Dumas. Bristle returns from WKQX (Q101) Chicago, where she was News Director



B all that you can B.

and a member of *Marcow's Morning Madhouse*. But wait, there's more! **Brian Thomas** is upped from part-time to middays at G105.

• After a brief flirtation with calling itself "93.7 BZZ," the station formerly known as "B94," **WBZZ/Pittsburgh**, is bringing back the B — the station is now calling itself "B93.7."

• Veteran programmer/air personality **Rich Stevens**, last seen as PD of KHTE/Little Rock, signs on for swings at WRMF/West Palm Beach while he contemplates his next move. Get Rich at rich@richstevens.com.

• WWYL (Wild 104)/Binghamton, NY midday stud **Riley** extends his shift and becomes the new co-host of *The Wild 104 Morning Show*, teaming with current co-host Jeff Steele. He'll continue to do 10am-noon solo. Riley replaces Kate Kelley, who left in late March. PD **KJ "Norm On The Barstool" Bryant** will do noon-6pm, followed by **Christy Scott** until 11pm.



MJ Kelli: Same Schnitt, different day.

• The syndicated *MJ Morning Show*, starring **MJ Kelli**, based at WFLZ/Tampa, has returned to CC sister WMAX (Real Radio 105.3)/Atlanta. Kelli's show previously ran for two years on WMAX but was bumped back in February, when the station flipped to FM Talk and replaced it with *The Bob & Tom Show*, which just slid over to clustermate WKLS (96 Rock). By the way, after his morning shift ends, Kelli runs home, showers, eats lunch and returns to WMAX from 3-6pm under his real name, **Todd Schnitt**.

• In other morning mayhem, **Mikey Esparza** is relocating from San Jose to San Diego. Esparza had been doing mornings on KSJO/San Jose and voicetracking afternoons on CC sister KIOZ (Rock 105.3)/San Diego. Now, the lure of the sun and surf — not to mention the temptations of Tijuana — have grown too strong to ignore: Esparza will take over mornings on Rock 105.3, filling the gaping hole created when Howard Stern was invited to leave in February. Back in the Bay Area, KSJO OM/PD Brian Thomas cuts and pastes the syndicated *Bob & Tom* into mornings.

• WGCI-FM/Chicago taps new midday host **Rocsi** from the same shift at WBOT/Boston. She replaces Kesha Keyz, now at Urban AC WRKS/New York.

The X Is Dead, Long Live The X

At midnight on May 14 Balogh Alternative **WOXY (97X)/Cincinnati** closed up shop with the same song that started the madness over 20 years ago: U2's "Sunday Bloody Sunday." Within an hour, new owners First Broadcasting flipped the switch to "X97.7, New Music First," putting on Waitt Radio Networks' "Alternative Now" format under the stewardship of new PD/afternoon talent **Matt Sledge**. Harass him today at his new digs: 8354 Fryer Road, Georgetown, OH, or by phone at 937-378-6151.

Longtime Fresno radio and TV personality **Nick Ryan** was arrested May 16 and charged with three counts of lewd acts with minors. Ryan, a.k.a. **Nicolas Fanady**, allegedly approached three boys ranging in age from 10 to 11 in the city's Woodward Park. He reportedly took several pictures of the boys with his digital camera, which he offered to show them — along with other pics of naked people — before allegedly attempting to coerce them into some nearby bushes. He is currently being held in lieu of \$50,000 bail.

Back in the early '80s Ryan was the market's popular morning host on the late KFYE (Y-94) before making the transition to TV as a news anchor on KFSN-TV, where he worked until 2000. Most recently Ryan was working at KMPH/Fresno, but he resigned on Monday.

Never Forget To Remember

• The upcoming Memorial Day weekend means it's time for **WABC/New York** to crank up the 2004 edition of its

ST Shot O' The Week



Separated at birth? Not really, but thanks for asking. During KIIS/Los Angeles' recent *Wango Tango*, Clear Channel/Los Angeles RVP/Programming John Ivey caught his breath in the swanky VIP tent with Janet Jackson shortly before her blistering set.

annual "Rewound" special — a 12-hour salute to the station's Top 40 heyday. The fun kicks off at 6am on May 31. Among the special guests are legendary jocks like Cousin Bruce, Dan Ingram, Charlie Greer and many more.

• The White House commission that's organizing this year's salute to those who have died for America's freedom has set 3pm on Memorial Day, May 31, as the official "Moment of Remembrance." To learn more about this event and how your station can participate, go to www.remember.gov.

Talk Topics

ABC Radio Networks Director/Programming **David Gibson** is leaving for greener pastures — literally. "He's off to Westchester, then Orlando, then Ireland — and not just for the weekend," says Sr. VP John McConnell. "No, he doesn't have another job — unless you want to describe his quest to become a scratch golfer as a job."

Condolences

• St. Louis radio pioneer **Chuck Norman**, owner of News/Talk WGNU-AM, passed away May 17 at the age of 83. Norman, who was inducted into the St. Louis Radio Hall of Fame in December 2002, lived right across the hall from the radio station. He had no immediate survivors.

• Our thoughts and prayers go out to Jacobs Media's **Dave Beasing** and his family on the loss of his mother on May 12. In lieu of flowers, the family requests that donations be made to the Helen Beasing Memorial Fund, 2315 Lane Street, Falls City, NE 68355.

POWERLINE

AC music with commentaries about life, hosted by Jon Rivers

Also Available:

COUNTRY CROSSROADS / Hit Country Music, Interview, Commentary / Bill Mack
MASTERCONTROL / Total Health for Contemporary Living / Ralph Baker & Terri Barrett
ON TRACK / AC Christian Music with Interviews / Dave Tucker
STRENGTH FOR LIVING / Real Life Stories Offering Spiritual Encouragement / Bob Reccord
AT A GLANCE SPOTS / Variety of Topics
2004 HOLIDAY SPECIAL

• FREE
 • WEEKLY PROGRAM
 • VOICE OUT 28.00

FamilyNet
 radio

www.FamilyNetRadio.com
 e-mail: info@FamilyNetRadio.com
 800.266.1837



PART ONE OF A TWO-PART SERIES

Kids Sing The Darnedest Things

Jamie Cullum and Katie Melua: young talent with old souls

Blame it on Norah Jones. Or maybe thank Norah Jones, because the next big wave of young talent isn't made up of rump-shaking pubescents pushing over-sexed, hyper pop down our throats. Today, you might be more likely to find a 17-year-old behind a baby grand, reinterpreting classics from the great American songbook or jazzing up contemporary classics from the 1990s. And the majors are listening.

You need look no further than the biggest label group, Universal, to find two rising stars who could be the next big things. On the one hand is 24-year-old British sensation Jamie Cullum, whose most recent album, *Twentysomething*, is the fastest-selling jazz debut in U.K. history, with triple-platinum sales. On the other is 19-year-old chanteuse Katie Melua, whose *Call Off the Search* has sold over a million units in the U.K. on an indie label.

when she came out? These are artists who obviously fit into what's being called adult music, even though when they become successful, the audience expands both younger and older.



Ron Goldstein

"Basically, there's an audience out there that's not concerned with hit singles, it's concerned with good music. Good music could be Diana Krall's record on Tuesday, Buena Vista Social Club on Wednesday, Andrea Bocelli on Thursday and Jamie Cullum on

Friday. There's a sophisticated audience out there. If they're older, they used to buy Paul Simon records. Those people are open to something that's more sophisticated and interesting, like Jamie."

Cullum had built a solid buzz in the U.K. thanks to his self-released *Jamie Cullum Trio — Heard It All Before* album and 2002's *Pointless Nostalgic* on Candid Records. Goldstein says competition was fierce when Verve's U.K. arm signed Cullum, but notes that Cullum was a U.S. priority as well from Day One.

Goldstein recalls the first time he saw Cullum perform: "I saw somebody who was very special, in the sense of being a great entertainer. It was a throwback to some degree. He's doing jazz, but he's doing jazz in almost a rock way. The fact that he's so entertaining and engaging really caught me in a big way. His energy was another thing that was so important, and I also noticed immediately the amazing response from the crowd. They ate it up and loved it."

Seeing Is Believing

Cullum's onstage energy is tangible. He never has a set list, his performances include everything from swinging covers of Cole Porter's "I Get a Kick

Out of You" to smoothed out renditions of Radiohead's "High and Dry" and gripping originals like "All at Sea," and his piano is truly a percussion instrument, as Cullum will bang the ivory with his feet, get up on the bench to shout lyrics to the crowd or crawl underneath to pluck its strings.

His music has led him to be called "Sinatra in sneakers," and comparisons to Harry Connick Jr. have come up more than a few times, but with his live performance, Cullum proves he's truly one of a kind.

"The plan from Day One was to have the industry see Jamie, because seeing is believing," says Nate Herr, Sr. VP/GM of Verve Music Group. "He's such a dynamic performer and has such a tremendous personality that really sways people."



"We brought Jamie over months and months ago to start showcasing him and start building up the buzz," Goldstein says. "WFUV/New York MD Rita Houston was an early believer. If we had just handed her the album, I don't know how impressed she would have been, but she came down and saw him and went bonkers. It's been our main goal to get him in front of people."

Currently, Cullum is touring through major U.S. and Canadian markets until late June, when he heads back to the U.K. for a string of sold-out dates. Another key aspect is getting Cullum face time on television. "With this whole adult music scene, it's all about getting these people on TV," Goldstein says. This week Cullum played *Late Night With Conan O'Brien*, and in early June he'll hit *The Today Show* and *The Late Show With David Letterman*.

Herr estimates Cullum's target audience is 21-54-year-olds. "The target audience is very broad," he says. "In

Convention Essentials

- **Date:** June 24-26
- **Place:** Beverly Hilton Hotel, Beverly Hills, CA
- **Hotel Rate:** The \$184-per-night rate is on a first-come, first-served basis. Ask for the R&R Convention Rate when you call 310-285-1307 or 800-HILTONS, or make your room reservation at www.beverlyhills.hilton.com using the group code RRC.



- **Registration:** Online at www.radioandrecords.com; click on "Conventions/Summits."
- **Note:** Early-bird registration ends May 28.
- **Awards:** Ballots for the 2004 R&R Industry Achievement Awards have been sent and are due no later than Friday, May 21. Follow the instructions carefully!

the U.K. you have three generations of families going out to see Jamie. Teenagers, adults and even the grandparents are digging him. For us, it's very broad as well. Given his personality, his stage presence and performance, he has the potential to reach a much younger audience. He's doing standards from the great American songbook, and he's also doing Radiohead."

Starting Point

The key now is to bring Cullum's tsunami-like success to American shores. "It doesn't always translate," Herr admits. "If it did, Robbie Williams would be a star in the U.S. But Cullum's success has certainly given us a platform to start on, and we're using every bit of it to help tell his story. People understand that here's an artist who's triple-platinum in the U.K. Four-star reviews in *Mojo* — there's a lot that's happened there that's given us a starting point for the U.S. market."

At retail, expect major presence at the big accounts, including the Barnes & Noble Recommends program, as well as an indie retail presence. "We're going out at a developing-artist price," Herr says. "We have a tremendous advantage in that many of those accounts, they love that price point, and we'll get some real key price and positioning out of the box for Jamie."

Another key is lifestyle marketing. "We've hired two different companies to assist us in making sure the music is out there in the appropriate restaurants, cafes, salons, etc.," Herr says. "We have internally two teams of artist-development reps and a team of college reps who are out there doing guerrilla, lifestyle street marketing. It will be key to breaking Jamie in some of these markets where he'll be touring and doing promo."

Twentysomething's U.S. release will also differ from the original U.K. version, with re-sequencing, two new songs and new packaging. "We re-sequenced the record because we wanted to emphasize the singer-songwriter side of him more than the jazz side," Goldstein says. "We added a new version of his cover of Radiohead's 'High and Dry,' which was from his first independent record. Then we added a radio track from BBC radio, N.E.R.D.'s 'Frontin'." We also reshot photos of

him to change the package. You're lucky if you get one great photo out of a session, but this photo says it all about him."

"It really captures who Jamie is," Herr adds. "His energy and personality are captured in the imaging we've created with the U.S. package and the photos that we're utilizing here for PR. It's right in line with his live performance. That photo is an eye-catching cover."

The New Jazz?

While both Goldstein and Herr agree that artists like Cullum, Melua and Jones constitute a new movement in music, they are reticent to label it jazz. "Certainly, these artists are all influenced by jazz," Herr says. "I don't really see them as jazz artists though; I think they're more alternative artists. They're combining elements from various places in their lives and influences, Jamie's steeped in the history of jazz, but he's so much more than that. He's a singer-songwriter, and he's covering more contemporary music."

"When people think of jazz, they don't think of vocals so much, other than Tony Bennett and pure jazz singers to some degree," says Goldstein. "I don't think it's going to help the traditional instrumental side of jazz very much at all. The good news is — and maybe even Ken Burns' series on jazz helped this too — people are beginning to appreciate the value of good songs."

And there's more to come. "There's a 21-year-old girl at USC who has one more year to go who we're just about to sign," Goldstein says. "She's steeped in standards, but she's doing some contemporary standards. A manager was in here today with a 15-year-old girl who's the same thing. She's a singer-songwriter, and then she's doing a couple of standards."

"I think we can kind of give Diana Krall a little credit for this. Diana really put across the whole idea of standards, but there had to be something special about her and what she was doing that people were seeing and feeling. Lo and behold, her new record is basically a singer-songwriter record with jazz elements in it."

Next week: A profile of Dramatico/Universal artist Katie Melua.

THE INDUSTRY'S NO. 1 RETAIL CHART May 21, 2004

| LW | TW | ARTIST | ALBUM | LABEL | POWERINDEX | CHANGE |
|----|----|-------------------|----------------------------------|----------------------|------------|--------|
| 1 | 1 | USHER | Confessions | LaFace/Zomba | 227,503 | -15% |
| - | 2 | GRETCHEN WILSON | Here For The Party | Epic | 224,770 | - |
| - | 3 | BBALL & MJG | Living Legends | Bad Boy/Universal | 120,736 | - |
| 2 | 4 | D12 | D12 World | Shady/Interscope | 116,572 | -42% |
| 5 | 5 | HOOBASTANK | The Reason | Island/IDJMG | 80,149 | -14% |
| - | 6 | TEENA MARIE | La Dona | Cash Money/Universal | 78,619 | - |
| 9 | 7 | VARIOUS | Now 15 | Capitol | 62,762 | -17% |
| 3 | 8 | PETEY PABLO | Still Writing In My Diary: 2nd.. | Jive/Zomba | 58,312 | -51% |
| 6 | 9 | MARIO WINANS | Hurt No More | Bad Boy/Universal | 54,200 | -40% |
| 10 | 10 | PRINCE | Musicology | Columbia | 53,648 | -27% |
| 12 | 11 | OUTKAST | Speakerboxxx/The Love Below | LaFace/Zomba | 50,100 | -18% |
| 4 | 12 | NORAH JONES | Feels Like Home | Blue Note/EMC | 50,064 | -47% |
| 8 | 13 | DIANA KRALL | Girl In The Other Room | Verve/VMG | 49,982 | -37% |
| 11 | 14 | EVANESCENCE | Fallen | Wind-up | 49,741 | -25% |
| 15 | 15 | KANYE WEST | College Dropout | Roc-A-Fella/IDJMG | 48,701 | -14% |
| 13 | 16 | KENNY CHESNEY | When The Sun Goes Down | BNA | 42,967 | -29% |
| 18 | 17 | GUNS N'ROSES | Greatest Hits | Geffen | 42,774 | -21% |
| 19 | 18 | JESSICA SIMPSON | In This Skin | Columbia | 41,626 | -19% |
| - | 19 | KILLSWITCH ENGAGE | End Of Heartache | Roadrunner/IDJMG | 38,446 | - |
| 7 | 20 | JOSH GROBAN | Closer | 143/Reprise | 36,865 | -55% |
| 20 | 21 | ALICIA KEYS | The Diary Of Alicia Keys | J/RMG | 35,879 | -23% |
| 22 | 22 | BLACK EYED PEAS | Elephunk | A&M/Interscope | 35,635 | -12% |
| 37 | 23 | JAY-Z | The Black Album | Roc-A-Fella/IDJMG | 35,217 | +16% |
| 17 | 24 | TOTALLY HITS 2004 | Various | BMG | 34,801 | -38% |
| 21 | 25 | MAROON 5 | Songs About Jane | Octone/J/RMG | 34,459 | -17% |
| 34 | 26 | MODEST MOUSE | Good News For People Who Love... | Epic | 33,855 | +6% |
| 25 | 27 | TWISTA | Kamikaze | Atlantic | 33,089 | -14% |
| 26 | 28 | LIL' FLIP | U Gotta Feel Me | Columbia | 32,233 | -16% |
| 29 | 29 | JET | Get Born | Atlantic | 29,891 | -14% |
| 30 | 30 | YELLOWCARD | Ocean Avenue | Capitol | 29,260 | -14% |
| 48 | 31 | LOS LONELY BOYS | Los Lonely Boys | Epic | 28,850 | +10% |
| 16 | 32 | PATTI LABELLE | Timeless Journey | Def Soul/IDJMG | 28,059 | -50% |
| 35 | 33 | SHERYL CROW | Very Best Of | A&M/Interscope | 28,033 | -11% |
| 31 | 34 | KEITH URBAN | Golden Road | Capitol | 27,893 | -17% |
| 33 | 35 | BEYONCE | Dangerously In Love | Columbia | 27,718 | -15% |
| 36 | 36 | BRITNEY SPEARS | In The Zone | Jive/Zomba | 27,403 | -11% |
| 14 | 37 | KIMBERLEY LOCKE | One Love | Curb | 26,228 | -54% |
| 40 | 38 | NICKELBACK | Long Road | Roadrunner/IDJMG | 25,382 | -14% |
| 41 | 39 | TOBY KEITH | Shock'n Y'all | DreamWorks Nashville | 25,183 | -13% |
| - | 40 | SOUNDTRACK | Shrek 2 | DreamWorks | 23,464 | - |
| 38 | 41 | LORETTA LYNN | Van Lear Rose | Interscope | 23,017 | -23% |
| 49 | 42 | JANET JACKSON | Damita Jo | Virgin | 22,702 | 0% |
| 47 | 43 | SOUNDTRACK | The Punisher | Wind-up | 21,346 | -19% |
| 24 | 44 | CARLY SIMON | Reflections: Carly Simon's... | BMG Heritage | 20,575 | -46% |
| - | 45 | BLINK 182 | Blink 182 | Geffen | 20,335 | - |
| 44 | 46 | J-KWON | Hood Hop | So So Def/Zomba | 19,479 | -28% |
| - | 47 | WYNONNA JUDD | What The World Needs Now | Curb | 19,096 | - |
| 23 | 48 | VARIOUS | American Idol Vol.3 Greatest.. | RCA/RMG | 18,574 | -53% |
| 32 | 49 | ALAN JACKSON | Greatest Hits Vol.2 | Arista | 18,441 | -44% |
| 46 | 50 | ERIC CLAPTON | Me And Mr. Johnson | Reprise | 17,785 | -33% |

© HITS Magazine Inc.

ON ALBUMS

It's Usher Again, By A Nose

It's nip and tuck all the way, but LaFace/Zomba soul superstar Usher nips Epic/Sony Nashville newcomer "Red Neck Woman" Gretchen Wilson by less than 3,000 for the



Gretchen Wilson

top spot on this week's HITS Top 50, making it seven weeks at No. 1 for the hit crooner.

Bad Boy/Universal rappers 8-Ball & M.J.G. are the other top newcomers, landing at No. 3, while Cash Money/Universal's veteran R&B diva Teena Marie makes an impressive comeback with a No. 6 bow.

The rest of the top 10 includes Shady/Interscope's D12 (No. 4), Island/IDJMG's Hoobastank (No. 5), Capitol's Now 15 (No. 7),



Jay-Z

Jive/Zomba's Petey Pablo (No. 8), Bad Boy/Universal's Mario Winans (No. 9) and Columbia's Prince (No. 10).

In all, Universal Music Group has five of the top 10.

Other chart newcomers are Roadrunner/IDJMG rockers Killswitch Engage (No. 19), DreamWorks' Shrek 2 soundtrack, bolstered by The Counting Crows' "Accidentally In Love" single (No. 40), and Curb's Wynonna Judd (No. 47).

The overall market is off anywhere from 15%-20% compared to the week before. The only double-digit increases are registered by Roc-A-Fella/IDJMG's Jay-Z (No. 37-23, +16%), which is gaining thanks to multiformat play for "Dirt Off Your Shoulder," and Epic's Los Lonely Boys (No. 48-

31, +10%), climbing on the back of the Pop and Hot AC hit "Heaven."

Next week: Several big-name artists hit the charts, including Def Jam/IDJMG's Method Man, Maverick's Alanis Morissette, Geffen's New Found Glory, Virgin's Lenny Kravitz, So So Def/Zomba's Jermaine Dupri, Epic's George Michael, Attack/Sanctuary's Morrissey and Razor & Tie's Kidz Bop Gold.



Los Lonely Boys



MIKE TRIAS

mtrias@radioandrecords.com

GOING FOR ADDS

May 21, 2004 R&R • 25

May Flowers

April showers bring May flowers. After raining down hits from some of the industry's most respected artists, the labels are now planting the seeds of even more future classics.

Sister duo Ann and Nancy Wilson, otherwise known as **Heart**, make their return to radio as they go for adds with not one, but two songs. "Perfect Goodbye" will be Going for Adds at Rock and Triple A, while "The Oldest Story in the World" will make its debut at AC and Rock outlets. Both songs are from the girls' upcoming CD *Jupiter's Darling*, dropping June 22. The album will be the pair's first all-new CD in 12 years. Nancy Wilson, who has kept herself busy over the years producing the soundtracks for the films *Jerry Maguire*, *Almost Famous* and *Vanilla Sky*, serves as co-producer on *Jupiter's Darling*. To help kick-start their comeback, Heart will be performing on *Late Night With Conan O'Brien* on June 24, an XM Radio Show Special on June 25 and on *The Today Show* on June 26. In addition, they will be appearing on VH1's *True Spin* in June and a PBS special in the summer. Their 49-city North American tour will kick off in Redmond, WA on July 22.



Heart



Alicia Keys

While Alicia Keys already has a full-fledged recording career, the singer is also a budding actress. Keys has been tapped to star in an upcoming film about Philippa Schulyer, a biracial piano prodigy who performed in Carnegie Hall and the world over but whose career in the mid-20th century was held back by racism. Keys herself is of biracial descent — her mother is white and her father is black — and she's also a classically

trained pianist. Next week she is Going for Adds at Urban radio with "Diary," the third single from her sophomore album, *The Diary of Alicia Keys*. She has also been nominated for multiple 2004 BET Awards (the show will air June 29) and will be touring Europe in June and July.

Sherrie Austin is ready to take on Country with her version of the classic hit "Son of a Preacher Man." At the age of 14 this Australian native had her first shot at stardom when she opened for the Australian leg of Johnny Cash's 1985 tour. From there she moved to Nashville and actually made a name for herself in the States not as a singer, but as an actress. At age 17 Austin landed the role of Pippa McKenna on the hit television show *The Facts of Life*. These days Austin is concentrating on her music career. She will be performing in and around Las Vegas during the ACM Awards on May 26 and will also perform at the Riverfront Stages at the CMA Music Festival on June 10.

Ryan Cabrera is delivering "On the Way Down" to Pop and Hot AC next week, and though he is just a seedling in the musical landscape, his career has nowhere to go but up. "Down" serves as the lead single from Cabrera's upcoming album *Take It All Away*. Says the barely-old-enough-to-drink singer-songwriter from Dallas, "I sometimes feel I can move mountains with my music. When people come up to me and say how something I wrote or a performance I gave changed them or moved them in a great way, it truly makes me feel alive. I now know I can put a positive message out there and people feel me." Cabrera will have a chance to spread his message in June and July as he opens for Jessica Simpson.



Ryan Cabrera

Eamon made an immediate impact at radio with his hit "F**k It (I Don't Want You Back)," and next week he follows up his success at Pop and Rhythmic with "I Love Them Ho's." Once again, Eamon uses his soulful voice, a doo-wop instrumental (the classic "I Only Have Eyes for You" is the backdrop for this song) and crass lyrics to create a unique concoction. It seems that even Britney Spears is a fan of Eamon: He will be opening for the pop princess' summer tour beginning June 22 in Hartford.

R&R Going For Adds

Week Of 5/24/04

CHR/POP

- BAHA MEN** Holla (*S-Curve/EMC*)
- CASSIDY** f/**MASHONDA** Get No Better (*J/RMG*)
- EAMON** I Love Them Ho's (*Jive/Zomba*)
- NICKELBACK** Feelin' Way Too Damn Good (*Roadrunner/IDJMG*)
- RYAN CABRERA** On The Way Down (*E.V.L.A./Atlantic*)

CHR/RHYTHMIC

- B.G.** I Want It (*Choppa City/Koch*)
- EAMON** I Love Them Ho's (*Jive/Zomba*)
- JAY-Z** 99 Problems (*Roc-A-Fella/IDJMG*)
- LIL FLIP** Sunshine (*Sucka Free/Loud/Columbia*)
- NSS16** f/**DAVID BANNER** Dopdeewopdee (*Casablanca/Universal*)

URBAN

- ALICIA KEYS** Diary (*J/RMG*)
- B.G.** I Want It (*Choppa City/Koch*)
- J-KWON** Hood Hop (*So So Def/Zomba*)
- JAY-Z** 99 Problems (*Roc-A-Fella/IDJMG*)
- LIL FLIP** Sunshine (*Sucka Free/Loud/Columbia*)
- NSS16** f/**DAVID BANNER** Dopdeewopdee (*Casablanca/Universal*)

URBAN AC

- PRINCE** Call My Name (*Columbia*)
- RHIAN BENSON** Words Hurt Too (*DKG*)
- WILL DOWNING** Rhythm Of U & Me (*GRP/VMG*)

COUNTRY

- BOODY JEWELL** One Step At A Time (Remix) (*Columbia*)
- LISA BROKOP** Wildflower (*Asylum/Curb*)
- SHERRIE AUSTIN** Son Of A Preacher Man (*BBR/C4*)

AC

- CELINE DION** You And I (*Epic*)
- HEART** The Oldest Story In The World (*Sovereign Artists*)
- LEANN RIMES** Last Thing On My Mind (*Curb*)
- PATTI LABELLE** New Day (*Def Soul/IDJMG*)

HOT AC

- EDWIN McCAIN** f/**MAIA SHARP** Say Anything (*DRT*)
- MELISSA ETHERIDGE** This Moment (*Island/IDJMG*)
- RICKY FANTÉ** It Ain't Easy (*Virgin*)
- RYAN CABRERA** On The Way Down (*E.V.L.A./Atlantic*)

SMOOTH JAZZ

- GEORGE BENSON** Softly As In A Morning Sunrise (*GRP/VMG*)
- NICK COLIONNE** It's Been Too Long (*3 Keys*)
- PATTI LABELLE** New Day (*Def Soul/IDJMG*)
- PLEASURE PRINCIPLE** Going Home (*G-Force*)
- SPYRO GYRA** Summer Fling (*Heads Up*)

ROCK

- FINGER ELEVEN** Stay In Shadow (*Wind-up*)
- HEART** Perfect Goodbye (*Sovereign Artists*)
- HEART** The Oldest Story In The World (*Sovereign Artists*)
- LOCAL H** California Songs (*Studio E*)
- MONSTER MAGNET** Unbroken (Hotel Baby) (*SPV USA*)

ACTIVE ROCK

- FINGER ELEVEN** Stay In Shadow (*Wind-up*)
- LOCAL H** California Songs (*Studio E*)
- MONSTER MAGNET** Unbroken (Hotel Baby) (*SPV USA*)

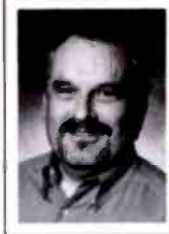
ALTERNATIVE

- FINGER ELEVEN** Stay In Shadow (*Wind-up*)
- LOCAL H** California Songs (*Studio E*)
- MONSTER MAGNET** Unbroken (Hotel Baby) (*SPV USA*)

TRIPLE A

- AIR** Surfin' On A Rocket (*Astralwerks/EMC*)
- BOOEANS** If It Makes You (*Zoe/Rounder*)
- COSMIC ROUGH RIDERS** For A Smile (*429*)
- FASTBALL** Drifting Away (*Rykodisc*)
- GLENN TILBROOK** Untouchable (*Compass*)
- HEART** Perfect Goodbye (*Sovereign Artists*)
- KEB' MO'** Keep It Simple (*Epic*)
- LAST AMANDA** Keep Me Smiling (*FEA*)
- LISA BOONAR** Bubble Wrap (*Wonder Shak*)
- PETER SALETT** Still Alone Without You (*Dusty Shoes/Ryko*)
- PHISH** Connection (*Atlantic*)
- SONORE LERCHE** Two Way Monologue (*Astralwerks/EMC*)
- SONIA DADA** Old Bones (*Calliope*)
- STEREOPHONICS** Moviestar (*V2*)
- UNIVERSAL HONEY** Wasn't It You (*41*)
- J.J. CALE** To Tulsa And Back (*Sanctuary/SRG*)

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.



PART ONE OF A TWO-PART SERIES

A Hot Winter For CHR/Pop

Success stories mean hope for all mankind

Just a few short months ago, many industry observers were bemoaning the poor health of the CHR/Pop format. Fall numbers had been generally lousy, causing many to theorize about what went wrong. Was there a dearth of available pop product? Were many Pop programmers leaning too far into the rhythmic and hip-hop arenas to find hits and thus alienating many of the moms and daughters who are the lifeblood of CHR/Pop? Was it a lack of decent air talent?

While all of us alleged experts were collectively scratching our heads and attempting to solve the format's alleged problems, a funny thing happened: The winter book was delivered from the Arbitron gods — with a heavenly result: The format appears to be alive and thriving across the board, as the following success stories will indicate.

WHTZ (Z100)/New York

In what can only be interpreted as positive news for the entire CHR format, WHTZ (Z100)/New York and sister KIIS-FM/Los Angeles both pulled off great winter-book performances. (We'll take a look at KIIS next week.) Clear Channel/New York Sr. VP/Programming Tom Poleman and the entire crew at Z100 had cause to celebrate after a winter-book 12+ leap of an entire point — 3.7-4.7, a gigantic feat in market No. 1 — not to mention key gains in the money demos.

"I couldn't be happier and more proud of the Z100 dream team," says an elated Poleman. "Despite music cycles, this staff has worked their butts off to show that CHR can still thrive. Every daypart in every demo is up



Tom Poleman

dramatically. After eight years at Z100, it still feels great to get a win like this."

In a memo to the staff, Poleman noted that Z100 also jumped 6.5-8.3 among persons 18-34, 15.0-17.9 among teens and 2.8-4.0 among persons 25-54. "We're back to No. 1 in our core demos of women 18-24 and 18-34," he says. "TSL and cume are up, and — sorry, [crosstown] 1010 WINS — Z100 is now officially 'the most listened-to station in America,' with 2.53 million weekly listeners."

WAPE/Jacksonville

It's hard to believe that Cat Thomas (no, the other one) is preparing to start his 10th year as PD of the legendary "Big Ape," Cox Radio's WAPE/Jacksonville. "It's weird that time has gone by so quickly since I got here in June 1995," says Thomas, who has been extremely quiet for the past year as he faced direct competition from Clear

Channel's crosstown WFKS. Today, he suddenly feels like talking, now that WAPE has chalked up a 5.0 12+ winter book. "We're also No. 4 with persons 18-34," Thomas says.



Cat Thomas

Those numbers are especially gratifying because the station was in flux during the book: Seventeen-year afternoon vet Trane left, along with night jock Billy Goat. "We upped Chase Daniels from part-time to afternoons, and he just kicked ass, plus I just hired Jay Styles from State College, PA to do nights," Thomas says. "Like Todd Shannon recently said, there's still some great young talent out there. Our job is to find them, bring them up and teach them our system."

WXSS (103.7 Kiss-FM)/Milwaukee

In Milwaukee, Entercom's WXSS made an impressive 3.9-5.4 leap in the 12+ department, good enough for sixth in the market overall. "I look at it like we're back to normal, back to where we're used to being," says PD Brian Kelly, happy to be emerging from several tough months of living those *all-*er numbers, known around the office as "the dark times." "We're also No. 1 with women 18-34, No. 2 among persons 18-34 and No. 1 in both drive times with our target of women 18-34."

"Every day we strive to make the radio station better; every little tweak eventually adds up and means something and helps improve what we are to the listening audience. We also set out to improve our hit-music image with our audience — if that means more interviews in the morning or more testimonials from listeners and artists or more cre-

ative elements between the records, we are actively working to make that happen, and it really paid off for us in the winter book.

Kelly touches on another element of WXSS's success when he says, "We have a tremendous database that we're able to touch people with." For example, Kiss likes to practice what it refers to as "random acts of kindness" — gifts sent out randomly to listeners in its



Doug Bennett

database — and it's working. "If a listener fills out a profile that says they really like Britney Spears, for example, they might wind up with a pair of Britney tickets in their mailbox," says Kelly. "I'll be honest: My least favorite contest these days is '10th caller wins.' Been there, done that. We're now seeing more return with what we've been doing."

KELZ (Z106-7)/San Antonio

Doug Bennett is the PD of relatively new Cox CHR/Pop KELZ (Z106-7)/San Antonio, which was launched last year as a companion piece to heritage Active Rock sister KISS/San Antonio and directly in the face of crosstown Clear Channel CHR/Pop KXXM and Univision's market leader, CHR/Rhythmic KBBT. Winter-book results showed that Z's needle is moving slowly

but steadily in the right direction: 2.1-2.7 12+.

"We're pretty pleased with where we are at this point," says Bennett. "It's still early in the game, but I think we've accomplished the first stage of what we wanted to do, which was come in on the young end and be a true-definition mainstream CHR/Pop station and own that younger end as much as we can, given that we're up against a Rhythmic. The cool thing is that there's plenty of room to coexist with them."

"It was a good 12+ book for us, and even better with teens. We were No. 3 12-17 with a 12.1 share, behind KBBT and KISS, and KISS was only a point ahead of us. We saw good growth 18-24, especially on the Hispanic side, which was the target. We were actually the only up-

growth station with teens in the top five. We're growing the station out from there in the traditional CHR



Brian Kelly

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.



way: You make your initial impact with the kids, and the moms come along."

WAKS (96.5 Kiss-FM)/Cleveland

"We had a good book, and that should keep me around for another three months," says the lovable Dan Mason, PD of Clear Channel's WAKS/Cleveland. "We were No. 2 18-34 and No. 2 women 18-34, behind the Urban station [WENZ]."

"We've had some personnel changes over the past six months, some new blood, so there's a really good energy and vibe here. I've got a lot of people who are working really hard for me. We had our biggest cume book ever. We're usually around 285,000-290,000, but this time we were up to around 315,000 persons."

At many Pop stations, larger-than-life promotions helped drive the numbers, and Mason's station is no exception. "We've been doing plastic surgery blowouts on the air," Mason says. "We had this Britney impersonator, Mia, fly in and do a lip-synched set. I don't know if it was worth the \$1,200 we paid for it, but I do feel good at the end of the day knowing that we paid for half of her left breast. Half of that boob is bought, paid for and the property of Kiss-FM in Cleveland! I can sleep well at night knowing I've done something good."

Mason also weighs in on the overall state of CHR/Pop: "I believe that the format's in a better place than it was 18 months ago. There's more balance on the station. None of the white product was testing, but you can't win being the junior Hip-Hop station. Now, with the Jessica Simpsons and the Hoobastanks and the Maroon 5s that have really come home and have been huge for us, it's great to have a nice balance. I don't think there's a ton of product. I still think it's kind of hard to find some of the hits, but once you find them, they're testing."

Next week: Part Two of our look at CHR/Pop's winter-book success stories.

"Every day we strive to make the radio station better; every little tweak eventually adds up and means something and helps improve what we are to the listening audience."

Brian Kelly

May 21, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|---------------------|
| 3 | 1 | HOOBASTANK The Reason (Island/IDJMG) | 8368 | +592 | 669064 | 12 | 124/0 |
| 2 | 2 | USHER ft. LUDACRIS & LIL' JON Yeah (LaFace/Zomba) | 8094 | -177 | 638156 | 17 | 115/0 |
| 1 | 3 | MAROON 5 This Love (Octone/JRMG) | 8002 | -393 | 689181 | 17 | 124/0 |
| 4 | 4 | BEYONCE' Naughty Girl (Columbia) | 7627 | +353 | 685500 | 9 | 120/0 |
| 6 | 5 | M. WINANS ft. ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal) | 7396 | +476 | 626002 | 8 | 119/0 |
| 5 | 6 | D12 ft. EMINEM My Band (Shady/Interscope) | 6763 | -415 | 522940 | 10 | 116/0 |
| 7 | 7 | USHER Burn (LaFace/Zomba) | 6453 | +593 | 524327 | 8 | 120/0 |
| 10 | 8 | JESSICA SIMPSON Take My Breath Away (Columbia) | 5115 | +43 | 386328 | 11 | 117/0 |
| 8 | 9 | J-KWON Topsy (So So Def/Zomba) | 5066 | -315 | 336975 | 13 | 109/0 |
| 9 | 10 | EVANESCENCE My Immortal (Wind-up) | 4728 | -426 | 408455 | 22 | 123/0 |
| 12 | 11 | BLACK EYED PEAS Hey Mama (A&M/Interscope) | 4484 | +81 | 380095 | 17 | 117/0 |
| 14 | 12 | AVRIL LAVIGNE Don't Tell Me (Arista/RMG) | 4237 | +190 | 289104 | 11 | 121/1 |
| 11 | 13 | BRITNEY SPEARS Toxic (Jive/Zomba) | 3853 | -686 | 323284 | 20 | 122/0 |
| 20 | 14 | OUTKAST Roses (LaFace/Zomba) | 3543 | +583 | 239030 | 10 | 113/6 |
| 16 | 15 | SWITCHFOOT Meant To Live (Red Ink/Columbia) | 3472 | +233 | 249829 | 19 | 113/2 |
| 13 | 16 | JESSICA SIMPSON With You (Columbia) | 3472 | -695 | 269574 | 26 | 116/0 |
| 15 | 17 | BLINK-182 I Miss You (Geffen) | 3471 | -20 | 217343 | 11 | 116/0 |
| 21 | 18 | JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG) | 3097 | +240 | 209151 | 7 | 92/0 |
| 18 | 19 | SEAN PAUL I'm Still In Love With You (VP/Atlantic) | 3085 | +31 | 228888 | 7 | 96/1 |
| 26 | 20 | BRITNEY SPEARS Everytime (Jive/Zomba) | 3029 | +1049 | 281892 | 3 | 117/12 |
| 24 | 21 | MIS-TEEQ Scandalous (Reprise) | 2819 | +439 | 186695 | 5 | 115/8 |
| 19 | 22 | KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise) | 2802 | -239 | 196443 | 16 | 108/0 |
| 23 | 23 | YELLOWCARD Ocean Avenue (Capitol) | 2757 | +90 | 206884 | 8 | 112/1 |
| 22 | 24 | CHINGY One Call Away (DTP/Capitol) | 2159 | -584 | 124410 | 15 | 108/0 |
| 29 | 25 | CHRISTINA MILIAN Dip It Low (Island/IDJMG) | 2077 | +434 | 121108 | 5 | 92/9 |
| 25 | 26 | CASSIDY ft. KELLY Hotel (J/RMG) | 2001 | -345 | 163101 | 16 | 104/0 |
| 30 | 27 | JOJO Leave (Get Out) (BlackGround/Universal) | 1953 | +358 | 134019 | 6 | 93/7 |
| 33 | 28 | KANYE WEST ft. SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG) | 1864 | +470 | 140537 | 4 | 73/5 |
| 28 | 29 | LIZ PHAIR Extraordinary (Capitol) | 1763 | +79 | 86699 | 7 | 91/3 |
| 34 | 30 | SUGABABES Hole In The Head (Interscope) | 1605 | +215 | 71865 | 5 | 98/8 |
| 36 | 31 | CHERIE I'm Ready (Lava) | 1556 | +251 | 62320 | 7 | 88/3 |
| 27 | 32 | THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba) | 1531 | -368 | 70292 | 13 | 99/0 |
| 35 | 33 | LOS LONELY BOYS Heaven (Or/Epic) | 1520 | +186 | 73814 | 4 | 75/6 |
| 32 | 34 | JET Are You Gonna Be My Girl (Atlantic) | 1321 | -88 | 100273 | 15 | 97/0 |
| 31 | 35 | HILARY DUFF Come Clean (Buena Vista/Hollywood) | 1306 | -275 | 80779 | 18 | 98/0 |
| 38 | 36 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 1284 | +127 | 68378 | 4 | 75/2 |
| 40 | 37 | PETEY PABLO Freak-A-Leek (Jive/Zomba) | 1280 | +255 | 71608 | 3 | 62/10 |
| 43 | 38 | MARIA MENA You're The Only One (Columbia) | 1228 | +388 | 93619 | 2 | 89/16 |
| 41 | 39 | TWISTA Overnight Celebrity (Atlantic) | 1093 | +213 | 77027 | 3 | 53/9 |
| 37 | 40 | 3 DOORS DOWN Away From The Sun (Republic/Universal) | 1049 | -157 | 59402 | 13 | 70/0 |
| 45 | 41 | CALLING Our Lives (RCA/RMG) | 940 | +212 | 41415 | 2 | 68/7 |
| 42 | 42 | TRAPT Echo (Warner Bros.) | 928 | +61 | 33792 | 3 | 65/6 |
| 46 | 43 | ALICIA KEYS If I Ain't Got You (J/RMG) | 768 | +79 | 48209 | 2 | 69/4 |
| Debut | 44 | USHER Confessions Part 2 (LaFace/Zomba) | 729 | +203 | 61374 | 1 | 23/8 |
| 39 | 45 | SIMPLE PLAN Don't Wanna Think About You (Warner Bros.) | 712 | -412 | 35654 | 8 | 67/0 |
| 44 | 46 | FIVE FOR FIGHTING 100 Years (Aware/Columbia) | 659 | -95 | 35655 | 11 | 31/0 |
| Debut | 47 | 311 Love Song (Maverick/Volcano/Zomba) | 605 | +84 | 21552 | 1 | 40/1 |
| Debut | 48 | AMANDA PEREZ I Pray (Powerhouse/Virgin) | 552 | +196 | 39098 | 1 | 46/5 |
| 47 | 49 | SARAH CONNOR Bounce (Epic) | 527 | -155 | 27877 | 18 | 94/0 |
| Debut | 50 | HANSON Penny & Me (3CG) | 508 | +58 | 22380 | 1 | 28/1 |

Most Added*

www.rroads.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| ASHLEE SIMPSON Pieces Of Me (Geffen) | 82 |
| JANET JACKSON All Nite (Don't Stop) (Virgin) | 33 |
| MARIA MENA You're The Only One (Columbia) | 16 |
| BRITNEY SPEARS Everytime (Jive/Zomba) | 12 |
| NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG) | 12 |
| KEVIN LYTTLE Turn Me On (Atlantic) | 11 |
| PETEY PABLO Freak-A-Leek (Jive/Zomba) | 10 |
| H. & H. DUFF Our Lips Are Sealed (Buena Vista/Hollywood) | 10 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| BRITNEY SPEARS Everytime (Jive/Zomba) | +1049 |
| USHER Burn (LaFace/Zomba) | +593 |
| HOOBASTANK The Reason (Island/IDJMG) | +592 |
| OUTKAST Roses (LaFace/Zomba) | +583 |
| M. WINANS ft. ENYA & P. DIDDY I Don't... (Bad Boy/Universal) | +476 |
| K. WEST ft. S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG) | +470 |
| MIS-TEEQ Scandalous (Reprise) | +439 |
| CHRISTINA MILIAN Dip It Low (Island/IDJMG) | +434 |
| MARIA MENA You're The Only One (Columbia) | +388 |
| JOJO Leave (Get Out) (BlackGround/Universal) | +359 |

New & Active

| | |
|---|--|
| FINGER ELEVEN One Thing (Wind-up) | Total Plays: 488, Total Stations: 35, Adds: 8 |
| SARAH HUDSON Girl On The Verge (S-Curve/EMC) | Total Plays: 468, Total Stations: 35, Adds: 0 |
| ANASTACIA Left Outside Alone (Epic) | Total Plays: 454, Total Stations: 33, Adds: 1 |
| LIL' FLIP Game Over (Sucka Free/Loud/Columbia) | Total Plays: 446, Total Stations: 23, Adds: 1 |
| KEVIN LYTTLE Turn Me On (Atlantic) | Total Plays: 384, Total Stations: 36, Adds: 11 |
| BEEHIVE MAN ft. MS. THING Dude (Virgin) | Total Plays: 336, Total Stations: 21, Adds: 5 |
| STEREOGRAM Walkie Talkie Man (Capitol) | Total Plays: 265, Total Stations: 31, Adds: 6 |
| NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG) | Total Plays: 253, Total Stations: 31, Adds: 12 |
| NINA SKY Move Ya Body (Next Plateau/Universal) | Total Plays: 240, Total Stations: 19, Adds: 8 |
| ALANIS MORISSETTE Everything (Maverick/Reprise) | Total Plays: 240, Total Stations: 13, Adds: 2 |

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

124 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/9-5/15. 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.

Powergold

The Leaders in Advanced Music Scheduling Software for Windows 98/ME/NT/2000/XP

"Powergold offers us limitless options with scheduling criteria and has integrated with all our other systems seamlessly. The reliability, customer service, and support that the folks at Powergold have provided us have been exactly what any customer could ask for."

Dan Turner, Vice President
Programming Services



Call us and we'll make it **EASY** for you to switch.

Sales: 1-800-870-0033 • Support: 501-821-1123

Download a free trial version at www.powergold.com

Info@powergold.com

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|---------------------|
| 1 | 1 | HOOBASTANK The Reason (Island/IDJMG) | 3090 | +99 | 71797 | 12 | 48/0 |
| 3 | 2 | BEYONCE' Naughty Girl (Columbia) | 2763 | +160 | 65162 | 8 | 47/1 |
| 2 | 3 | MAROON 5 This Love (Octone/J/RMG) | 2586 | -106 | 61048 | 18 | 46/0 |
| 7 | 4 | M. WINANS HENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal) | 2273 | +300 | 52612 | 8 | 46/1 |
| 4 | 5 | USHER ft/LUDACRIS & LIL' JON Yeah (LaFace/Zomba) | 2259 | -78 | 54194 | 17 | 44/0 |
| 5 | 6 | D12 ft/FEMINEM My Band (Shady/Interscope) | 2158 | -148 | 48740 | 10 | 46/0 |
| 8 | 7 | USHER Burn (LaFace/Zomba) | 2128 | +294 | 48869 | 8 | 46/1 |
| 6 | 8 | JESSICA SIMPSON Take My Breath Away (Columbia) | 2064 | +22 | 48576 | 10 | 46/0 |
| 9 | 9 | BLACK EYED PEAS Hey Mama (A&M/Interscope) | 1777 | +50 | 41025 | 18 | 47/0 |
| 10 | 10 | AVRIL LAVIGNE Don't Tell Me (Arista/RMG) | 1753 | +46 | 41228 | 11 | 45/0 |
| 14 | 11 | BLINK-182 I Miss You (Geffen) | 1506 | +40 | 35279 | 11 | 42/1 |
| 12 | 12 | EVANESCENCE My Immortal (Wind-up) | 1483 | -106 | 34789 | 24 | 40/0 |
| 13 | 13 | J-KWON Topsy (So So Def/Zomba) | 1423 | -101 | 32624 | 12 | 39/0 |
| 16 | 14 | SWITCHFOOT Meant To Live (Red Ink/Columbia) | 1415 | +96 | 33623 | 17 | 42/3 |
| 11 | 15 | BRITNEY SPEARS Toxic (Jive/Zomba) | 1261 | -364 | 29239 | 19 | 38/0 |
| 17 | 16 | KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise) | 1157 | -139 | 28815 | 18 | 36/0 |
| 15 | 17 | JESSICA SIMPSON With You (Columbia) | 1139 | -255 | 27382 | 25 | 37/0 |
| 18 | 18 | SEAN PAUL I'm Still In Love With You (VP/Atlantic) | 1110 | +104 | 24001 | 8 | 38/1 |
| 21 | 19 | OUTKAST Roses (LaFace/Zomba) | 1095 | +236 | 22951 | 9 | 39/2 |
| 19 | 20 | YELLOWCARD Ocean Avenue (Capitol) | 1077 | +92 | 23983 | 7 | 37/1 |
| 22 | 21 | MIS-TEEQ Scandalous (Reprise) | 1051 | +228 | 26578 | 5 | 43/5 |
| 33 | 22 | BRITNEY SPEARS Everytime (Jive/Zomba) | 904 | +345 | 19249 | 3 | 42/6 |
| 27 | 23 | JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG) | 759 | +71 | 17429 | 6 | 35/1 |
| 26 | 24 | LIZ PHAIR Extraordinary (Capitol) | 752 | +37 | 18129 | 9 | 29/3 |
| 34 | 25 | CHRISTINA MILIAN Dip It Low (Island/IDJMG) | 694 | +147 | 17024 | 6 | 34/2 |
| 32 | 26 | SUGABABES Hole In The Head (Interscope) | 680 | +112 | 16840 | 7 | 36/3 |
| 35 | 27 | JOJO Leave (Get Out) (BlackGround/Universal) | 659 | +188 | 15154 | 5 | 32/6 |
| 24 | 28 | THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba) | 652 | -97 | 14251 | 13 | 25/0 |
| 23 | 29 | JET Are You Gonna Be My Girl (Atlantic) | 640 | -159 | 12867 | 16 | 19/1 |
| 30 | 30 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 622 | +47 | 14209 | 6 | 30/0 |
| 25 | 31 | CHINGY One Call Away (DTP/Capitol) | 604 | -131 | 13714 | 15 | 24/0 |
| 38 | 32 | LOS LONELY BOYS Heaven (Dr/Epic) | 588 | +165 | 13166 | 4 | 26/2 |
| 29 | 33 | HILARY DUFF Come Clean (Buena Vista/Hollywood) | 561 | -21 | 11571 | 17 | 19/0 |
| 31 | 34 | 3 DOORS DOWN Away From The Sun (Republic/Universal) | 459 | -112 | 9508 | 15 | 13/0 |
| 39 | 35 | CHERIE I'm Ready (Leva) | 445 | +27 | 10094 | 7 | 25/2 |
| 28 | 36 | CASSIDY ft. KELLY Hotel (J/RMG) | 434 | -240 | 11764 | 14 | 18/0 |
| 44 | 37 | KANYE WEST ft/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG) | 399 | +103 | 9173 | 3 | 28/9 |
| 41 | 38 | BURKE RONEY Sounds Of The Ocean (R World/Rykla) | 387 | +14 | 8625 | 7 | 12/0 |
| 42 | 39 | TRAPT Echo (Warner Bros.) | 372 | +22 | 9260 | 5 | 28/3 |
| 46 | 40 | CALLING Our Lives (RCA/RMG) | 340 | +59 | 7283 | 2 | 18/1 |
| Debut | 41 | MARIA MENA You're The Only One (Columbia) | 315 | +203 | 8069 | 1 | 21/5 |
| 43 | 42 | FIVE FOR FIGHTING 100 Years (Awaraz/Columbia) | 295 | -29 | 7037 | 13 | 11/0 |
| 37 | 43 | ADELAYDA Not Tonight (Supercala) | 294 | -132 | 5029 | 14 | 12/0 |
| 47 | 44 | KK Lose My Cool (Kiss The Bitch Music) | 288 | +42 | 4728 | 4 | 10/0 |
| 36 | 45 | SIMPLE PLAN Don't Wanna Think About You (Warner Bros.) | 268 | -187 | 6950 | 9 | 15/0 |
| 40 | 46 | SARAH CONNOR Bounce (Epic) | 262 | -148 | 6228 | 16 | 13/0 |
| 45 | 47 | PLUMB Boys Don't Cry (Curb) | 254 | -31 | 5423 | 9 | 14/0 |
| 48 | 48 | MERCYME Here With Me (INO/Curb) | 249 | +17 | 4281 | 2 | 18/0 |
| Debut | 49 | TWISTA Overnight Celebrity (Atlantic) | 244 | +83 | 5379 | 1 | 17/2 |
| Debut | 50 | PETEY PABLO Freak-A-Leak (Jive/Zomba) | 229 | +90 | 5826 | 1 | 21/8 |

49 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 5/9 - Saturday 5/15.
 © 2004 Radio & Records.

Most Added*

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| ASHLEE SIMPSON Pieces Of Me (Geffen) | 14 |
| K. WEST ft/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG) | 9 |
| PETEY PABLO Freak-A-Leak (Jive/Zomba) | 8 |
| BRITNEY SPEARS Everytime (Jive/Zomba) | 6 |
| JOJO Leave (Get Out) (BlackGround/Universal) | 6 |
| MIS-TEEQ Scandalous (Reprise) | 5 |
| MARIA MENA You're The Only One (Columbia) | 5 |
| JANET JACKSON All Nite (Don't Stop) (Virgin) | 5 |
| DESOL Spin Around (Curb) | 5 |
| LEVEL Ride (J7) | 5 |
| KEVIN LYTTLE Turn Me On (Atlantic) | 4 |
| SWITCHFOOT Meant To Live (Red Ink/Columbia) | 3 |
| SUGABABES Hole In The Head (Interscope) | 3 |
| LIZ PHAIR Extraordinary (Capitol) | 3 |
| TRAPT Echo (Warner Bros.) | 3 |
| BEEBIE MAN ft/M.S. THING Dude (Virgin) | 3 |
| H. & H. DUFF Our Lips Are Sealed (Buena Vista/Hollywood) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| BRITNEY SPEARS Everytime (Jive/Zomba) | +345 |
| M. WINANS HENYA & P. DIDDY I Don't... (Bad Boy/Universal) | +300 |
| USHER Burn (LaFace/Zomba) | +294 |
| OUTKAST Roses (LaFace/Zomba) | +236 |
| MIS-TEEQ Scandalous (Reprise) | +228 |
| MARIA MENA You're The Only One (Columbia) | +203 |
| JOJO Leave (Get Out) (BlackGround/Universal) | +188 |
| LOS LONELY BOYS Heaven (Dr/Epic) | +165 |
| BEYONCE' Naughty Girl (Columbia) | +160 |
| CHRISTINA MILIAN Dip It Low (Island/IDJMG) | +147 |
| SUGABABES Hole In The Head (Interscope) | +112 |
| SEAN PAUL I'm Still In Love With You (VP/Atlantic) | +104 |
| K. WEST ft/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG) | +103 |
| HOOBASTANK The Reason (Island/IDJMG) | +99 |
| SWITCHFOOT Meant To Live (Red Ink/Columbia) | +96 |
| YELLOWCARD Ocean Avenue (Capitol) | +92 |
| PETEY PABLO Freak-A-Leak (Jive/Zomba) | +90 |
| TWISTA Overnight Celebrity (Atlantic) | +83 |
| JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG) | +71 |
| SUZY K. Circle (Vallum) | +62 |
| CALLING Our Lives (RCA/RMG) | +59 |
| KEVIN LYTTLE Turn Me On (Atlantic) | +51 |
| BLACK EYED PEAS Hey Mama (A&M/Interscope) | +50 |
| AMANDA PEREZ I Pray (Powerhouse/Virgin) | +50 |
| FINGER ELEVEN One Thing (Wind-up) | +50 |
| FRICKIN' A Trend (Alert Entertainment) | +49 |
| LENNY KRAVITZ Where Are We Runnin'? (Virgin) | +47 |
| AVRIL LAVIGNE Don't Tell Me (Arista/RMG) | +46 |

Fast Hooks...No Snags

- Custom Production - Callouts, Montages & Video Hooks
- Digital, Clear, Consistent ➤ 70,000+ Song Library
- All Formats & International Titles ➤ On-Time Delivery



Email: hooks@hooks.com
 www.hooks.com
 FAX: (770)452-4675

16 Perimeter Park Drive, #109
 Atlanta, GA 30341-1324

For The Best Auditorium
 Test Hook Tapes

Michael Pelia
 (770)452-HOOK (4665)

ON THE RECORD

With **Kevin Walker**
PD, KZIA/Cedar Rapids, IA

Cedar Rapids, IA is more of a rock town than anything else, which explains why so many rock records do well for KZIA (Z102.9). The University of Iowa makes it a diverse college town, which lets us bleed the edges with the best of the pop and rhythmic records. ● On the rock side, songs like Hoobastank's "The Reason" and



Switchfoot's "Meant to Live" are two of our top-testing songs. Other huge songs that help keep the balance on Z102.9 are Usher's "Yeah," Maroon 5's "This Love," D12's "My Band" and Evanescence's "My Immortal." ● New songs that are working early are "Burn" by Usher, "Ocean Avenue" by Yellowcard and "Scandalous" by Mis-Teeq. The two hottest songs on the phones and e-mails are D12's "My Band" and Usher's "Burn." ● We also do a nightly feature during the week called Club Z, where we go a little deeper into the party tunes and dance numbers. On Saturday night we blow it up for five hours with remixes of all of today's hit music.

Hoobastank take the lead on this week's R&R CHR/Pop chart, as "The Reason" (Island/IDJMG) swings 3-1. Usher featuring Ludacris & Lil Jon stay at No. 2, while Maroon 5 fall 1-3 ... Mario Winans featuring Enya & P. Diddy's "I Don't Wanna Know" (Bad Boy/Universal) rises 8-6 ... Jessica Simpson's cover of "Take My Breath Away" (Columbia) climbs 10-8 ... OutKast's "Roses" (LaFace/Zomba) rockets 20-14 ... Jay-Z's "Dirt off Your Shoulder" (Roc-A-Fella/IDJMG) brushes up 21-18 ... Britney Spears' "Everytime" (Jive/Zomba) shoots up 26-20 and claims Most Increased Plays, with an additional 1,049 plays; it's followed by Mis-teeq's "Scandalous" (Reprise), with a 24-21 move ... Christina Milian's "Dip It Low" (Island/IDJMG) rises 29-25 ... Kanye West featuring Syleena Johnson's "All Falls Down" (Roc-A-Fella/IDJMG) jumps 33-28 ... Sugababes' "Hole in the Head" (Interscope) moves 34-30, followed by Cherie's "I'm Ready" (Lava), with a 36-31 climb ... Los Lonely Boys' "Heaven" (Or/Epic) glides up 35-33 ... Petey Pablo's "Freek-a-Leek" (Jive/Zomba) goes up 40-37 ... The Calling's "Our Lives" (RCA/RMG) climbs 45-41 ... Most Added honors go to Ashlee Simpson, whose "Pieces of Me" (Geffen) grabs an amazing 82 adds ... Chart debuts this week come from Usher, 311, Amanda Perez and Hanson.

— Keith Berman, Associate Radio Editor



ON THE RISE

ARTIST: Janet Jackson

LABEL: Virgin

By MIKE TRIAS/ASSOCIATE EDITOR



Though she is the youngest of the nine Jackson children, Janet has arguably had the best career of all her famous siblings. As a child she gained fame as an actress, landing roles on such TV shows as *Good Times*, *Diffrent Strokes* and *Fame*. Though the first two albums she recorded during her teenage years didn't do so well, 1986's *Control* announced to the world that a true musical artist had arrived. She established her staying power in 1989 with *Rhythm Nation 1814*, and since then she has consistently been a top seller.

As we all know, Jackson has reached a critical point in her career, thanks to her infamous "wardrobe malfunction." However, she is already in the process of putting the past behind her and has even spoofed herself. While hosting *SNL* in April, Jackson portrayed National Security Advisor Condoleezza Rice during the opening skit. Dick Cheney (played by Darrell Hammond) suggested Jackson employ the breast-baring tactic to divert the media's attention from the Iraq war. When she became flustered during questioning, she exposed her right breast to distract reporters (although this time it was pixilated). During the skit, Jackson even quipped, "I am not a prude, sir, but this hearing is not the forum for that kind of lewd conduct. There are other forums, like pay television or national sporting championships." Recently, Jackson also appeared on *Late Night With Conan O'Brien*, where, at the beginning of the interview, the singer and the host agreed not to bring up the Super Bowl incident.

During *Late Night*, Jackson did not perform her latest single, "All Nite (Don't Stop)," perhaps to have more talk time,

but perhaps to also avoid more controversy, due to some of the song's racy lyrics: "Ooh, my body's yours (spank that)/ Spank that back door (like that)/ Drive me like a Porsche (ooh yeah)/ I could dance all night." Either way, "All Nite" is a track that should not be ignored, especially on the dance floor. Its sexy, midtempo groove is perfect for kicking a party into after-hours.

In fact, Jackson's latest album, *Damita Jo*, is filled with many dance grooves of an intimate nature, much like her previous material. Songs like "Sexhibition" and "Like You Don't Love Me" may have beats that seem innocent enough, but a closer examination of the lyrics reveals their sexual content. Ballads and midtempo bangers are also prominent on *Damita Jo*, with highlights including the romantic "Truly" and "My Baby," featuring Kanye West. Says West about collaborating with Jackson, "Man, it's amazing. She's a legend. You can't say anything bad about Janet. She looks good, she sounds good, and she's such a nice person. I'm honored just to be a part of the album. When you rap on a Janet Jackson album, you're a part of history at that point."

Jimmy Jam and Terry Lewis, the team responsible for Jackson's breakthrough album, *Control*, once again contributed a large part of the production on *Damita Jo*. Other contributors to the album (which takes its moniker from Jackson's middle name) include Dallas Austin, Kenneth "Babyface" Edmonds, Rich Harrison and West.



R&R convention:2004

Don't Miss
R&R CONVENTION 2004!

JUNE 24-26, 2004

BEVERLY HILTON HOTEL
in Beverly Hills, CA

Register NOW at www.radioandrecords.com

RATE THE MUSIC
POWERED BY MEDIABASE

America's Best Testing CHR/Pop Songs
12+ For The Week Ending 5/21/04

| Artist Title (Label) | TW | LW | Famil. | Burn | W 12-17 | W 18-24 | W 25-34 |
|--|------|------|--------|------|---------|---------|---------|
| HOOBASTANK The Reason (Island/IDJMG) | 4.25 | 4.22 | 96% | 18% | 4.42 | 4.34 | 4.01 |
| MAROON 5 This Love (Octone/J/RMG) | 4.06 | 4.15 | 96% | 40% | 4.12 | 3.87 | 4.23 |
| USHER (LUDACRIS & LIL' JON) Yeah (LaFace/Zomba) | 3.98 | 3.98 | 97% | 43% | 4.15 | 4.08 | 3.97 |
| SWITCHFOOT Meant To Live (Red Ink/Columbia) | 3.95 | 4.00 | 74% | 16% | 4.12 | 4.16 | 3.73 |
| EVANESCENCE My Immortal (Wind-up) | 3.91 | 3.93 | 99% | 51% | 3.75 | 4.16 | 4.03 |
| USHER Burn (LaFace/Zomba) | 3.90 | 3.99 | 90% | 19% | 4.26 | 4.11 | 3.74 |
| YELLOWCARD Ocean Avenue (Capitol) | 3.89 | 3.85 | 75% | 17% | 4.16 | 3.97 | 3.40 |
| LINKIN PARK Numb (Warner Bros.) | 3.86 | 3.87 | 95% | 43% | 3.85 | 3.85 | 4.06 |
| KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise) | 3.81 | 3.84 | 91% | 23% | 3.90 | 3.79 | 3.66 |
| D12 (EMINEM) My Band (Shady/Interscope) | 3.77 | 3.83 | 97% | 37% | 4.16 | 3.79 | 3.51 |
| AVRIL LAVIGNE Don't Tell Me (Arista/RMG) | 3.77 | 3.73 | 94% | 21% | 3.76 | 3.84 | 3.76 |
| BLINK-182 I Miss You (Geffen) | 3.76 | 3.78 | 90% | 25% | 4.00 | 3.62 | 3.69 |
| BRITNEY SPEARS Toxic (Jive/Zomba) | 3.69 | 3.67 | 99% | 48% | 3.57 | 3.81 | 3.73 |
| JESSICA SIMPSON With You (Columbia) | 3.69 | 3.70 | 99% | 56% | 3.83 | 3.52 | 3.69 |
| BLACK EYED PEAS Hey Mama (A&M/Interscope) | 3.66 | 3.64 | 92% | 35% | 3.80 | 3.66 | 3.46 |
| THREE DAYS GRACE (I Hate) Everything... (Jive/Zomba) | 3.65 | 3.72 | 78% | 23% | 3.98 | 3.76 | 3.27 |
| NICKELBACK Someday (Roadrunner/IDJMG) | 3.63 | 3.81 | 97% | 55% | 3.63 | 3.45 | 3.80 |
| MARIO WINANS... I Don't Wanna Know (Bad Boy/Universal) | 3.62 | 3.75 | 91% | 33% | 3.80 | 3.66 | 3.62 |
| HILARY DUFF Come Clean (Buena Vista/Hollywood) | 3.61 | 3.56 | 96% | 38% | 3.46 | 3.62 | 3.75 |
| BEYONCE' Naughty Girl (Columbia) | 3.59 | 3.49 | 96% | 36% | 3.83 | 3.27 | 3.53 |
| OUTKAST Roses (LaFace/Zomba) | 3.53 | 3.56 | 87% | 29% | 3.83 | 3.42 | 3.39 |
| J-KWON Topsy (So So Def/Zomba) | 3.50 | 3.44 | 91% | 39% | 3.85 | 3.65 | 3.35 |
| JESSICA SIMPSON Take My Breath Away (Columbia) | 3.49 | 3.46 | 99% | 37% | 3.97 | 3.25 | 3.19 |
| MIS-TEEO Scandalous (Reprise) | 3.48 | - | 47% | 11% | 3.65 | 3.42 | 3.17 |
| CHINGY One Call Away (DTP/Capitol) | 3.45 | 3.41 | 90% | 43% | 3.62 | 3.55 | 3.40 |
| OUTKAST The Way You Move (LaFace/Zomba) | 3.42 | 3.57 | 99% | 63% | 3.15 | 3.26 | 3.73 |
| JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG) | 3.34 | 3.35 | 78% | 31% | 3.54 | 3.69 | 3.20 |
| JET Are You Gonna Be My Girl (Atlantic) | 3.32 | 3.35 | 94% | 43% | 3.47 | 3.37 | 3.38 |
| CASSIDY (R. KELLY) Hotel (J/RMG) | 3.18 | 3.21 | 90% | 48% | 3.45 | 3.35 | 2.91 |

Total sample size is 391 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 CANADA CHR/POP TOP 30

POWERED BY
MEDIABASE

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|---|-------------|-----------|----------------|----------------|
| 1 | 1 | BEYONCE' Naughty Girl (Columbia) | 503 | +23 | 6 | 9/0 |
| 3 | 2 | USHER (LUDACRIS & LIL' JON) Yeah (LaFace/Zomba) | 423 | -18 | 6 | 12/0 |
| 2 | 3 | BLACK EYED PEAS Hey Mama (A&M/Interscope) | 406 | -56 | 6 | 14/0 |
| 4 | 4 | MAROON 5 This Love (Octone/J/RMG) | 405 | -18 | 6 | 12/0 |
| 5 | 5 | D12 (EMINEM) My Band (Shady/Interscope) | 389 | +9 | 6 | 8/0 |
| 7 | 6 | HOOBASTANK The Reason (Island/IDJMG) | 359 | +13 | 6 | 7/0 |
| 6 | 7 | M. WINANS (ENYA)... I Don't... (Bad Boy/Universal) | 348 | -10 | 6 | 8/0 |
| 8 | 8 | AVRIL LAVIGNE Don't Tell Me (Arista/RMG) | 335 | -6 | 6 | 12/0 |
| 9 | 9 | USHER Burn (LaFace/Zomba) | 329 | +29 | 6 | 6/0 |
| 11 | 10 | KESHIA CHANTE Bad Boy (Vik/BMG Music Canada) | 294 | +11 | 6 | 7/0 |
| 10 | 11 | BLINK-182 I Miss You (Geffen) | 276 | -13 | 6 | 9/0 |
| 14 | 12 | OUTKAST Roses (LaFace/Zomba) | 230 | -10 | 6 | 9/0 |
| 15 | 13 | X-QUISITE Sassy Thang (Warner Music Canada) | 229 | -2 | 4 | 2/0 |
| 12 | 14 | BRITNEY SPEARS Toxic (Jive/Zomba) | 216 | -20 | 6 | 13/0 |
| 21 | 15 | K. WEST (S. JOHNSON) All... (Roc-A-Fella/IDJMG) | 211 | +31 | 4 | 4/0 |
| 13 | 16 | J-KWON Topsy (So So Def/Zomba) | 208 | -30 | 6 | 9/0 |
| 16 | 17 | NELLY FURTADO Try (DreamWorks/Interscope) | 176 | -18 | 4 | 5/0 |
| 17 | 18 | ALANIS MORISSETTE Everything (Maverick/Reprise) | 171 | -7 | 6 | 7/0 |
| 24 | 19 | 3 DOORS DOWN Away From The Sun (Republic/Universal) | 163 | -8 | 4 | 7/0 |
| 19 | 20 | RASMUS In The Shadows (Universal) | 162 | -4 | 3 | 6/0 |
| 22 | 21 | CASSIDY (R. KELLY) Hotel (J/RMG) | 162 | -16 | 6 | 11/0 |
| Debut | 22 | PETEY PABLO Freek-A-Leek (Jive/Zomba) | 159 | +23 | 1 | 4/1 |
| Debut | 23 | MIS-TEEO Scandalous (Reprise) | 158 | +72 | 1 | 1/0 |
| 25 | 24 | EVANESCENCE My Immortal (Wind-up) | 158 | +17 | 6 | 11/0 |
| Debut | 25 | CHRISTINA MILIAN Dip It Low (Island/IDJMG) | 151 | +36 | 1 | 4/1 |
| 26 | 26 | SEAN PAUL I'm Still In Love With You (VP/Atlantic) | 151 | +12 | 2 | 2/0 |
| 28 | 27 | TWISTA Overnight Celebrity (Atlantic) | 151 | -5 | 2 | 4/0 |
| 18 | 28 | GLENN LEWIS Back For More (Epic) | 141 | -15 | 6 | 10/0 |
| Debut | 29 | NASRI Ova N Done Wit (Independent) | 138 | +6 | 1 | 5/0 |
| 23 | 30 | FEFE DOBSON Everything (Island/IDJMG) | 134 | -4 | 6 | 8/0 |

15 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/9-5/15. 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.



LIKE ONE BIG TRANSOCEANIC FAMILY KIIS/Los Angeles' Wango Tango On-Air 2004 took the Rose Bowl in Pasadena, CA by storm on May 15, as superstar act after superstar act bombarded the audience with pop goodness, including England's own Busted. Seen here enjoying the warm California sun are (l-r) Universal's Martin Melius and Valerie DeLong, Busted bandmember Charlie, KIIS PD John Ivey and Busted bandmembers Matt and James.



HOMETOWN IDOL After advancing to the American Idol finals, Shnellville, GA contestant Diana DeGarmo flew back to the Atlanta area. First stop: The Bert Show on WWWQ (Q100)/Atlanta, where she hobnobbed with the crew and gave listeners the inside poop on the show. Here are (l-r) Bert Show Exec. Producer Jeff Dauler and co-host Jenn Hobby, DeGarmo and Bert Show host Bert Weiss and co-host Melissa Carter.

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 with their call letters, frequencies, and reporter names. Markets include Albany, Alexandria, Anchorage, Atlanta, Baltimore, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Columbia, Dallas, Denver, Detroit, Evansville, Fort Worth, Fresno, Greenville, Harrisburg, Houston, Indianapolis, Jacksonville, Kansas City, Knoxville, Las Vegas, Little Rock, Louisville, Madison, Miami, Milwaukee, Minneapolis, Mobile, Nashville, New York, Oklahoma City, Omaha, Orlando, Philadelphia, Phoenix, Portland, Raleigh, Richmond, Sacramento, Salt Lake City, San Antonio, San Diego, San Francisco, Savannah, Seattle, Springfield, Tampa, Toledo, Tulsa, Virginia Beach, Washington DC, Wichita, and Youngstown.

POWERED BY MEDIABASE
Monitored Reporters
173 Total Reporters
124 Total Monitored
49 Total Indicator
Did Not Report, Playlist Frozen (3):
WKFR/Kalamazoo, MI
WPPY/Peoria, IL
WVSR/Charleston, WV



On 5 Media Group Pioneers Urban Latino Music

Producer Domingo Marrero's insights on music and culture

If you're an artist or producer, you're always looking for the next big sound that will tap in to the hearts and souls of consumers and make them fans of your product. Genres like rock and hip-hop have always been considered teeny-bopper music and haven't often been widely accepted by adults. But times are changing, and new forms of music that may have broader appeal are starting to inch their way onto the commercial-radio airwaves.

In the last year we've seen Sean Paul take dancehall music to commercial radio and have a tremendous amount of success, paving the way for other acts like Elephant Man, Mr. Vegas and Kevin Lyttle. And now reggaeton, a reggae-based form of Spanish-language music that has its roots in Jamaica, is becoming popular with the urban Latino culture.

"Reggaeton is straight-up from Jamaica," says Domingo Marrero, producer extraordinaire at On 5 Music. "It got adapted to the language, and a couple of things changed. It has opened up a lot of doors, even for Spanish hip-hop."

"Before, it was really hard for Spanish hip-hop to get on television or radio. Now people are accepting it more. Hispanics are supporting it as well. Before, I guess, they were afraid to say, 'I'm Latino. I like hip-hop, and I also like my Spanish hip-hop.' Now it's different. It's moving on."

Already popular in Puerto Rico, the Dominican Republic and other parts of the Caribbean, the reggaeton genre is starting to make noise in the Latin communities in the United States — particularly in Miami and New York, where the Latin population continues to grow each year.

Puerto Rican reggaeton artist Tego Calderone, who recently struck an endorsement deal with Hennessy cognac, has been one of the artists working to push the genre on to bigger commercial success. "Tego is one of the biggest Latin hip-hop reggaeton artists," says Elliot Stares,

Manager/Communication at Dance-Star USA. "Hennessy asked him to endorse their brand of cognac because they were just about to go under, and it was the Latin market that recently saved them."

"You can open up *Vibe* or *Urban Latino Magazine* — *Source*, even — and you'll see Tego Calderone. That's kind of the real prime goal for On 5 Media Group: to start working with Tego, because he's the biggest and most respected name out there."

I Got Five On It

On 5 Media Group, a multimedia entertainment company that specializes in film, video and music production, is dedicated to the urban Latin culture and has hopes of taking reggaeton music to the next level. To help do that, the Miami-based company — which is also in the process of creating a magazine dedicated to urban Latin culture — has formed On 5 Music, with Marrero at the helm.

"Marrero has grown up with the Latin sound and has started producing for artists like Lil Jon, Pitbull, Fat Joe and Thalia," says Stares, who is assisting with On 5's planned magazine launch. "Not only is he capable of remixing for the major artists who want that particular sound, he also produces his own stuff."

Marrero, who started out as a radio DJ in the Dominican Republic and later moved to Puerto Rico, where he was introduced to reggaeton, has become a key player in the growth of the genre. With his DJ background and his passion for music, he took the reggaeton beats

and began doing remixes as a hobby.

"I used to put them on the Internet for free," Marrero says. "Next thing you know, everyone would say, 'Hey, man, I like your track.' I was in shock, because I didn't know that people were actually downloading music that I was doing."

Success Story

Marrero's popularity began to grow in the late '90s, especially when he produced his own mix of famous Dominican artist Tono Rosario's song "Kulikitra." Marrero's mix was a unique blend of reggaeton and merengue — and it was rejected by Rosario's management.

"Right now there is a big buzz for reggaeton going with urban Latinos in the United States. That has opened a lot of doors for everything, for the culture and the music."

Domingo Marrero

Marrero recalls, "I presented it to Tono's management, and they were like, 'That song is old already. He's doing something else.' I was like, 'OK.' So I put it on the Internet for free, and the song blew up. It was all over radio stations in Germany and Spain. That's the one that really put my name out there."

The track's success showed Marrero's potential as a producer, so he started to pursue a career in music production using reggaeton beats. "I was just doing it as a hobby, because

Rhythmic Session Update

Time to lock down your schedule to make sure you're at "Dontay's Rhythmic Idol" at R&R Convention 2004 on Friday, June 25. 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 the next St. John?

Join session host Eric Powers of KUBE/Seattle and our panel of judges as they introduce, judge and give their opinions on various jocks in the categories of morning, afternoon and evening talent. Judges so far include WBHJ/Birmingham's Mickey Johnson, KPWR/Los Angeles' Jimmy Steal and WOHT/New York's Ebro.



I love music," he says. He found a label and recorded the artists and produced all the tracks for his first reggaeton album.

"People liked it," Marrero says. "It didn't go mainstream because it was a small label. I was new to the business and I didn't know anything. I was just like, 'Whoa. I get a chance to produce an album? Sure, I'll do it.' It was a learning experience."

Marrero joined On 5 Media Group in 2003 and convinced the existing staffers to form a label as a way to spread reggaeton music. "They made me feel at home, and we created the label On 5 Music," he says.

Marrero, who handles all the production on the label, is currently developing new reggaeton artists, and he just finished an album, *The Felony*, that's due out at the end of July. "For this album I just wanted to work with up-and-coming artists," he says. "They're hot, and we're developing them from scratch. We want to make them artists. We don't want to make them rappers or reggaeton rappers; we want to make them artists."

Among the new artists Marrero is currently working with are Viruz, Laria, Mr. Flow and Don Kino. "I've been working with Viruz," says Marrero. "This guy is a showman. It's really fantastic, and everyone likes him. Whenever I present his work to labels or other artists, they definitely want to work with him. I'm also working with Laria — she does reggaeton and hip-hop."

Marrero has also been doing projects with some better known artists. "Lately I've been blessed and really grateful," he says. "I thank God every day. We're getting work. We are getting major artists. I did a remix for one of Lil Jon's songs, and he called me because he wanted to do a track."

Reggaeton's Future

Such artists as Amanda Perez, Baby Bash, Lil Rob and Frankie J have had success in radio markets that are heavily Latino, and Marrero is optimistic that reggaeton will find its way on commercial radio with Tego Calderone and some of the artists he's been working with at On 5 Music.

"Right now there is a big buzz going with urban Latinos in the United States," he says about reggaeton's growing popularity. "That has opened a lot of doors for everything, for the culture and the music. Tego Calderone is responsible for a lot of the success that the music is having right now, just like Sean Paul has opened a lot of doors for dancehall. Reggaeton was seen as being something in Puerto Rico, and everywhere else it was underground. It wasn't a commercial thing."

"When Tego came out, even my grandmother was singing his songs."

Domingo Marrero

"Young adults used to love reggaeton. When Tego came out, though, even my grandmother was singing his songs. He's opened a lot of doors. He's doing a lot of fusion and making it more commercial with the music and lyrics."

With On 5 Media Group involved in various forms of media geared toward the urban Latino culture and Marrero continuing to develop reggaeton artists, the genre looks as though it will continue to grow commercially here in the United States.

"I see On 5 Media going to something bigger," Marrero. "We are a different company. We know what the people like. We are the market, and we know what kind of music our consumers like, because we are the consumers. We have all these marketing tools that give us an advantage. I see us being one of the most successful urban Latino companies."

TALK BACK TO R&R!

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

Call me at 201-459-0750

or e-mail:

dthompson@radioandrecords.com

May 21, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|---------------------|
| 1 | 1 | USHER Burn (LaFace/Zomba) | 5762 | +52 | 618949 | 12 | 81/0 |
| 2 | 2 | BEYONCE' Naughty Girl (Columbia) | 5257 | -352 | 534861 | 10 | 80/0 |
| 3 | 3 | M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal) | 4973 | -348 | 596765 | 17 | 76/0 |
| 4 | 4 | USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba) | 4804 | -364 | 662415 | 20 | 84/0 |
| 6 | 5 | TWISTA Overnight Celebrity (Atlantic) | 4796 | +77 | 553881 | 13 | 82/0 |
| 7 | 6 | PETEY PABLO Freek-A-Leek (Jive/Zomba) | 4331 | +123 | 516998 | 20 | 81/0 |
| 5 | 7 | D12 f/EMINEM My Band (Shady/Interscope) | 4331 | -651 | 374435 | 11 | 77/0 |
| 8 | 8 | KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/DJMG) | 4205 | +181 | 515694 | 12 | 79/1 |
| 11 | 9 | USHER Confessions Part 2 (LaFace/Zomba) | 3778 | +641 | 397036 | 6 | 24/5 |
| 9 | 10 | LIL' FLIP Game Over (Sucka Free/Loud/Columbia) | 3648 | -260 | 319435 | 15 | 78/0 |
| 10 | 11 | J-KWON Topsy (So So Def/Zomba) | 3415 | -340 | 362523 | 20 | 82/0 |
| 14 | 12 | ALICIA KEYS If I Ain't Got You (J/RMG) | 2890 | +260 | 345222 | 11 | 74/1 |
| 12 | 13 | PITBULL f/LIL' JON Culo (TVT) | 2855 | +30 | 254752 | 9 | 59/0 |
| 13 | 14 | JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/DJMG) | 2506 | -244 | 324108 | 20 | 75/0 |
| 15 | 15 | AMANDA PEREZ I Pray (Powerhouse/Vargin) | 2336 | +33 | 166393 | 7 | 59/0 |
| 16 | 16 | SEAN PAUL I'm Still In Love With You (VP/Atlantic) | 2051 | -204 | 213063 | 24 | 63/0 |
| 22 | 17 | JUVENILE Slow Motion (Cash Money/Universal) | 1952 | +483 | 198186 | 5 | 55/10 |
| 17 | 18 | CHINGY One Call Away (DTP/Capitol) | 1801 | -391 | 167779 | 20 | 71/0 |
| 18 | 19 | NB RIDAZ f/GEMINI So Fly (Upstairs) | 1784 | +26 | 111909 | 14 | 34/1 |
| 21 | 20 | OUTKAST Roses (LaFace/Zomba) | 1752 | +264 | 210717 | 13 | 66/7 |
| 24 | 21 | NINA SKY Move Ya Body (Next Plateau/Universal) | 1477 | +157 | 267769 | 6 | 49/0 |
| 23 | 22 | DILATED PEOPLES f/KANYE WEST This Way (Capitol) | 1455 | +68 | 131842 | 10 | 60/0 |
| 25 | 23 | YING YANG TWINS Whats Happini! (TVT) | 1438 | +299 | 116198 | 5 | 55/5 |
| 27 | 24 | RIC-A-CHE Coo Coo Chee (SRC/Universal) | 1391 | +256 | 107340 | 4 | 48/2 |
| 37 | 25 | LLOYD BANKS On Fire (Interscope) | 1332 | +562 | 185072 | 3 | 71/8 |
| 28 | 26 | CASSIDY f/MASHONDA Get No Better (J/RMG) | 1320 | +242 | 117140 | 3 | 64/4 |
| 32 | 27 | PLAY-N-SKILLZ Freaks (Independent) | 1210 | +263 | 123261 | 6 | 38/9 |
| 34 | 28 | KEVIN LYTTLE Turn Me On (Atlantic) | 1153 | +309 | 105646 | 4 | 53/5 |
| 29 | 29 | YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG) | 1066 | +9 | 72595 | 8 | 61/2 |
| 38 | 30 | JAY-Z 99 Problems (Roc-A-Fella/DJMG) | 1064 | +354 | 139302 | 3 | 8/0 |
| 30 | 31 | CHRISTINA MILIAN Dip It Low (Island/DJMG) | 986 | -26 | 135623 | 9 | 40/0 |
| 46 | 32 | KANYE WEST Jesus Walks (Roc-A-Fella/DJMG) | 942 | +338 | 152681 | 4 | 62/15 |
| 31 | 33 | DO OR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot) | 896 | -76 | 39863 | 9 | 39/1 |
| 26 | 34 | G UNIT f/JOE Wanna Get To Know You (Interscope) | 894 | -244 | 129383 | 19 | 54/0 |
| 44 | 35 | LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/DJMG) | 886 | +250 | 79862 | 2 | 49/6 |
| 41 | 36 | BEENIE MAN f/MS. THING Dude (Virgin) | 766 | +87 | 178869 | 16 | 36/4 |
| 39 | 37 | BABY BASH Sexy Eyes (Da Da Da Da) (Universal) | 701 | -7 | 36825 | 6 | 32/0 |
| 45 | 38 | JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope) | 698 | +81 | 43155 | 2 | 48/1 |
| 42 | 39 | SLY BOOGY That's My Name (Keep Thuggin') (J/RMG) | 687 | +17 | 41368 | 4 | 43/3 |
| 35 | 40 | JOJO Leave (Get Out) (Blackground/Universal) | 668 | -141 | 50759 | 10 | 30/0 |
| 36 | 41 | YOUNG GUNZ Friday Night (Roc-A-Fella/DJMG) | 665 | -123 | 44114 | 6 | 41/0 |
| 33 | 42 | JOE f/G UNIT Ride Wit U (Jive/Zomba) | 621 | -296 | 46891 | 9 | 47/0 |
| 48 | 43 | MOBB DEEP Got It Twisted (Violator/Zomba) | 583 | +63 | 128063 | 3 | 33/6 |
| Debut | 44 | BRANDY f/KANYE WEST Talk About Our Love (Atlantic) | 575 | +174 | 96213 | 1 | 53/4 |
| 47 | 45 | AKON f/STYLES P. Locked Up (SRC/Universal) | 575 | +16 | 67823 | 4 | 26/0 |
| 40 | 46 | R. KELLY Happy People (Jive/Zomba) | 541 | -151 | 81810 | 5 | 35/0 |
| Debut | 47 | MURPHY LEE f/NELLY Hold Up (Universal) | 467 | +220 | 37851 | 1 | 39/4 |
| Debut | 48 | HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol) | 411 | +179 | 50692 | 1 | 49/39 |
| 50 | 49 | MASTER P Act A Fool (New No Limit/Koch) | 386 | -35 | 30489 | 4 | 18/0 |
| - | 50 | MR. VEGAS Pull Up (Delicious Vinyl/Geffen) | 331 | -30 | 27179 | 7 | 12/0 |

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol) | 39 |
| YOUNG GUNZ f/MARION After Party (Universal) | 19 |
| KANYE WEST Jesus Walks (Roc-A-Fella/DJMG) | 15 |
| PRINCE Call My Name (Columbia) | 15 |
| JUVENILE Slow Motion (Cash Money/Universal) | 10 |
| LIL SCRAPPY No Problem (BME/Reprise) | 10 |
| PLAY-N-SKILLZ Freaks (Independent) | 9 |
| LLOYD BANKS On Fire (Interscope) | 8 |
| BONE CRUSHER f/YING YANG... Take Ya... (So So Def/Zomba) | 8 |
| OUTKAST Roses (LaFace/Zomba) | 7 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| USHER Confessions Part 2 (LaFace/Zomba) | +641 |
| LLOYD BANKS On Fire (Interscope) | +562 |
| JUVENILE Slow Motion (Cash Money/Universal) | +483 |
| JAY-Z 99 Problems (Roc-A-Fella/DJMG) | +354 |
| KANYE WEST Jesus Walks (Roc-A-Fella/DJMG) | +338 |
| KEVIN LYTTLE Turn Me On (Atlantic) | +309 |
| YING YANG TWINS Whats Happini! (TVT) | +299 |
| OUTKAST Roses (LaFace/Zomba) | +264 |
| PLAY-N-SKILLZ Freaks (Independent) | +263 |
| ALICIA KEYS If I Ain't Got You (J/RMG) | +260 |

New & Active

| | |
|---|--|
| ELEPHANT MAN Jook Gal (VP/Atlantic) | Total Plays: 312, Total Stations: 24, Adds: 1 |
| 8-BALL & MJG You Don't Want Drama (Bad Boy/Universal) | Total Plays: 272, Total Stations: 11, Adds: 1 |
| MIS-TEED Scandalous (Reprise) | Total Plays: 260, Total Stations: 13, Adds: 0 |
| Z-RO I Hate You (Rap-A-Lot) | Total Plays: 215, Total Stations: 11, Adds: 3 |
| DOON YUTE f/YING YANG TWINS Row Da Boat (Slip-N-Slide/Priority/Capitol) | Total Plays: 201, Total Stations: 19, Adds: 0 |
| BEASTIE BOYS Ch-Check It Out (Capitol) | Total Plays: 169, Total Stations: 15, Adds: 2 |
| ERICK SERMON f/SEAN PAUL Feel It (Motown/Universal) | Total Plays: 136, Total Stations: 10, Adds: 0 |
| T.O.K. Gal You Lead (VP) | Total Plays: 121, Total Stations: 10, Adds: 2 |
| LIL SCRAPPY No Problem (BME/Reprise) | Total Plays: 101, Total Stations: 10, Adds: 10 |
| HI-C I Don't Wanna Know (Rap-A-Lot) | Total Plays: 59, Total Stations: 10, Adds: 4 |

Songs ranked by total plays

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

87 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/9-5/15. 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.

The R&R Annual Subscription Package Delivers The Most For Your Money

\$325
(U.S. Only)

SUBSCRIBE and SAVE

51 weeks of R&R PLUS 2 semi-annual R&R Directories
(\$330 value) (\$150 value)

e-mail R&R at:

moreinfo@radioandrecords.com

Call R&R at:

310-788-1625

FAX Credit Card Payments To:

310-203-8727

Subscribe online:

www.radioandrecords.com

R&R
THE INDUSTRY'S NEWSPAPER



America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 5/21/04

Table with 9 columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 30 songs including Usher's 'Burn', Eminem's 'My Band', and Kanye West's 'All Falls Down'.

Total sample size is 350 respondents. Total average favorability estimates are based on a scale of 1-5. 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: D12 LABEL: Shady/Interscope By MIKE THIAS/Associate Editor



Proof, Kon Artis, Bizaare, Kuniva, Swift and Eminem had all been making names for themselves as individuals in Detroit's underground scene, but they realized early on that to improve their skills and chances at success, they had to form a crew.

Thanks to Eminem's solo success, D12 have been able to come up from the city's underground to become a bonafide hip-hop force to be reckoned with.

D12's "My Band," which peaked on the charts recently, has paved the way for the group to elude the dreaded sophomore jinx. "Em is just this dick lead singer who anoints us the cute one or the shy one," explains Swift about the single.

"Devil's Night was just an introduction," says Kuniva of the group's multiplatinum debut CD. "Now it's time for us to really go crazy." To achieve this goal, the fellas enlisted some of the game's most notable producers: Kanye West, Hi-Tek, Night & Day, Red Spyda and Sick Notes all contribute their skills to D12 World.

Reporters

A large grid of reporter information for various radio stations across the country, including call letters, names, and phone numbers.

POWERED BY MEDIABASE logo and statistics: 98 Total Reporters, 87 Total Monitored, 11 Total Indicator. Includes text: 'Did Not Report, Playlist Frozen (2): KMRK/Odesa, TX KRRG/Laredo, TX'.



America's Best Testing Urban Songs 12 + For The Week Ending 5/21/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs including USHER, TWISTA, J-KWON, KANYE WEST, JAY-Z, MARIO WINANS, CHINGY, ALICIA KEYS, BEYONCE, PETEY PABLO, OUTKAST, LUDACRIS, JOE, CASSIDY, MONICA U, G UNIT, T.I., LIL' FLIP, AVANT, YOUNG GUNZ, TAMIA, CARL THOMAS, JUVENILE, MUSIQ, RUBEN STUDDARD, R. KELLY.

Total sample size is 339 respondents. Total average favorability estimates are based on a scale of 1-5. 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.

Indicator Most Added

Table listing indicator songs: T.I. Let's Get Away (Grand Hustle/Atlantic), TEEDRA MOSES Be Your Girl (TVT), LIL SCRAPPY No Problem (BME/Reprise), HOUSTON (CHINGY & MATE DOGG) I Like That (Capitol), NINA SKY Move Ya Body (Next Plateau/Universal), LLOYD BANKS On Fire (Interscope), ANTHONY HAMILTON Charlene (So So Def/Zomba), YOUNG ROMÉ (MARRION) Alter Party (Universal).

Songs ranked by total plays

Table listing recurrent songs: T.I. Rubber Band Man (Grand Hustle/Atlantic) 907, YING YANG TWINS (LIL' JON...) Salt Shaker (TVT) 688, CASSIDY (R. KELLY) Hotel (J/RMG) 660, YOUNGBLOODZ (LIL' JON) Damn! (So So Def/Zomba) 570, RUBEN STUDDARD Sorry 2004 (J/RMG) 551, BEYONCE' Me, Myself And I (Columbia) 457, ALICIA KEYS You Don't Know My Name (J/RMG) 427, OUTKAST The Way You Move (LaFace/Zomba) 426, TWISTA (KANYE WEST & J. FOXX) Slow Janz (Atlantic) 418, R. KELLY Step In The Name Of Love (Jive/Zomba) 392, LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) 363, AVANT Read Your Mind (Geffen) 336, LUDACRIS (SHAWNNA) Stand Up (Def Jam South/IDJMG) 300, KANYE WEST Through The Wire (Roc-A-Fella/IDJMG) 290, CHINGY Right Thurr (DTP/Capitol) 258, JAGGED EDGE Walked Outta Heaven (Columbia) 257, 50 CENT In Da Club (Shady/Aftermath/Interscope) 247.

Reporters

Grid of reporter names and their monitored stations. Includes logos for 'POWERED BY MEDIABASE' and 'Monitored Reporters' with counts: 81 Total Reporters, 70 Total Monitored, 11 Total Indicator.

It's gonna be a **HOT** summer.



Will Downing

"The Rhythm of U & Me"

▶▶ The follow up to the smash hit "A Million Ways" ◀◀

Impacting Urban AC 5/24

Catch the Will Downing/George Benson Summer tour:

| | |
|--------------------------------|---------------------------------|
| Thu 7/22/04 Temecula, CA | Wed 8/18/04 Atlanta, GA |
| Fri 7/23/04 Los Angeles, CA | Thu 8/19/04 Baltimore, MD |
| Sat 7/31/04 Denver, CO | Fri 8/20/04 Vienna, VA (DC) |
| Sat 8/7/04 St. Louis, MO | Sat 8/21/04 Philadelphia, PA |
| Fri 8/13/04 Detroit, MI | |

George Benson

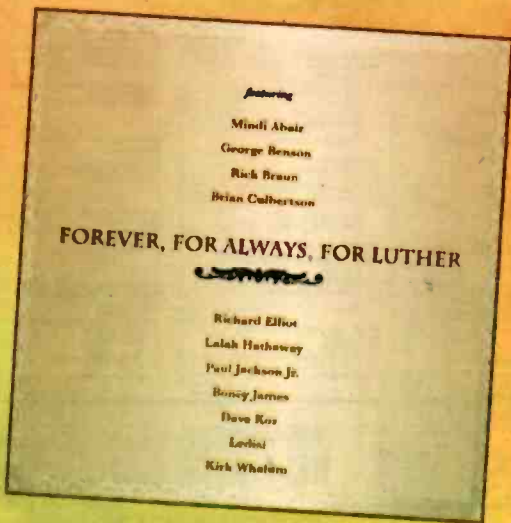
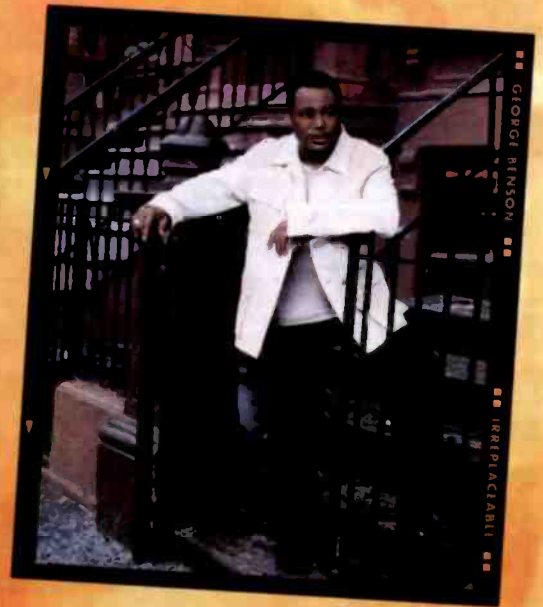
"Irreplaceable"

▶▶ No one else delivers such a soulful sound ◀◀

Produced by Joshua Paul Thompson
for Tallest Tree Music

Impacting Urban AC 6/21

In stores June 8th



Various Artists

Forever. For Always. For Luther

▶▶ Featuring Lalah Hathaway, Ledisi, Boney James, Kirk Whalum, and more... ◀◀

"I'm hoping that this album will touch you as it has me and will help to keep Luther in the hearts and minds of his fans around the world."

- Mary Ida Vandross

On behalf of Luther Vandross and Family, the Verve Music Group is proud to support the American Diabetes Association.

THE VERVEMUSICGROUP





Joyner's Fantastic Voyage

Ten years in syndication, and he still speaks his mind

It seems that everybody knows Tom Joyner. Truly an icon of radio, he reaches over 8 million listeners a week on more than 115 stations. In fact, on the day of our interview he called my number but accidentally transposed a few digits and got through to the Smoothie King in Bethesda, MD. Miss Thing who answered the phone asked, "Is this the Tom Joyner?"

Imagine calling a wrong number and having the person recognize your voice. That's some reach. But when you look at Joyner's history, it's not so far-fetched. At one point in his 30 years as an air personality Joyner was known as radio's "Fly Jock" because he



Tom Joyner

traveled daily between Chicago, where he held down a morning shift, and Dallas, where he was in afternoons.

Joyner became the national spokesperson for an airline and McDonald's and, at the same time, became the first megastar of Urban radio as his syndicated morning show grew into the format's most influential entertainment and information source.

Joyner is also a savvy entrepreneur and a philanthropic leader. In 2004 he not only celebrates 10 years of the syndicated *Tom Joyner Morning Show*, he also celebrates the success of many other endeavors, including BlackAmericaWeb.com, the Tom Joyner Foundation, Sky-ShowTV and REACH Media, the company that oversees all his endeavors, including his morning show, which he took ownership of from ABC Radio Networks in January.

I spoke with Joyner recently about his successful career, as well as his views on what's happening in broadcasting today.

R&R: Many aspiring radio personalities look at you as a career role model. When you started in radio, where did you think you would be at this point in your career?

TJ: My dream was to be doing this. I didn't know at the time exactly what syndication would entail, but I was a big dreamer. I'm not claiming to be psychic, but I felt that I would excel. Even when I was young, anything I got involved in, whether it was sports, music or even

delivering newspapers, I always dreamed of the next thing, of how to make what I was doing even bigger.

When I got into radio, there was no one doing syndication the way I'm doing it now. I had no one to look up to or emulate in that area. Stations were just

starting to use automation. In fact, at my first job, I would go into the station and record my show, and it would run later. I looked around and thought, "If I could do this for one station, why not five? Or 10? Or 20?"

I actually wrote a proposal, with the help of my mother, on presenting an automated syndicated program targeted to black listeners. Then I researched which stations had automation and sent them my proposal. So, yes, I always dreamed about this, and I knew that one day I could make it happen.

R&R: How has the show changed Urban radio?

TJ: I don't know if it has changed Urban radio. Well, maybe in the sense that I may have helped bring it back to where it started. You see, I'm only doing what I grew up listening to on the radio, which was jocks touching people, not just playing music. When I was growing up, the jocks talked about what was happening in the community and how you could get involved. We had news at the top of the hour, every hour. And radio was entertaining. There was a time when jocks would have bands play live on their radio shows.

Radio stations were part of the grass-roots movements for voter registration and civil rights in the '60s. Back then local radio was even active in raising money for young black students to further their educations. So, what we're doing on my show is nothing new, but it is a broader platform for reaching the community.

But in the mid- to late '70s, someone, probably on the Pop side, said radio should be more music and less talk. In the '80s and '90s you started to get more consultants and research that said listeners were tired of hearing jocks talk. Black radio started to buy in to that whole thought process. Maybe to an extent they were right. I mean, we were using every second of the intro, and even the bridge, to read PSAs, church announcements, whatever we had to get in. But the key was, listeners only felt you talked too much when you had nothing important to say.

R&R: In 2004 you reached a career milestone with the launch of REACH Media, the multimedia company you created that now manages The Tom Joyner Morning Show. What exactly is REACH, and why and how did it come about?

"I run for office every day. I feel that I can get more done and reach more people with my message on the air than I ever could in a political role. And I don't have to lie as much in the process."

TJ: Actually, having my own company was my plan from the very beginning with ABC. I can recall that somewhere along the way in my career I looked at Oprah Winfrey and what she had accomplished. She was syndicated through King World, and when she became more popular, she redid her deal. Basically, she became partners with King World through her company, Harpo, which now owns her show in partnership with other companies. Oprah completely

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 WHOT (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 www.radioandrecords.com. Also, be sure to return your ballot for the R&R Industry Achievement Awards by May 21.



flipped it. They were getting 80%, and she was getting 20%. But when her deal was up, she went to them and said, "What is the Oprah show without Oprah?" I asked the same thing: "What is *The Tom Joyner Morning Show* without Tom?"

REACH is my company. It oversees not only the morning show, but also BlackAmericaWeb.com, the Tom Joyner Foundation, the Sky shows—everything we do, basically. I used Oprah as my role model. When my contract was up with ABC, we redid the deal. They now own 10% of the morning show, and they are the sales rep for it—and for all our media divisions, as a matter of fact.

R&R: Tom Joyner is one of the strongest brands in the black community today. It's recognized in entertainment, politics, philanthropy and advertising. Considering this, you may be a good candidate for public office. Would you ever consider going into politics? How about a Joyner-Oprah ticket?

TJ: I look at it as if I run for office every day. I feel that I can get more done and reach more people with my message on the air than I ever could in a political role. And I don't have to lie as much in the process. I can be funny, and I can get more done for the black community across the country than many politicians out there. In fact, when they want to get their message across to the people, they come to me. We reach 8 million listeners, almost all African-American. So I think I will continue to do what I do best.

In fact, when I look back at the last presidential election and the controversy that erupted in southern Florida, I believe that happened in part because a record number of African Americans turned out to vote in that state. *The Tom Joyner Morning Show* is very strong in southern Florida, and our voter-registration campaign was part of what brought them out. I think we can take that credit. But it was the politicians who screwed it up afterward.

R&R: We often hear that radio has changed in the past 10 years, and not

always for the better. Do you think people are right in their concern that syndicated morning shows have resulted in fewer jobs for air personalities and that the industry is not growing new talent?

"The days when the grown folks had their station and the teens had another are going away. Instead, it will go back to when you had what they called a mainstream station, one that played a little of everything."

TJ: I don't believe that radio is suffering because of syndicated morning shows. If anything, we've helped the radio stations that run our show and the Urban AC format overall. We have over 115 affiliates—stations that have taken our lead and taken on more of a role in their communities. We've even influenced all the stations that compete against our show. They've been forced to step up to the plate. So, in the end, it's been the listeners and the community that have benefited the most.

R&R: How do you feel about the musical landscape at Urban AC radio today? Do you feel the format should start to embrace hip-hop, whether it be gold hip-hop or current? You've been known to play classic rap records, as well as current ones, like the OutKast single "I Like the Way You Move."

TJ: It's a no-brainer to me. Most,

Continued on Page 43

Emotional Rescue

How Will Downing survives the changing times

Will Downing is an artist who consistently brings his signature sound to Urban AC radio. Over the course of his 20 years as a performer and 11 albums, Downing has illustrated that he has staying power — a rare commodity in today's music industry. Over the past 10 years he's achieved the rare status of an Urban AC core artist. That's why R&R is saluting him this week.

Downing's current album on Verve/GRP Records, *Emotions*, might be his best to date, with his latest single, "A Million Ways," being his first to reach the top 10 on the charts. That's ironic, considering that his name and unique voice are known and loved by the Urban AC audience. I would be surprised to find a listener who couldn't easily name his or her favorite Downing tune. Mine is his duet with Rachele Ferrell, "Nothing Has Ever Felt Like This."

I had the pleasure of speaking with Downing recently about his views on being an artist in today's music industry and on the Urban AC format of which he's so appreciative.

R&R: In the record and radio industries, we tend to categorize music to death. When you're making music, are you thinking about how to fit your music into certain categories?

WD: With the majority of my records, I do not. I simply do what I do. It just so happens that I specialize in a sound that is complementary to Urban AC radio. But I have to admit, when we get down to the last three cuts or so, we make an attempt to come up with songs and records that we know will fit a certain sound. We listen collectively — the producers, writers and label people — and decide what might be missing and what we need to make the album complete. Do we need a record with more tempo? Do we have a smash single? It's unfortunate that you have to do this, but it's the nature of the beast.

At the same time, I truly believe that listeners are more open than we think, especially the younger generation. They're into a lot more diverse music and will search it out. They listen to hip-hop, R&B, even some jazz. My kids also like the pop stuff, like Christina Aguilera, Britney Spears and 3LW.

It's kind of gone back to when I was growing up and we'd listen to WABC/New York. You didn't have a radio station for every demo. You had one station that played everything. One minute they played The Ohio Players, the next they played Elton John, and I liked it all. So for

the next generation, my kids' age, it's coming full circle, because that's what they want to hear, a little of everything.



Will Downing

R&R: You're often complimented on your incredible voice, but I've always been a big fan of your lyrics. What do you think of the turn music has taken in recent years and the art of songwriting?

WD: There are a lot of good voices out there and some good players, but I don't believe much of the music being put out is comparable to songs that Tom Bell or Holland/Dozier/Holland wrote. Today, songs are beat- or hook-driven, not lyric-driven. You have some very successful songs with that formula, but will we have classic records for the future? I don't know.

I write for me. I think I have good insight into what my peers — men and women my age — would like to hear. I know what is relevant in our lives, the concerns we have, the relationship challenges. I have knowledge of women and what makes a relationship honest and true. So when I write, it hopefully strikes a chord with the people who are listening.

R&R: Urban AC radio has evolved over the past 10 years. How do you think it has changed?

WD: It upsets me to see that most stations now have a very limited playlist. I listen to a number of different stations, and, to be honest, everyone is playing the same songs. The consumers are not exposed to enough variety. At the same time, do I want to be one of the 300 songs they play? Of course.

R&R: You must have developed some relationships over the years with certain programmers and stations. How can that help an artist?

WD: Any relationship you've developed over the years can help. When I go into a radio station and I see someone I've known for a long time, we can sit down and talk about old times and good memories. There's camaraderie there. In this business, every little bit helps.

R&R: What are the biggest challenges for recording artists at radio today?

WD: I would have to go back to your first question and say that it's being categorized and labeled —

when someone sees my name on a record, and, without even listening to it, says, "Will goes here." Some programmers have more open minds, like [WGCI/Chicago OM] Elroy Smith. He just listens to the quality of the record.

A station's catch phrase might be "Today's R&B and yesterday's classics." Where does that leave a contemporary jazz artist who might fit? Or what about a hip-hop artist who has a softer sound?

There are other challenges as well. I think the music industry has been trained to automatically expect that an O'Jays record will get less play than, say, an Usher track. But maybe if the expectations were different, we would see very different results.

R&R: Is an artist's success limited when he or she is labeled an Urban AC artist?

"How many times have we seen the girl with a pretty face or the guy who takes his clothes off for attention, but neither can really sing? You might as well turn the music down and just watch the video."

WD: It is limiting to a degree, but we are still happy to have the support of the format. What's more limiting is when you are labeled a Love Songs-only artist. If your record is only getting airplay at night, that's one-quarter of what it could be getting if you were played in all day-parts. That's why so many artists fight to get on *The Tom Joyner Morning Show* — because mornings reach more people, and his morning show reaches the most.

That's why we've seen a new trend in music, in particular with younger artists, to put a harder beat on love songs. I don't even know if you can call them love songs. For me, I try to make a song that is sensual, not beat-driven.

R&R: What is the key to having longevity in this business as an artist?

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 www.radioandrecords.com. Also, be sure to return your ballot for the R&R Industry Achievement Awards by May 21.



WD: It's difficult to say. I try to be myself and keep up with the times. I try to be a trendsetter to an extent, rather than just follow the sound that is out there. I also have a standard that I've set for myself and the people I work with.

When you look at singers like Gladys Knight, Luther Vandross or Patti LaBelle, they've reached a certain status, a celebrity status, where they are as recognizable as their songs. Someone like Gladys, if she never puts another record out, she will still have longevity, because her records have longevity. She can always perform them, for years and years to come.

Then there are groups like Frankie Beverly & Maze. They're The Grateful Dead of R&B. They can tour for years and years and always sell out. People will travel around the country to see them. They have a loyal fan base that I don't believe will ever go away.

R&R: When you see what is happening at the labels — downsizing, consolidating and belt-tightening — how does all this affect the recording artist at a label?

WD: It affects us the same way it would affect any employee of a record label. First, you are extremely cautious about anything you do, because you could potentially get fired, for lack of a better term. It can stagnate your creativity as an artist. There is so much pressure not to fail that it can affect what you do in the studio.

Even the A&R people are on pins and needles. It doesn't matter if you had great success in the past; what matters is the here and now. If your first album sold 3 million records but your second album sells just under a million, you could get dropped. It wasn't that long ago that labels looked at developing artists over time.

At the same time, you see some artists getting a million-dollar signing bonus, a million-dollar budget and a million-dollar video. Do the labels get back their investment on that? Sometimes yes, but more often they don't. You can't blame the art-

"Someone like Gladys Knight, if she never puts another record out, she will still have longevity, because her records have longevity."

ists for getting all they can upfront, because most assume they won't have a career in five years anyway. It's very similar to what you are seeing in sports today.

R&R: What needs to happen to get the music industry back on track?

WD: First, I don't think it will ever be the way it once was. I would hope that labels would get back to focusing on the music and developing an artist and less on the image of an artist. How many times have we seen the girl with a pretty face or the guy who takes his clothes off for attention, but neither can really sing? You might as well turn the music down and just watch the video.

R&R: What would you like radio programmers to consider when they listen to your music?

WD: This isn't just for me, but for all the artists out there like me. I understand that radio has become more corporate, but I hope that programmers will still make decisions as individuals. Listen to your heart and decide if you love the record. I can remember when PDs took pride in breaking new records.

I grew up listening to Frankie Crocker on WBLS/New York, and he would always make a big deal when he played an exclusive first. As a listener, that would make me stand up and take notice. If he really liked an album, he'd play three cuts off of it. I'm sure there are programmers out there who still love the music they hear on albums, but many are too afraid to come out and play it.

LaShell

G R I F F I N

“FREE”

#1 Most Added UAC Radio

Winner of The Oprah Winfrey Pop Star Challenge

“I hope my music will inspire others to look deeply into their hearts and soul and find out what they are meant to do. Because everyone has their season, and this is mine.”



“Free” LP in stores May 25

Catch LaShell on the “O” Magazine Promo Tour



**WHERE
URBAN AC ADDS & SPINS
HAPPEN**

The Jesus Garber Company (323)469-1504

Independent, And Loving It

Jesus Garber's 10 years of excellence

This year Jesus Garber celebrates 30 years in the music industry and the 10th anniversary of his independent promotion firm. He worked his way up from college rep for Motown Records to VP/R&B Promotion for three major labels (A&M, Zoo and Hollywood) to his current role as Chairman/CEO of the Jesus Garber Company. His experience working with such industry icons as Jheryl Busby and Herb Albert and artists like Janet Jackson and Barry White gives him a unique perspective on record promotion and radio.

Garber's specialty today is working with programmers at Urban AC radio. In the 10 years since he started his firm, the radio industry has moved from independent owners with some duopolies in major markets to nationwide consolidation and corporate programming. Garber's been through it all.

I decided to speak with him to get the label perspective not only because of his lengthy background and wide range of experience, but also because of his genuine nature and sincerity. We salute his 10 years of excellence in independent promotion at Urban AC radio and his 30 years in the biz.

R&R: What change at radio has most affected how the music industry does business?

JG: First of all, I have to compliment the majority of Urban AC programmers and music directors, because they're some of the most talented in the radio business, and they've adapted to the changing times wonderfully. You can still find Urban AC PDs who truly love the music they are programming, and that's rare today.

In general, the biggest change has been the corporatization of radio. Too many people are too corporate in their thinking. Many programmers have lost the passion that got them into radio in the first place: their love of the music. Unfortunately, when you talk to some programmers today or listen to them on panels at conventions, they sound like they are in the business of investment relations. They're constantly reminding promotion people that they're not there to break new artists or to satisfy the goals of the record companies; they're there to satisfy the shareholder.

R&R: Looking at the label side of the music business, what changes have oc-

curred there that have affected your job as a promotion specialist?

JG: Artist development is something that no longer exists, so we've had to adapt to working with artists who may not be as prepared. People like Herb Alpert and Jerry Moss [co-founders of A&M Records] are no longer in the business. They were artists themselves, so they understood the need for artist development.

Also, promoting records today is much like the movie business. Everything is based on the opening weekend. How you perform in the first few hours or days is what you're judged on. Ten years ago you could work a record for six months. Even at Urban AC radio, when a record stays on the charts for months and months, it generally had the good fortune to start out well in the first place. It's difficult to maintain momentum on a record that doesn't pop in the initial promotion stage.

I do believe, though, that it will eventually come full circle. In fact, it's already started to. The music business is seeing a resurgence of independent entrepreneurship, with artists looking to create product and then retain ownership of their masters. Many of them have been unable to sign with majors, but, instead of giving up, they've gone back out on their own, and they've been successful. Just look at Earth, Wind & Fire and Prince, even before he hooked up with Columbia.

R&R: There has been much discussion of the fact that Urban AC radio hasn't supported some of the classic acts as much as it should, choosing instead to play new R&B. Would you agree?

JG: Actually, I wouldn't. That might have been the case a few years ago, but today most Urban AC stations embrace the classic acts, as long as they come with a current hit. Throughout my career, I've worked

with people like Phyllis Hyman, Barry White, Peabo Bryson and Charlie Wilson. They've all been able to make major comebacks in their careers at one time or another because they came with songs that were contemporary and not just throwbacks to their original success stories.

R&R: What are the biggest challenges for Urban AC radio?

JG: To play more current music in general and to start to incorporate some gold rap that the demo can relate to into their music library — specifically, artists like Whodini, Kurtis Blow, Grand Master Flash and Public Enemy. It would add flavor to a format that already has the basics down.

Obviously, you don't have to play rap hits back to back, but sprinkling some in would be nice. I do not believe, however, that the Urban AC audience is ready for a lot of current hip-hop, although there is always an occasional exception. But classic hip-hop — I know I was certainly partying to it back in the day and have fond memories of the genre when it started out.

"When you talk to some programmers today or listen to them on panels at conventions, they sound like they are in the business of investment relations."

R&R: What are your predictions for the format's growth in the future?

JG: I only see the format changing for the better. Demographically, America is getting older. Therefore, I think the format's share will continue to grow. It may even be the fastest-growing format in broadcasting.

R&R: Do you think an artist's success is limited when he or she is labeled "urban AC" — new artists, in particular?

JG: It still comes down to the song. If it's a true hit, it will hit across

"When our country went through the Depression of 1929, it was devastating. I see the music industry going through similar challenges. But in the end there will be those who make it through just fine."

the board. There are some artists people consider to be urban AC, but they've had success at the mainstream format. There are some stations that will look at an artist's image — in particular, crossover stations — before they even consider a song. But, in general, artists are not limited. If a song is a ballad, the natural progression might be to cross over to Smooth Jazz or AC. If it has tempo, it's much more likely to have a shot at Urban and maybe then CHR.

R&R: How do you market an artist so that he or she is not pigeonholed into one format?

JG: A lot of that is determined by your budget for the artist. Being pigeonholed is really about competition, and you can only compete if you have the promotion and marketing dollars behind you to expose the artist.

R&R: When you see what is happening at the labels — downsizing, consolidating and belt-tightening — is it really that much of a surprise to you? And what do you think the impact of this has been on labels?

JG: Belt-tightening has been going on for the past 10-12 years. It's been very gradual, so most of us could see it coming. The truth is, the days when labels were "spending money" was when the true music-biz leaders were running things — people like Berry Gordy, Chris Blackwell and Herb and Jerry. They understood that you needed to spend money to make money — not to spend offensively on unnecessary things, but on important things, like the music. The gratuitous spending was bound to go away, but it's sad that money for all the important things has also diminished.

The music industry shouldn't be the fast-food industry, but that's how corporations are trying to run it. In fact, even the fast-food chains have realized that people want more value for their dollar. That's why you see McDonald's, Wendy's and Burger King offering healthy food like salads now. The record industry needs to offer more value for the consumer's dollar, and better quality.

When I started in this business there were over 100,000 employees at record labels. Today there are under 10,000. So, yes, things have changed drastically, and it's not such a surprise. But what you have to realize is that, while many people left the business altogether, there are many who are still doing business

as independent contractors, like myself. We still work for the major labels, but we're not employees of those companies. These are the people who loved the business so much that they found a way to stay involved.

When our country went through the Depression of 1929, it was devastating. I see the music industry going through similar challenges. But in the end there will be those who make it through just fine. They're the people who see the opportunity, rather than the roadblocks.

R&R: What needs to happen to get the music industry back on track?

"When I started in this business there were over 100,000 employees at record labels. Today there are under 10,000. So, yes, things have changed drastically."

JG: On the music side, the labels need to find A&R people who are musicians first, who understand the art of making music and who have a passion for music. These are people who can sit down with an artist and explain not only how to create a melody, but also critique a chord progression or come up with a hook. They can also explain why these things are important.

Many A&R people today are simply budget taskmasters. Look back at someone like John McClain, who was A&R Director for A&M while I was there. He was the Musical Director for The Sylvers in the '70s and '80s before moving to the A&R side. He was and is a musician first.

I also think that radio can help. The relationship between radio and records has to become less adversarial and more symbiotic. After all, the two sides can benefit from one another. Radio has the power to demand better product from the labels.



Jesus Garber

Angie Stone

Returns with her career defining album

Stone Love

**R&R
Urban
AC**

27



www.angiestoneonline.com www.jrecords.com



© 2004 J Records, a unit of BMG records

The best album yet from the first lady of neo soul.

INCLUDES THE HOT SINGLE

“I Wanna Thank Ya”

WHUR, WMMJ, KOKY, WBLS, WCFB, WJMI, KMJJ, WPEG and MORE...

ALBUM IN STORES JULY 6th!

**Thank You Urban AC Radio For Your Continuing Support
And Making These Artists #1!**



May 21, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 1 | 1 | USHER Burn (LaFace/Zomba) | 3768 | -31 | 540091 | 11 | 66/0 |
| 3 | 2 | TWISTA Overnight Celebrity (Atlantic) | 3657 | +181 | 493138 | 12 | 67/0 |
| 2 | 3 | ALICIA KEYS If I Ain't Got You (J/RMG) | 3454 | -109 | 504254 | 14 | 67/0 |
| 4 | 4 | KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG) | 3324 | -128 | 435284 | 12 | 68/0 |
| 5 | 5 | M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal) | 3304 | +60 | 434557 | 13 | 57/0 |
| 6 | 6 | LIL' FLIP Game Over (Sucka Free/Loud/Columbia) | 3022 | -40 | 310243 | 15 | 61/0 |
| 7 | 7 | PETEY PABLO Freek-A-Leek (Jive/Zomba) | 2635 | +116 | 331283 | 21 | 63/0 |
| 8 | 8 | BEYONCE Naughty Girl (Columbia) | 2300 | -77 | 294808 | 10 | 65/0 |
| 13 | 9 | USHER Confessions Part 2 (LaFace/Zomba) | 2144 | +356 | 332615 | 6 | 2/0 |
| 11 | 10 | R. KELLY Happy People (Jive/Zomba) | 2087 | +79 | 254340 | 10 | 68/1 |
| 9 | 11 | USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba) | 1822 | -370 | 259906 | 20 | 68/0 |
| 10 | 12 | J-KWON Tipsy (So So Def/Zomba) | 1771 | -296 | 213999 | 18 | 65/0 |
| 12 | 13 | JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG) | 1737 | -230 | 226873 | 20 | 67/0 |
| 15 | 14 | OUTKAST Roses (LaFace/Zomba) | 1689 | +210 | 167521 | 11 | 63/3 |
| 14 | 15 | AVANT Don't Take Your Love Away (Geffen) | 1595 | -158 | 200871 | 14 | 58/0 |
| 18 | 16 | MONICA U Should've Known Better (J/RMG) | 1545 | +217 | 142515 | 8 | 54/2 |
| 17 | 17 | JUVENILE Slow Motion (Cash Money/Universal) | 1505 | +152 | 157099 | 14 | 11/3 |
| 22 | 18 | KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG) | 1442 | +421 | 196005 | 7 | 69/3 |
| 29 | 19 | LLOYD BANKS On Fire (Interscope) | 1248 | +419 | 192339 | 3 | 65/4 |
| 16 | 20 | LUDACRIS Splash Waterfalls (Def Jam South/IDJMG) | 1157 | -257 | 135135 | 20 | 56/0 |
| 19 | 21 | JOE f/G UNIT Ride Wit U (Jive/Zomba) | 1090 | -126 | 107991 | 9 | 54/0 |
| 23 | 22 | JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope) | 1076 | +155 | 98244 | 5 | 59/0 |
| 20 | 23 | CHINGY One Call Away (DTP/Capitol) | 1041 | -88 | 97834 | 18 | 59/0 |
| 40 | 24 | BRANDY f/KANYE WEST Talk About Our Love (Atlantic) | 1013 | +365 | 133666 | 3 | 63/3 |
| 32 | 25 | LLOYD f/HASHANTI Southside (Murder Inc./Def Jam/IDJMG) | 986 | +251 | 145928 | 2 | 62/7 |
| 21 | 26 | CARL THOMAS Make It Alright (Bad Boy/Universal) | 941 | -112 | 92793 | 10 | 46/0 |
| 28 | 27 | 8-BALL & MJG You Don't Want Drama (Bad Boy/Universal) | 912 | +82 | 76117 | 8 | 43/2 |
| 24 | 28 | YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG) | 878 | +21 | 92027 | 5 | 44/0 |
| 34 | 29 | SLUM VILLAGE Selfish (Barak/Capitol) | 838 | +128 | 88832 | 8 | 42/2 |
| 31 | 30 | YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG) | 759 | -34 | 64197 | 5 | 50/0 |
| 37 | 31 | CASSIDY f/MASHONDA Get No Better (J/RMG) | 726 | +60 | 54169 | 4 | 44/1 |
| 27 | 32 | G UNIT f/JOE Wanna Get To Know You (Interscope) | 723 | -109 | 105003 | 17 | 54/0 |
| 45 | 33 | MOBB DEEP Got It Twisted (Violator/Zomba) | 696 | +91 | 75415 | 3 | 51/10 |
| 43 | 34 | NINA SKY Move Ya Body (Next Plateau/Universal) | 696 | +78 | 130006 | 4 | 38/3 |
| 38 | 35 | BEENIE MAN f/MS. THING Dude (Virgin) | 696 | +39 | 132478 | 16 | 37/1 |
| 25 | 36 | MUSIQ Whoknows (Def Soul/IDJMG) | 668 | -172 | 84570 | 15 | 41/0 |
| 39 | 37 | RUBEN STUDDARD What If (J/RMG) | 658 | +2 | 50477 | 6 | 50/1 |
| 47 | 38 | D12 f/EMINEM My Band (Shady/Interscope) | 594 | +11 | 69660 | 6 | 4/0 |
| 50 | 39 | DILATED PEOPLES f/KANYE WEST This Way (Capitol) | 579 | +67 | 48742 | 7 | 27/1 |
| Debut | 40 | YING YANG TWINS Whats Happnin! (TVT) | 573 | +143 | 43714 | 1 | 39/2 |
| 30 | 41 | JANET JACKSON I Want You (Virgin) | 568 | -236 | 47754 | 12 | 40/0 |
| 33 | 42 | SEAN PAUL I'm Still In Love With You (VP/Atlantic) | 567 | -164 | 92291 | 16 | 36/0 |
| 49 | 43 | LIL' WAYNE Bring It Back (Cash Money/Universal) | 563 | +27 | 43067 | 4 | 39/0 |
| 41 | 44 | GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/IDJMG) | 542 | -93 | 47831 | 6 | 35/0 |
| 48 | 45 | ELEPHANT MAN Jook Gal (VP/Atlantic) | 535 | -12 | 132035 | 6 | 33/1 |
| 42 | 46 | JAGGED EDGE What It's Like (Columbia) | 520 | -114 | 56249 | 16 | 31/0 |
| Debut | 47 | METHOD MAN f/BUSTA RHYMES What's Happenin' (Def Jam/IDJMG) | 480 | +28 | 27711 | 1 | 38/0 |
| 36 | 48 | SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope) | 480 | -201 | 52097 | 17 | 42/0 |
| 35 | 49 | TAMIA Questions (Atlantic) | 455 | -237 | 72009 | 14 | 36/0 |
| 46 | 50 | ATL Make It Up With Love (Noontime/Epic) | 417 | -188 | 23842 | 14 | 37/0 |

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 5/9-5/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added

www.rraddds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| LIL SCRAPPY No Problem (BME/Reprise) | 55 |
| T.J. Let's Get Away (Grand Hustle/Atlantic) | 43 |
| YOUNG ROME f/MARION After Party (Universal) | 41 |
| BONE CRUSHER f/YING YANG... Take Ya... (So So Def/Zomba) | 31 |
| ALLEN ANTHONY You (Roc-A-Fella/IDJMG) | 30 |
| TEEDRA MOSES Be Your Girl (TVT) | 15 |
| MOBB DEEP Got It Twisted (Violator/Zomba) | 10 |
| HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol) | 8 |
| LLOYD f/HASHANTI Southside (Murder Inc./Def Jam/IDJMG) | 7 |
| GOODIE MOB f/SLEEPY BROWN Play Your Flute (Koch) | 5 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG) | +421 |
| LLOYD BANKS On Fire (Interscope) | +419 |
| BRANDY f/KANYE WEST Talk About Our Love (Atlantic) | +365 |
| USHER Confessions Part 2 (LaFace/Zomba) | +356 |
| LLOYD f/HASHANTI Southside (Murder Inc./Def Jam/IDJMG) | +251 |
| MONICA U Should've Known Better (J/RMG) | +217 |
| PRINCE Call My Name (Columbia) | +211 |
| OUTKAST Roses (LaFace/Zomba) | +210 |
| MASE Welcome Back (Independent) | +201 |
| TWISTA Overnight Celebrity (Atlantic) | +181 |

New & Active

| | |
|--|---|
| MURPHY LEE f/NELLY Hold Up (Universal) | Total Plays: 370, Total Stations: 32, Adds: 0 |
| ANTHONY HAMILTON Charlene (So So Def/Zomba) | Total Plays: 358, Total Stations: 30, Adds: 1 |
| CEE-LO The One (LaFace/Zomba) | Total Plays: 330, Total Stations: 28, Adds: 1 |
| ANGIE STONE I Wanna Thank Ya (J/RMG) | Total Plays: 326, Total Stations: 36, Adds: 3 |
| RIC-A-CHE Coo Coo Chee (SRC/Universal) | Total Plays: 290, Total Stations: 16, Adds: 0 |
| PITBULL f/LIL' JON Coko (TVT) | Total Plays: 287, Total Stations: 22, Adds: 1 |
| D. YUTE f/YING YANG... Row Da Boat (Slip-N-Slide/Priority/Capitol) | Total Plays: 286, Total Stations: 26, Adds: 1 |
| PRINCE Call My Name (Columbia) | Total Plays: 273, Total Stations: 51, Adds: 4 |
| TEENA MARIE I'm Still In Love (Cash Money/Universal) | Total Plays: 271, Total Stations: 26, Adds: 1 |
| KEVIN LYTTLE Turn Me On (Atlantic) | Total Plays: 254, Total Stations: 24, Adds: 3 |

Songs ranked by total plays

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

Powergold

The Leaders In Advanced Music Scheduling Software for Windows 98 ME NT 2000 XP

Powergold offers us limitless options with scheduling criteria and has integrated with all our other systems seamlessly. The reliability, customer service, and support that the folks at Powergold have provided us have been exactly what any customer could ask for.

Dan Turner, Vice President
Programming Services



Call us and we'll make it **EASY** for you to switch.

Sales: 1-800-870-0033 • Support: 501-821-1123

Download a free trial version at www.powergold.com

Info@powergold.com

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

tha JUMP off

DJ Irie
Mixer, WEDR/Miami



Sly Kat featuring Dirtbag's "Just Chillin'" (City Kidz Entertainment): Sly Kat has one of the hottest records in Miami right now, produced by Cool & Dre. This is sure to be the anthem of the summer down here. • **Mobb Deep's "Got It Twisted"** (Violator/Zomba): This is Mobb Deep's "Quiet Storm" for 2004. It was only a matter of time until they hit us with another bona fide street banger. It's Mobb Deep at the top of their game all over again! • **The Roots' "Don't Say Nothin'"** (Sanctuary/SRG): This joint is crazy. It's definitely one of The Roots' bigger records and has the potential to gain commercial success. It's already bangin' in the clubs and at radio in Miami. • **Lloyd Banks' "On Fire"** (Interscope): The title of this record says it all — fire! Lloyd Banks hit a home run with this record right off the bat! Expect to hear this joint everywhere this summer.



POWER PLAYAS WWPR (Power 105.1)/New York recently held its first Power Music Summit, where artists and industry leaders came out to share their knowledge with aspiring artists, producers and record executives. Pictured here are the panelists featured at the "Business of Radio" session (l-r), WWPR morning man Ed Lover, R&R Urban Editor Dana Hall, Clear Channel VP/Urban Programming Doc Wynter, Clear Channel VP/Programming Tom Poleman and WWPR PD Michael Saunders.

Joyner's Fantastic Voyage

Continued from Page 37

if not all, Urban AC stations target a 25-54 audience. If you break it down in years, 10 years ago, when the younger end of that demo, 25-35-year-olds, was 15-25, hip-hop was played on the radio and it was widely accepted. If you're not playing hip-hop now, you're eliminating almost half of your audience right there. What do you think those 25-35-year-olds were listening to?

Fifteen years ago, when the Urban AC format first started, there was a much more defined line for people when it came to hip-hop — back then it was called rap. The teens loved it and the adults hated it. But that's not the case anymore. The hit rap records of that time are the soundtrack of the high school years of many Urban AC listeners today.

In fact, I would even say that some of the gold music that many Urban AC stations play today may be too old for the 35-year-old who listens. The buzz you get about a Frankie Beverly and Maze record from your older audience, I see that same kind of buzz coming from the 30-somethings about a Chubb Rock record.

Look at the hip-hop artists themselves. Many of them are in the Urban AC demo — Lil Jon, Snoop Dogg, Puffy, Missy Elliott. They're all in their mid-30s. Lil Jon should have dropped the "Lil" a long time ago! Then look at the music most hip-hop records are sampling from — The Isley Brothers, Luther Vandross, Chaka Khan. Hip-hop is clinging to the old school. They don't want to leave the '70s.

My point is, music has come full circle. There isn't that line of demarcation that there used to be between R&B, soul and hip-hop. The need for these fragmented formats is going away. The days when the grown folks had their station and the teens had another are going away. Instead, it will go back to when you had what they called a mainstream station, one that played a little of everything. We have to do that, or else the format is going to die.

Again, look at the numbers. Half of my

audience that I started with 10 years ago is now 45 to 54 years old. They are still with me, but we get no credit for them. So, you constantly have to look for the next generation of listeners coming up.

R&R: What are your biggest concerns about the way radio is programmed today?

TJ: It's that programmers are too busy staring at their computers to know what's going on in the world around them. Instead of paying attention to real people and real life, they are studying research. Now I'm not saying that research is a bad thing; it's just that we've taken it to the nth degree. Research is used as a crutch. Why not use your gut occasionally?

The music you hear on our show is selected by committee, a group of programmers that represents maybe 20 of the top-market stations that the show airs on. They choose the music based on a combination of research and gut. You better believe if you hear me playing a song, they made that decision. If they didn't, then it was Omarosa. She's my excuse for everything I do bad.

Radio has to look at itself very hard. Realize that we're not the only place where people hear, or even look for, music any longer. Our audience can get music from so many places — the Internet, television video programs, the bootlegger on the corner. The days when you heard it first on radio are coming to an end.

Because of this, radio needs to get back to being more than just about the music. It needs to be entertaining and informative. Radio needs to be the community center. What happened to the days when a station had a 15 share? That's rare today, because there are fewer people tuned in to radio, period. What *The Tom Joyner Morning Show* is doing is what the rest of radio needs to do.

R&R: Is radio in that much trouble?

TJ: I'm confident that we will find our way, and I'm certainly not the only one who can get us there. There is too much money to be made in this industry for the powers that be to let it slip away. What's happening at radio now is kind of like the disco era in music. We made it through disco, and we'll make it through all this.

Urban AC Reporters

Stations and their adds listed alphabetically by market

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| <p>WYNN/Baltimore, MD* PD: Tim White AP/MD: Keith Fisher No Adds</p> | <p>WLIC/Columbia, SC* PD: Doug Williams JZE GLADYS BRIGHT, HEDISO ALJANDRO TEMPTATIONS</p> | <p>WZZF/Min, MI* PD: Jimmie Jackson JZE</p> | <p>KJLH/Kansas City, MO* PD: Dan Kessner MS: Terry Michaels No Adds</p> | <p>WJBR/Indianapolis, IN* PD: Larry Jones No Adds</p> | <p>WJLS/Markell, VA* OM: Eric Stephens JZE LASHELL GRIFFIN</p> | <p>WVBE/Raleigh, VA* PD: Scott Ford JZE GLADYS BRIGHT, HEDISO ALJANDRO TEMPTATIONS</p> | <p>WVND/Toledo, OH* PD: Rocky Lewis MD: Brand Brewer JZE TEMPTATIONS</p> |
| <p>KDXL/Baton Rouge, LA* OM: Jeff Jennings PD/MD: Ryan Thomas JZE LAPHELA JZE TEMPTATIONS</p> | <p>WVDM/Columbia, SC* PD: Mike Love MD: Lori Mack JZE TEMPTATIONS</p> | <p>WFLM/Ft. Pierce, FL* OM: Mike James PD/MD: Randy Francis No Adds</p> | <p>KNEK/Lafayette, LA* PD/MD: John Kinsey JZE GLADYS BRIGHT, HEDISO ALJANDRO TEMPTATIONS</p> | <p>WDLT/Mobile, AL* PD: Steve Crowley MD: Kelly Barber JZE TEMPTATIONS</p> | <p>WVRL/Markell, VA* OM: Dick Lamb PD/MD: Dan London 34 HOURS 1 JZE 1 ALBERT STUEDARD</p> | <p>WLVH/Savannah, GA OM: Brad Kelly PD/MD: Gary Young AP: James Carter 13 PLETRY 12 ALCOHOLS 8 HEATHER HEADLEY</p> | <p>WHUR/Washington, DC* PD/MD: Dave Dickson JZE TEMPTATIONS</p> |
| <p>WBHK/Birmingham, AL* OM: Jay Dixon AP/MD: Danny Johnson No Adds</p> | <p>WAGH/Columbus, GA OM: Brian Waters PD/MD: Queen Rasheed MD: Edward Lewis GLADYS BRIGHT, HEDISO ALJANDRO LORRELL SPINALE</p> | <p>WQMG/Greensboro, NC* PD/MD: AC Show 1 JZE 1 LARRELL GRIFFIN</p> | <p>KOKY/Little Rock, AR* OM: Joe Walker PD/MD: Mark Dylan JZE TEMPTATIONS</p> | <p>WQOK/Nashville, TN* PD/MD: Derrick Corbett MAY: J. B. RICE JZE</p> | <p>WCFB/Orlando, FL* PD: Steve Holtzack No Adds</p> | <p>KALM/St. Louis, MO* OM: Paul PD: Kelly Brown MD: Mike Chase PHELE</p> | <p>WVMI/Washington, DC* PD: Kelly Brown MD: Mike Chase PHELE</p> |
| <p>WVGL/Charleston, SC* OM: Terry Base MD: TX Jones JZE GLADYS BRIGHT, HEDISO ALJANDRO TEMPTATIONS</p> | <p>WRNB/Dayton, OH* OM: P.D. J. D. Kates 8 TABA</p> | <p>KMJO/Houston, TX* OM: Tom Calabrese PD/MD: Sam Chisum No Adds</p> | <p>KJLA/Los Angeles, CA* PD/MD: Andrea Rasch 1 JZE GARY TAYLOR</p> | <p>WYBC/New Haven, CT* OM: Wayne Schmidt PD: Joan Costello AP: Jon Tamburro 9 THRO</p> | <p>WDAS/Philadelphia, PA* OM: Theo Williams PD: Jon Tamburro AP/MD: Jo Gamble JZE ARBE STORE</p> | <p>*Monitored Reporters</p> | <p>POWERED BY MEDIABASE</p> |
| <p>WBAV/Charlotte* PD/MD: Tom Avery JZE</p> | <p>WMXD/Detroit, MI* OM: IJ Hester PD: Jonathan Robinson AP: Gual Stevens MS: Shelly Little TEMPTATIONS</p> | <p>WTLN/Indianapolis, IN* PD: Brian Wallace AP/MD: Garth Adams No Adds</p> | <p>WRSB/Racon, GA PD/MD: Chris Williams 5 SOFALE 5 PHOENIX</p> | <p>WYLD/New Orleans, LA* OM: Carlo Reimer PD: AJ Appleberry No Adds</p> | <p>WFXC/Raleigh, NC* PD: Cy Young AP/MD: Jack Barry No Adds</p> | <p>46 Total Reporters</p> | |
| <p>WVHZ/Chicago, IL* OM: P.D. Eby Smith AP/MD: Armando Rivers 1 JESSICA VANDER 1 JETTY JACKSON JZE</p> | <p>WVNS/Fayetteville, NC* PD: Cornell Jones MS: Colton Poe JZE LASHELL GRIFFIN FREDDIE JACKSON TEMPTATIONS</p> | <p>WJGX/Jackson, MS* OM/MD: Stan Brown JZE ARBE STORE TEMPTATIONS</p> | <p>KJMS/Memphis, TN* PD: Dale Bell AP/MD: Ebone Collier JZE ARBE STORE TEMPTATIONS</p> | <p>WRKS/New York, NY* OM: John Mallon PD: Terry Douglas MS: John Gottlieb No Adds</p> | <p>WJLS/Richmond, VA* PD/MD: Steve Gardner No Adds</p> | <p>42 Total Monitored</p> | |
| <p>WZAK/Cleveland, OH* OM: P.D. Dan Johnson MS: Aubrey Roth JZE</p> | <p>WSOL/Jacksonville, FL* PD/MD: KJ Owens No Adds</p> | <p>WVOT/Miami, FL* PD: Derrick Brown AP/MD: Kevin Vaughn 1 JZE</p> | | | | <p>4 Total Indicator</p> | |
| | | | | | | <p>Did Not Report, Playlist Frozen (1): WMCS/Milwaukee, WI</p> | |

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 1 | 1 | ALICIA KEYS If I Ain't Got You (J/RMG) | 1282 | -14 | 160676 | 12 | 37/0 |
| 2 | 2 | TEENA MARIE I'm Still In Love (Cash Money/Universal) | 1215 | +73 | 159392 | 13 | 41/0 |
| 3 | 3 | LUTHER VANDROSS Think About You (J/RMG) | 1037 | -10 | 146561 | 26 | 42/0 |
| 4 | 4 | JANET JACKSON I Want You (Virgin) | 925 | -19 | 110724 | 11 | 41/0 |
| 5 | 5 | PATTI LABELLE New Day (Def Soul/IDJMG) | 817 | +69 | 98423 | 9 | 40/0 |
| 6 | 6 | RUBEN STUDDARD Sorry 2004 (J/RMG) | 747 | +12 | 98320 | 21 | 40/0 |
| 7 | 7 | BEYONCE Me, Myself And I (Columbia) | 701 | -29 | 84604 | 17 | 35/0 |
| 9 | 8 | MUSIQ Whoknows (Def Soul/IDJMG) | 638 | -48 | 75788 | 13 | 27/0 |
| 8 | 9 | PRINCE Musicology (Columbia) | 638 | -82 | 70826 | 7 | 38/0 |
| 11 | 10 | R. KELLY Happy People (Jive/Zomba) | 636 | +54 | 89955 | 9 | 11/0 |
| 10 | 11 | KEM Love Calls (Motown/Universal) | 569 | -45 | 86192 | 67 | 33/0 |
| 12 | 12 | TAMIA Questions (Atlantic) | 507 | 0 | 46851 | 8 | 35/1 |
| 13 | 13 | USHER Burn (LaFace/Zomba) | 491 | +59 | 59697 | 5 | 3/1 |
| 14 | 14 | JOE More & More (Jive/Zomba) | 352 | -38 | 31599 | 31 | 33/0 |
| 18 | 15 | RUBEN STUDDARD What If (J/RMG) | 349 | +41 | 25354 | 6 | 28/1 |
| 16 | 16 | DWELE Hold On (Virgin) | 344 | -8 | 30939 | 13 | 20/0 |
| 17 | 17 | AVANT Don't Take Your Love Away (Geffen) | 341 | +28 | 51859 | 10 | 9/1 |
| 15 | 18 | BABYFACE The Loneliness (Arista/RMG) | 330 | -59 | 24522 | 18 | 31/0 |
| 25 | 19 | M. WINANS tIENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal) | 299 | +139 | 41671 | 3 | 6/0 |
| 19 | 20 | CARL THOMAS Make It Alright (Bad Boy/Universal) | 289 | +3 | 36414 | 5 | 21/0 |
| 21 | 21 | ANTHONY HAMILTON Charlene (So So Def/Zomba) | 223 | -13 | 15244 | 14 | 15/0 |
| 26 | 22 | LASHELL GRIFFIN Free (Epic) | 204 | +47 | 14118 | 2 | 24/3 |
| 22 | 23 | MONICA U Should've Known Better (J/RMG) | 203 | +10 | 13702 | 4 | 14/0 |
| 20 | 24 | EN VOGUE Ooh Boy (33rd Street/Funky Girl) | 196 | -59 | 12751 | 12 | 18/0 |
| 24 | 25 | MARY J. BLIGE It's A Wrap (Geffen) | 183 | +17 | 16856 | 2 | 16/1 |
| 27 | 26 | JESSE POWELL Did You Cry (Liquid 8) | 176 | +28 | 6556 | 2 | 15/0 |
| Debut | 27 | ANGIE STONE I Wanna Thank Ya (J/RMG) | 171 | +75 | 12759 | 1 | 23/3 |
| 28 | 28 | HIL ST. SOUL Pieces (Shanachie) | 141 | +2 | 12562 | 15 | 14/0 |
| 23 | 29 | GOAPELE Closer (Columbia) | 123 | -44 | 10097 | 10 | 14/0 |
| Debut | 30 | PRINCE Call My Name (Columbia) | 122 | +47 | 16200 | 1 | 8/1 |

42 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/9-5/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

- AL GREEN** Rainin' In My Heart (Blue Note/EMC)
Total Plays: 108, Total Stations: 10, Adds: 0
- TRINA BROUSSARD** Losing My Mind (Motown/Universal)
Total Plays: 96, Total Stations: 6, Adds: 0
- AMEL LARRIEUX** For Real (Bliss Life)
Total Plays: 89, Total Stations: 8, Adds: 1
- THEO** Chemistry (TWP)
Total Plays: 62, Total Stations: 9, Adds: 2
- GLADYS KNIGHT tI EDESID ALEJANDRO** Feelin' Good (Vacilon) (Pyramid)
Total Plays: 54, Total Stations: 11, Adds: 4

- FREDDIE JACKSON** Say Yeah (Martland)
Total Plays: 54, Total Stations: 10, Adds: 1
- JEFF MAJORS** Heard My Cry (Music One)
Total Plays: 21, Total Stations: 5, Adds: 0
- JOE Priceless** (Jive/Zomba)
Total Plays: 7, Total Stations: 25, Adds: 25
- TEMPTATIONS** Something Special (Motown/Universal)
Total Plays: 0, Total Stations: 15, Adds: 15

Songs ranked by total plays

Most Added

www.rraddds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| JOE Priceless (Jive/Zomba) | 25 |
| TEMPTATIONS Something Special (Motown/Universal) | 15 |
| G. KNIGHT tI E. ALEJANDRO Feelin' Good (Vacilon) (Pyramid) | 4 |
| LASHELL GRIFFIN Free (Epic) | 3 |
| ANGIE STONE I Wanna Thank Ya (J/RMG) | 3 |
| THEO Chemistry (TWP) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| M. WINANS tIENYA & P. DIDDY I Don't... (Bad Boy/Universal) | +139 |
| ANGIE STONE I Wanna Thank Ya (J/RMG) | +75 |
| TEENA MARIE I'm Still In Love (Cash Money/Universal) | +73 |
| PATTI LABELLE New Day (Def Soul/IDJMG) | +69 |
| USHER Burn (LaFace/Zomba) | +59 |
| R. KELLY Happy People (Jive/Zomba) | +54 |
| LASHELL GRIFFIN Free (Epic) | +47 |
| PRINCE Call My Name (Columbia) | +47 |
| RUBEN STUDDARD What If (J/RMG) | +41 |
| KINDRED Far Away (Epic) | +40 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| R. KELLY Step In The Name Of Love (Jive/Zomba) | 425 |
| SMOKIE NORFUL I Need You Now (EMI Gospel) | 387 |
| AVANT Read Your Mind (Geffen) | 366 |
| OUTKAST The Way You Move (LaFace/Zomba) | 350 |
| ALICIA KEYS You Don't Know My Name (J/RMG) | 341 |
| WILL DOWNING A Million Ways (GRP/VMG) | 323 |
| KINDRED Far Away (Epic) | 248 |
| GERALD LEVERT U Got That Love (Call It A Night) (Atlantic) | 224 |
| HEATHER HEADLEY I Wish I Wasn't (RCA/RMG) | 198 |
| LUTHER VANDROSS Dance With My Father (J/RMG) | 197 |

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



R&R convention:2004

Don't Miss
R&R CONVENTION 2004!
JUNE 24-26, 2004
BEVERLY HILTON HOTEL
in Beverly Hills, CA

Register NOW at www.radioandrecords.com

KEAN/Abilene, TX
OM: James Cameron
PD: Randy Fernandez
AP: Sherry Hill
1. TERRY CLARK

WVWX/Birmingham, AL
PD: Tom Hovhann
MD: Jay Cozza
1. BILL EYON
2. KERRY CHESEY

WVFX/Birmingham, AL
PD: Tom Hovhann
MD: Jay Cozza
1. BILL EYON
2. KERRY CHESEY

WVFX/Birmingham, AL
PD: Tom Hovhann
MD: Jay Cozza
1. BILL EYON
2. KERRY CHESEY

WVFX/Birmingham, AL
PD: Tom Hovhann
MD: Jay Cozza
1. BILL EYON
2. KERRY CHESEY

WVFX/Birmingham, AL
PD: Tom Hovhann
MD: Jay Cozza
1. BILL EYON
2. KERRY CHESEY

WVFX/Birmingham, AL
PD: Tom Hovhann
MD: Jay Cozza
1. BILL EYON
2. KERRY CHESEY

WVFX/Birmingham, AL
PD: Tom Hovhann
MD: Jay Cozza
1. BILL EYON
2. KERRY CHESEY

WVFX/Birmingham, AL
PD: Tom Hovhann
MD: Jay Cozza
1. BILL EYON
2. KERRY CHESEY

WVFX/Birmingham, AL
PD: Tom Hovhann
MD: Jay Cozza
1. BILL EYON
2. KERRY CHESEY

WVFX/Birmingham, AL
PD: Tom Hovhann
MD: Jay Cozza
1. BILL EYON
2. KERRY CHESEY

POWERED BY MEDIABASE
Monitored Reporters
223 Total Reporters
111 Total Monitored
112 Total Indicator
Did Not Report, Playlist Frozen (2):
KGNC/Amarillo, TX
WHKX/Bluefield, WV



The Companies That Control Country's Fortunes

Continued from Page 1

Legend

Following each station name is its Arbitron 12+ ranking from fall '03-fall '02. Next is the fall '03 Arbitron metro cume audience, in thousands, followed by the '02 figures. Following that are the 2003 and 2002 station revenues, listed in millions, except in "Totals," where actual figures for cume and billing are shown. "N/A" means a figure was not available or not applicable.

The first set of figures under "Totals" shows the number of Country stations owned by the operator. It should also be noted that, for year-to-year comparison purposes, recently or soon-to-be-acquired stations are listed under the old parent, so revenue and cume numbers listed for 2003 are in the ownership totals for that parent company. (Stations no longer owned by the operator they are listed under for 2003 are indicated with an "*". Stations under new ownership are listed under the new parents as well, and are designated with a "^".)

Cume totals for previous years represent the totals for stations owned that year. All figures come from BIA, and station ownership is as of the first week of May 2004. Revenue totals have been adjusted to match BIA's adjusted revenue figures.

This week we present the revenue rankings, along with some owners and their stations. Next week we'll have the cume audience rankings and the remainder of the owners and their stations.

Country Companies Revenue Ranker

Here's how the companies listed on these pages rank by 2003 revenue, according to BIA. Revenues and revenue rankings for 2002, 2001 and 1996 follow. The number following the "r" is that year's revenue rank.

| Owner | 2003 | 2002 | 2001 | 1996 |
|-------------------|----------|------------|-------------|------------|
| 1 Clear Channel | \$412.34 | \$390.98/1 | \$378.95/1 | \$76.3/4 |
| 2 Infinity | \$224.98 | \$217.72 | \$220.75/2 | \$167.05/1 |
| 3 Citadel | \$88.76 | \$80.03 | \$70.925/3 | \$32.2/7 |
| 4 Cox | \$68.35 | \$65.3/4 | \$58.45/4 | \$35.5/6 |
| 5 Cumulus | \$62.26 | \$62.55/5 | \$48.775/6 | — |
| 6 ABC Radio Inc. | \$48.6 | \$50.2/6 | \$49.8/5 | \$43.06/5 |
| 7 Susquehanna | \$48.0 | \$42.3/7 | \$35.2/7 | \$19.9/13 |
| 8 Jefferson-Pilot | \$33.6 | \$32.2/8 | \$31.9/8 | \$25.7/10 |
| 9 Regent | \$31.42 | \$30.4/9 | \$17.675/11 | — |
| 10 Beasley | \$28.55 | \$28.13/10 | \$29.5/9 | \$21.8/11 |
| 11 Emmis | \$26.6 | \$22.9/11 | \$22.7/10 | — |
| 12 Entercom | \$21.7 | \$22.25/12 | \$11.3/15 | — |
| 13 Journal | \$15.95 | \$13.45/13 | \$16.425/12 | — |
| 14 NextMedia | \$14.5 | \$12.78/14 | — | — |
| 15 Barnstable | \$13.05 | \$12.6/15 | \$12.0/14 | — |
| 16 Hall | \$11.2 | \$10.95/16 | \$10.025/17 | — |
| 17 Saga | \$9.875 | \$9.08/18 | — | — |
| 18 Bonneville | \$8.9 | \$9.2/17 | \$10.15/16 | — |



LADY LORETTA Music icon Loretta Lynn was the guest of honor at a party celebrating the release of her new album, Van Lear Rose. Held at Nashville's historic Hermitage Hotel, the event drew luminaries including her producer, Jack White; White's White Stripes cohort Meg White, Steve Earle; Nancy Griffith; Kix Brooks; Lee Ann Womack; Terri Clark; Gretchen Wilson; and Lynn's sister, Crystal Gayle. Seen here are (l-r) Interscope/Geffen/A&M co-Chairman Jimmy Iovine, Lynn and Universal Music Group Chairman/CEO Doug Morris.

Radio Holdings At A Glance

Station/Market Fall '03 12+ Share (Fall '02) '03 Cume ('02) '03 Rev. ('02)

| ABC Radio Inc. | | | | |
|----------------|--|-----------|---------------|-------------|
| WKHX/Atlanta | | 5.3 (4.3) | 5,134 (4,324) | 18.8 (19.1) |
| WYAY/Atlanta | | 3.4 (2.4) | 3,181 (2,836) | 7.1 (7.5) |
| KSCS/Dallas | | 4.1 (3.7) | 4,881 (5,105) | 20.3 (21.3) |
| KTYSDallas | | 1.2 (—) | 2,231 (—) | 2.4 (—) |

| Totals: | Year | No. Stations | 12+ Share | Cume | Revenue |
|---------|------|--------------|-----------|-----------|--------------|
| | 2003 | 4 | 14.0 | 1,542,700 | \$48,600,000 |
| | 2002 | 3 | 10.4 | 1,226,500 | \$47,900,000 |
| | 2001 | 3 | 12.2 | 1,246,000 | \$49,800,000 |
| | 1999 | 3 | 12.0 | 1,150,600 | \$53,600,000 |
| | 1996 | 3 | N/A | 1,270,800 | \$41,600,000 |

| Barnstable | | | | |
|--------------|--|-----------|---------------|------------|
| WGKX/Memphis | | 6.4 (4.9) | 1,525 (1,478) | 5.5 (5.1) |
| WCMS/Norfolk | | 4.9 (5) | 1,346 (1,471) | 2.25 (2.4) |
| WGH/Norfolk | | 4.8 (5.6) | 1,488 (1,395) | 5.3 (4.8) |

| Totals: | Year | No. Stations | 12+ Share | Cume | Revenue |
|---------|------|--------------|-----------|---------|--------------|
| | 2003 | 3 | 16.1 | 435,900 | \$13,050,000 |
| | 2002 | 3 | 15.5 | 437,100 | \$12,500,000 |
| | 2001 | 3 | 14.6 | 456,100 | \$12,000,000 |
| | 1999 | 8 | 30.1 | 651,900 | \$17,200,000 |
| | 1996 | 4 | N/A | 318,500 | \$10,100,000 |

| Beasley | | | | |
|-----------------------|--|-------------|---------------|----------------|
| WKXC/Augusta, GA | | 8.5 (11.0) | 735 (777) | 2.7 (2.6) |
| WKML/Fayetteville, NC | | 10.8 (11.0) | 729 (747) | 4.1 (4.625) |
| WKIS/Miami | | 3.3 (3.0) | 2,837 (2,631) | 11.3 (10.7) |
| WXTU/Philadelphia | | 3.3 (3.8) | 3,617 (3,329) | 10.45 (12.250) |

| Totals: | Year | No. Stations | 12+ Share | Cume | Revenue |
|---------|------|--------------|-----------|---------|--------------|
| | 2003 | 4 | 25.9 | 791,800 | \$28,550,000 |
| | 2002 | 4 | 28.8 | 748,400 | \$30,175,000 |
| | 2001 | 4 | 24.6 | 753,100 | \$29,500,000 |
| | 1999 | 3 | 19.2 | 685,200 | \$26,050,000 |
| | 1996 | 4 | N/A | 749,000 | \$21,100,000 |

| Bonneville | | | | |
|--------------------|--|-----------|---------------|-----------|
| KZBR/San Francisco | | 1.7 (—) | 2,417 (—) | N/A (—) |
| WL/St. Louis | | 6.4 (5.2) | 3,425 (3,409) | 8.9 (9.2) |

| Totals: | Year | No. Stations | 12+ Share | Cume | Revenue |
|---------|------|--------------|-----------|---------|--------------|
| | 2003 | 2 | 6.9 | 584,200 | \$8,900,000 |
| | 2002 | 1 | 5.2 | 340,900 | \$9,200,000 |
| | 2001 | 1 | 6.1 | 349,200 | \$10,150,000 |
| | 1999 | 2 | 2.1 | 554,800 | \$16,700,000 |
| | 1996 | 1 | N/A | 0 | \$300,000 |

| Citadel | | | | |
|-----------------------|--|-------------|---------------|---------------|
| KRST/Albuquerque | | 4.9 (4.5) | 928 (1,016) | 3.475 (2.575) |
| WCTO/Allentown | | 9.7 (10.1) | 1189 (1,346) | 4.5 (3.8) |
| WEBB/Augusta, GA | | 8.5 (7.0) | 179 (181) | 1.0 (1.0) |
| WHWK/Binghamton, NY | | 13.1 (8.9) | 548 (471) | 1.625 (1.8) |
| WBWN/Bloomington, IL* | | 12.6 (12.5) | 311 (269) | 2.3 (2.0) |
| KQFC/Boise, ID | | 5.4 (7.0) | 502 (509) | 2.475 (2.025) |
| KIZN/Boise, ID | | 9.5 (6.2) | 680 (626) | 2.45 (2.2) |
| WNKT/Charleston, SC | | 2.7 (2.6) | 503 (459) | 1.175 (1.2) |
| KHK/Des Moines | | 5.1 (3.6) | 547 (460) | 1.35 (1.4) |
| KJJY/Des Moines | | 5.7 (4.5) | 594 (568) | 2.0 (1.775) |
| WXTA/Erie, PA^ | | — (—) | — (—) | — (—) |
| WFBE/Flint, MI | | 4.9 (7.8) | 493 (550) | 2.1 (1.9) |
| WCPP/Harrisburg | | 3.3 (5.9) | 566 (575) | 2.9 (2.7) |
| WGOC/Johnson City, TN | | 3.4 (3.5) | 287 (316) | .45 (1.425) |
| WIVK/Knoxville | | 22.0 (20.8) | 2,351 (2,224) | 12.55 (11.4) |
| KXKC/Lafayette, LA | | 8.3 (8.0) | 838 (701) | 2.45 (2.1) |
| WIOV/Lancaster, PA^ | | — (—) | — (—) | — (—) |
| WITL/Lansing, MI | | 11.5 (11.4) | 797 (677) | 3.4 (3.7) |
| KVLO/Little Rock | | 2.3 (3.9) | 340 (388) | 1.3 (1.2) |
| KATM/Modesto, CA | | 9.5 (8.9) | 715 (793) | 4.1 (4.775) |
| WGKX/Memphis^ | | — (—) | — (—) | — (—) |
| WMDH/Muncie, IN | | 11.0 (11.1) | 333 (336) | 1.9 (1.8) |
| WKDF/Nashville | | 4.7 (5.2) | 1,714 (1,399) | 8.3 (7.4) |
| WOKQ/Portsmouth, NH | | 10.9 (8.9) | 734 (801) | 5.65 (6.0) |
| WPKQ/Portsmouth, NH | | 0 (0) | 0 (12) | .875 (.825) |
| KBUL/Reno, NV | | 9.3 (5.5) | 619 (503) | 1.9 (2.05) |
| KUBL/Salt Lake City | | 5.2 (6.2) | 2,245 (2,205) | 6.0 (5.6) |
| KDRK/Spokane | | 5.8 (5.0) | 659 (615) | 2.425 (2.3) |
| KJIM/Tucson | | 7.9 (5.8) | 1,234 (1,317) | 5.5 (5.2) |
| WSJR/Wilkes Barre^ | | — (—) | — (—) | — (—) |
| WQXA/York, PA | | .7 (0) | 83 (71) | .2 (2) |

Continued on Page 48



CONGRATULATIONS

BLAIR GARNER!

ACM ON-AIR

PERSONALITY OF THE YEAR



ACADEMY
of COUNTRY MUSIC

PREMIERE
RADIO NETWORKS

Continued from Page 46

| Totals | Year | No. Stations | 12+ Share | Cume | Revenue |
|--------|------|--------------|-----------|-----------|--------------|
| | 2003 | 29 | 197.9 | 1,998,900 | \$88,760,000 |
| | 2002 | 33 | 185.2 | 1,939,200 | \$83,650,000 |
| | 2001 | 27 | 167.3 | 1,699,800 | \$70,925,000 |
| | 1999 | 25 | 165.2 | 1,371,300 | \$53,625,000 |
| | 1996 | 15 | N/A | \$74,000 | \$32,200,000 |

Citadel also owns two Country stations in non-rated markets not listed above, according to BIA.

Clear Channel

| Station/Market | Fall '03 12+ Share (Fall '02) | '03 Cume ('02) | '03 Rev. ('02) |
|--------------------------|-------------------------------|----------------|----------------|
| KEAN-FM/Abilene, TX | 9.8 (12.5) | 320 (331) | 9 (.9) |
| WOBB/Albany, GA | 3.3 (4.1) | 101 (85) | .7 (.775) |
| KBQ/Albuquerque | 4.2 (5.3) | 798 (805) | 1.3 (1.2) |
| KRRV/Alexandria, LA | 6.5 (7.9) | 341 (325) | 1.1 (.9) |
| KATP/Amarillo, TX | 6.0 (6.1) | 283 (221) | .65 (.55) |
| KMML/Amarillo, TX | 5.3 (5.7) | 268 (229) | .6 (.75) |
| KASH/Anchorage | 6.4 (5.5) | 337 (295) | .9 (.825) |
| WWW/Ann Arbor, MI | 5.8 (4.9) | 269 (263) | 2.2 (2.05) |
| WKSF/Asheville, NC | 17.9 (18.2) | 808 (794) | 5.975 (5.6) |
| WPEK/Asheville, NC | 1.4 (1.7) | 82 (76) | .325 (.7) |
| WCOH/Atlanta | 0 (0) | 0 (0) | 2 (.2) |
| KASE/Austin | 7.4 (7.6) | 1,816 (1,951) | 10.4 (10.0) |
| KVET/Austin | 6.0 (8.0) | 1,637 (1,638) | 7.5 (5.8) |
| WPOC/Baltimore | 8.9 (9.0) | 3,902 (3,958) | 17.2 (14.0) |
| WBFB/Bangor, ME | 5.7 (5.2) | 259 (214) | .5 (.65) |
| WYNK/Baton Rouge | 6.3 (7.0) | 823 (902) | 4.925 (3.7) |
| KYKR/Beaumont, TX | 9.5 (7.4) | 670 (552) | 1.375 (1.5) |
| KCTR/Billings, MT | 20.6 (19.1) | 379 (299) | 1.8 (1.65) |
| WKNN/Biloxi, MS | 6.3 (7.2) | 566 (590) | 1.8 (2.3) |
| WDXB/Birmingham | 5.7 (4.3) | 1,276 (1,194) | 2.0 (1.2) |
| KFXD/Boise, ID | 1.7 (2.3) | 347 (233) | .25 (.225) |
| KAGG/Bryan, TX | 8.3 (8.7) | 347 (295) | 1.0 (1.15) |
| KWYY/Casper, WY | 10.0 (6.5) | 102 (94) | .35 (.35) |
| WEZL/Charleston, SC | 7.6 (7.2) | 818 (708) | 2.85 (2.6) |
| WKKT/Charlotte | 5.2 (4.0) | 1,868 (1,623) | 8.05 (7.9) |
| WCYK/Charlottesville, VA | 9.9 (8.1) | 258 (212) | 1.2 (1.275) |
| WUSY/Chattanooga, TN | 20.2 (18.6) | 1,303 (1,219) | 7.1 (7.0) |
| KOLZ/Cheyenne, WY | 13.7 (12.2) | 152 (150) | .65 (.7) |
| KCGY/Cheyenne, WY | 1.1 (0) | 27 (23) | 0 (0) |
| KHSL/Chico, CA | 5.5 (4.2) | 271 (207) | .4 (.35) |
| WGAR/Cleveland | 6.7 (6.8) | 2,730 (2,883) | 10.8 (9.9) |
| KCCY/Colorado Springs | 4.5 (3.8) | 240 (561) | 2.45 (2.35) |
| WCOS/Columbia, SC | 8.9 (10.8) | 977 (986) | 5.35 (5.0) |
| WSTH/Columbus, GA | 5.5 (3.1) | 274 (210) | 1.05 (.9) |
| WCOL/Columbus, OH | 7.2 (7.0) | 1,834 (1,880) | 1.1 (9.5) |
| WGSQ/Cookeville, TN | 23.6 (24.3) | 335 (367) | 2.1 (1.8) |
| WHUB/Cookeville, TN | 6.6 (6.1) | 103 (76) | .35 (.325) |
| KRYS/Corpus Christ, TX | 7.9 (7.5) | 512 (592) | 1.925 (2.0) |
| KKCB/Duluth, MN | 9.8 (10.5) | 365 (317) | 1.9 (1.7) |
| WATQ/Eau Claire, WI | 6.3 (6.1) | 183 (169) | .55 (.45) |
| WQRB/Eau Claire, WI | 9.1 (11.2) | 307 (291) | 1.575 (1.4) |
| KHEY/El Paso | 5.2 (4.6) | 661 (558) | .8 (.6) |
| KFAB/Fargo, ND | 3.1 (3.5) | 155 (170) | .125 (.1) |
| KKBX/Fargo, ND | 4.4 (3.5) | 145 (149) | .45 (.4) |
| KKIX/Fayetteville, AR | 11.6 (9.5) | 622 (529) | 2.4 (2.75) |
| WLAY-AM/Florence, AL | 1.2 (0.6) | 34 (29) | 0 (0) |
| WLAY/Florence, AL | 9.6 (5.8) | 250 (189) | 1.25 (1.1) |
| WFRE/Frederick, MD | 16.0 (16.5) | 515 (582) | 5.2 (4.5) |
| WCKT/Fl. Myers, FL | 3.0 (5.6) | 549 (668) | 1.6 (1.1) |
| WAVW/Fl. Pierce, FL | 5.2 (5.4) | 562 (518) | .9 (.75) |
| KMAG/Fl. Smith, AR | 10.0 (8.0) | 462 (434) | 1.7 (1.55) |
| WBCT/Grand Rapids | 10.7 (9.6) | 1,423 (1,357) | 7.7 (6.8) |
| WTQR/Greensboro | 9.5 (7.9) | 2,167 (2,185) | 7.8 (7.8) |
| WESC/Greenville, SC | 8.0 (7.0) | 1,370 (1,414) | 4.65 (4.4) |
| WSSL/Greenville, SC | 7.3 (7.5) | 1,465 (1,542) | 6.3 (6.3) |
| WRBT/Harrisburg | 7.0 (4.9) | 809 (894) | 2.55 (2.2) |
| WKCY/Harrisonburg, VA | 13.9 (9.7) | 256 (191) | 1.65 (1.375) |
| WWYZ/Hartford | 7.4 (7.4) | 1,509 (1,179) | 9.0 (8.2) |
| WTCR/Huntington, WV | 11.0 (15.1) | 661 (640) | 2.925 (3.2) |
| WDRM/Huntsville, AL | 16.0 (13) | 1,040 (1,117) | 5.45 (5.3) |
| WMSI/Jackson, MS | 6.8 (7.4) | 710 (622) | 4.85 (4.6) |
| WTNV/Jackson, TN | 5.0 (8.0) | 121 (151) | 1.3 (1.2) |
| WQIK/Jacksonville | 7.2 (5.2) | 1,806 (1,464) | 3.65 (4.225) |
| WROO/Jacksonville | 3.7 (3.9) | 1,057 (1,099) | 2.55 (2.075) |
| KFIN/Jonesboro, AR | 7.1 (16.5) | 148 (184) | 1.75 (1.7) |
| KWNR/Las Vegas | 8.6 (7.9) | 1,928 (1,940) | 8.55 (8.0) |
| WUSW/Laurel, MS | 2.3 (4.4) | 124 (159) | .3 (.3) |
| KLAW/Lawton, OK | 19.2 (16.5) | 291 (284) | 1.2 (1.1) |
| WBUL/Lexington, KY | 9.1 (11.2) | 941 (1,128) | 3.7 (3.2) |
| WIMT/Lima, OH | 12.3 (12.2) | 284 (300) | 1.2 (1.3) |
| KZKX/Lincoln, NE | 10.3 (8.0) | 426 (393) | 4.0 (3.5) |
| KHKN/Little Rock | 4.5 (3.1) | 423 (488) | .9 (.7) |
| KSSN/Little Rock | 9.6 (10.8) | 1,018 (947) | 5.2 (4.8) |
| WAMZ/Louisville | 13.5 (13.2) | 2,270 (1,951) | 9.625 (9.1) |
| QOBR/Lubbock, TX | 4.1 (5.3) | 311 (327) | .325 (.3) |
| KYSM/Mankato, MN | 17.3 (18.9) | 315 (321) | 2.2 (1.4) |
| WDDO/Marion, IL | 16.5 (9.9) | 331 (276) | 1.75 (1.7) |

| Station/Market | Fall '03 12+ Share (Fall '02) | '03 Cume ('02) | '03 Rev. ('02) |
|----------------------------|-------------------------------|----------------|----------------|
| KIAI/Mason City, IA | 19.4 (12.4) | 178 (177) | 1.2 (1.1) |
| KTEX/McAllen | 7.6 (8.1) | 1,183 (1,250) | 2.8 (2.1) |
| KRWQ/Medford, OR | 7.9 (10.1) | 264 (291) | 1.75 (1.7) |
| WYYW/Meridian, MS | 2.2 (4.1) | 55 (86) | .3 (.2) |
| WMIL/Milwaukee | 6.8 (5.7) | 2,343 (2,109) | 7.3 (7.5) |
| KEEY/Minneapolis | 5.9 (5.8) | 3,619 (4,308) | 14.7 (14.4) |
| WKSJ/Mobile | 10.7 (8.3) | 960 (928) | 4.0 (4.1) |
| KTOM-FM/Monterey | 2.9 (3.5) | 395 (545) | 1.375 (1.9) |
| WMUS/Muskegon, MI | 9.3 (12.4) | 301 (298) | 1.875 (1.8) |
| WSIX/Nashville | 6.3 (6.3) | 1,588 (1,562) | 8.3 (7.8) |
| WNOE/New Orleans | 6.0 (5.4) | 1,489 (1,628) | 5.3 (4.5) |
| KTST/Oklahoma City | 4.1 (4.8) | 1,212 (1,199) | 2.05 (2.2) |
| KXXY/Oklahoma City | 4.1 (6.1) | 1,122 (1,261) | 4.9 (4.9) |
| KXKT/Omaha | 8.4 (8.5) | 1,035 (1,001) | 6.225 (5.1) |
| WPAP/Panama City, FL | 14.2 (16.1) | 355 (299) | 1.8 (1.6) |
| WNUS/Parkersburg, WV | 11.2 (18.5) | 327 (331) | .95 (.9) |
| KNIX/Phoenix | 5.6 (4.7) | 3,862 (3,739) | 17.2 (15.0) |
| WUBB/Portsmouth, NH | 0.6 (0.5) | 100 (121) | .4 (.35) |
| WRWD/Poughkeepsie, NY | 6.1 (5.8) | 315 (287) | 2.8 (2.8) |
| WLLR/Quad Cities, IL-IA | 15.2 (15.0) | 860 (839) | 3.725 (3.6) |
| KORD/Rich.-Kann.-Pasco, WA | 7.4 (9.8) | 226 (319) | 1.475 (1.3) |
| KTDD/Riverside | .6 (.8) | 169 (322) | .9 (.45) |
| WYYD/Roanoke, VA | 7.2 (6.9) | 630 (681) | 2.6 (2.55) |
| KMFX/Rochester, MN | 0 (0) | 0 (0) | 0 (0) |
| KMFX-FM/Rochester, MN | 7.8 (7.1) | 230 (247) | 1.1 (.95) |
| WWFG/Salisbury, MD | 11.6 (8.4) | 616 (553) | 1.65 (1.6) |
| KKAT/Salt Lake City* | 2.3 (2.4) | 1,358 (1,380) | 2.9 (3.0) |
| KAJA/San Antonio | 5.2 (4.0) | 2,123 (2,132) | 6.7 (6.1) |
| KUSS/San Diego* | — (—) | — (—) | — (—) |
| XHCR/San Diego* | 3.0 (3.5) | 1,813 (1,858) | 6.2 (5.2) |
| KSNV/Santa Maria, CA | 5.1 (4.8) | 180 (214) | 1.5 (1.5) |
| WCTQ/Sarasota | 6.4 (5.0) | 645 (610) | 1.975 (2.0) |
| WIKX/Sarasota | 1.9 (3.1) | 290 (357) | 0 (0) |
| KWKH-AM/Shreveport, LA | 1.8 (—) | 199 (—) | 2 (—) |
| KXKS/Shreveport, LA | 6.5 (7.7) | 512 (432) | 1.0 (.8) |
| KIXZ/Spokane | 4.7 (4) | 548 (476) | 1.175 (1.4) |
| WFMB/Springfield, IL | N/A (9.6) | 424 (371) | 2.05 (2.0) |
| WPXX/Springfield, MA | 5.2 (5.0) | 587 (661) | 2.25 (2.175) |
| KGMV/Springfield, MO | 5.1 (7.3) | 411 (479) | 1.95 (2.0) |
| KSD/St. Louis | 3.3 (3.5) | 2,665 (2,814) | 5.6 (5.1) |
| WBBS/Syracuse | 12.1 (10.7) | 1,281 (1,082) | 5.5 (5.3) |
| WTNT/Tallahassee, FL | 5.4 (4.7) | 401 (309) | 2.0 (1.9) |
| KKYR/Texasarkana, TX-AR | 15.4 (15.8) | 288 (303) | 1.85 (1.65) |
| KOYT/Tucson | 2.2 (3.3) | 618 (629) | .625 (.6) |
| WWZD/Tupelo, MS | 10.6 (10.9) | 446 (473) | 1.25 (1.2) |
| WTXT/Tuscaloosa, AL | 12.8 (9.7) | 342 (310) | 1.75 (1.7) |
| KNUE/Tyler, TX | 7.1 (5.6) | 419 (421) | 1.6 (1.75) |
| KATJ/Victor Valley, CA | 0 (0) | 0 (0) | 0 (0) |
| KATJ-FM/Victor Valley, CA | 5.6 (4.9) | 357 (315) | 1.65 (1.5) |
| WACO/Waco, TX | 18.8 (17.2) | 498 (539) | 2.375 (2.4) |
| WMZQ/Washington | 3.5 (2.3) | 3,698 (3,183) | 16.6 (17.8) |
| WOVK/Wheeling, WV | 19.9 (16.9) | 469 (396) | 1.5 (1.5) |
| KWFS/Wichita Falls, TX | 8.4 (7.1) | 189 (200) | .6 (.625) |
| KZSN/Wichita | 6.9 (5.5) | 728 (597) | 2.7 (2.8) |
| WBYL/Williamsport, PA | 2.7 (5.7) | 85 (112) | .075 (.075) |
| WDSO/Wilmington, DE | .7 (1.0) | 211 (225) | 1.4 (1.3) |
| WUSQ/Winchester, VA | 18.9 (21.3) | 461 (540) | 2.8 (2.6) |
| KDBL/Yakima, WA | 5.1 (4.0) | 203 (210) | .4 (.35) |
| KUTV/Yakima, WA | 5.9 (3.2) | 140 (102) | .2 (.2) |

| Totals | Year | No. Stations | 12+ Share | Cume | Revenue |
|--------|------|--------------|-----------|------------|---------------|
| | 2003 | 183 | 1052.0 | 10,156,500 | \$412,335,000 |
| | 2002 | 191 | 1059.7 | 10,068,700 | \$390,975,000 |
| | 2001 | 144 | 1002.5 | 9,384,900 | \$378,950,000 |
| | 1999 | 53 | 367.5 | 4,355,700 | \$162,645,000 |
| | 1996 | 26 | N/A | 3,149,900 | \$76,300,000 |

Clear Channel also owns 47 Country stations in nonrated markets not listed above, according to BIA.

Cox

| Station/Market | Fall '03 12+ Share (Fall '02) | '03 Cume ('02) | '03 Rev. ('02) |
|------------------|-------------------------------|----------------|----------------|
| WZZK/Birmingham | 6.6 (6.3) | 1,560 (1,551) | 4.65 (5.3) |
| WHKO/Dayton | 9.8 (9.9) | 1,826 (1,870) | 7.7 (7.0) |
| KKBO/Houston | 2.7 (2.6) | 3,825 (4,528) | 18.3 (18.4) |
| KTHH/Houston | 2.7 (1.8) | 3,157 (3,068) | 4.2 (3.6) |
| WWKA/Oriando | 5.6 (6.2) | 1,839 (1,803) | 10.9 (10.6) |
| WKHK/Richmond | 9.9 (8.5) | 1,652 (1,523) | 8.7 (8.0) |
| KCYV/San Antonio | 5.5 (5.0) | 2,221 (2,271) | 7.9 (7.5) |
| KKYX/San Antonio | 1.5 (1.5) | 530 (493) | .9 (.8) |
| KWEN/Tulsa | 9.5 (8.1) | 1,374 (1,282) | 5.1 (4.1) |

| Totals: | Year | No. Stations | 12+ Share | Cume | Revenue |
|---------|------|--------------|-----------|-----------|--------------|
| | 2003 | 9 | 53.3 | 1,798,400 | \$68,350,000 |
| | 2002 | 9 | 49.9 | 1,838,900 | \$65,300,000 |
| | 2001 | 8 | 46.0 | 1,396,500 | \$58,450,000 |
| | 1999 | 8 | 50.5 | 1,355,200 | \$55,000,000 |
| | 1996 | 8 | N/A | 1,110,600 | \$35,500,000 |

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS | ± POINTS | TOTAL PLAYS | ± PLAYS | TOT. AUD. (00) | ± AUC. (00) | WEEKS ON | TOTAL ADDS |
|-----------|-----------|--|--------------|----------|-------------|---------|----------------|-------------|----------|------------|
| 2 | 1 | GRETCHEN WILSON Redneck Woman (Epic) | 14610 | 751 | 4562 | +229 | 427637 | 20608 | 12 | 111/0 |
| 4 | 2 | JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.) | 13942 | 526 | 4293 | +118 | 417427 | 15756 | 18 | 111/0 |
| 1 | 3 | RASCAL FLATTS Mayberry (Lyric Street) | 13296 | -1274 | 4222 | -426 | 400368 | -33733 | 20 | 111/0 |
| 3 | 4 | KEITH URBAN You'll Think Of Me (Capitol) | 11746 | -1713 | 3629 | -559 | 352715 | -47070 | 22 | 111/0 |
| 6 | 5 | TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | 11559 | -74 | 3755 | -44 | 329106 | 2268 | 28 | 111/0 |
| 7 | 6 | GEORGE STRAIT Desperately (MCA) | 10940 | -123 | 3418 | -26 | 308984 | -6634 | 19 | 111/0 |
| 10 | 7 | TOBY KEITH Whiskey Girl (DreamWorks) | 10217 | 543 | 3107 | +163 | 305971 | 15100 | 10 | 111/0 |
| 9 | 8 | LONESTAR Let's Be Us Again (BNA) | 10190 | 398 | 3112 | +105 | 309375 | 14368 | 13 | 111/0 |
| 8 | 9 | MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia) | 10137 | 179 | 3175 | +107 | 303233 | 9235 | 16 | 111/0 |
| 11 | 10 | BROOKS & DUNN That's What She Gets For Loving Me (Arista) | 8609 | 44 | 2781 | +47 | 247335 | 1214 | 16 | 111/0 |
| 12 | 11 | DAVID LEE MURPHY Loco (Koch) | 8096 | 834 | 2480 | +213 | 232024 | 29059 | 19 | 110/0 |
| 13 | 12 | CLAY WALKER I Can't Sleep (RCA) | 6993 | 289 | 2223 | +80 | 191293 | 12678 | 22 | 110/3 |
| 14 | 13 | SHEDAISSY Passenger Seat (Lyric Street) | 6827 | 459 | 2090 | +79 | 186708 | 15961 | 17 | 107/0 |
| 16 | 14 | REBA MCENTIRE Somebody (MCA) | 6054 | 494 | 1963 | +160 | 164781 | 14092 | 19 | 108/5 |
| 15 | 15 | BILLY CURRINGTON I Got A Feelin' (Mercury) | 5932 | 61 | 1891 | +82 | 156943 | 8971 | 18 | 96/1 |
| 19 | 16 | BRAD PAISLEY (ALISON KRAUSS) Whiskey Lullaby (Arista) | 5586 | 982 | 1701 | +303 | 150125 | 24833 | 7 | 96/2 |
| 17 | 17 | SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IJMG) | 5247 | 31 | 1762 | +22 | 136070 | 3448 | 15 | 96/1 |
| 21 | 18 | JOSH GRACIN I Want To Live (Lyric Street) | 4717 | 473 | 1529 | +142 | 124759 | 13900 | 11 | 98/0 |
| 20 | 19 | EMERSON DRIVE Last One Standing (DreamWorks) | 4284 | 16 | 1346 | +11 | 107662 | -306 | 18 | 98/1 |
| 22 | 20 | ANDY GRIGGS She Thinks She Needs Me (RCA) | 4264 | 159 | 1344 | +56 | 116817 | 5344 | 12 | 97/5 |
| 23 | 21 | JOE DIFFIE Tougher Than Nails (BBR) | 4237 | 259 | 1372 | +54 | 109768 | 8018 | 15 | 88/3 |
| 24 | 22 | RACHEL PROCTOR Me And Emily (BNA) | 4146 | 432 | 1205 | +167 | 109504 | 8912 | 12 | 90/3 |
| 30 | 23 | KENNY CHESNEY I Go Back (BNA) | 3886 | 1487 | 1220 | +416 | 121303 | 49882 | 4 | 89/20 |
| 26 | 24 | MARTINA MCBRIDE How Far (RCA) | 3464 | 644 | 1068 | +186 | 100256 | 15351 | 6 | 92/7 |
| 25 | 25 | LEE ANN WOMACK The Wrong Girl (MCA) | 3392 | -28 | 1071 | -25 | 90686 | 2813 | 14 | 90/4 |
| 28 | 26 | TERRI CLARK Girls Lie Too (Mercury) | 3252 | 602 | 1070 | +199 | 93052 | 20316 | 6 | 78/6 |
| 32 | 27 | BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.) | 2752 | 593 | 797 | +129 | 70173 | 12855 | 6 | 56/9 |
| 27 | 28 | JEFF BATES I Wanna Make You Cry (RCA) | 2668 | -5 | 935 | +17 | 69939 | 505 | 18 | 86/5 |
| 29 | 29 | JOE NICHOLS If Nobody Believed In You (Universal South) | 2624 | 168 | 889 | +59 | 64868 | 2905 | 8 | 79/3 |
| 31 | 30 | TRENT WILLMON Beer Man (Columbia) | 2494 | 143 | 790 | +46 | 60545 | 5103 | 8 | 77/1 |
| 33 | 31 | JIMMY BUFFETT (J.C. BLACK) Hey Good Lookin' (RCA/Mailboat) | 2427 | 2427 | 651 | +651 | 83080 | 83080 | 1 | 49/49 |
| 33 | 32 | BILLY DEAN Thank God I'm A Country Boy (View2/Curb) | 2021 | 56 | 676 | +1 | 55960 | 2858 | 13 | 48/2 |
| 34 | 33 | AMY DALLEY Men Don't Change (Curb) | 2004 | 42 | 724 | +7 | 48904 | 1449 | 15 | 65/4 |
| 34 | 34 | JULIE ROBERTS Break Down Here (Mercury) | 1806 | 17 | 663 | +3 | 38682 | 1064 | 11 | 67/3 |
| 41 | 35 | PHIL VASSAR In A Real Love (Arista) | 1718 | 352 | 464 | +57 | 54063 | 11781 | 3 | 55/6 |
| 36 | 36 | JENKINS Blame It On Mama (Capitol) | 1691 | -8 | 518 | -3 | 37847 | -2496 | 10 | 70/4 |
| 39 | 37 | TRACE ADKINS Rough & Ready (Capitol) | 1647 | 242 | 568 | +89 | 42884 | 5983 | 4 | 56/2 |
| 42 | 38 | JIMMY WAYNE You Are (DreamWorks) | 1507 | 187 | 440 | +62 | 42574 | 5343 | 5 | 48/0 |
| 38 | 39 | HANK WILLIAMS, JR. Why Can't We All Just Get... (Asylum/Curb) | 1474 | 58 | 542 | +43 | 29176 | 809 | 9 | 41/0 |
| 37 | 40 | BLAKE SHELTON When Somebody Knows You That Well (Warner Bros.) | 1385 | -35 | 505 | -8 | 26689 | 727 | 9 | 65/0 |
| 43 | 41 | CHELY WRIGHT Back Of The Bottom Drawer (Vivaton) | 1335 | 112 | 442 | +21 | 36040 | 2074 | 9 | 41/3 |
| 44 | 42 | SARA EVANS Suds In The Bucket (RCA) | 1301 | 138 | 406 | +52 | 33887 | 4289 | 4 | 48/4 |
| 45 | 43 | CRAIG MORGAN Look At Us (BBR) | 1152 | 10 | 404 | +9 | 24425 | 2344 | 4 | 56/4 |
| 40 | 44 | BRAD COTTER I Meant To (Epic) | 1097 | -299 | 332 | -123 | 30878 | -17611 | 2 | 34/7 |
| 46 | 45 | JOSH TURNER What It Ain't (MCA) | 1030 | 23 | 406 | +26 | 19237 | 1192 | 5 | 57/5 |
| 48 | 46 | TRAVIS TRITT The Girl's Gone Wild (Columbia) | 787 | 198 | 301 | +106 | 20048 | 4336 | 3 | 41/5 |
| 50 | 47 | RUSHLOW Sweet Summer Rain (Lyric Street) | 782 | 235 | 284 | +75 | 17193 | 4972 | 2 | 38/1 |
| 47 | 48 | RODNEY ATKINS Someone To Share It With (Curb) | 777 | 14 | 309 | -5 | 16675 | 652 | 4 | 43/0 |
| 49 | 49 | LONESTAR Somebody's Someone (BNA) | 643 | 409 | 202 | +129 | 4049 | 2677 | 1 | 0/0 |
| 50 | 50 | DIERKS BENTLEY How Am I Doin' (Capitol) | 597 | 208 | 185 | +76 | 16497 | 6962 | 1 | 31/5 |

Most Added

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| J. BUFFETT (J.C. BLACK) Hey Good Lookin' (RCA/Mailboat) | 49 |
| KENNY CHESNEY I Go Back (BNA) | 20 |
| KELLIE COFFEY Dance With My Father (BNA) | 12 |
| CAROLYN DAWN JOHNSON Die Of A Broken Heart (Arista) | 12 |
| SCOTTY EMERICK The Watch (DreamWorks) | 11 |
| BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.) | 9 |
| STEVE HOLY Put Your Best Dress On (Curb) | 8 |
| MARTINA MCBRIDE How Far (RCA) | 7 |
| BRAD COTTER I Meant To (Epic) | 7 |

Most Increased Points

| ARTIST TITLE LABEL(S) | TOTAL POINT INCREASE |
|---|----------------------|
| J. BUFFETT (J.C. BLACK) Hey Good Lookin' (RCA/Mailboat) | +2427 |
| KENNY CHESNEY I Go Back (BNA) | +1487 |
| BRAD PAISLEY (ALISON KRAUSS) Whiskey Lullaby (Arista) | +982 |
| DAVID LEE MURPHY Loco (Koch) | +834 |
| GRETCHEN WILSON Redneck Woman (Epic) | +751 |
| MARTINA MCBRIDE How Far (RCA) | +644 |
| TERRI CLARK Girls Lie Too (Mercury) | +602 |
| BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.) | +593 |
| TOBY KEITH Whiskey Girl (DreamWorks) | +543 |
| J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.) | +526 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| J. BUFFETT (J.C. BLACK) Hey Good Lookin' (RCA/Mailboat) | +651 |
| KENNY CHESNEY I Go Back (BNA) | +416 |
| BRAD PAISLEY (ALISON KRAUSS) Whiskey Lullaby (Arista) | +303 |
| GRETCHEN WILSON Redneck Woman (Epic) | +229 |
| DAVID LEE MURPHY Loco (Koch) | +213 |
| TERRI CLARK Girls Lie Too (Mercury) | +199 |
| MARTINA MCBRIDE How Far (RCA) | +186 |
| RACHEL PROCTOR Me And Emily (BNA) | +167 |
| TOBY KEITH Whiskey Girl (DreamWorks) | +163 |
| REBA MCENTIRE Somebody (MCA) | +160 |

Breakers

JULIE ROBERTS
Break Down Here (Mercury)
3 Adds • Moves 35-34

Songs ranked by total plays

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

111 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 5/9-5/15. 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.

R&R Going For Adds

RADIO

POWERED BY
LIVE 365.COM

RADIO IS LISTENING

Click on the GFA Radio cube on our homepage
www.RadioAndRecords.com

ON-AIR

- Easy Click-&-Play Internet radio stations
- Radio "Guest EJs" join R&R editors on the air
- New music by format
- The best and newest bits from top market stations by format
- All music in power rotation

For More Information And To Get Your Priorities ADDED To R&R GFA RADIO Playlists, Please Contact: Greg Maffel at 310-700-1696 or gmaffel@radioandrecords.com

R&R COUNTRY TOP 50 INDICATOR

May 21, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS | ± POINTS | TOTAL PLAYS | ± PLAYS | TOTAL AUD. (M) | ± AUD. (M) | WEEKS ON | TOTAL ADDS |
|-----------|-----------|---|--------------|----------|-------------|---------|----------------|------------|----------|------------|
| 4 | 1 | GRETCHEN WILSON Redneck Woman (Epic) | 5905 | 297 | 4408 | +208 | 131151 | 8649 | 10 | 111/0 |
| 3 | 2 | JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.) | 5704 | 10 | 4262 | +8 | 125951 | 713 | 18 | 110/0 |
| 2 | 3 | TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | 5528 | -186 | 4093 | -113 | 121838 | -3757 | 29 | 109/0 |
| 1 | 4 | RASCAL FLATTS Mayberry (Lyric Street) | 5217 | -595 | 3788 | -491 | 115480 | -12848 | 20 | 107/0 |
| 5 | 5 | GEORGE STRAIT Desperately (MCA) | 4893 | -90 | 3783 | -71 | 107806 | -1830 | 19 | 110/0 |
| 8 | 6 | MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia) | 4887 | 358 | 3650 | +245 | 107187 | 7191 | 16 | 108/0 |
| 7 | 7 | LONESTAR Let's Be Us Again (BNA) | 4768 | 218 | 3585 | +176 | 103777 | 5171 | 13 | 110/0 |
| 9 | 8 | BROOKS & DUNN That's What She Gets For Loving Me (Arista) | 4378 | 176 | 3305 | +147 | 98229 | 4216 | 16 | 110/0 |
| 10 | 9 | TOBY KEITH Whiskey Girl (DreamWorks) | 4372 | 394 | 3329 | +307 | 95450 | 8183 | 8 | 111/0 |
| 11 | 10 | DAVID LEE MURPHY Loco (Koch) | 3635 | 288 | 2711 | +207 | 80624 | 6167 | 19 | 104/2 |
| 12 | 11 | CLAY WALKER I Can't Sleep (RCA) | 3576 | 299 | 2647 | +189 | 78088 | 5851 | 23 | 106/3 |
| 13 | 12 | SHEDAISY Passenger Seat (Lyric Street) | 3300 | 99 | 2438 | +86 | 72069 | 2403 | 16 | 107/2 |
| 14 | 13 | REBA MCENTIRE Somebody (MCA) | 3184 | 237 | 2374 | +184 | 89755 | 5069 | 20 | 103/2 |
| 15 | 14 | BRAD PAISLEY /ALISON KRAUSS Whiskey Lullaby (Arista) | 2977 | 298 | 2228 | +197 | 88226 | 6978 | 9 | 106/2 |
| 17 | 15 | BILLY CURRINGTON I Got A Feelin' (Mercury) | 2974 | 348 | 2284 | +250 | 84493 | 7238 | 19 | 99/8 |
| 16 | 16 | SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/DJMG) | 2858 | 18 | 2086 | +40 | 58794 | 42 | 15 | 89/1 |
| 18 | 17 | JOSH GRACIN I Want To Live (Lyric Street) | 2598 | 276 | 1956 | +207 | 55872 | 5954 | 10 | 105/3 |
| 19 | 18 | EMERSON DRIVE Last One Standing (DreamWorks) | 2295 | 141 | 1718 | +98 | 50152 | 3221 | 19 | 89/3 |
| 20 | 19 | JOE DIFFIE Tougher Than Nails (BBR) | 2187 | 83 | 1600 | +51 | 46470 | 1113 | 15 | 93/4 |
| 22 | 20 | ANDY GRIGGS She Thinks She Needs Me (RCA) | 2091 | 273 | 1588 | +198 | 45728 | 5730 | 11 | 86/2 |
| 23 | 21 | TERRI CLARK Girls Lie Too (Mercury) | 2045 | 243 | 1585 | +213 | 44452 | 4458 | 5 | 98/6 |
| 21 | 22 | LEE ANN WOMACK The Wrong Girl (MCA) | 2000 | 20 | 1543 | +29 | 42643 | 594 | 14 | 84/2 |
| 24 | 23 | MARTHA MCBRIDE How Far (RCA) | 1970 | 227 | 1525 | +145 | 42787 | 5330 | 7 | 93/1 |
| 26 | 24 | RACHEL PROCTOR Me And Emily (BNA) | 1792 | 226 | 1343 | +164 | 40472 | 4948 | 9 | 86/4 |
| 31 | 25 | KENNY CHESNEY I Go Back (BNA) | 1743 | 870 | 1407 | +887 | 38159 | 19637 | 3 | 99/24 |
| 25 | 26 | JOE NICHOLS If Nobody Believed In You (Universal South) | 1584 | 10 | 1240 | +1 | 33635 | 310 | 9 | 77/2 |
| 27 | 27 | JEFF BATES I Wanna Make You Cry (RCA) | 1544 | 87 | 1158 | +54 | 33288 | 2460 | 19 | 78/3 |
| 28 | 28 | TRACE ADKINS Rough & Ready (Capitol) | 1322 | 87 | 1024 | +82 | 27820 | 2027 | 7 | 77/2 |
| 29 | 29 | CHELY WRIGHT Back Of The Bottom Drawer (Vivaton) | 1079 | -18 | 873 | -8 | 22398 | -131 | 10 | 67/0 |
| 30 | 30 | JIMMY WAYNE You Are (DreamWorks) | 948 | -35 | 749 | -28 | 19749 | 885 | 9 | 63/2 |
| 32 | 31 | JENKINS Blame It On Mama (Capitol) | 893 | 61 | 693 | +56 | 18667 | 1202 | 8 | 55/4 |
| 35 | 32 | BILLY DEAN Thank God I'm A Country Boy (View2/Curb) | 889 | 73 | 648 | +44 | 22225 | 2101 | 13 | 43/2 |
| 33 | 33 | JULIE ROBERTS Break Down Here (Mercury) | 854 | 32 | 691 | +31 | 17271 | 540 | 12 | 53/1 |
| 34 | 34 | AMY DALLEY Men Don't Change (Curb) | 827 | 12 | 649 | +23 | 17220 | -322 | 15 | 48/1 |
| 38 | 35 | SARA EVANS Suds In The Bucket (RCA) | 814 | 177 | 639 | +131 | 17453 | 3783 | 4 | 55/8 |
| 37 | 36 | JOSH TURNER What It Ain't (MCA) | 773 | 122 | 619 | +103 | 18003 | 2577 | 5 | 57/5 |
| 41 | 37 | BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.) | 730 | 165 | 554 | +128 | 15878 | 3572 | 3 | 51/8 |
| 40 | 38 | TRENT WILLMON Beer Man (Columbia) | 724 | 133 | 485 | +77 | 16438 | 3224 | 5 | 43/5 |
| 36 | 39 | BLAKE SHELTON When Somebody Knows You That Well (Warner Bros.) | 687 | -5 | 551 | -4 | 14171 | -430 | 18 | 43/0 |
| 39 | 40 | HANK WILLIAMS, JR. Why Can't We All Just Get... (Asylum/Curb) | 628 | 18 | 494 | +19 | 13478 | 192 | 8 | 38/0 |
| 42 | 41 | PHIL VASSAR In A Real Love (Arista) | 590 | 80 | 448 | +84 | 14134 | 1505 | 4 | 45/5 |
| 45 | 42 | TRAVIS TRITT The Girl's Gone Wild (Columbia) | 519 | 153 | 366 | +118 | 12225 | 3139 | 3 | 37/11 |
| Debut | 43 | JIMMY BUFFETT /CLINT BLACK Hey Good Lookin' (RCA/Mailboat) | 507 | 507 | 367 | +367 | 11788 | 11788 | 1 | 32/32 |
| 44 | 44 | BRAD COTTER I Meant To (Epic) | 473 | 88 | 343 | +80 | 10572 | 1576 | 2 | 33/16 |
| 43 | 45 | CRAIG MORGAN Look At Us (BBR) | 484 | 48 | 356 | +35 | 10350 | 956 | 4 | 33/1 |
| 47 | 46 | RODNEY ATKINS Someone To Share It With (Curb) | 357 | 22 | 270 | +18 | 7840 | 591 | 5 | 24/0 |
| 46 | 47 | J. STEELE Good Year For The Outlaw (Lofton Creek Records/3 Ring Circus) | 337 | -18 | 290 | -9 | 5854 | -381 | 5 | 21/0 |
| 48 | 48 | CLINT BLACK The Boogie Man (Equity) | 320 | 3 | 234 | +1 | 7284 | 65 | 4 | 25/0 |
| 49 | 49 | DIERKS BENTLEY How Am I Doin' (Capitol) | 310 | 78 | 247 | +68 | 8135 | 1278 | 2 | 24/6 |
| 50 | 50 | RUSHLOW Sweet Summer Rain (Lyric Street) | 292 | 60 | 228 | +44 | 6836 | 1475 | 2 | 28/5 |

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 5/9 - Saturday 5/15.
© 2004 Radio & Records.

Most Added

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| J. BUFFETT /C. BLACK Hey Good Lookin' (RCA/Mailboat) | 32 |
| KENNY CHESNEY I Go Back (BNA) | 24 |
| BRAD COTTER I Meant To (Epic) | 18 |
| TRAVIS TRITT The Girl's Gone Wild (Columbia) | 11 |
| BILLY CURRINGTON I Got A Feelin' (Mercury) | 6 |
| BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.) | 6 |
| SCOTTY EMERICK The Watch (DreamWorks) | 7 |
| TERRI CLARK Girls Lie Too (Mercury) | 6 |
| SARA EVANS Suds In The Bucket (RCA) | 6 |
| DIERKS BENTLEY How Am I Doin' (Capitol) | 6 |

Most Increased Points

| ARTIST TITLE LABEL(S) | TOTAL POINT INCREASE |
|---|----------------------|
| KENNY CHESNEY I Go Back (BNA) | +870 |
| J. BUFFETT /C. BLACK Hey Good Lookin' (RCA/Mailboat) | +507 |
| TOBY KEITH Whiskey Girl (DreamWorks) | +394 |
| MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia) | +358 |
| BILLY CURRINGTON I Got A Feelin' (Mercury) | +348 |
| CLAY WALKER I Can't Sleep (RCA) | +299 |
| GRETCHEN WILSON Redneck Woman (Epic) | +297 |
| DAVID LEE MURPHY Loco (Koch) | +288 |
| BRAD PAISLEY /ALISON KRAUSS Whiskey Lullaby (Arista) | +286 |
| JOSH GRACIN I Want To Live (Lyric Street) | +276 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| KENNY CHESNEY I Go Back (BNA) | +687 |
| J. BUFFETT /C. BLACK Hey Good Lookin' (RCA/Mailboat) | +367 |
| TOBY KEITH Whiskey Girl (DreamWorks) | +307 |
| BILLY CURRINGTON I Got A Feelin' (Mercury) | +258 |
| MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia) | +245 |
| TERRI CLARK Girls Lie Too (Mercury) | +213 |
| GRETCHEN WILSON Redneck Woman (Epic) | +208 |
| JOSH GRACIN I Want To Live (Lyric Street) | +207 |
| DAVID LEE MURPHY Loco (Koch) | +207 |
| ANDY GRIGGS She Thinks She Needs Me (RCA) | +198 |

OWN YOUR EVENTS

If no one can see your signs, do they know who staged the event? Make sure you claim ownership at all your events with cost-effective, disposable plastic banners.

- We print your logo using up to four spot colors.
- Perfect for concerts, events and giveaways.
- Packaged on a roll and easy to use.
- Up to 3' High and 6' Wide
- Durable • Weather-resistant



P.O. Box 750250 Houston, Texas 77275-0250
713/507-4200 713/507-4295 FAX

1-800-231-6074

ri@reefindustries.com
www.reefindustries.com



EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 21, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of April 11-17.

| ARTIST Title (Label) | LIKE A LOT | TOTAL POSITIVE | NEUTRAL | FAMILIARITY | DISLIKE | BURN |
|---|------------|----------------|---------|-------------|---------|------|
| KENNY CHESNEY #UNCLE KRACKER When The Sun Goes Down (BNA) | 47.0% | 79.5% | 14.5% | 100.0% | 3.0% | 3.0% |
| JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.) | 42.0% | 74.5% | 15.0% | 98.0% | 5.5% | 3.0% |
| TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | 40.5% | 69.0% | 18.5% | 99.0% | 6.0% | 5.5% |
| CLAY WALKER I Can't Sleep (RCA) | 40.0% | 70.0% | 18.5% | 99.0% | 8.5% | 2.0% |
| BILLY DEAN Thank God I'm A Country Boy (View2/Curb) | 38.0% | 69.5% | 17.5% | 99.5% | 9.5% | 3.0% |
| LONESTAR Let's Be Us Again (BNA) | 37.0% | 64.5% | 25.5% | 98.5% | 5.5% | 3.0% |
| GEORGE STRAIT Desperately (MCA) | 36.5% | 67.5% | 25.0% | 98.5% | 5.0% | 1.0% |
| SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG) | 36.0% | 64.5% | 22.0% | 99.0% | 9.0% | 3.5% |
| JOE NICHOLS If Nobody Believed In You (Universal South) | 36.0% | 63.0% | 21.5% | 93.5% | 6.0% | 3.0% |
| GRETCHEN WILSON Redneck Woman (Epic) | 36.0% | 72.0% | 18.0% | 100.0% | 9.5% | 0.5% |
| MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia) | 35.0% | 69.0% | 20.0% | 100.0% | 7.0% | 4.0% |
| ANDY GRIGGS She Thinks She Needs Me (RCA) | 34.0% | 70.0% | 23.5% | 99.5% | 4.0% | 2.0% |
| TRENT WILLMON Beer Man (Columbia) | 34.0% | 63.5% | 24.0% | 97.0% | 7.5% | 2.0% |
| BILLY CURRINGTON I Got A Feelin' (Mercury) | 34.0% | 70.5% | 20.0% | 97.5% | 5.0% | 2.0% |
| TOBY KEITH Whiskey Girl (DreamWorks) | 33.5% | 67.0% | 20.5% | 96.5% | 7.5% | 1.5% |
| DAVID LEE MURPHY Loco (Koch) | 33.5% | 73.0% | 19.0% | 100.0% | 6.0% | 2.0% |
| LEE ANN WOMACK The Wrong Girl (MCA) | 33.0% | 57.5% | 26.0% | 96.5% | 9.5% | 3.5% |
| JULIE ROBERTS Break Down Here (Mercury) | 33.0% | 58.0% | 21.5% | 96.0% | 12.0% | 4.5% |
| BROOKS & DUNN That's What She Gets For Loving Me (Arista) | 32.0% | 66.0% | 20.5% | 98.5% | 7.0% | 5.0% |
| JOE DIFFIE Tougher Than Nails (BBR) | 31.0% | 68.5% | 20.5% | 96.5% | 6.5% | 1.0% |
| JEFF BATES I Wanna Make You Cry (RCA) | 31.0% | 61.0% | 21.5% | 96.5% | 9.5% | 4.5% |
| RASCAL-FLATTS Mayberry (Lyric Street) | 30.5% | 74.5% | 18.5% | 99.5% | 4.5% | 2.0% |
| JOSH GRACIN I Want To Live (Lyric Street) | 30.0% | 61.0% | 22.5% | 96.0% | 9.5% | 3.0% |
| SHEDAISY Passenger Seat (Lyric Street) | 30.0% | 64.0% | 24.0% | 97.5% | 5.5% | 4.0% |
| TERRI CLARK Girls Lie Too (Mercury) | 30.0% | 57.0% | 25.0% | 97.0% | 9.5% | 5.5% |
| REBA MCENTIRE Somebody (MCA) | 29.0% | 70.0% | 15.5% | 97.5% | 9.5% | 2.5% |
| KEITH URBAN You'll Think Of Me (Capitol) | 27.5% | 70.5% | 21.0% | 98.5% | 4.5% | 2.5% |
| EMERSON DRIVE Last One Standing (DreamWorks) | 27.5% | 62.5% | 28.0% | 99.0% | 6.0% | 2.5% |
| RACHEL PROCTOR Me And Emily (BNA) | 25.5% | 51.5% | 31.5% | 96.5% | 10.5% | 3.0% |
| MARTINA MCBRIDE How Far (RCA) | 25.5% | 51.0% | 27.0% | 95.0% | 13.0% | 4.0% |
| AMY DALLEY Men Don't Change (Curb) | 22.0% | 52.0% | 29.5% | 97.0% | 13.5% | 2.0% |
| BRAD PAISLEY #ALISON KRAUSS Whiskey Lullaby (Arista) | 21.0% | 56.0% | 23.0% | 93.0% | 11.5% | 2.5% |
| BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.) | 15.5% | 45.5% | 26.5% | 87.5% | 12.0% | 3.5% |
| KENNY CHESNEY I Go Back (BNA) | 9.5% | 37.5% | 25.5% | 67.5% | 4.5% | 0.0% |
| JIMMY WAYNE You Are (DreamWorks) | 7.5% | 32.0% | 29.5% | 69.0% | 7.5% | 0.0% |

CALLOUT AMERICA® HOT SCORES

Password of the Week: Garrison.
Question of the Week: On a scale of 1-5 — with 5 meaning you really like the show, 1 meaning you don't like the show and 0 meaning you don't watch the show — please rate the following reality talent shows. (This is phase two of the question, bringing the total sample to 860 persons.)
Total
 American Idol
 0 (Don't watch): 18.3%
 1 (Don't Like): 4.6%
 2: 7.8%
 3: 23.5%
 4: 25.1%
 5 (Like a lot): 20.7%
 Nashville Star
 0 (Don't watch): 30%
 1 (Don't Like): 1.3%
 2: 5.0%
 3: 20.7%
 4: 24.2%
 5 (Like a lot): 18.8%
 Star Search
 0 (Don't watch): 20.0%
 1 (Don't Like): 3.6%
 2: 10.6%
 3: 22.3%
 4: 22.3%
 5 (Like a lot): 11.6%
P1
 American Idol
 0 (Don't watch): 19.6%
 1 (Don't Like): 4.1%
 2: 7.1%
 3: 23.5%
 4: 24.5%
 5 (Like a lot): 21.6%
 Nashville Star
 0 (Don't watch): 29.1%
 1 (Don't Like): 1.1%
 2: 4.8%
 3: 22.2%
 4: 23.8%
 5 (Like a lot): 18.8%
 Star Search
 0 (Don't watch): 30.0%
 1 (Don't Like): 3.2%
 2: 10.4%
 3: 21.4%
 4: 23.4%
 5 (Like a lot): 11.5%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye.
NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

We'll hook you up!

- Custom Production - Callouts, Montages & Video Hooks
- Digital, Clear, Consistent
- 70,000+ Song Library
- All Formats & International Titles
- On-Time Delivery



The World's Premier Music Hook Service

Email: hooks@hooks.com
www.hooks.com
 FAX: (770)452-4675

16 Perimeter Park Drive, #109
 Atlanta, GA 30341-1324

For The Best Auditorium
 Test Hook Tapes

Michael Pelaia
 (770) 452-HOOK (4665)

TM CENTURY GoldDiscs and HRDiscs



America's Best Testing Country Songs
12+ For The Week Ending 5/21/04

| Artist Title (Label) | TW | LW | Famil. | Burn | Per. 25-54 | W 25-54 | M 25-54 |
|---|------|------|--------|------|------------|---------|---------|
| JOHN M. MONTGOMERY Letters From Home (Warner Bros.) | 4.37 | 4.38 | 98% | 22% | 4.43 | 4.40 | 4.48 |
| KENNY CHESNEY (UNCLE... When The Sun... (BNA) | 4.22 | 4.14 | 99% | 35% | 4.25 | 4.34 | 4.19 |
| KEITH URBAN You'll Think Of Me (Capitol) | 4.21 | 4.18 | 98% | 25% | 4.18 | 4.34 | 4.07 |
| BRAD PAISLEY (JALISON KRAUSS) Whiskey Lullaby (Arista) | 4.20 | 4.22 | 74% | 7% | 4.18 | 4.10 | 4.23 |
| TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | 4.17 | 4.08 | 98% | 26% | 4.25 | 4.28 | 4.22 |
| GEORGE STRAIT Desperately (MCA) | 4.14 | 4.05 | 95% | 23% | 4.12 | 4.25 | 4.03 |
| JOE NICHOLS If Nobody Believed In You (Universal South) | 4.14 | - | 52% | 4% | 4.15 | 4.20 | 4.12 |
| ANDY GRIGGS She Thinks She Needs Me (RCA) | 4.09 | 4.02 | 73% | 7% | 4.05 | 4.17 | 3.97 |
| GRETCHEN WILSON Redneck Woman (Epic) | 4.05 | 4.21 | 98% | 22% | 4.05 | 4.12 | 4.01 |
| MONTGOMERY GENTRY If You Ever Stop... (Columbia) | 4.04 | 3.95 | 95% | 19% | 4.04 | 4.12 | 3.99 |
| BILLY CURRINGTON I Got A Feelin' (Mercury) | 4.04 | 3.97 | 82% | 11% | 4.02 | 4.13 | 3.96 |
| JOE DIFFIE Tougher Than Nails (BBR) | 4.03 | 4.03 | 66% | 5% | 4.05 | 4.10 | 4.02 |
| REBA MCENTIRE Somebody (MCA) | 4.02 | 4.07 | 92% | 19% | 4.00 | 4.10 | 3.92 |
| LONESTAR Let's Be Us Again (BNA) | 4.02 | 3.97 | 92% | 17% | 4.03 | 4.18 | 3.93 |
| RASCAL FLATTS Mayberry (Lyric Street) | 4.00 | 3.98 | 97% | 28% | 3.99 | 4.15 | 3.88 |
| BLUE COUNTY Good Little Girls (Asylum/Curb) | 3.99 | 3.88 | 92% | 22% | 3.96 | 4.05 | 3.90 |
| DAVID LEE MURPHY Loco (Koch) | 3.97 | 3.84 | 82% | 14% | 4.02 | 4.03 | 4.02 |
| BROOKS & DUNN That's What She Gets... (Arista) | 3.96 | 3.96 | 94% | 21% | 3.96 | 4.01 | 3.93 |
| LEE ANN WOMACK The Wrong Girl (MCA) | 3.96 | 3.84 | 64% | 10% | 3.91 | 3.84 | 3.94 |
| MARTINA MCBRIDE How Far (RCA) | 3.95 | - | 64% | 10% | 3.89 | 3.91 | 3.87 |
| JOSH GRACIN I Want To Live (Lyric Street) | 3.95 | 3.92 | 56% | 6% | 3.87 | 3.97 | 3.80 |
| CLAY WALKER I Can't Sleep (RCA) | 3.94 | 4.06 | 91% | 20% | 3.97 | 4.17 | 3.84 |
| TERRI CLARK Girls Lie Too (Mercury) | 3.91 | - | 68% | 9% | 3.89 | 3.84 | 3.93 |
| TOBY KEITH Whiskey Girl (DreamWorks) | 3.90 | 3.90 | 95% | 23% | 3.86 | 3.79 | 3.90 |
| CAROLYN DAWN JOHNSON Simple Life (Arista) | 3.89 | 3.96 | 94% | 23% | 3.87 | 3.75 | 3.94 |
| JEFF BATES I Wanna Make You Cry (RCA) | 3.83 | 3.76 | 67% | 14% | 3.83 | 3.91 | 3.78 |
| SHEDAISY Passenger Seat (Lyric Street) | 3.80 | 3.79 | 93% | 22% | 3.75 | 3.67 | 3.80 |
| RACHEL PROCTOR Me And Emily (BNA) | 3.78 | 3.71 | 55% | 10% | 3.73 | 3.48 | 3.88 |
| EMERSON DRIVE Last One Standing (DreamWorks) | 3.75 | 3.79 | 80% | 15% | 3.70 | 3.72 | 3.89 |

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 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.



COUNTRY TOP 30

POWERED BY
MEDIABASE

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|--|-------------|-----------|----------------|----------------|
| 1 | 1 | GRETCHEN WILSON Redneck Woman (Epic) | 521 | -5 | 8 | 15/0 |
| 5 | 2 | BROOKS & DUNN That's What She Gets... (Arista) | 443 | +36 | 8 | 17/0 |
| 3 | 3 | RASCAL FLATTS Mayberry (Lyric Street) | 440 | -42 | 6 | 17/0 |
| 7 | 4 | S. TWAIN It Only Hurts When... (Mercury/DJMG) | 428 | +22 | 6 | 17/0 |
| 6 | 5 | LONESTAR Let's Be Us Again (BNA) | 421 | +15 | 6 | 16/0 |
| 8 | 6 | GEORGE STRAIT Desperately (MCA) | 409 | +8 | 6 | 17/0 |
| 4 | 7 | J. MICHAEL MONTGOMERY Letters... (Warner Bros.) | 401 | -15 | 6 | 16/0 |
| 10 | 8 | M. GENTRY If You Ever Stop Loving Me (Columbia) | 394 | +6 | 6 | 14/0 |
| 2 | 9 | K. CHESNEY (UNCLE KRACKER) When The Sun... (BNA) | 379 | -109 | 6 | 17/0 |
| 12 | 10 | ADAM GREGORY Never Be Another (Sony Music Canada) | 357 | -5 | 6 | 15/0 |
| 11 | 11 | AARON LINES Turn It Up (I Like The...) (RCA) | 355 | -12 | 6 | 17/0 |
| 14 | 12 | AARON PRITCHETT My Way (Royalty) | 341 | +10 | 6 | 17/0 |
| 13 | 13 | GEORGE CANYON Good Day To Ride (Independent) | 339 | -9 | 6 | 15/0 |
| 9 | 14 | KEITH URBAN You'll Think Of Me (Capitol) | 337 | -54 | 6 | 16/0 |
| 15 | 15 | TOBY KEITH Whiskey Girl (DreamWorks) | 325 | +30 | 5 | 13/0 |
| 17 | 16 | TRACY LAWRENCE Paint Me A Birmingham (DreamWorks) | 315 | +32 | 6 | 12/0 |
| 16 | 17 | CHRIS CUMMINGS Lucy Got Lucky (Warner Bros.) | 284 | -10 | 5 | 14/0 |
| 21 | 18 | DAVID LEE MURPHY Loco (Koch) | 266 | +18 | 6 | 12/0 |
| 23 | 19 | GIL GRAND Burnin' (Spin) | 261 | +14 | 6 | 14/0 |
| 20 | 20 | B. PAISLEY (J.A. KRAUSS) Whiskey Lullaby (Arista) | 261 | +1 | 4 | 10/0 |
| Debut | 21 | C. DAWN JOHNSON Die Of A Broken Heart (Arista) | 255 | +151 | 1 | 11/3 |
| 24 | 22 | TERRI CLARK Girls Lie Too (Mercury) | 251 | +19 | 3 | 9/0 |
| 19 | 23 | SHEDAISY Passenger Seat (Lyric Street) | 249 | -12 | 6 | 14/0 |
| 29 | 24 | BILLY CURRINGTON I Got A Feelin' (Mercury) | 213 | +32 | 2 | 7/0 |
| 26 | 25 | EMERSON DRIVE Last One Standing (DreamWorks) | 211 | +8 | 2 | 7/0 |
| 25 | 26 | SEAN HOGAN Centered (Independent) | 208 | -10 | 5 | 14/0 |
| Debut | 27 | CLAY WALKER I Can't Sleep (RCA) | 190 | +23 | 1 | 9/0 |
| 22 | 28 | WILKINSONS L.A. (Open Road/Universal) | 186 | -62 | 6 | 14/0 |
| 27 | 29 | JAKE MATHEWS Time After Time (Open Road/Universal) | 180 | -14 | 2 | 7/0 |
| 30 | 30 | LEE ANN WOMACK The Wrong Girl (MCA) | 179 | +5 | 2 | 9/0 |

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 5/9-5/15. 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.

C O U N T R Y
FLASHBACK

1 YEAR AGO

• No. 1: "I Believe" — Diamond Rio

5 YEARS AGO

• No. 1: "Please Remember Me" — Tim McGraw

10 YEARS AGO

• No. 1: "Wish I Didn't Know Now" — Toby Keith

15 YEARS AGO

• No. 1: "Better Man" — Clint Black

20 YEARS AGO

• No. 1: "When We Make Love" — Alabama

25 YEARS AGO

• No. 1: "If I Said You Had A Beautiful Body..." — Bellamy Brothers

30 YEARS AGO

• No. 1: "Is It Wrong" — Sonny James

New & Active

CLINT BLACK The Boogie Man (Equity)

Total Plays: 190, Total Stations: 32, Adds: 4

JESSI ALEXANDER Honeysuckle Sweet (Columbia)

Total Plays: 169, Total Stations: 30, Adds: 1

LANE TURNER Always Wanting More (Breathless) (Warner Bros.)

Total Plays: 146, Total Stations: 25, Adds: 0

SHERRIE AUSTIN Son Of A Preacher Man (BBR/C4)

Total Plays: 141, Total Stations: 11, Adds: 1

STEVE HOLY Put Your Best Dress On (Curb)

Total Plays: 128, Total Stations: 37, Adds: 8

BLUE COUNTY That's Cool (Asylum/Curb)

Total Plays: 127, Total Stations: 27, Adds: 4

MCHAYES Tulsa Time (Universal South)

Total Plays: 103, Total Stations: 16, Adds: 3

KELLIE COFFEY Dance With My Father (BNA)

Total Plays: 76, Total Stations: 14, Adds: 12

JEDD HUGHES High Lonesome (MCA)

Total Plays: 68, Total Stations: 15, Adds: 3

SCOTTY EMERICK The Watch (DreamWorks)

Total Plays: 24, Total Stations: 11, Adds: 11

Songs ranked by total plays



PART TWO OF A TWO-PART SERIES

Buzzword: Core Strength

Hot AC can build muscle and stay healthy

Last week we talked about how Hot AC has evolved into a format that relies on CHR and Alternative for much of its music. I used the analogy of the importance of building core strength when working out at the gym, so as not to be forced to rely on the weaker muscles. If Hot AC can continue to strengthen its core, then perhaps it won't be as vulnerable should there be a drought of music from CHR or Alternative.

Strengthening the Hot AC core can be done, although it must be approached slowly and cautiously. This week I speak to industry mavericks Etoile Zisselman, Gregg Latterman, Mark Rizzo, Jordan Feldstein and Marc Ratner about their individual successes at Hot AC and the strategies they've employed to break artists at a notoriously challenging format.



Etoile Zisselman

Patience Is A Virtue

When I think about records that were worth the wait, I think of Dido's "Here With Me." Arista/RMG VP/AC & Hot AC Promotion Etoile Zisselman reminds us that this Hot AC-staple artist didn't happen overnight. "It was definitely a struggle releasing Dido's 'Here With Me' at Hot AC back in June of 1999," she says. "It took about a year and a half to break this record.

"The promotion department, headed by Richard Palmese, chose several cities — New York, Los Angeles, Boston, Chicago, San Francisco and Minneapolis — for Dido to perform. These were small, intimate venues where we would invite radio, trades, press and sales. We knew if we had the right people and the right setting, Dido would blow her audience away.

"Mission accomplished: Dido embraced the audience. Everyone fell in love with her. However, this was not a no-brainer for radio. There were a lot of battles to convince them to play 'Here With Me.' The record was very passive and therefore took a long time to research, and, as we know, radio does not have time to wait. They want records to react immediately, but that was not happening with Dido.

"We started with a few leaders who believed in the record and artist — WBMX/Boston; KLLC/San Francisco; WXPT/Minneapolis;

KAMX/Austin; KBBT/Portland, OR; KZZO/Sacramento; and WSSR/Tampa. It took at least 500 to 600 plays to get some familiarity in the marketplace, and that was still not enough with some of these stations. The record debuted and re-debuted a couple of times on the charts.

"Sales continued to grow on a consistent level, especially in the markets mentioned above. That was a true indication that the sales were in direct correlation to the Hot AC airplay. It was definitely rewarding and gratifying when the stories started to trickle down from market to market. It was crucial that we continued to press radio about this record; we were persistent till the end.

"Today Dido is a core artist for the format. This format is key in breaking new artists. Hot AC radio can be our heroes; we just need more programmers to champion our records. Dido was our sleeper hit."

Timing Is Everything

Aware Records founder and CEO Gregg Latterman has had continued success at Hot AC, both with the artists on his label and those he manages, by going to the format when the time is right. "We have been able to let our artists truly develop through touring, press and Triple A airplay, and we don't cross to Hot AC until we have really built a story and a base," he says. "By the time we get to Hot AC, we have a sales story developing to go with the increased radio exposure."

It was at Hot AC that artists like Five For Fighting, John Mayer, Liz Phair and Train really took off and fueled the passions of female listeners. For Hot AC to build up that list

of core artists, Latterman says "the format must continue to be willing to take chances on new artists, be ahead of the pack sometimes and not wait too long."

About the importance of the format in developing artists, he says, "Hot AC has been great because we are still able to build relationships between the stations and the listeners and an artist — not just a single, but an artist. This allows us to build a bridge between records based on what the artist and label have done with the Hot AC stations in the past, which is very important."

When Hot AC does embrace a new artist, it can be a vital stepping-stone for crossing the record to mainstream CHR. We recently saw that happen with Hot AC core hopeful Liz Phair. Capitol Records-VP/Promotion Mark Rizzo explains how breaking Phair's "Why Can't I" at Hot AC was instrumental in crossing the record over to Pop. "We started getting phone stories and good callout, then started making good chart jumps," he says. "This gave CHR the beginnings of a story they could build on.

"There have been several artists that Hot AC has made its own. Some have crossed to CHR successfully, some haven't. But if the sound of the song works and fits into the overall feel of the format at the time, Hot AC can and will lead the way. Hot AC is an important format and is always a promotional priority when breaking music to radio."

New Core Muscle

The latest addition to the Hot AC core is Octone/J/RMG's Maroon 5. The band's manager, Jordan Feldstein, has this to say about their success at Hot AC: "Maroon 5 originally broke through at the format with 'Harder to Breathe,' although it wasn't an instant hit. It took a lot of setup, initially by Ben Berkman from Octone, and then by Adri-



Gregg Latterman

an Moreira and the J/RCA field staff. Then, as we got rolling at the format, there were a lot of believers.

"Eventually, though, we hit a wall and were stuck in the middle of the chart. Some programmers initially

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-a-record 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.

thought 'Harder to Breathe' was too hard for the format, but after a lot of persistence by the label, a lot of stations started playing the track, and it gained a whole new life. After a while it became a top-researching record and made everybody in the format a believer.

"These events set us up for the impact of 'This Love,' which has had a five-week run at No. 1 at Hot AC.

It seems labels are realizing that slow growth and sticking with tracks can pay off if you believe.



Mark Rizzo

"On 'Harder to Breathe,' there was a Hot AC campaign before we went to CHR. We were also seeing the touring numbers increase tenfold during the campaign. Hot AC audiences definitely have

passion for their core artists and will definitely buy their records. For Maroon 5, Hot AC was a key stepping-stone in the 'Harder to Breathe' campaign for the eventual cross to CHR. It provided familiarity and sales increases that helped prove to Top 40 programmers that the song was a hit.

"I am also thankful to Richard Palmese, Adrian Moreira and the whole J/RCA team for a great run at the format on 'This Love,' as well as all the programmers for believing in the band."



Jordan Feldstein

order for a programmer to be able to support an artist, there needs to be proper setup. Once that's accomplished, I've always felt that Hot AC is more important and more effective than the people at the format themselves sometimes believe, due to the format's audience.

"Adult women are the best music audience. They are busy, but when you connect with them, they buy records in huge numbers, over and over again. There's so much evidence of that. Just because the format is tight doesn't mean that it's not a great place to go. In five years everyone will want to have records on Hot AC. If we learn how to set them up properly, we'll all do well. Very, very well."

Hot AC has the best of both worlds. We are a derivative format. The pressure is lessened when we can look for help from other formats in finding great songs. But we also have a successful history of championing songs from true Hot AC artists.

The labels know that things take time at this format, and, hopefully, they'll work with us on that. But the really sweet part is, once we invest the time and make these artists ours, we are on the road to strengthening our core. And as my trainer tells me week after week, building core strength doesn't happen overnight. It takes a lot of hard work and patience.



Marc Ratner

Setup Is Key

Marc Ratner — R&R's Label Executive of the Year several times over — is now on the management side of things, working with Hugo Vereker at bigHelium entertain-

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|----------------------|
| 1 | ① | FIVE FOR FIGHTING 100 Years (Aware/Columbia) | 2283 | +30 | 192682 | 20 | 110/0 |
| 2 | ② | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 2138 | +3 | 215657 | 32 | 105/0 |
| 4 | 3 | DIDO White Flag (Arista/RMG) | 1977 | -47 | 206843 | 32 | 99/0 |
| 3 | 4 | JOSH GROBAN You Raise Me Up (143/Reprise) | 1960 | -80 | 168864 | 29 | 110/0 |
| 5 | ⑤ | MARTINA MCBRIDE This One's For The Girls (RCA) | 1885 | +2 | 170263 | 18 | 108/0 |
| 7 | ⑥ | MICHAEL McDONALD Ain't No Mountain High Enough (Motown) | 1810 | +27 | 154420 | 28 | 98/1 |
| 8 | 7 | SHANIA TWAIN Forever And For Always (Mercury/IDJMG) | 1716 | -17 | 161254 | 54 | 116/0 |
| 6 | 8 | TRAIN Calling All Angels (Columbia) | 1688 | -127 | 139290 | 45 | 111/0 |
| 9 | ⑨ | SEAL Love's Divine (Warner Bros.) | 1670 | +16 | 146210 | 16 | 96/1 |
| 10 | 10 | UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava) | 1579 | -15 | 140348 | 62 | 104/0 |
| 11 | ⑪ | LIONEL RICHIE Just For You (Island/IDJMG) | 1411 | +150 | 120659 | 10 | 95/1 |
| 12 | ⑫ | LUTHER VANDROSS Buy Me A Rose (J/RMG) | 1248 | +104 | 104114 | 11 | 89/2 |
| 13 | ⑬ | WYNONNA I Want To Know What Love Is (Curb) | 1103 | +61 | 45779 | 14 | 85/0 |
| 14 | ⑭ | 3 DOORS DOWN Here Without You (Republic/Universal) | 951 | +54 | 108670 | 21 | 60/4 |
| 15 | ⑮ | SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG) | 934 | +91 | 68188 | 8 | 80/2 |
| 16 | ⑯ | WILSON PHILLIPS Go Your Own Way (Columbia) | 839 | +80 | 65014 | 4 | 81/6 |
| 19 | ⑰ | KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise) | 690 | +81 | 32390 | 7 | 78/3 |
| 17 | 18 | GLORIA ESTEFAN I Wish You (Epic) | 676 | -51 | 40168 | 7 | 64/4 |
| 18 | ⑱ | SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink) | 672 | +56 | 47005 | 17 | 81/0 |
| 20 | ⑳ | MERCYME Here With Me (IND/Curb) | 584 | +90 | 24653 | 5 | 69/4 |
| 21 | ㉑ | MAROON 5 This Love (Octone/J/RMG) | 511 | +89 | 84833 | 4 | 35/6 |
| 22 | ㉒ | JESSICA SIMPSON Take My Breath Away (Columbia) | 462 | +47 | 44256 | 5 | 50/4 |
| 24 | ㉓ | EVANESCENCE My Immortal (Wind-up) | 404 | +32 | 74489 | 5 | 26/4 |
| Debut | ㉔ | JIM BRICKMAN f/MARK SCHULTZ 'Til I See You Again (Windham Hill/RMG) | 398 | +211 | 15961 | 1 | 51/7 |
| 26 | ㉕ | CLAY AIKEN Solitaire (RCA/RMG) | 375 | +81 | 16467 | 3 | 53/5 |
| 23 | 26 | KATRINA CARLSON Count On Me (Kataphonic) | 360 | -24 | 8380 | 9 | 52/2 |
| 27 | ㉗ | DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8) | 277 | +18 | 8673 | 2 | 52/1 |
| 25 | 28 | KENNY LOGGINS I Miss Us (All The Best) | 251 | -44 | 11729 | 14 | 44/1 |
| 29 | 29 | NO DOUBT It's My Life (Interscope) | 218 | -20 | 27461 | 15 | 14/0 |
| - | ⑳ | NORAH JONES Sunrise (Blue Note/EMC) | 217 | +20 | 12691 | 4 | 27/4 |

119 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/9-5/15. 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

KEITH URBAN You'll Think Of Me (Capitol)
Total Plays: 211, Total Stations: 45, Adds: 11

TRAIN When I Look To The Sky (Columbia)
Total Plays: 206, Total Stations: 16, Adds: 1

SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swan)
Total Plays: 168, Total Stations: 39, Adds: 3

CORRS Summer Sunshine (Atlantic)
Total Plays: 125, Total Stations: 21, Adds: 3

RICK SPRINGFIELD Beautiful You (Gomer/Red Ink)
Total Plays: 67, Total Stations: 23, Adds: 8

BURKE RONEY Sounds Of The Ocean (R World/Ryko)
Total Plays: 54, Total Stations: 12, Adds: 0

KATIE MELUA The Closest Thing To Crazy (Dramatico/Universal)
Total Plays: 47, Total Stations: 17, Adds: 5

JAMIE CULLUM All At Sea (GRP/VMG)
Total Plays: 0, Total Stations: 13, Adds: 13

Songs ranked by total plays

Most Added*

www.radds.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| JAMIE CULLUM All At Sea (GRP/VMG) | 13 |
| KEITH URBAN You'll Think Of Me (Capitol) | 11 |
| RICK SPRINGFIELD Beautiful You (Gomer/Red Ink) | 8 |
| J. BRICKMAN f/M. SCHULTZ 'Til I See... (Windham Hill/RMG) | 7 |
| UNCLE KRACKER Rescue (Lava) | 7 |
| WILSON PHILLIPS Go Your Own Way (Columbia) | 6 |
| MAROON 5 This Love (Octone/J/RMG) | 6 |
| CLAY AIKEN Solitaire (RCA/RMG) | 5 |
| KATIE MELUA The Closest Thing To Crazy (Dramatico/Universal) | 5 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| J. BRICKMAN f/M. SCHULTZ 'Til I See... (Windham Hill/RMG) | +211 |
| LIONEL RICHIE Just For You (Island/IDJMG) | +150 |
| DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG) | +144 |
| KEITH URBAN You'll Think Of Me (Capitol) | +112 |
| LUTHER VANDROSS Buy Me A Rose (J/RMG) | +104 |
| S. TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG) | +81 |
| MERCYME Here With Me (IND/Curb) | +90 |
| MAROON 5 This Love (Octone/J/RMG) | +89 |
| KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise) | +81 |
| CLAY AIKEN Solitaire (RCA/RMG) | +81 |

Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| MATCHBOX TWENTY Unwell (Atlantic) | 1502 |
| COUNTING CROWS Big Yellow Taxi (Geffen/Interscope) | 974 |
| SANTANA f/MICHELLE BRANCH The Game Of Love (Arista/RMG) | 927 |
| LUTHER VANDROSS Dance With My Father (J/RMG) | 918 |
| VANESSA CARLTON A Thousand Miles (A&M/Interscope) | 912 |
| ENRIQUE IGLESIAS Hero (Interscope) | 841 |
| CHRISTINA AGUILERA Beautiful (RCA/RMG) | 840 |
| NORAH JONES Don't Know Why (Blue Note/Virgin) | 809 |
| SHERYL CROW Soak Up The Sun (A&M/Interscope) | 795 |
| PHIL COLLINS Can't Stop Loving You (Atlantic) | 790 |
| CELINÉ DION Have You Ever Been In Love (Epic) | 770 |
| LONESTAR I'm Already There (BNA) | 705 |

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



R&R convention: 2004

Don't Miss
R&R CONVENTION 2004!
JUNE 24-26, 2004
BEVERLY HILTON HOTEL
in Beverly Hills, CA

Register NOW at www.radioandrecords.com

ON THE RECORD

With
Alisa Hashimoto
MD, KPLZ (Star 101.5)/Seattle



It? • In August of last year we implemented a series of programming innovations. The moves were aimed at increasing our 25-54 ratings, and so far they seem to have paid off. Our winter 2004 book showed a 38% increase 6am-7pm (68% women 25-54) since summer of 2003. The changes are very subtle and barely noticeable on the air. We narrowed the focus of our music, adjusted scheduling, tightened our on-air conversation and matured our non-musical elements. • Our latest promotion: Three contestants will compete against each other to become the Star 101.5 apprentice. Listeners will be the judges as each contestant reports from a soundcheck at an upcoming concert. After that, contestants will be put through a series of interesting surprise tests. The winner receives \$3,000 and gets to attend all the big events and concerts throughout the entire summer, providing on-air updates along the way. • Amid all of this, we continue to give away computers for the eighth straight year, bringing the total to more than \$2 million worth of computers given away to our listeners. Gotta love it!

Tell me something new: **Five For Fighting's** "100 Years" (Aware/Columbia) is No. 1 — again! **Sheryl Crow** remains No. 2, and **Dido's** "White Flag" (Arista/RMG) moves to No. 3, giving AC a new top three ... **Jim Brickman** / **Mark Schultz's** "Til I See You Again" (Windham Hill/RMG) debuts at No. 24, leading the way in increased plays for the week (+211) ... **Lionel Richie** holds steady at No. 11, with a strong play increase (+150) ... **Keith Urban's** "You'll Think of Me" is sure to be making strides up the chart by next week — it shows +112 plays and 11 more adds ... Newcomer **Jamie Cullum's** "All at Sea" (GRP/VMG) is Most Added, with 13, and **Rick Springfield's** "Beautiful You" (Gomer/Red Ink) gets another eight ... At Hot AC, **Maroon 5's** "This Love" (Octone/J/RMG) holds its No. 1 slot. At No. 2 is **Hoobastank's** "The Reason" (Island/IDJMG), losing absolutely no momentum with +204 plays ... **Alanis Morissette's** "Everything" (Maverick/Reprise) is up 151 plays and goes from seventh to sixth ... **Counting Crows'** "Accidentally in Love" (DreamWorks/Geffen) makes leaps and bounds, with +585 plays and a 27-18 jump ... **Los Lonely Boys'** "Heaven" (Or/Epic) is +253, taking this radio favorite to No. 9 ... Most Added this week are **Uncle Kracker's** "Rescue" (Lava), with 31, and **Richard Marx's** "While You're Gone" (Manhattan/EMC), with 17.

— Julie Kertes, AC/Hot AC Editor



One thousand Star KPLZ (Star 101.5)/Seattle listeners were treated to a free William Hung performance at a local mall last week. Onstage to back him up were the Seattle Supersonics dancers, complete with "Hung" headbands. Hung and the dancers received a standing ovation as fans tripped over each other to get Hung's autograph. His visit to Seattle garnered massive local and national television attention. Who'd have thought

artist activity

ARTIST: **Uncle Kracker**

LABEL: **Lava**

By **MIKE TRIAS**/ASSOCIATE EDITOR

Matt Shafer, otherwise known as the artist Uncle Kracker, sure has come a long way since his days as part of Kid Rock's Twisted Brown Trucker Band. Rock's protege went solo in 2000 with his debut album, *Double Wide*, which not only sold a couple million copies, it also spawned the hit single "Follow Me." He followed that up with his successful sophomore album, *No Stranger to Shame*, which yielded not only "In a Little While," but also the powerhouse hit remake of Dobie Gray's "Drift Away." Now Uncle Kracker returns to continue his winning ways with "Rescue," the lead single from his upcoming album *72 and Sunny*.



"Rescue" had the word *hit* written all over it before it was even recorded, thanks to author Diane Warren, the veteran songwriter responsible for No. 1 hits for artists ranging from Aerosmith to Celine Dion. Her golden (or should I say platinum?) touch practically ensures the tune's success. "Rescue" is a perfect combination of Uncle Kracker's skills and Warren's songwriting. Her penchant for delivering that yearning-for-love feeling through a memorable hook is apparent in "Rescue," and her creation serves as the perfect vehicle for Uncle Kracker's soothing, laid-back delivery. Perhaps Kracker will end up steering "Rescue" to No. 1.

As for *72 and Sunny*, expect it to hit stores on June 29. The CD was recorded mostly at Chunky Style Music Studios in Burbank, CA, with additional work

at Ocean Way Studios in Nashville. Mike Bradford once again loaned his production prowess, with Uncle Kracker participating as co-producer. The two drew inspiration from early Beatles albums and Rod Stewart's *Gasoline Alley for 72 and Sunny*. The result is another catchy mixture of country, soul and pop.

Though many of Uncle Kracker's songs seem to revolve around the guitar, one of the tracks that Lava Records may consider releasing as a single is the piano ballad "Writing It Down." Another feature track on the CD is "Don't Know How [Not to Love You]" with renowned Nashville songwriter Frank Myers on acoustic guitar and backing vocals. However, the most talked-about track will probably be "Last Night Again." The song is a duet with country star Kenny Chesney that also features the backing vocals of Phil Vassar and Po-

son's Bret Michaels. Could it be that Uncle Kracker has a new best friend in Chesney? The two have already collaborated on Chesney's hit single "When the Sun Goes Down," which went to No. 1 on R&R's Country chart in March and stayed there for six weeks. They will also be performing the song together at the upcoming Academy of Country Music Awards, which takes place May 26 and airs live from Las Vegas' Mandalay Bay Resort & Casino on CBS. In addition, Shafer will open for Chesney as he kicks off his Guitars, Tiki Bars and a Whole Lotta Love Tour in Tulsa on June 3. The tour will run through Sept. 10, when it concludes in Maryland Heights, MO, and the pair will most likely perform "When the Sun Goes Down" together on many nights.

I'LL FLY YOUR COLORS!

FEISTY? FRESH? FUNKY?

She's a listener with the power to help you during ratings. Give her a station decal from Communication Graphics and watch your ratings soar!



BRIGHT COLORS. LONG-LASTING. DURABLE. WEATHER-RESISTANT.

Communication Graphics Inc
THE DECAL COMPANY

Preferred by more stations since 1973.
800.331.4438 - www.cgllink.com

May 21, 2004

POWERED BY
MEDIABASE

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|---------------------|
| 1 | 1 | MAROON 5 This Love (Octone/JRMG) | 4434 | +41 | 329854 | 19 | 96/0 |
| 2 | 2 | HOOBASTANK The Reason (Island/IDJMG) | 3860 | +204 | 268958 | 13 | 95/0 |
| 3 | 3 | EVANESCENCE My Immortal (Wind-up) | 3322 | -109 | 224004 | 25 | 93/1 |
| 4 | 4 | FIVE FOR FIGHTING 100 Years (Aware/Columbia) | 2964 | -105 | 214330 | 26 | 93/0 |
| 5 | 5 | NICKELBACK Someday (Roadrunner/IDJMG) | 2808 | -76 | 193111 | 34 | 83/0 |
| 7 | 6 | ALANIS MORISSETTE Everything (Maverick/Reprise) | 2637 | +151 | 168057 | 8 | 92/0 |
| 6 | 7 | 3 DOORS DOWN Here Without You (Republic/Universal) | 2502 | -71 | 182562 | 40 | 91/0 |
| 8 | 8 | MATCHBOX TWENTY Bright Lights (Atlantic) | 2165 | -92 | 150249 | 40 | 87/0 |
| 12 | 9 | LOS LONELY BOYS Heaven (Dr/Epic) | 2134 | +253 | 152786 | 9 | 85/6 |
| 9 | 10 | NO DOUBT It's My Life (Interscope) | 2088 | -80 | 156428 | 29 | 83/0 |
| 10 | 11 | SANTANA/ALEX BAND Why Don't You & I (Arista/RMG) | 2081 | -16 | 157258 | 48 | 89/0 |
| 11 | 12 | SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 1888 | -143 | 128127 | 33 | 83/0 |
| 13 | 13 | SARAH MCLACHLAN Fallen (Arista/RMG) | 1716 | -56 | 142774 | 35 | 77/0 |
| 16 | 14 | 3 DOORS DOWN Away From The Sun (Republic/Universal) | 1649 | +129 | 83290 | 14 | 74/6 |
| 15 | 15 | AVRIL LAVIGNE Don't Tell Me (Arista/RMG) | 1596 | +30 | 68808 | 10 | 71/1 |
| 17 | 16 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 1484 | +89 | 71786 | 7 | 72/3 |
| 18 | 17 | JET Are You Gonna Be My Girl (Atlantic) | 1434 | +55 | 98711 | 13 | 44/0 |
| 27 | 18 | COUNTING CROWS Accidentally In Love (DreamWorks/Geffen) | 1344 | +585 | 94268 | 2 | 90/10 |
| 22 | 19 | SARAH MCLACHLAN Stupid (Arista/RMG) | 1258 | +138 | 62040 | 10 | 71/2 |
| 23 | 20 | CALLING Our Lives (RCA/RMG) | 1056 | +99 | 56120 | 6 | 61/2 |
| 21 | 21 | LIVE WJ SHELBY LYNNE Run Away (Radioactive/Geffen) | 1054 | -100 | 43467 | 11 | 64/1 |
| 28 | 22 | SHERYL CROW Light In Your Eyes (A&M/Interscope) | 946 | +196 | 55761 | 3 | 64/7 |
| 26 | 23 | GAVIN DEGRAW I Don't Want To Be (J/RMG) | 924 | +113 | 45388 | 9 | 48/1 |
| 29 | 24 | DIDO Don't Leave Home (Arista/RMG) | 820 | +150 | 48302 | 3 | 51/1 |
| 25 | 25 | JESSICA SIMPSON With You (Columbia) | 723 | -97 | 44078 | 15 | 26/1 |
| 32 | 26 | 311 Love Song (Maverick/Volcano/Zomba) | 701 | +108 | 39954 | 5 | 42/2 |
| 31 | 27 | SWITCHFOOT Meant To Live (Red Ink/Columbia) | 672 | +40 | 26052 | 7 | 42/3 |
| 30 | 28 | JESSICA SIMPSON Take My Breath Away (Columbia) | 662 | +14 | 29513 | 6 | 35/0 |
| 24 | 29 | TOBY LIGHTMAN Devils And Angels (Lava) | 657 | -228 | 35595 | 18 | 46/0 |
| 38 | 30 | LINKIN PARK Numb (Warner Bros.) | 524 | +98 | 29151 | 17 | 8/1 |
| 39 | 31 | FINGER ELEVEN One Thing (Wind-up) | 463 | +39 | 12615 | 2 | 29/1 |
| 33 | 32 | SEAL Love's Divine (Warner Bros.) | 449 | -77 | 28158 | 16 | 20/0 |
| 36 | 33 | KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise) | 432 | -24 | 29214 | 14 | 21/0 |
| 37 | 34 | OUTKAST The Way You Move (LaFace/Zomba) | 407 | -34 | 26610 | 12 | 12/0 |
| 35 | 35 | MATCHBOX TWENTY Downfall (Atlantic) | 403 | -59 | 24441 | 12 | 17/1 |
| 34 | 36 | NORAH JONES Sunrise (Blue Note/EMC) | 398 | -117 | 28819 | 17 | 24/0 |
| Debut | 37 | BUTTERFLY BOUCHER Another White Dash (A&M/Interscope) | 397 | +64 | 9623 | 1 | 34/5 |
| Debut | 38 | BLINK-182 I Miss You (Geffen) | 381 | +61 | 16691 | 1 | 12/1 |
| Debut | 39 | JASON MRAZ Curbside Prophet (Atlantic) | 377 | +157 | 24750 | 1 | 41/12 |
| 40 | 40 | HILARY DUFF Come Clean (Buena Vista/Hollywood) | 368 | -51 | 25457 | 4 | 16/0 |

97 Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/9-5/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| UNCLE KRACKER Rescue (Lava) | 31 |
| RICHARD MARX When You're Gone (Manhattan/EMC) | 17 |
| JASON MRAZ Curbside Prophet (Atlantic) | 12 |
| COUNTING CROWS Accidentally In Love (DreamWorks/Geffen) | 10 |
| MARIA MENA You're The Only One (Columbia) | 9 |
| NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG) | 9 |
| SHERYL CROW Light In Your Eyes (A&M/Interscope) | 7 |
| LOS LONELY BOYS Heaven (Dr/Epic) | 6 |
| 3 DOORS DOWN Away From The Sun (Republic/Universal) | 6 |

MELISSA ETHERIDGE
THIS MOMENT
Early Adds Include:
KALC/Denver
KZZO/Sacramento
KMXB/Las Vegas
Impacting Hot AC this week!!!

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| COUNTING CROWS Accidentally In Love (DreamWorks/Geffen) | +585 |
| LOS LONELY BOYS Heaven (Dr/Epic) | +253 |
| HOOBASTANK The Reason (Island/IDJMG) | +204 |
| SHERYL CROW Light In Your Eyes (A&M/Interscope) | +196 |
| JASON MRAZ Curbside Prophet (Atlantic) | +157 |
| ALANIS MORISSETTE Everything (Maverick/Reprise) | +151 |
| DIDO Don't Leave Home (Arista/RMG) | +150 |
| SARAH MCLACHLAN Stupid (Arista/RMG) | +138 |
| 3 DOORS DOWN Away From The Sun (Republic/Universal) | +129 |
| GAVIN DEGRAW I Don't Want To Be (J/RMG) | +113 |

New & Active

CDRRS Summer Sunshine (Atlantic)
Total Plays: 328, Total Stations: 30, Adds: 1
MARTINA MCBRIDE This One's For The Girls (RCA)
Total Plays: 276, Total Stations: 16, Adds: 1
MARIA MENA You're The Only One (Columbia)
Total Plays: 210, Total Stations: 20, Adds: 9
AVION Seven Days Without You (Independent)
Total Plays: 179, Total Stations: 15, Adds: 2
HANSON Penny & Me (3CG)
Total Plays: 179, Total Stations: 12, Adds: 1

Who do Voodoo



Leading stations across America are turning their listener calls into cash, using RadioVoodoo magic web, telephone, and text messaging technology.

The coolest tool in radio can help your station sell sponsorships, ringtones, games, and more.

The coolest tool in radio!
radiovoodoo

Contact Liz Laud at 800.798.5663 or email liz@radiovoodoo.com for a demonstration



- Look Who's Doing Voodoo
- Hot 97 New York
- 98.7 KISS FM New York
- POWER106 Los Angeles
- 93.9 KZLA Los Angeles
- WBCN 104.1 Boston
- V-103 Atlanta
- 106.7 The Drive Detroit

+200 more!

jonesradio.com

RATE THE MUSIC POWERED BY MEDIABASE

America's Best Testing Hot AC Songs 12+ For The Week Ending 5/21/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 18-34, W 18-24, W 25-34. Lists top 30 songs including HOOBASTANK, MAROON 5, and ALANIS MORISSETTE.

Total sample size is 519 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.

RR CANADA HOT AC TOP 30

POWERED BY MEDIABASE

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.

18 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

Reporters

Grid of reporter information for various markets including WDDW, WVEB, WXPB, WYZZ, etc., listing station names, reporter names, and phone numbers.

POWERED BY MEDIABASE

Monitored Reporters May 21, 2004 108 Total Reporters 97 Total Monitored 11 Total Indicator Did Not Report, Playlist Frozen (1): KRUZ/Santa Barbara, CA



CAROL ARCHER
carcher@radioandrecords.com

Peak Records Celebrates Its 10th Anniversary

'We're small like an indie, but we have the balls of a major'

The Benoit/Freeman Project 2, set for late-June release on Peak Records, reunites Rippingtons founder guitarist Russ Freeman with former bandmate pianist David Benoit to reprise their seminal 1994 recording, the original Benoit/Freeman Project. The release also coincides with the 10th anniversary of another longtime collaboration: Freeman's with his partner and Peak Records President Andi Howard. This week we commemorate both milestones by tracing the independent label's genesis and first decade.

Howard wasn't literally born in a trunk, but she was a recording artist under contract to Charles Koppelman by the time she was 10. She went on to appear in Broadway musicals and in soap operas and later moved with her ex-husband (a songwriter who wrote for TV shows such as *Punky Brewster*) to Los Angeles, where she became Farrah Fawcett's photo double.

A turning point in Howard's career occurred when she was pregnant with her first child. "I heard my husband negotiating on the phone with NBC," she recalls. "He agreed to work for the same amount of money as in the past. I told him that they should be paying him more."

"He said he couldn't do that, so I started to represent him and his partner and, eventually, all the studio session players and composers we were friendly with for film and television. There were only five music agents at that time. I ended up getting my agent license." Howard secured composing assignments, for example, on *thirtysomething* and *The Wonder Years* for her client Shuffy Walden.

Before the advent of the Smooth Jazz format or its predecessor, NAC, there existed a burgeoning market for contemporary jazz and other instrumental music created by, among others, the session players and writers Howard represented, much of whose work evolved from use as underscore in films and TV.

Good Timing, Good Intentions

In 1986, a year before the birth of Smooth Jazz as a full-time format on

KTWV (The Wave)/Los Angeles, Freeman approached Howard for representation. She became his manager soon after. "Russ was signed to Passport as a solo artist and had done *Nocturnal Playground*," she says.



Andi Howard

"Alfa Records in Japan was interested, but he couldn't record for them as a Passport artist, so he got all his friends together, including Kenny G, to form a group and make the first Rippingtons album — aptly named *Moonlighting*, since all the members had deals.

"KUTE/Los Angeles gave it a lot of airplay, and people who wouldn't normally hear this music were exposed to it. At the same time, we tried to leave Passport for GRP because the label went into bankruptcy, but they threatened to sue, so Russ made one last record for them, *Kilimanjaro*. Then GRP signed him, and a lot of other artists — Ramsey Lewis, Richard Smith and Special EFX — began to come to me.

"As a good manager does, in 1994 I asked Russ about his long-term goals. We were in this together. He said he loved performing live, but he didn't know whether he would still have the energy to tour when he was 50. It's a realistic fear. I suggested that we form a label or production company through GRP so he'd have something substantial — and creative, by signing artists and producing — to give him some income later in life."

On A Roll

Howard launched Peak under a distribution agreement with GRP. She credits GRP VP/Marketing (and later i.e. music President) Mark Wexler

and GRP VP/A&R Carl Griffin for contributing to her label's growing success. Two years later, after GRP had experienced growing pains and a regime change, she went to MCA President Zach Horowitz and asked him to let Peak go.

Subsequently, BMG acquired Peak, as Windham Hill was eager to establish a Smooth Jazz/Urban AC presence. Peak's first release under the arrangement was The Rippingtons' *Black Diamond*, which debuted at No. 1 in national Contemporary Jazz sales, bumping Kenny G from that slot.

Peak was on a roll with Phil Perry's *One Heart, One Love*, but Howard sensed it was time to make a change. "Maybe the insight came from my management background, but I wasn't driven by fear to make a stupid choice," she says. "We were having creative differences, and our deal was up."

"As forces would have it, Concord's Bud Katzel and Glen Barros called in October 1999 to say that, with Norman Lear and Hal Gaba for partners, Concord was in a position to do



David Benoit and Russ Freeman

a deal with us that they'd wanted to do for some time."

In further good fortune for Howard, Mark Wexler, with whom she had worked closely during his tenure at GRP (and who subsequently formed i.e. music with Lee Ritenour), became available to join Peak as Exec. VP/Partner.

No Stupid Deals

In today's tumultuous music-industry environment, Howard says Peak is holding its own. She explains the company's success this way: "We make good music. We're competitive with majors because we have that kind of cachet, especially now, with [Concord GM] Gene Rumsey and

Convention Agenda Notes

• **Friday, June 25, 11pm: "Smooth Jazz Late-Night Chill-Down"**

Smooth Jazz pulls an all-nighter at this private, family-only hang. Talk; groove; play *Pass the Pigs*; have a massage to soothe your weary, jet-lagged body; or party till you drop. Remember, what happens at the Chill-Down stays at the Chill-Down. So many "I Love you, man" moments.

• **Saturday, June 26, 1-3pm: "It's Still The Revenue!"**

Revenue expectations have never been higher. The best and the brightest in Smooth Jazz radio sales give us straight talk about the format. On the agenda so far: Clear Channel Director/National Sales, Bay Area Marci Mills and KHJZ/Houston VP/GM Laura Morris. Co-moderated by KLSX and former KTWV/Los Angeles VP/GM Bob Moore and Broadcast Architecture President Allen Kepler.

• **Note: Early-bird registration ends May 28.**



head of sales Joyce Castagnole, both of whom came from EMI.

"We're small like an indie, but we have the balls of a major. We don't make stupid deals, and, because artists have to make a living, we pay people and give advances. We put money into marketing. We take pride in letting the artists make the music they want to make."

"Peak has a great roster: The Rippingtons; Russ Freeman as a solo artist; Paul Taylor; The Braxton Brothers; Eric Marienthal; a phenomenal Regina Belle record coming in July, which George Duke produced and is her best yet; David Pack from Ambrosia; Phil Perry; a hip record coming in July, *The House of Urban Grooves: T.H.U.G. Jazz*; Cassandra Reed, an incredible vocalist; and others.

"Fans have been asking for another Benoit/Freeman record since 1994, and the followup record Russ and David made is just beautiful. I'm also very proud that we have just signed David Benoit too."

Credit Where Credit Is Due

Highly enthusiastic about *The Benoit/Freeman Project 2*, Freeman lavishes accolades on his musical collaborator Benoit. "I have such respect for David," Freeman says. "He's such a great musician and such a friendly, warm guy."

"Based on how we worked in the past, I knew we'd have a great time making this record. I tried not to approach the project with any preconceived ideas, because the magical thing about the success of the first album was that we sat down together to write. We knew we would spark each other's creativity."

"It became clear immediately that David had an album in him that he had to make. I recognize that because it has happened to me. This time it was pouring out of him, and I was along for the ride."

"I brought a couple of songs, and so did he, but I let him take the lead with how he wanted the album to be. It's not like he has a scrap of a song; he has these masterpieces — real gems. We cut everything live, and af-

ter 10 years, I was really impressed with David's musical maturity. He's playing great."

"The things I have to say musically might have changed over time, along with the way that I express myself on my instrument. I've always approached the instrument as a composer, and playing is just the one last color I add after I've written all the other music. I'm a utilitarian guitarist who can make different sounds, which is probably my strength."

"We don't make stupid deals, and, because artists have to make a living, we pay people and give advances. We put money into marketing. We take pride in letting the artists make the music they want to make."

Andi Howard

"We are finally reaping benefits from sowing our seeds with creativity and grounding ourselves musically, and that is the secret of our success. After all these years and all the trends that have come and gone, people are beginning to see the wisdom in musicians having a label that is all about the music."

"I have to credit Andi Howard, who is a genius — very, very smart and unbelievably great. My definition of success is being able to make great music that connects with people."

| 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) | 927 | +13 | 112854 | 18 | 40/0 |
| 2 | 2 | PAUL BROWN 24/7 (GRP/VMG) | 857 | +18 | 99590 | 17 | 40/0 |
| 3 | 3 | PAUL TAYLOR Steppin' Out (Peak) | 844 | +63 | 93803 | 16 | 39/0 |
| 5 | 4 | DAVE KOZ All I See Is You (Capitol) | 802 | +82 | 103314 | 12 | 39/0 |
| 4 | 5 | EUGE GROOVE Livin' Large (Narada) | 748 | -10 | 81465 | 15 | 38/0 |
| 8 | 6 | DIANA KRALL Temptation (GRP/VMG) | 580 | +33 | 58722 | 8 | 38/0 |
| 6 | 7 | RICHARD ELLIOT Sly (GRP/VMG) | 545 | -68 | 51666 | 24 | 37/0 |
| 7 | 8 | HIL ST. SOUL For The Love Of You (Shanachie) | 528 | -37 | 63841 | 18 | 39/0 |
| 10 | 9 | MARC ANTOINE Mediterraneo (Rendezvous) | 517 | +25 | 69121 | 13 | 37/0 |
| 16 | 10 | MICHAEL LINGTON Show Me (Rendezvous) | 478 | +77 | 47983 | 6 | 37/0 |
| 11 | 11 | MINDI ABAIR Save The Last Dance (GRP/VMG) | 464 | -17 | 55619 | 13 | 35/0 |
| 12 | 12 | JOYCE COOLING Expression (Narada) | 457 | +14 | 54926 | 10 | 39/0 |
| 13 | 13 | RICHARD SMITH Sing A Song (A440) | 450 | +19 | 53505 | 23 | 34/0 |
| 9 | 14 | KIM WATERS The Ride (Shanachie) | 433 | -79 | 47039 | 26 | 38/0 |
| 15 | 15 | NORAH JONES Sunrise (Blue Note/EMC) | 423 | +13 | 45861 | 16 | 32/0 |
| 14 | 16 | BRIAN CULBERTSON ft. NORMAN BROWN Come On Up (Warner Bros.) | 414 | -11 | 43932 | 11 | 37/0 |
| 17 | 17 | PRAFUL Let The Chips Fall (Rendezvous) | 353 | -2 | 45723 | 9 | 31/0 |
| 19 | 18 | RICK BRAUN Daddy-O (Warner Bros.) | 332 | +48 | 32731 | 11 | 32/1 |
| 20 | 19 | BEYONCE' ft. L. VANDROSS The Closer I Get To You (J/Columbia/RMG) | 285 | +22 | 32678 | 6 | 22/2 |
| Debut | 20 | GERALD ALBRIGHT To The Max (GRP/VMG) | 171 | +68 | 28459 | 1 | 16/1 |
| 23 | 21 | ALKEMX Time To Lounge (Rendezvous) | 155 | +9 | 32390 | 4 | 13/1 |
| 30 | 22 | PAUL JACKSON, JR. Walkin' (Blue Note/EMC) | 154 | +37 | 17605 | 2 | 21/8 |
| 21 | 23 | BRAXTON BROTHERS When You Touch Me (Peak) | 148 | -5 | 8151 | 8 | 14/0 |
| 27 | 24 | CHRIS BOTTI Back Into My Heart (Columbia) | 147 | +19 | 12538 | 2 | 16/1 |
| 22 | 25 | SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink) | 145 | -6 | 4909 | 10 | 11/0 |
| 26 | 26 | DAN SIEGEL In Your Eyes (Native Language) | 139 | +9 | 14270 | 10 | 15/1 |
| 25 | 27 | DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8) | 139 | +8 | 4059 | 5 | 9/0 |
| 24 | 28 | GRADY NICHOLS Alright (Grady Nichols Ltd.) | 138 | -4 | 9411 | 5 | 13/1 |
| 29 | 29 | JEFF GOLUB Pass It On (GRP/VMG) | 132 | +10 | 11943 | 15 | 12/0 |
| - | 30 | NESTOR TORRES Maybe Tonight (Heads Up) | 130 | +16 | 13644 | 4 | 13/0 |

40 Smooth Jazz reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/9-5/15. 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

SEAL Love's Divine (Warner Bros.)
Total Plays: 130, Total Stations: 11, Adds: 0

PETE BELASCO Deeper (Compendia)
Total Plays: 119, Total Stations: 9, Adds: 0

MICHAEL MCDONALD Ain't Nothing Like The Real Thing (Motown)
Total Plays: 86, Total Stations: 10, Adds: 1

CHUCK LOEB Bring It (Shanachie)
Total Plays: 85, Total Stations: 10, Adds: 0

GENE DUNLAP Up South (Rhythm & Groove/Liquid 8)
Total Plays: 74, Total Stations: 6, Adds: 0

TWA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)
Total Plays: 68, Total Stations: 7, Adds: 0

ALAN HEWITT Breathless (215)
Total Plays: 63, Total Stations: 6, Adds: 0

KIRK WHALUM Do You Feel Me (Warner Bros.)
Total Plays: 56, Total Stations: 5, Adds: 0

MARION MEADOWS Sweet Grapes (Heads Up)
Total Plays: 55, Total Stations: 6, Adds: 2

ERIC DARIUS Night On The Town (Higher Octave/Narada)
Total Plays: 55, Total Stations: 6, Adds: 0

Songs ranked by total plays

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| RAMSEY LEWIS TRIO The In Crowd (Narada) | 9 |
| PAUL JACKSON, JR. Walkin' (Blue Note/EMC) | 6 |
| BEYONCE' ft. L. VANDROSS The Closer I Get... (J/Columbia/RMG) | 2 |
| G. KNIGHT ft. E. ALEJANDRO Feelin' Good (Vacilon) (Pyramid) | 2 |
| MARION MEADOWS Sweet Grapes (Heads Up) | 2 |
| PAMELA WILLIAMS Destined To Be (Shanachie) | 2 |
| CHELU MINUCCI Night Grooves (Shanachie) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| DAVE KOZ All I See Is You (Capitol) | +82 |
| MICHAEL LINGTON Show Me (Rendezvous) | +77 |
| GERALD ALBRIGHT To The Max (GRP/VMG) | +68 |
| PAUL TAYLOR Steppin' Out (Peak) | +63 |
| RICK BRAUN Daddy-O (Warner Bros.) | +48 |
| DAVID SANBORN Comin' Home Baby (GRP/VMG) | +37 |
| PAUL JACKSON, JR. Walkin' (Blue Note/EMC) | +37 |
| DIANA KRALL Temptation (GRP/VMG) | +33 |
| BRAD MEHLDAU Tres Palabras (Independent) | +28 |
| DIANA KRALL Love Me Like A Man (GRP/VMG) | +28 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| STEVE COLE Everyday (Warner Bros.) | 378 |
| NAJEE Eye 2 Eye (N-Coded) | 321 |
| BASS X Vonni (Liquid 8) | 320 |
| ROBBY JORDAN At Last (N-Coded) | 310 |
| NICK COLOMBE High Flyin' (3 Keys Music) | 307 |
| MICHAEL MCDONALD Ain't No Mountain High Enough (Motown) | 298 |
| PRAFUL Sigh (Rendezvous) | 296 |
| JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave) | 262 |
| PAUL JACKSON, JR. It's A Shame (Blue Note/EMC) | 260 |
| CHRIS BOTTI Indian Summer (Columbia) | 260 |
| JAZZMASTERS Puerto Barrios (Trippin' 'N' Rhythm) | 252 |
| CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock) | 241 |
| STEVE OLIVER High Noon (Native Language) | 206 |
| MINDI ABAIR Firt (GRP/VMG) | 198 |
| DAVID SANBORN Comin' Home Baby (GRP/VMG) | 193 |

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

Smooth Jazz Consulting

BROADCAST ARCHITECTURE® • 818-461-8016

www.broadcastarchitecture.com

R&R SMOOTH JAZZ TOP 30 INDICATOR

May 21, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|---------------------|
| 1 | 1 | EUGE GROOVE Lvin' Large (Narada) | 235 | +6 | 1588 | 15 | 14/0 |
| 2 | 2 | PETER WHITE Talkin' Bout Love (Columbia) | 217 | +17 | 1559 | 18 | 13/1 |
| 3 | 3 | PAUL BROWN 24/7 (GRP/VMG) | 193 | +5 | 1349 | 17 | 12/0 |
| 4 | 4 | PAUL TAYLOR Steppin' Out (Peak) | 168 | +6 | 1132 | 16 | 10/0 |
| 6 | 5 | JOYCE COOLING Expression (Narada) | 165 | +6 | 904 | 10 | 12/0 |
| 7 | 6 | DAVE KOZ All I See Is You (Capitol) | 152 | -2 | 868 | 12 | 9/0 |
| 8 | 7 | MARC ANTOINE Mediterraneo (Rendezvous) | 149 | 0 | 1199 | 13 | 13/0 |
| 9 | 8 | BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.) | 143 | -4 | 1018 | 11 | 10/0 |
| 5 | 9 | RICHARD ELLIOT Sly (GRP/VMG) | 138 | -22 | 1126 | 24 | 10/0 |
| 10 | 10 | PRAFUL Let The Chips Fall (Rendezvous) | 135 | -10 | 1209 | 9 | 12/1 |
| 11 | 11 | MINDI ABAIR Save The Last Dance (GRP/VMG) | 132 | +1 | 808 | 13 | 8/0 |
| 13 | 12 | DIANA KRALL Temptation (GRP/VMG) | 129 | +10 | 1028 | 8 | 11/0 |
| 17 | 13 | MICHAEL LINGTON Show Me (Rendezvous) | 119 | +11 | 610 | 4 | 10/1 |
| 12 | 14 | HIL ST. SOUL For The Love Of You (Shanachie) | 117 | -10 | 1197 | 18 | 9/0 |
| Debut | 15 | GERALD ALBRIGHT To The Max (GRP/VMG) | 114 | +47 | 788 | 1 | 12/3 |
| 19 | 16 | PETE BELASCO Deeper (Compendia) | 106 | +4 | 1073 | 8 | 10/0 |
| 18 | 17 | RICK BRAUN Daddy-O (Warner Bros.) | 106 | -1 | 598 | 11 | 10/0 |
| 15 | 18 | NESTOR TORRES Maybe Tonight (Heads Up) | 103 | -10 | 1075 | 6 | 9/1 |
| 14 | 19 | NORAH JONES Sunrise (Blue Note/EMC) | 99 | -14 | 564 | 16 | 9/0 |
| 24 | 20 | CHRIS BOTTI Back Into My Heart (Columbia) | 96 | +11 | 613 | 3 | 13/3 |
| 21 | 21 | DAN SIEGEL In Your Eyes (Native Language) | 94 | 0 | 1253 | 12 | 9/0 |
| 23 | 22 | GRADY NICHOLS Allright (Grady Nichols Ltd.) | 92 | +4 | 639 | 3 | 9/1 |
| 25 | 23 | BRAXTON BROTHERS When You Touch Me (Peak) | 91 | +6 | 735 | 5 | 9/0 |
| Debut | 24 | MARION MEADOWS Sweet Grapes (Heads Up) | 89 | +30 | 395 | 1 | 9/1 |
| 26 | 25 | ERIC DARIUS Night On The Town (Higher Octave/Narada) | 86 | +5 | 778 | 5 | 10/0 |
| Debut | 26 | PAUL JACKSON, JR. Walkin' (Blue Note/EMC) | 85 | +12 | 646 | 1 | 10/3 |
| - | 27 | ANDRE WARD Step In The Name Of Love (Orpheus) | 83 | +14 | 672 | 5 | 7/1 |
| 20 | 28 | BOB BALDWIN I Wanna Be Where You Are (A440) | 83 | -19 | 727 | 5 | 9/0 |
| - | 29 | KEIKO MATSUI Reflections (Narada) | 78 | +7 | 767 | 2 | 9/1 |
| 28 | 30 | SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink) | 76 | 0 | 588 | 10 | 6/0 |

16 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 5/9 - Saturday 5/15. © 2004 Radio & Records.

Most Added

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| RAMSEY LEWIS TRIO The In Crowd (Narada) | 4 |
| LARRY CARLTON Night Sweats (Bluebird) | 4 |
| CHRIS BOTTI Back Into My Heart (Columbia) | 3 |
| GERALD ALBRIGHT To The Max (GRP/VMG) | 3 |
| PAUL JACKSON, JR. Walkin' (Blue Note/EMC) | 3 |
| TORCUATO MARIANO Paula (215) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| RAMSEY LEWIS TRIO The In Crowd (Narada) | +51 |
| GERALD ALBRIGHT To The Max (GRP/VMG) | +47 |
| MARION MEADOWS Sweet Grapes (Heads Up) | +30 |
| GRADY NICHOLS Dinner And A Movie (Grady Nichols Ltd.) | +27 |
| UNWRAPPED VOL. 1 One More Chance (Hidden Beach) | +20 |
| BEYONCE f/L VANDROSS The Closer I Get... (Columbia/RMG) | +19 |
| G. KNIGHT f/E. ALEJANDRO Feelin' Good (Vacilon) (Pyramid) | +18 |
| PETER WHITE Talkin' Bout Love (Columbia) | +17 |
| MICHAEL McDONALD Ain't Nothing Like The Real Thing (Motown) | +16 |
| SEAL Love's Divine (Warner Bros.) | +15 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| RICHARD SMITH Sing A Song (A440) | 101 |
| KIM WATERS The Ride (Shanachie) | 94 |
| NAJEE Eye 2 Eye (N-Coded) | 77 |
| STEVE COLE Everyday (Warner Bros.) | 58 |
| NICK COLONNE High Flyin' (3 Keys Music) | 51 |
| ERIC MARIENTHAL Sweet Talk (Peak) | 43 |
| RONNY JORDAN At Last (N-Coded) | 41 |
| BASS X Vonn (Liquid B) | 40 |
| WILL DOWNING A Million Ways (GRP/VMG) | 34 |
| MICHAEL McDONALD Ain't No Mountain High Enough (Motown) | 31 |
| JAZZMASTERS Puerto Bonus (Trippin' 'N' Rhythm) | 24 |
| LARRY GITTERS AND MEDIA Let Me Love You (Human Feel) | 23 |
| CHRIS BOTTI Indian Summer (Columbia) | 23 |
| DAVID BENNETT Watermelon Man (GRP/VMG) | 21 |

Reporters

| | | | | | | |
|--|--|---|---|--|---|--|
| <p>WZLW/Albany, NY* GM/PM: Steve Gilman SP: John Fagan CH/EL: MERRICK</p> | <p>WFSU/Birmingham, AL GM/PM/SP: Andy Parrish CH/EL: FRED LARRY CARLTON TORCUATO MARIANO ERIC ISSER</p> | <p>KEZL/Fresno, CA* GM: E. Corbin Johnson PM/SP: J. Woodruff RAMSEY LEWIS TRIO</p> | <p>KTWV/Los Angeles, CA* GM: Paul Goldstein AP/SP: Samantha Woodman GEORGE BENSON</p> | <p>DRXJ/Jazz Vocal Stand/Network PM/SP: Scott Johnson 20 UNWRAPPED VOL. 1 16 ANDRE WARD <small>Note: See www.rindicator.com for complete list.</small></p> | <p>KYOT/Phoenix, AZ* GM: Steve Kelly AP/SP: Angie Hanks No Adds</p> | <p>WFSN/St. Louis, MO* GM/PM/SP: Don Jones JAZZ: CHRIS BOTTI RAMSEY LEWIS TRIO</p> |
| <p>KJZZ/Muskegon, MI* GM: Joe Walker PM/SP: Paul Lewis No Adds</p> | <p>WMAA/Chicago, IL* GM: Bob Kasher PM/SP: Steve Biles ALEXA REYS ROCK COLLEGE</p> | <p>WOPR/Ft. Myers, FL* GM: Steve Anari PM/SP: Joe Torres GM: Roni Beckman RAMSEY LEWIS TRIO</p> | <p>WJZZ/Louisville, KY* GM: Gaila Stone RAMSEY LEWIS TRIO</p> | <p>DRXJ Smooth Jazz/Network PM/SP: James Deane 11 CHILLI MERRICK 16 THE HOT CLUB 9 LARRY CARLTON</p> | <p>KJZZ/Phoenix, AZ* GM: Bob Kasher AP/SP: Angie Hanks No Adds</p> | <p>WJZZ/Tampa, FL* GM: Russ Brock GM: Kelly Curtis No Adds</p> |
| <p>KMM/Anchorage, AK GM/PM/SP: Aaron Wolfender 15 MICHAEL LINGTON</p> | <p>WWW/Cleveland, OH* GM/PM/SP: Donna Klumbe PIECES OF A DREAM RAMSEY LEWIS TRIO</p> | <p>WOTO/Hartford, CT PM/SP: Stewart Stone 17 BEYONCE f/LUTHER VANDROSS <small>Note: See www.rindicator.com for complete list.</small></p> | <p>WELY/Macon, GA GM: Erik West PM/SP: Rob Smith 11 FULL JACKSON, JR. 11 GERALD ALBRIGHT</p> | <p>DRXJ/Network* GM: Steve Howard MD: Lante Cole 1 BEYONCE f/LUTHER VANDROSS PAMELA WILLIAMS</p> | <p>WJZZ/Richmond, VA* GM: Rob Kasher PM: Paul Jackson, Jr. No Adds</p> | <p>WJZZ/Washington, DC* GM: Nancy King PM: Carl Anderson GM: James DePry PAUL LABELLE MARCUS JIMSON</p> |
| <p>WJZZ/Atlanta, GA* PM/SP: Dave Koch 3 CHRIS SIEGEL</p> | <p>WJZZ/Columbus, OH* PM/SP: Bill Shuman No Adds</p> | <p>KJAZ/Houston, TX* GM/PM/SP: Bruce Neal AP/SP: Greg Stepan PAUL JACKSON, JR.</p> | <p>WJZZ/Memphis, TN* GM: Steve Miller 1 JAZZMASTERS PAMELA WILLIAMS</p> | <p>Sirius Jazz Cafe/Network PM/SP: Teresa Dumas MD: Rob Lohay 17 CHRIS BOTTI 17 GERALD ALBRIGHT 16 SEAL</p> | <p>KJZZ/San Luis Obispo, CA* GM/PM/SP: Don Jones AP/SP: Angie Hanks No Adds</p> | <p>WJZZ/San Diego, CA* GM: John Brown PM: Mike Warner AP/SP: Lante Cole 15 A ALME</p> |
| <p>WJZZ/Atlantic City, NJ* PM/SP: Mark Edwards GRADY NICHOLS</p> | <p>KYSJ/Cape May, NJ PM/SP: Doug Balentine 1 PAUL JACKSON, JR. 15 MICHAEL LINGTON 2 MARCUS JIMSON 7 RAMSEY LEWIS TRIO 2 LISA MILTON</p> | <p>WJAZ/Norfolk, VA CH/EL: MERRICK LARRY CARLTON TORCUATO MARIANO JAY</p> | <p>WJZZ/Orlando, FL* GM: Bob Roberts PM/SP: Rob Williams GRADY NICHOLS RAMSEY LEWIS TRIO</p> | <p>DRXJ/Network* GM: Steve Howard MD: Lante Cole 1 BEYONCE f/LUTHER VANDROSS PAMELA WILLIAMS</p> | <p>KJZZ/San Francisco, CA* PM: Michael Croston GM: Sam Jones GM: Sam Jones 15 A ALME</p> | <p>KJZZ/Santa Rosa, CA* PM: Gordon Zlat AP/SP: Rob Johnson 1 GLEYS KROG f/DESI ALEJANDRO 1 RAMSEY LEWIS TRIO</p> |
| <p>KSMJ/Sarasota, FL* GM/PM: Chris Trueman AP: Matt Boley GLEYS KROG f/DESI ALEJANDRO CHRIS BOTTI</p> | <p>KJAZ/Dallas, TX* GM/PM: Mark Johnson GM: Mark Steffens RAMSEY LEWIS TRIO</p> | <p>WYZZ/Indianapolis, IN* GM/PM/SP: Carl Pyle PAUL JACKSON, JR. RAMSEY LEWIS TRIO</p> | <p>WJZZ/Memphis, TN* GM: Steve Miller 1 JAZZMASTERS PAMELA WILLIAMS</p> | <p>DRXJ/Network* GM: Steve Howard MD: Lante Cole 1 BEYONCE f/LUTHER VANDROSS PAMELA WILLIAMS</p> | <p>KJZZ/San Francisco, CA* PM: Michael Croston GM: Sam Jones GM: Sam Jones 15 A ALME</p> | <p>KJZZ/Santa Rosa, CA* PM: Gordon Zlat AP/SP: Rob Johnson 1 GLEYS KROG f/DESI ALEJANDRO 1 RAMSEY LEWIS TRIO</p> |
| <p>WAAA/Baltimore, MD PM/SP: Nyle Latta AP: Jonathan Shepard 3 CHRIS BOTTI 3 PIECES OF A DREAM 3 ROCK COLLEGE <small>Note: See www.rindicator.com for complete list.</small></p> | <p>KJCO/Denver, CO* PM/SP: Michael Fisher 7 BIRDS MEADOWS</p> | <p>WYZZ/Indianapolis, IN* GM/PM: Tom Steuber GM: Sandy Smith PAUL JACKSON, JR.</p> | <p>WJZZ/Memphis, TN* GM: Steve Miller 1 JAZZMASTERS PAMELA WILLIAMS</p> | <p>DRXJ/Network* GM: Steve Howard MD: Lante Cole 1 BEYONCE f/LUTHER VANDROSS PAMELA WILLIAMS</p> | <p>KJZZ/San Francisco, CA* PM: Michael Croston GM: Sam Jones GM: Sam Jones 15 A ALME</p> | <p>KJZZ/Santa Rosa, CA* PM: Gordon Zlat AP/SP: Rob Johnson 1 GLEYS KROG f/DESI ALEJANDRO 1 RAMSEY LEWIS TRIO</p> |
| <p>WFSN/Baltimore, MD* PM/SP: Lori Lewis CH/EL: MERRICK</p> | <p>WVWV/Detroit, MI* GM/PM: Tom Steuber GM: Sandy Smith PAUL JACKSON, JR.</p> | <p>KSRN/Las Vegas, NV* PM/SP: Eric Price BEYONCE f/LUTHER VANDROSS</p> | <p>WVVE/Atlanta, FL* GM: Bob Roberts PM/SP: Rob Williams GRADY NICHOLS RAMSEY LEWIS TRIO</p> | <p>DRXJ/Network* GM: Steve Howard MD: Lante Cole 1 BEYONCE f/LUTHER VANDROSS PAMELA WILLIAMS</p> | <p>KJZZ/San Francisco, CA* PM: Michael Croston GM: Sam Jones GM: Sam Jones 15 A ALME</p> | <p>KJZZ/Santa Rosa, CA* PM: Gordon Zlat AP/SP: Rob Johnson 1 GLEYS KROG f/DESI ALEJANDRO 1 RAMSEY LEWIS TRIO</p> |
| <p>WRRH/Sarasota, FL PM/SP: Greg Sheehan PAUL JACKSON, JR. CHRIS BOTTI</p> | <p>WVWV/Detroit, MI* GM/PM: Tom Steuber GM: Sandy Smith PAUL JACKSON, JR.</p> | <p>KSRN/Las Vegas, NV* PM/SP: Eric Price BEYONCE f/LUTHER VANDROSS</p> | <p>WVVE/Atlanta, FL* GM: Bob Roberts PM/SP: Rob Williams GRADY NICHOLS RAMSEY LEWIS TRIO</p> | <p>DRXJ/Network* GM: Steve Howard MD: Lante Cole 1 BEYONCE f/LUTHER VANDROSS PAMELA WILLIAMS</p> | <p>KJZZ/San Francisco, CA* PM: Michael Croston GM: Sam Jones GM: Sam Jones 15 A ALME</p> | <p>KJZZ/Santa Rosa, CA* PM: Gordon Zlat AP/SP: Rob Johnson 1 GLEYS KROG f/DESI ALEJANDRO 1 RAMSEY LEWIS TRIO</p> |
| <p>WJZZ/Philadelphia, PA* GM: Chris Chakontz 13 CARO FROG 10 ANTON FJ <small>Note: See www.rindicator.com for complete list.</small></p> | <p>WVWV/Detroit, MI* GM/PM: Tom Steuber GM: Sandy Smith PAUL JACKSON, JR.</p> | <p>KSRN/Las Vegas, NV* PM/SP: Eric Price BEYONCE f/LUTHER VANDROSS</p> | <p>WVVE/Atlanta, FL* GM: Bob Roberts PM/SP: Rob Williams GRADY NICHOLS RAMSEY LEWIS TRIO</p> | <p>DRXJ/Network* GM: Steve Howard MD: Lante Cole 1 BEYONCE f/LUTHER VANDROSS PAMELA WILLIAMS</p> | <p>KJZZ/San Francisco, CA* PM: Michael Croston GM: Sam Jones GM: Sam Jones 15 A ALME</p> | <p>KJZZ/Santa Rosa, CA* PM: Gordon Zlat AP/SP: Rob Johnson 1 GLEYS KROG f/DESI ALEJANDRO 1 RAMSEY LEWIS TRIO</p> |

POWERED BY
MEDIABASE
 *Monitored Reporters
 56 Total Reporters
 40 Total Monitored
 16 Total Indicator
 Did Not Report, Playlist Frozen (1):
 WVAS/Montgomery, AL

EXPOSE YOURSELF

NEW PRODUCTS AVAILABLE! - CALL TODAY FOR A CATALOG!

- EventTape®
- BunchaBanners™
- FlashBags™
- BumperStickers
- Ponchos
- KeyTags
- StadiumCups

FirstFlash!

6528 Constitution Drive
 Fort Wayne, Indiana 46804
 Fax: (260) 436-6739
 www.firstflash.com
1-800-21 FLASH
 1-800-213-8274



A Brand-New World

Maverick marketing guru offers unconventional wisdom

Tom Asacker will be among the speakers at the Jacobs Media Rock Summit during the R&R Convention on June 24. Why should you see him? Well, if you think you are your own man (or woman, as the case may be); if you think you're independent, a problem-solver and creative; if you think that you get the job done, he will be speaking directly to you.

Asacker is a former corporate executive and high-tech business owner, as well as a student and critic of popular culture. In addition to his success as an entrepreneur and author, he received the George Land Innovator of the Year Award; holds

medical patents and product design awards; and is recognized by *Inc.* magazine, MIT and the Young Entrepreneurs Organization as a past member of their Birthing of Giants executive leadership program. He holds a degree in economics from the University of New Hampshire and is a founding member of the Global Brand Network.

His card reads "Rebel with a cause." He's a nonconformist, author, brand strategist and public speaker with a unique specialization, which is advancing business relationships by helping organizations transition from being "economically driven" to being "emotionally driven." His philosophies are outlined in his *Sandbox Wisdom* book series and in his recently released leadership guide, *A Brand New World*.

In this interview, we'll learn a little about what makes him different from other marketing gurus.

R&R: Describe the concept behind your *Sandbox Wisdom* books. Is this like "Everything I need to know to succeed in life, I learned in the sandbox"?

TA: Not really. I wrote the first book, *Sandbox Wisdom*, to try to explain through a parable how to connect to people emotionally in this economy where we're supersaturated with products and services. Because we're so confused and there is so much choice, we're starting to make our decisions now according to how things make us feel.

It wasn't like that in the old days, when there were two or three deter-

gents, and we made our decisions based on advertising. We saw it on TV, walked into the store, said, "Tide — that's great." Now there are thousands of detergents. It's the same with the pain medication aisle. You can't figure out what to buy for a headache anymore, so we make our decisions emotionally.

The story in the book was about how children make most of their decisions emotionally. Children are honest, and they're authentic. I used the parable of an executive spending the day with a child, seeing life through the child's eyes, and how it helps this executive rediscover his own sense of awareness about what's going on around him. Things like passion, compassion, empathy — all the little things that we discount in business because we're busy focusing on numbers.

But business isn't about numbers; business is about people and people's motivations. The numbers come if you get the people and the motivation part right. I don't care what business it is, if you don't understand human motivation, you won't get people to make decisions to come to your business or tune in to your station.

R&R: Aren't you going upstream with this thinking? All we ever hear about is Wall Street, the economy and the almighty dollar.

TA: Oh, yes. Sometimes I have to laugh at the things I hear. For example, I heard an executive being interviewed on TV who actually said, "We're moving the consumers to much higher margin products." He's saying that they're moving the consumer — not that the consumer has choice, but that this guy is pushing them. This guy and many others like him have it completely backward. They think they cause the consumer to do

things instead of realizing that the consumer has free will and choice and makes decisions daily whether or not to do or buy things.

That's why I think the concept of loyalty is mixed up. People aren't loyal to products, businesses and services. Nobody switches peanut butter then sobs about it. Loyalty is a big word, and it comes from being in a reciprocal relationship. It's a give-and-take relationship. Nobody is loyal to stuff, and if there is something better, they'll switch.

R&R: Many people in the radio and record industries work for publicly owned companies that are responsible to shareholders for ever-increasing revenues. How do you get people to change their thinking from economics to emotions?

TA: I show people that they make all their decisions emotionally. People walk through the day constantly making decisions that are driven by emotion. Then they use their rational mind to back up those decisions or eliminate guilt. I see people all the time who say, "I don't make decisions emotionally."

"You have to forget about this notion of appealing to the masses. You can't do that except by becoming watered-down and playing it safe."

For example, one time I was talking to a group of engineers who all said they didn't make emotional decisions. But during the seminar, one engineer recalled when they changed the color of a motor assembly from silver to black anodized metal. The specs were exactly the same, but a lot more were sold due to the cooler black color. That's really how people make decisions, especially when there is an abundance of products and choices.

Convention Essentials

• **Date:** June 24-26

• **Place:** Beverly Hilton Hotel, Beverly Hills, CA

• **Hotel Rate:** The \$184-per-night rate is on a first-come, first-served basis. Ask for the R&R Convention Rate when you call 310-285-1307 or 800-HILTONS, or make your room reservation at www.beverlyhills.hilton.com using the group code RRC.

• **Registration:** Online at www.radioandrecords.com, click on "Conventions/Summits."

• **Note:** Early bird registration ends May 28.

• **Awards:** Ballots for the 2004 R&R Industry Achievement Awards have been sent and are due no later than Friday, May 21. Follow the instructions carefully!



R&R: The reality of economics in our industry has necessitated the layoff of hundreds of people. Those who are left are generally happy to still have jobs, but now they're more overworked than ever. Their emotions are negative. How can they transform that thinking into something useful?

TA: Radio needs to understand that this phenomenon is not just taking place in radio. Look at the economy and some of the turnaround in it. It has nothing to do with growth; it has to do with cost-cutting. That's how they show profitability. When you are at the point that you've cut as much as you can, then you have to grow, which means the opportunity exists to get everyone in your business involved in new ways of growing the business and the brand.

If you make the brand top priority — and by the brand, I mean the emotional reason people come back to it — if you get everybody focused 100% on growing that emotional bond, the emotional reason, through services, products, content and programming, that is what will drive everybody in your business to be passionate.

It's *Sandbox Wisdom*. Kids are not little adults; we're big kids. We want to be creative and to be a part of something bigger than ourselves. We want to be involved in figuring out how to grow and where we're going. People don't want to be the rowers below the deck of the old ships, they want to come up on the deck and see where the company is going and how they can help us get there. They're sick of being down below and being told what to do.

If you can get people to understand what the mission is — which is to figure out how to emotionally strengthen your bond every day — let them get creative about how to do it. It doesn't have to be a big, expensive endeavor. You just need to be creative, you need to have passion, and you need to have guts.

If you think that by doing that you'll piss off some people, well that's good. In this economy, you have to be polarizing. On a scale of 1-5, you want 5s and 1s. You want people to love you or hate you, be-

cause if you're a 3, you're a nothing. People will have stations that they love and that they hate, and there'll be the ones in between that they don't tune into at all. You have to forget about this notion of appealing to the masses. You can't do that except by becoming watered-down and playing it safe. That's why your industry is ripe for innovation, creativity and people with passion. As an outsider, I see it as a huge opportunity.

"The concept of loyalty is mixed up. People aren't loyal to products, businesses and services. Nobody switches peanut butter then sobs about it."

R&R: Radio and music are two art forms that have been pounded with scientific measurement and analysis over the last 25 years. A dose of science probably helped radio stations, but many would argue that radio has overdosed on it. How can employees help their managers see the need for a new prescription?

TA: Based on years of being in business, I don't believe this can be driven from the bottom up. You have to have some leaders tune in to this concept and then drive it. If you want to tune them in, grab a copy of a book and put it on their desk. If they have time to read it, it might enlighten them. They might say thanks and that they're glad they read it.

Another thing to do is to get out of your own industry and go to other types of conferences. See what's

R&R ROCK TOP 30

May 21, 2004

POWERED BY
MEDIABASE

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|---------------------|
| 1 | 1 | JET Cold Hard Bitch (Atlantic) | 669 | +34 | 40631 | 15 | 27/0 |
| 2 | 2 | AEROSMITH Baby, Please Don't Go (Columbia) | 508 | -34 | 23026 | 11 | 21/0 |
| 3 | 3 | SHINEDOWN 45 (Atlantic) | 496 | +53 | 24198 | 22 | 23/0 |
| 4 | 4 | VELVET REVOLVER Slither (RCA/RMG) | 456 | +17 | 23292 | 5 | 22/0 |
| 6 | 5 | HOOBASTANK The Reason (Island/IDJMG) | 440 | +23 | 24907 | 14 | 18/0 |
| 8 | 6 | GODSMACK Running Blind (Republic/Universal) | 401 | +36 | 19432 | 11 | 21/0 |
| 5 | 7 | NICKELBACK Figured You Out (Roadrunner/IDJMG) | 387 | -50 | 27320 | 27 | 23/0 |
| 7 | 8 | PUDDLE OF MUDD Heel Over Head (Geffen) | 342 | -32 | 15288 | 14 | 22/0 |
| 9 | 9 | TESLA Caught In A Dream (Sanctuary/SRG) | 331 | -25 | 15910 | 17 | 17/0 |
| 17 | 10 | NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG) | 311 | +74 | 16065 | 3 | 23/3 |
| 12 | 11 | LINKIN PARK Lying From You (Warner Bros.) | 301 | -3 | 16505 | 13 | 16/0 |
| 10 | 12 | AUDIOSLAVE I Am The Highway (Interscope/Epic) | 283 | -44 | 19512 | 33 | 21/0 |
| 15 | 13 | JET Are You Gonna Be My Girl (Atlantic) | 265 | -12 | 18825 | 35 | 17/0 |
| 13 | 14 | THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba) | 262 | -25 | 14884 | 30 | 17/0 |
| 14 | 15 | A PERFECT CIRCLE The Outsider (Virgin) | 250 | -30 | 9404 | 18 | 16/0 |
| 11 | 16 | INCUBUS Megalomaniac (Epic) | 244 | -82 | 15106 | 20 | 21/0 |
| 20 | 17 | THORNLEY So Far So Good (Roadrunner/IDJMG) | 242 | +27 | 8852 | 6 | 20/0 |
| 19 | 18 | AUDIOSLAVE What You Are (Interscope/Epic) | 224 | +3 | 6250 | 10 | 18/0 |
| 18 | 19 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 222 | 0 | 14749 | 6 | 18/2 |
| 22 | 20 | SEETHER FIAMY LEE Broken (Wind-up) | 175 | +25 | 6546 | 3 | 13/1 |
| 16 | 21 | KID ROCK Jackson, Mississippi (Top Dog/Atlantic) | 174 | -79 | 8427 | 15 | 15/0 |
| 21 | 22 | LOSTPROPHETS Last Train Home (Columbia) | 166 | -12 | 5387 | 11 | 8/0 |
| 27 | 23 | THREE DAYS GRACE Just Like You (Live/Zomba) | 136 | +28 | 6596 | 4 | 16/3 |
| 26 | 24 | BLACK LABEL SOCIETY House Of Doom (Spitfire) | 135 | +7 | 9976 | 3 | 11/0 |
| 23 | 25 | SOIL Redefine (J/RMG) | 134 | -4 | 6376 | 4 | 10/0 |
| 25 | 26 | DROWNING POOL Step Up (Wind-up) | 132 | +3 | 4397 | 10 | 10/0 |
| 24 | 27 | OFFSPRING (Can't Get My) Head Around You (Columbia) | 131 | +1 | 8078 | 6 | 9/0 |
| 28 | 28 | SLIPKNOT Duality (Roadrunner/IDJMG) | 129 | +24 | 3182 | 2 | 10/1 |
| 30 | 29 | CROSSFADE Cold (Columbia) | 101 | +14 | 4674 | 2 | 8/1 |
| 29 | 30 | DEFAULT Throw It All Away (TVT) | 79 | -26 | 3804 | 8 | 10/0 |

Most Added*

www.rocktop30.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| INCUBUS Talk Shows On Mute (Epic) | 5 |
| EARSHOT Wait (Warner Bros.) | 4 |
| NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG) | 3 |
| THREE DAYS GRACE Just Like You (Live/Zomba) | 3 |
| LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 2 |
| MY MORNING JACKET One Big Holiday (ATO/RCA/RMG) | 2 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG) | +74 |
| SHINEDOWN 45 (Atlantic) | +53 |
| GODSMACK Running Blind (Republic/Universal) | +38 |
| JET Cold Hard Bitch (Atlantic) | +34 |
| BREAKING BENJAMIN So Cold (Hollywood) | +31 |
| THREE DAYS GRACE Just Like You (Live/Zomba) | +28 |
| THORNLEY So Far So Good (Roadrunner/IDJMG) | +27 |
| SEETHER FIAMY LEE Broken (Wind-up) | +25 |
| SLIPKNOT Duality (Roadrunner/IDJMG) | +24 |
| HOOBASTANK The Reason (Island/IDJMG) | +23 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| LINKIN PARK Numb (Warner Bros.) | 253 |
| AUDIOSLAVE Show Me How To Live (Interscope/Epic) | 176 |
| TRAPT Headstrong (Warner Bros.) | 170 |
| STAIN'D So Far Away (Flip/Atlantic) | 153 |
| WHITE STRIPES Seven Nation Army (Third Man/V2) | 141 |
| GODSMACK Re-Align (Republic/Universal) | 139 |
| SEETHER Fine Again (Wind-up) | 133 |
| GODSMACK Serenity (Republic/Universal) | 126 |
| 3 DOORS DOWN When I'm Gone (Republic/Universal) | 121 |
| BLACK LABEL SOCIETY Stillborn (Spitfire) | 119 |

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

27 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/9-5/15. 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

INCUBUS Talk Shows On Mute (Epic)
Total Plays: 72, Total Stations: 11, Adds: 5

BREAKING BENJAMIN So Cold (Hollywood)
Total Plays: 72, Total Stations: 8, Adds: 1

EARSHOT Wait (Warner Bros.)
Total Plays: 67, Total Stations: 10, Adds: 4

DARKNESS Growing On Me (Must...Destroy/Atlantic)
Total Plays: 62, Total Stations: 7, Adds: 1

BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)
Total Plays: 57, Total Stations: 5, Adds: 0

SMILE EMPTY SOUL Silhouettes (Lava)
Total Plays: 53, Total Stations: 6, Adds: 0

CLUTCH The Mob Goes Wild (DRT)
Total Plays: 50, Total Stations: 3, Adds: 0

DROPBOX Wishbone (Re-Align/Universal)
Total Plays: 46, Total Stations: 5, Adds: 1

SEVEN MARY THREE Without You Feels (DRT)
Total Plays: 46, Total Stations: 4, Adds: 0

BRIDES OF DESTRUCTION I Don't Care (Sanctuary/SRG)
Total Plays: 45, Total Stations: 5, Adds: 0

Songs ranked by total plays

Reporters

| | | | | | | | | | | | |
|---|---|--|---|---|--|---|---|---|--|--|---|
| KZRR/Albuquerque, NM* CD 101.1 PD: Paul Robinson AD: Chris Ochoa No Adds | WBUF/Buffalo, NY* PD: John Paul AD: Mike Jones No Adds | KNCN/Corpus Christi, TX* CD 97.9 PD: Steve Thomas AD: Steve Thomas No Adds | WDHA/Morristown, NJ* PD: Steve Cor AD: Steve Cor No Adds | KDKB/Phoenix, AZ* PD: Joe Bonanno AD: Joe Bonanno 1. BURNING SPICES | WXRX/Rockford, IL PD: Keith Edwards AD: Jim Stone No Adds | KTUX/Shreveport, LA* PD: Steve West AD: Peter Stone No Adds | KRTQ/Tulsa, OK* CD: Steve West PD: Steve West AD: Steve West 1. THREE DAYS GRACE 2. STORE PEOPLE PILOTS | | | | |
| WZQZ/Allentown, PA* PD: Steve West AD: Chris Lane No Adds | WRQK/Canton, OH* PD: Steve West AD: Steve West 1. JACUNA 2. EARSHOT 3. LARRY WRIGHT | KLAQ/El Paso, TX* PD: Steve West AD: Steve West 1. THREE DAYS GRACE | KFZX/Odessa, TX PD: Steve West AD: Steve West No Adds | WHEB/Portsmouth, NH* PD: Steve West AD: Steve West No Adds | KRKQ/Sacramento, CA* PD: Steve West AD: Steve West 1. Puddle of Mudd 2. Tesla 3. Nickelback 4. Three Days Grace | WQLY/Traverse City, MI PD: Steve West AD: Steve West 1. GENE SIMMONS | WMZK/Wausau, WI PD: Steve West AD: Steve West 1. NICKELBACK | | | | |
| KLBJ/Austin, TX* CD: Steve West AD: Steve West 1. DAVE NAVOLLET | WPXC/Cape Cod, MA PD: Steve West AD: Steve West 1. DROWNING POOL | WMTT/Elimira, NY PD: Steve West AD: Steve West No Adds | KCLB/Palm Springs, CA PD: Steve West AD: Steve West 1. Puddle of Mudd | WHJY/Providence, RI* PD: Steve West AD: Steve West 1. SEETHER WIMPY LEE | KBER/Salt Lake City, UT* PD: Steve West AD: Steve West 1. EARSHOT | KMOD/Tulsa, OK* PD: Steve West AD: Steve West 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 | | | | |
| KOQJ/Baton Rouge, LA* PD: Steve West AD: Steve West 1. Puddle of Mudd | WKLC/Charleston, WV PD: Steve West AD: Steve West 1. STORY OF THE YEAR | WRQC/Fayetteville, NC* PD: Steve West AD: Steve West 1. EARSHOT 2. LARRY WRIGHT | WRRX/Pensacola, FL* PD: Steve West AD: Steve West 1. FLAME | WBBB/Raleigh, NC* PD: Steve West AD: Steve West No Adds | KSJO/San Jose, CA* PD: Steve West AD: Steve West No Adds | KZDZ/San Luis Obispo, CA PD: Steve West AD: Steve West 1. SEETHER WIMPY LEE | KOOC/Beaumont, TX* PD: Steve West AD: Steve West 1. DAVE NAVOLLET 2. NICKELBACK | WMMS/Cleveland, OH* PD: Steve West AD: Steve West 1. NICKELBACK | WRKR/Kalamazoo, MI PD: Steve West AD: Steve West 1. BURNING SPICES | WMMR/Philadelphia, PA* PD: Steve West AD: Steve West 1. NICKELBACK | WROV/Roanoke, VA* PD: Steve West AD: Steve West 1. NICKELBACK 2. CROSSFADE 3. MY MORNING JACKET |

| LAST WEEK | THIS WEEK | ARTIST TITLE (LABELS) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|---|-------------|-----------|---------------------|----------------|----------------------|
| 1 | 1 | LINKIN PARK Lying From You (Warner Bros.) | 1939 | -73 | 98494 | 16 | 61/0 |
| 2 | 2 | JET Cold Hard Bitch (Atlantic) | 1922 | +22 | 97456 | 20 | 62/0 |
| 3 | 3 | SHINEDOWN 45 (Atlantic) | 1599 | -78 | 74525 | 30 | 60/0 |
| 6 | 4 | VELVET REVOLVER Slither (RCA/RMG) | 1536 | +110 | 76427 | 6 | 62/0 |
| 5 | 5 | GODSMACK Running Blind (Republic/Universal) | 1448 | +16 | 58501 | 11 | 61/0 |
| 7 | 6 | HOOBASTANK The Reason (Island/IDJMG) | 1412 | +61 | 66961 | 15 | 51/1 |
| 4 | 7 | A PERFECT CIRCLE The Outsider (Virgin) | 1397 | -62 | 55041 | 24 | 56/0 |
| 9 | 8 | DROWNING POOL Step Up (Wind-up) | 1266 | +38 | 54414 | 15 | 61/1 |
| 8 | 9 | LOSTPROPHETS Last Train Home (Columbia) | 1135 | -176 | 49937 | 22 | 52/0 |
| 10 | 10 | AUDIOSLAVE What You Are (Interscope/Epic) | 1131 | +42 | 50817 | 11 | 60/1 |
| 16 | 11 | SLIPKNOT Duality (Roadrunner/IDJMG) | 1096 | +144 | 38091 | 5 | 59/0 |
| 17 | 12 | CROSSFADE Cold (Columbia) | 1043 | +100 | 42548 | 16 | 56/3 |
| 15 | 13 | OFFSPRING (Can't Get My) Head Around You (Columbia) | 1019 | +50 | 37087 | 12 | 54/1 |
| 19 | 14 | THREE DAYS GRACE Just Like You (Jive/Zomba) | 997 | +86 | 36585 | 7 | 59/3 |
| 18 | 15 | SOIL Redefine (J/RMG) | 980 | +43 | 35537 | 14 | 59/0 |
| 13 | 16 | THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba) | 923 | -86 | 47090 | 50 | 53/0 |
| 12 | 17 | NICKELBACK Figured You Out (Roadrunner/IDJMG) | 860 | -161 | 46654 | 27 | 56/0 |
| 14 | 18 | INCUBUS Megalomaniac (Epic) | 835 | -143 | 44638 | 20 | 51/0 |
| 20 | 19 | THORNLEY So Far So Good (Roadrunner/IDJMG) | 812 | -25 | 23981 | 9 | 58/2 |
| 25 | 20 | NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG) | 754 | +227 | 31607 | 3 | 51/5 |
| 11 | 21 | PUDDLE OF MUDD Heel Over Head (Geffen) | 717 | -311 | 33619 | 15 | 45/0 |
| 21 | 22 | SEETHER/AMY LEE Broken (Wind-up) | 712 | +50 | 23199 | 7 | 40/1 |
| 22 | 23 | SMILE EMPTY SOUL Silhouettes (Lava) | 653 | +18 | 16052 | 10 | 46/0 |
| 24 | 24 | BREAKING BENJAMIN So Cold (Hollywood) | 605 | +73 | 15714 | 4 | 52/3 |
| 23 | 25 | THOUSAND FOOT KRUTCH Rawkfst (Tooth & Nail/EMC) | 587 | +2 | 19857 | 16 | 39/2 |
| 31 | 26 | EARSHOT Wait (Warner Bros.) | 555 | +170 | 13071 | 3 | 53/1 |
| 33 | 27 | INCUBUS Talk Shows On Mute (Epic) | 502 | +171 | 16376 | 3 | 41/4 |
| 27 | 28 | KORN Everything I've Known (Immortal/Epic) | 477 | +32 | 14099 | 6 | 37/0 |
| 29 | 29 | SKILLET Savior (Lava) | 420 | +32 | 8454 | 4 | 42/1 |
| 26 | 30 | AEROSMITH Baby, Please Don't Go (Columbia) | 408 | -73 | 23158 | 10 | 31/0 |
| 32 | 31 | BURDEN BROTHERS Beautiful Night (Kirtland/Trauma) | 361 | +11 | 18827 | 13 | 29/0 |
| 35 | 32 | DROPBOX Wishbone (Re-Align/Universal) | 327 | +37 | 10944 | 17 | 39/9 |
| 37 | 33 | FLAW Recognize (Republic/Universal) | 324 | +45 | 6831 | 6 | 38/7 |
| 39 | 34 | TANTRIC The Chain (Maverick/Reprise) | 303 | +57 | 10418 | 3 | 24/2 |
| 28 | 35 | DAMAGEPLAN Save Me (Atlantic) | 301 | -142 | 13299 | 19 | 28/1 |
| 30 | 36 | KID ROCK Jackson, Mississippi (Top Dog/Atlantic) | 300 | -88 | 12722 | 17 | 28/0 |
| 38 | 37 | ATDMSHIP Pencil Fight (Wind-up) | 277 | +18 | 6764 | 8 | 23/2 |
| 44 | 38 | MAGNA-FI Where Did We Go Wrong? (Aezra) | 250 | +49 | 4302 | 3 | 26/1 |
| 41 | 39 | DEFAULT Throw It All Away (TVT) | 250 | +13 | 5422 | 7 | 23/0 |
| 46 | 40 | AUF DER MAUR Followed The Waves (Capitol) | 238 | +55 | 3573 | 2 | 19/0 |
| 36 | 41 | STORY OF THE YEAR Until The Day I Die (Maverick/Reprise) | 235 | -50 | 4784 | 12 | 14/0 |
| 43 | 42 | DARKNESS Growing On Me (Must...Destroy/Atlantic) | 218 | +12 | 5607 | 3 | 22/0 |
| 45 | 43 | CLUTCH The Mob Goes Wild (DRT) | 213 | +13 | 5903 | 7 | 22/1 |
| 50 | 44 | BEASTIEBOYS Ch-Check It Out (Capitol) | 211 | +44 | 6497 | 2 | 14/1 |
| 40 | 45 | SEVENDUST Broken Down (TVT) | 211 | -33 | 7450 | 19 | 14/0 |
| 48 | 46 | BLACK LABEL SOCIETY House Of Doom (Spitfire) | 208 | +34 | 11962 | 5 | 19/1 |
| 42 | 47 | TESLA Caught In A Dream (Sanctuary/SRG) | 200 | -25 | 11445 | 15 | 14/0 |
| 34 | 48 | TRAPT Echo (Warner Bros.) | 199 | -96 | 6607 | 18 | 17/0 |
| 47 | 49 | SEVEN WISER Take Me As I Am (Wind-up) | 187 | +8 | 2377 | 4 | 20/2 |
| 49 | 50 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 174 | +2 | 5394 | 7 | 15/0 |

62 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/9-5/15. 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 (LABELS) | ADDS |
|--|------|
| LIMP BIZKIT Almost Over (Flip/Interscope) | 11 |
| DROPBOX Wishbone (Re-Align/Universal) | 9 |
| FLAW Recognize (Republic/Universal) | 7 |
| HOOBASTANK Same Direction (Island/IDJMG) | 7 |
| NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG) | 5 |
| PUDDLE OF MUDD Spin You Around (Geffen) | 5 |
| MY MORNING JACKET One Big Holiday (ATO/RCA/RMG) | 5 |
| INCUBUS Talk Shows On Mute (Epic) | 4 |
| KID ROCK I Am (Top Dog/Atlantic) | 4 |

Most Increased Plays

| ARTIST TITLE (LABELS) | TOTAL PLAY INCREASE |
|--|---------------------|
| NICKELBACK Feelin' Way... (Roadrunner/IDJMG) | +227 |
| INCUBUS Talk Shows On Mute (Epic) | +171 |
| EARSHOT Wait (Warner Bros.) | +170 |
| SLIPKNOT Duality (Roadrunner/IDJMG) | +144 |
| VELVET REVOLVER Slither (RCA/RMG) | +110 |
| CROSSFADE Cold (Columbia) | +100 |
| THREE DAYS GRACE Just Like You (Jive/Zomba) | +86 |
| LACUNA COIL Swamped (Century Media) | +74 |
| BREAKING BENJAMIN So Cold (Hollywood) | +73 |
| HOOBASTANK The Reason (Island/IDJMG) | +61 |

Most Played Recurrents

| ARTIST TITLE (LABELS) | TOTAL PLAYS |
|--|-------------|
| GODSMACK Re-Align (Republic/Universal) | 792 |
| LINKIN PARK Numb (Warner Bros.) | 569 |
| TRAPT Still Frame (Warner Bros.) | 551 |
| STAINED So Far Away (Flip/Atlantic) | 512 |
| TRAPT Headstrong (Warner Bros.) | 496 |

New & Active

| | |
|---|---|
| LACUNA COIL Swamped (Century Media) | Total Plays: 132, Total Stations: 10, Adds: 1 |
| FEAR FACTORY Archetype (Liquid 8) | Total Plays: 121, Total Stations: 19, Adds: 3 |
| BRIDES OF DESTRUCTION I Don't Care (Sanctuary/SRG) | Total Plays: 96, Total Stations: 10, Adds: 0 |
| TONY C. AND THE TRUTH Little Bit More (Lava) | Total Plays: 95, Total Stations: 8, Adds: 0 |
| KID ROCK I Am (Top Dog/Atlantic) | Total Plays: 90, Total Stations: 8, Adds: 4 |
| LIMP BIZKIT Almost Over (Flip/Interscope) | Total Plays: 89, Total Stations: 14, Adds: 11 |
| SEVEN MARY THREE Without You Feels (DRT) | Total Plays: 88, Total Stations: 11, Adds: 2 |
| JIMMIE'S CHICKEN SHACK/AARON LEWIS Falling Out (Koch) | Total Plays: 69, Total Stations: 8, Adds: 1 |
| PUDDLE OF MUDD Spin You Around (Geffen) | Total Plays: 52, Total Stations: 9, Adds: 5 |
| HOOBASTANK Same Direction (Island/IDJMG) | Total Plays: 47, Total Stations: 11, Adds: 7 |

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

Our prices are so low
some might say they are

INDECENT!

300
T-Shirts
\$2.95
e.a.

500
T-Shirts
\$2.75
e.a.

1000
T-Shirts
\$2.55
e.a.

1500
T-Shirts
\$2.35
e.a.

- White T-shirts
- Heavy 100% Cotton
- Printed up to 4 Colors on 1 Side
- No Setup Charges!
- No Art Charges!

IN 10 DAYS
OR LESS!



Free Catalog
CALL NOW!
1-800-34-EMKAY
631-777-3175
FAX: 631-777-3168
www.emkaydesigns.com
info@emkaydesigns.com

A Brand-New World

Continued from Page 62

going on in other industries, because it's all applicable. You need to get out of your own box. People say, "You need to think out of the box." That's not it. You can't think out of boxes, you have to get out of the box. What's going on with radio is exactly what happened with television when watered-down content led to cable coming and eating their lunch.

R&R: *The things you advocate are not run-of-the-mill theories. You're a myth-buster.*

TA: I did a leadership handbook for a company called Successories after the founder of that company saw me speak at a conference. He noticed that I have 10 principles that are the opposite of what is being taught in business school, and he asked me to put them into a pamphlet. So I wrote *A Brand New World: Ten Guiding Principles for Success in Chaotic Times*. Every one of the principles is the opposite of what is taught in the business world.

We say things like "Capture customers, capture market share, target markets," but you can't capture anything. You can attract customers, but they're not animals — you can't capture and hold them.

We have to stop using all these little

myths that persist in business. "Customers are targets" sounds like they're something you're supposed to shoot. It's all military metaphors. Marketing drew its strategic influence from war, and that's why you call it an ad "campaign" — it comes from a war campaign. We talk about our front-line people, the ones in the trenches. Look at the books: *Guerilla Marketing*, *Marketing Warfare*, Sun Tzu's *Art of War* and *The Prince* by Machiavelli.

I spent 10 years with GE. I was with Jack Welch. I studied in Crotonville, NY, in his management-training course. I know what the old way of thinking was, but it doesn't work today. Strategic plans? Forget it! How can you have a strategic plan when everything changes in a year? You need to stay tuned in to the audience and what they are thinking, what they're feeling and what's going on in their world. You need to be tuned in to their frequency. If you do that, you'll stand out in their mind, because all they care about is themselves. I hate to say it, but we're a fairly narcissistic society.

Tom Asacker certainly has ideas that are ripe for today. We hope you'll join us as we learn more from him at the Jacobs Media R&R Rock Summit.

At Active, Linkin Park retain the top spot, but Jet are so very close to No. 1 with "Cold Hard Bitch" ... Meanwhile, Velvet Revolver are gunning for the top, as "Slither" winds its way up to No. 4 ... Slipknot's "Duality" rises to No. 11, while Soil go top 15 with "Redefine" ... Earshot pick up 170 plays and rise 31-26 with "Wait" ... Aezra Records is proving to be the little indie that could, as Magna-Fi jump 44-38 ... The tide is high for Auf Der Maur's "Followed the Waves," surging 46-40 this week ... More Actives are ch-checkin' out The Beastie Boys, who jump 50-44 this week ... Nickelback are "Feelin' Way Too Damn Good," moving 25-20 this week with +227 plays ... On the Rock side, Jet remain locked in the top spot, Hoobastank go top five with "The Reason," and Nickelback's "Feelin' Way Too Damn Good" enters the top 10 at 10. **MAX PIX: MONSTER MAGNET "Unbroken (Hotel Baby)" (SPV USA)**

— Cyndee Maxwell, Active Rock/Rock Editor

Rock/Active Rock ON THE RADIO

Record Of The Week

ARTIST: In Flames
TITLE: *Soundtrack to Your Escape*
LABEL: Nuclear Blast

With a name like In Flames, it'd be perfectly easy to talk about how this group's been burning up the metal underground for more than a decade with one incendiary release after another, but let's just cut to the chase: If you're an Active Rock station playing the heavy card, you need to know about this group. Don't let the name or label scare you: Century Media (home to Nuclear Blast) has already proven they can infiltrate the mainstream, with Lacuna Coil. And with songs like "The Quiet Place," In Flames could be the next great act to crawl up from the underground. Amazing melodies, super-tight rhythms and power-metal guitar lines are all in order on *Soundtrack to Your Escape*. "The Quiet Place" could definitely be a nighttime record, while tracks like "F(r)lend" and "My Sweet Shadow" show a band at the top of their game. Think Disturbed, Iron Maiden, Rammstein and classic thrash in a death match. Or, better yet, catch them on their current co-headlining tour with Killswitch Engage to see what you've been missing.

— Frank Correia, Rock Specialty Editor



active INSIGHT

ARTIST: Auf Der Maur

LABEL: Capitol

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



OK, I know it's hard for you Active Rock boys to let a girl into the clubhouse sometimes. Sure, you're all ears when it's a Jager girl for a promotion or you need a Babe of the Day for your webpage. But sometimes it seems like the playlist can be just a little testosterone-heavy. Some people seem to think the girls can't rock as hard as the boys.

Well chuck those prejudices out the window of your Camaro and listen up. *Auf Der Maur*, the first solo project from Melissa Auf Der Maur, is a must-listen for any rocker worth his Metallica CDs. Among the reasons you need to pay attention to Ms. Melissa:

- She plays bass like nobody's business.
- She's rocked said bass with both Hole and The Smashing Pumpkins.
- She's strong enough to deal with Courtney Love on a daily basis.
- She loves Black Sabbath and Kyuss.
- She's cool enough to have guest musicians like Josh Homme (Queens Of The

Stone Age, Kyuss), Brant Bjork (Kyuss, Fu Manchu), Eric Erlandson (Hole) and James Iha (Smashing Pumpkins, A Perfect Circle).

- She's from Canada.
- She plays bass, she's from Canada, and she looks nothing like Geddy Lee.
- She wields her bass like the shield-maiden Eowyn in *Return of the King*.
- Her album fucking rocks.

Of course, all you need hear is the lead single, "Followed the Waves," to know that Auf Der Maur can rock the scene with tsunami-like force. Hitting the top 40 at Active Rock this week, "Followed the Waves" is surging at the format, thanks to steady support from open-minded Actives like WRTT/Huntville, AL; WJXQ/Lansing, MI; WWDG/Syracuse, NY; WJJO/Madison; and more. Meanwhile, Auf Der Maur is rocking the boat at Alternative, moving up to 34 this week, with steady spins at CIMX/Detroit; KFTE/Lafayette, LA; WWCD/Columbus, OH; and many more.

All I'm saying is, if you're not letting Melissa into your club, maybe it's time for a new president.

TALK BACK TO R&R!

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

Call me at 310-788-1658
or e-mail:

fcorreia@radioandrecords.com

R&R TOP 20 SPECIALTY ARTISTS

1. DEATH ANGEL (*Nuclear Blast*) "Thrown To The Wolves"
2. KILLSWITCH ENGAGE (*Roadrunner/IDJMG*) "A Bid Farewell"
3. IN FLAMES (*Nuclear Blast*) "The Quiet Place"
4. SLIPKNOT (*Roadrunner/IDJMG*) "Duality"
5. BEYOND THE EMBRACE (*Metal Blade*) "The Plague"
6. MACHINE HEAD (*Roadrunner/IDJMG*) "Bite The Bullet"
7. FEAR FACTORY (*Liquid 8*) "Archetype"
8. MARTYR A.D. (*Victory*) "American Hollow"
9. EXODUS (*Nuclear Blast*) "Tempo Of The Damned"
10. JUDAS PRIEST (*Legacy/Columbia*) "You've Got Another Thing Coming"
11. SOULFLY (*Roadrunner/IDJMG*) "Prophecy"
12. SUFFOCATION (*Relapse*) "Demise Of The Clone"
13. A18 (*Victory*) "Gravelines"
14. DAMAGEPLAN (*Atlantic*) "New Found Power"
15. TWELVE TRIBES (*Ferret*) "Post Replica"
16. DOWNSSET (*Hawina*) "Black Glock"
17. ALL THAT REMAINS (*Prosthetic*) "The Deepest Grey"
18. MISERY SIGNALS (*Ferret*) "The Stinging Rain"
19. AMEN (*EatUrMusic/Columbia*) "California's Bleeding"
20. ZEKE (*Relapse*) "Til The Living End"

Ranked by total number of shows reporting artist.



MAX TOLKOFF

mtolkoff@radioandrecords.com

PART ONE OF A TWO-PART SERIES

The Gathering

Conventions that resemble bacchanalian orgies are so 1980s

I was on the phone the other day with the CEO of the hard-ass wing of our format, Dave Wellington, PD of KXTE/Las Vegas, and he said to me, "It amazes me, on an almost daily basis, that R&R chooses to keep you as its Alternative Editor." After I wholeheartedly agreed with him, Dave went on to demand the lowdown on our upcoming convention.

You see, Dave is one of those savvy programmers who not only gets the importance of networking and actually learns something at the panels, he also really enjoys hanging out with people he doesn't see all the time. Or even like. He's odd that way.

Dave views the R&R Convention as an opportunity to see a lot of people all at once, label and radio types, who he wouldn't normally see during the course of the year. He had called to find out where he needs to be, and when. It made me think about how industry conventions have changed over the last few years.



Fred Jacobs

convention is the one where a PD is fully reclined in a barber chair having four different kinds of liquor injected into his gullet by scantily clad female spokesmodels.

Not so. Conventions are not about celebrating; they're about learning how to handle a heavier workload with fewer resources. And that holds

true for both records and radio.

You know why people like to gather at the R&R Convention? Both sides of the industry have been whacked — hard — with the reality stick, and the survivors are huddling together for warmth. OK, that might be a bit extreme, and I may have botched the metaphor, but you get my drift. Everyone wants to know how everyone else is handling all the turmoil. Networking is more important than ever. Taking something useful away from a session is more important than ever.

With all that in mind, it's time to take a closer look at what's shaping up for the Rock and Alternative worlds at this year's confab. First, the Jacobs Media Summit has more meat than Morton's and the Palm

combined. With the indecency scare ravaging the landscape like a cranky Godzilla looking for a Starbucks in downtown Tokyo, we know where at least some of the attention will be focused. Still, I contacted Fred Jacobs for some insight into this year's summit.

R&R: Each year the Jacobs Media Summit has a focus, a direction, that stems from the major issues of that year. What's the focus this year?

"For Jacobs Media clients, we feel they don't get their money's worth from us unless they attend the summit."

FJ: As always, the summit will be highly topical, addressing needs, concerns and issues that are of significance right now. Our goal is to entertain and to give programmers and managers great tools they can take home and apply to their stations and clusters.

Our "Morning Show Makeover" panel, while a fun way to present how to do a better show, is highly relevant for most programmers right now. Hunkering down and working hard on your station's morning talent is critically important.

Given all the indecency issues on the table, morning shows and PDs need all the help and guidance they can get as many of them are forced to retool some of their content. Pros Lorna Ozmon and Randy Lane will share their thinking and techniques, all of which will be applicable to morning shows, as well as all other talent.

Our indecency panel will be lively. It will focus on the results of our web poll, and there will be a compelling quiz from two of the smartest broadcast attorneys in the business, John King and Irwin Krasnow.

Convention Essentials

- **Date:** June 24-26
- **Place:** Beverly Hilton Hotel, Beverly Hills, CA
- **Hotel Rate:** The \$184-per-night rate is on a first-come, first-served basis. Ask for the R&R Convention Rate when you call 310-285-1307 or 800-HILTONS, or make your room reservation at www.beverlyhills.hilton.com using the group code RRC.
- **Registration:** Online at www.radioandrecords.com, click on "Conventions/Summits."
- **Note:** Early bird registration ends May 28.
- **Awards:** Ballots for the 2004 R&R Industry Achievement Awards have been sent and are due no later than Friday, May 21. Follow the instructions carefully!



At "The Zephyr Teachout," Howard Dean's Internet guru will share her techniques and tactics for how stations can energize their e-mail databases. Now that everyone has thousands of names aggregated, what are the best ways to stimulate listeners, getting them to be more loyal to the station and evangelize it to others?

That's just a taste of where we're headed for our ninth annual summit.

R&R: A good portion of the summit is obviously going to deal with the biggest hot-button topic of them all this year, indecency. But what else is on the minds of managers and programmers?

FJ: It's not dissimilar from last year: How to get more with less. That's an ongoing theme that we try to address on our panels. Instead of format panels where PDs talk about the same tired issues, we're focused on looking at our challenges differently. Tom Asacker, author of *Sandbox Wisdom*, will stimulate the audience because he takes a unique view of the product and how to brand it in the listeners' minds. Attendees will really enjoy his presentation because it will force all of us to look at our challenges differently.

R&R: Is there also a sense, at last, that more attention needs to be paid to programming basics at individual stations in each market? It seems some broadcast groups are moving away from a "one manager for all properties" philosophy in some markets and back to one person per station. It's not widespread, but there's beginning to be a sense that too few people have too much on their plates.

FJ: We don't know how GMs overseeing a half-dozen stations can do it. We believe there's often a greater degree of difficulty programming and growing Rock stations, especially in this tough environment. Whether it's dealing with the problems facing Alternative and Active Rock or determining how to make Classic Rock stations more vital, Rock is a highly challenged genre. We'll address these issues during our "Between a Rock and a Hard Place" panel. It will not be a rose-colored-glasses panel, we can promise that.

R&R: What's the best way to absorb the incredible amount of useful info that the summit provides?

FJ: Show up early, and prepare for a really exciting, fast-moving day. For Jacobs Media clients, we feel they don't get their money's worth from us unless they attend the summit. Everyone who has joined us in the past several years has walked away with lots to think about and even more to implement when they return home. And for R&R Convention attendees, all the joint sessions, from Tom Asacker to "The Zephyr Teachout" to the indecency panel, have relevance whether you work in radio, records or related businesses.

"Instead of format panels where PDs talk about the same tired issues, we're focused on looking at our challenges differently."

R&R: Bathroom breaks were more plentiful last year. Will that trend continue?

FJ: We will be issuing Jacobs Media hall passes for those with weaker bladders. Yes, we received your message loud and clear. Even we can admit an error, and bathroom breaks will be on the agenda for the second straight year.

Next week: an hour-by-hour look at the Jacobs Media Summit agenda, plus more details on the "Anatomy of a Music Meeting" session sponsored by 8ft. Records, featuring a performance by The Dresden Dolls and a revealing chronicle of the inner workings of two intense competitors in San Diego, XTRA (91X) and KBZT (94.9).



True, there are still a few dinosaurs who have the following equation stuck in their tiny brains: convention = Mardi Gras. These people still think we are living in a time when the best attended session at a



SOMEBODY CALL AN AMBULANCE? New York's Ambulance (TVT Records) played Los Angeles recently and actually got a couple of R&R editorial types out to the show. Seen here are (l-r) R&R Alternative Editor Max Tolkoﬀ, Marcus Congleton and Matt Dublin from Ambulance and R&R Music Editor Frank Correia.

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (M) | WEEKS ON CHART | TOTAL STATIONS/ADDS |
|-----------|-----------|--|-------------|-----------|--------------------|----------------|---------------------|
| 2 | 1 | LINKIN PARK Lying From You (Warner Bros.) | 2489 | +45 | 165841 | 15 | 67/0 |
| 1 | 2 | JET Cold Hard Bitch (Atlantic) | 2464 | -89 | 163096 | 17 | 77/1 |
| 3 | 3 | HOOBASTANK The Reason (Island/IDJMG) | 2204 | -32 | 146527 | 17 | 69/0 |
| 4 | 4 | BEASTIE BOYS Ch-Check It Out (Capitol) | 2153 | +210 | 172523 | 3 | 78/1 |
| 6 | 5 | VELVET REVOLVER Slither (RCA/RMG) | 1894 | +147 | 137711 | 6 | 68/0 |
| 8 | 6 | OFFSPRING (Can't Get My) Head Around You (Columbia) | 1704 | +35 | 86515 | 14 | 73/1 |
| 10 | 7 | INCUBUS Talk Shows On Mute (Epic) | 1649 | +121 | 102434 | 8 | 76/4 |
| 5 | 8 | 311 Love Song (Maverick/Volcano/Zomba) | 1644 | -241 | 120956 | 17 | 64/0 |
| 7 | 9 | A PERFECT CIRCLE The Outsider (Virgin) | 1583 | -137 | 108197 | 24 | 63/0 |
| 13 | 10 | MODEST MOUSE Float On (Epic) | 1514 | +113 | 108349 | 10 | 63/6 |
| 12 | 11 | LOSTPROPHETS Last Train Home (Columbia) | 1440 | -49 | 97025 | 22 | 63/0 |
| 11 | 12 | BLINK-182 I Miss You (Geffen) | 1433 | -73 | 77526 | 21 | 59/0 |
| 9 | 13 | YEAH YEAH YEAHS Maps (Interscope) | 1424 | -112 | 100809 | 13 | 63/0 |
| 15 | 14 | GODSMACK Running Blind (Republic/Universal) | 1166 | -1 | 50948 | 11 | 53/0 |
| 16 | 15 | MUSE Time Is Running Out (EastWest/Warner Bros.) | 1162 | +110 | 81626 | 9 | 64/3 |
| 14 | 16 | INCUBUS Megalomaniac (Epic) | 1109 | -88 | 88386 | 20 | 60/0 |
| 21 | 17 | THREE DAYS GRACE Just Like You (Jive/Zomba) | 1083 | +131 | 63121 | 7 | 60/1 |
| 18 | 18 | NEW FOUND GLORY All Downhill From Here (Geffen) | 1082 | +57 | 53808 | 6 | 64/1 |
| 19 | 19 | SWITCHFOOT Dare You To Move (Red Ink/Columbia) | 1071 | +53 | 45578 | 10 | 54/2 |
| 23 | 20 | SEETHER (JAMIE LEE) Broken (Wind-up) | 1045 | +150 | 60620 | 6 | 55/8 |
| 17 | 21 | AUDIOSLAVE What You Are (Interscope/Epic) | 1025 | -2 | 54461 | 11 | 45/0 |
| 22 | 22 | SMILE EMPTY SOUL Silhouettes (Lava) | 949 | +9 | 32844 | 9 | 54/2 |
| 24 | 23 | SLIPKNOT Duality (Roadrunner/IDJMG) | 896 | +78 | 53870 | 5 | 49/1 |
| 25 | 24 | SHINEDOWN 45 (Atlantic) | 818 | +38 | 33485 | 11 | 34/0 |
| 28 | 25 | STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise) | 800 | +98 | 48141 | 4 | 52/3 |
| 26 | 26 | THORNLEY So Far So Good (Roadrunner/IDJMG) | 741 | +24 | 35564 | 8 | 43/0 |
| 29 | 27 | VON BONDIES C'mon C'mon (Sire/Reprise) | 695 | +31 | 27766 | 7 | 47/4 |
| 30 | 28 | FRANZ FERDINAND Take Me Out (Domino/Epic) | 676 | +107 | 50995 | 4 | 45/3 |
| 41 | 29 | BLINK-182 Down (Geffen) | 597 | +206 | 43546 | 4 | 51/9 |
| 32 | 30 | DARKNESS Growing On Me (Must...Destroy/Atlantic) | 581 | +51 | 28871 | 4 | 44/2 |
| Debut | 31 | CURE The End Of The World (Geffen) | 579 | +380 | 54365 | 1 | 47/9 |
| 33 | 32 | YELLOWCARD Ocean Avenue (Capitol) | 555 | +49 | 43723 | 20 | 28/0 |
| 35 | 33 | BREAKING BENJAMIN So Cold (Hollywood) | 525 | +76 | 21823 | 3 | 40/4 |
| 36 | 34 | AUF DER MAUR Followed The Waves (Capitol) | 509 | +67 | 21820 | 3 | 39/2 |
| 37 | 35 | MORRISSEY Irish Blood, English Heart (Sanctuary/SRG) | 482 | +20 | 33876 | 6 | 32/1 |
| 34 | 36 | EVANESCENCE Everybody's Fool (Wind-up) | 459 | -38 | 21603 | 9 | 31/0 |
| 46 | 37 | KILLERS Somebody Told Me (Island/IDJMG) | 457 | +133 | 26712 | 2 | 41/5 |
| 31 | 38 | TRAPT Echo (Warner Bros.) | 452 | -114 | 28698 | 18 | 27/0 |
| 27 | 39 | PUDDLE OF MUDD Heel Over Head (Geffen) | 413 | -300 | 12457 | 15 | 30/0 |
| Debut | 40 | NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG) | 395 | +229 | 14826 | 1 | 30/2 |
| 45 | 41 | BAD RELIGION Los Angeles Is Burning (Epitaph) | 361 | +29 | 30110 | 3 | 18/0 |
| 42 | 42 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 361 | -4 | 29523 | 5 | 24/1 |
| 39 | 43 | STROKES Reptilia (RCA/RMG) | 360 | -58 | 53942 | 18 | 33/0 |
| 47 | 44 | SNOW PATROL Spitting Games (A&M/Interscope) | 344 | +27 | 8701 | 4 | 26/2 |
| 43 | 45 | SUGARCULT Memory (Fearless/Artemis) | 322 | -17 | 14788 | 5 | 24/1 |
| Debut | 46 | EARSHOT Wait (Warner Bros.) | 299 | +126 | 8490 | 1 | 29/2 |
| 49 | 47 | DROWNING POOL Step Up (Wind-up) | 261 | -14 | 13025 | 8 | 18/0 |
| 40 | 48 | COURTNEY LOVE Hold On To Me (Virgin) | 259 | -153 | 7635 | 6 | 30/0 |
| 50 | 49 | STELLASTARR My Coco (RCA/RMG) | 246 | +2 | 6493 | 2 | 20/0 |
| 48 | 50 | KORN Everything I've Known (Immortal/Epic) | 236 | -47 | 9317 | 4 | 13/0 |

79 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/9-5/15. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

www.rradds.com

| ARTIST TITLE LABEL(S) | ADDS |
|---|------|
| DASHBOARD CONFESSIONAL Vindicated (Vagrant) | 19 |
| BURNING BRIDES Heart Full Of Black (V2) | 17 |
| AUTHORITY ZERO Revolution (Lava) | 15 |
| MIDTOWN Give It Up (Columbia) | 13 |
| BLINK-182 Down (Geffen) | 9 |
| CURE The End Of The World (Geffen) | 9 |
| SEETHER (JAMIE LEE) Broken (Wind-up) | 8 |
| MY MORNING JACKET One Big Holiday (ATQ/RCA/RMG) | 7 |
| MODEST MOUSE Float On (Epic) | 6 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|---|---------------------|
| CURE The End Of The World (Geffen) | +380 |
| NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG) | +229 |
| BEASTIE BOYS Ch-Check It Out (Capitol) | +210 |
| BLINK-182 Down (Geffen) | +206 |
| DASHBOARD CONFESSIONAL Vindicated (Vagrant) | +156 |
| SEETHER (JAMIE LEE) Broken (Wind-up) | +150 |
| VELVET REVOLVER Slither (RCA/RMG) | +147 |
| KILLERS Somebody Told Me (Island/IDJMG) | +133 |
| THREE DAYS GRACE Just Like You (Jive/Zomba) | +131 |
| EARSHOT Wait (Warner Bros.) | +126 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|---|-------------|
| THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba) | 967 |
| NICKELBACK Figured You Out (Roadrunner/IDJMG) | 907 |
| FINGER ELEVEN One Thing (Wind-up) | 859 |
| LINKIN PARK Numb (Warner Bros.) | 842 |
| SWITCHFOOT Meant To Live (Red Ink/Columbia) | 836 |
| WHITE STRIPES Seven Nation Army (Third Man/V2) | 790 |
| JET Are You Gonna Be My Girl (Atlantic) | 786 |
| STORY OF THE YEAR Until The Day I Die (Maverick/Reprise) | 781 |
| AFI Silver And Cold (DreamWorks/Interscope) | 648 |
| LINKIN PARK Faint (Warner Bros.) | 606 |

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



RR convention:2004

Don't Miss
R&R CONVENTION 2004! JUNE 24-26, 2004
BEVERLY HILTON HOTEL in Beverly Hills, CA

Register NOW at www.radioandrecords.com



America's Best Testing Alternative Songs 12+ For The Week Ending 5/21/04

| Artist Title (Label) | TW | LW | Familiarity | Burn | Persons 18-34 | Men 18-34 | Women 18-34 |
|--|------|------|-------------|------|---------------|-----------|-------------|
| HOOBASTANK The Reason (Island/IDJMG) | 4.10 | 4.08 | 98% | 30% | 4.10 | 3.77 | 4.36 |
| LOSTPROPHETS Last Train Home (Columbia) | 4.05 | 4.09 | 91% | 24% | 3.82 | 3.78 | 4.04 |
| OFFSPRING (Can't Get My) Head Around You (Columbia) | 4.04 | 4.03 | 93% | 17% | 3.86 | 3.88 | 3.86 |
| THREE DAYS GRACE Just Like You (Live/Zomba) | 3.88 | 3.89 | 88% | 9% | 3.84 | 3.50 | 4.10 |
| INCUBUS Talk Shows On Mute (Epic) | 3.84 | 3.78 | 71% | 11% | 3.83 | 3.83 | 3.84 |
| INCUBUS Megalomaniac (Epic) | 3.89 | 3.88 | 95% | 37% | 3.88 | 3.77 | 3.97 |
| BLINK-182 Miss You (Geffen) | 3.87 | 3.88 | 87% | 37% | 3.88 | 3.73 | 3.88 |
| TRAPT Echo (Warner Bros.) | 3.87 | 3.89 | 82% | 28% | 3.81 | 3.81 | 3.87 |
| A PERFECT CIRCLE The Outsider (Virgin) | 3.86 | 3.88 | 73% | 18% | 3.86 | 3.78 | 3.93 |
| SMILE EMPTY SOUL Silhouettes (Lava) | 3.86 | 3.86 | 88% | 11% | 3.74 | 3.54 | 3.83 |
| JET Cold Hard Bitch (Atlantic) | 3.84 | 3.87 | 81% | 23% | 3.75 | 3.58 | 3.88 |
| LINKIN PARK Lying From You (Warner Bros.) | 3.82 | 3.86 | 82% | 27% | 3.83 | 3.58 | 4.04 |
| SWITCHFOOT Dare You To Move (Red Ink/Columbia) | 3.82 | 3.89 | 78% | 13% | 3.78 | 3.41 | 4.18 |
| NEW FOUND GLORY All Downhill From Here (Geffen) | 3.80 | 3.86 | 71% | 11% | 3.68 | 3.47 | 3.81 |
| VINES Ride (Capitol) | 3.75 | 3.72 | 88% | 18% | 3.66 | 3.84 | 3.68 |
| THREE DAYS GRACE (I Hate) Everything... (Live/Zomba) | 3.71 | 3.78 | 99% | 48% | 3.82 | 3.33 | 3.86 |
| AUDIOSLAVE What You Are (Interscope/Epic) | 3.88 | 3.55 | 87% | 17% | 3.78 | 3.81 | 3.66 |
| SEETHER I AMY LEE Broken (Wind-up) | 3.68 | - | 71% | 18% | 3.70 | 3.84 | 3.78 |
| VELVET REVOLVER Slither (RCA/ARMG) | 3.68 | 3.55 | 50% | 9% | 3.72 | 3.60 | 3.83 |
| 311 Love Song (Maverick/Volcano/Zomba) | 3.66 | 3.74 | 83% | 33% | 3.62 | 3.48 | 3.74 |
| SHINEDOWN 45 (Atlantic) | 3.63 | 3.70 | 52% | 14% | 3.55 | 3.41 | 3.69 |
| MUSE Time Is Running Out (EastWest/Warner Bros.) | 3.82 | 3.81 | 45% | 9% | 3.52 | 3.31 | 3.78 |
| PUDDLE OF MUDD Heel Over Head (Geffen) | 3.48 | 3.39 | 74% | 21% | 3.40 | 2.85 | 3.75 |
| GODSMACK Running Blind (Republic/Universal) | 3.48 | 3.33 | 70% | 21% | 3.39 | 3.23 | 3.54 |
| NICKELBACK Figured You Out (Roadrunner/IDJMG) | 3.45 | 3.53 | 93% | 40% | 3.48 | 3.21 | 3.88 |
| SLIPKNOT Quality (Roadrunner/IDJMG) | 3.34 | - | 45% | 11% | 3.32 | 3.34 | 3.30 |
| MODEST MOUSE Float On (Epic) | 3.32 | 3.38 | 45% | 14% | 3.40 | 3.45 | 3.35 |
| YEAH YEAH YEAHS Maps (Interscope) | 3.14 | 3.21 | 78% | 31% | 3.20 | 3.21 | 3.20 |

Total sample size is 419 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. BURNING BRIDES (V2) "Heart Full Of Black"
2. MORRISSEY (Sanctuary/SRG) "Irish Blood, English Heart"
3. AUTHORITY ZERO (Lava) "Revolution"
4. DRESDEN DOLLS (8 Ft. Records) "Girl Anachronism"
5. BUMBLEBEEZ 81 (Geffen/Interscope) "Pony Ride"
6. EAGLES OF DEATH METAL (Records Records) "I Only Want You"
7. STREETS (Viva/Antonic) "Fit But You Know It"
8. BETA BAND (Astrawerks/EMC) "Assessment"
9. PARIS, TEXAS (New Line) "Like You Like An Arsonist"
10. CURE (Geffen/Interscope) "The End Of The World"
11. KILLERS (Island/IDJMG) "Somebody Told Me"
12. DASHBOARD CONFESSIONAL (Vagrant) "Vindicated"
13. SCISSOR SISTERS (Universal) "Take Your Mama Out"
14. GOMEZ (Hut/Virgin) "Silence"
15. LOLA RAY (DC Flag/Red Ink) "Automatic Girl"
16. FRANZ FERDINAND (Domino/Epic) "Take Me Out"
17. BAD RELIGION (Epitaph) "Los Angeles Is Burning"
18. SUPERSUCKERS (Mid-Fi) "Hey Ya!"
19. LORETTA LYNN (Interscope) "Portland, Oregon"
20. OZOMATLI (Concord) "Saturday Night"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Eagles Of Death Metal
TITLE: Peace Love Death Metal
LABEL: Records Records



It's getting hard to keep track of all of Josh Homme's side projects and even harder to resist them. Under the alias CarloVan Sextron, the mastermind of Queens Of The Stone Age, Kyuss and Desert Sessions hops behind the kit to bring his odd-egg beats to the songs of friend and fellow desert denizen Jesse Hughes. Picture the Stones on mesquite, covering garage-rock greats in the sweltering sun of the Southwestern badlands. "I Only Want You" is perverted dance rock, while "Stuck in the Metal" is actually a rock-solid cover of "Stuck in the Middle With You" by Stealer's Wheel. The wacked-out hoedown "Kiss the Devil" sounds like a snake-handling ceremony in Bizarro World, and "San Berdoos Sunburn" plays like "Spirit in the Sky" for meth dealers living in the 909. Peace Love Death Metal is the perfect soundtrack for an extended stay in the Motel California.

— Frank Corrales, Rock Specialty Editor



OUR T-SHIRT DEALS ROCK!

| | |
|----------------------------------|----------------------------------|
| 300 T-Shirts \$2.95 2.ea. | 500 T-Shirts \$2.75 2.ea. |
| 1000 T-Shirts \$2.55 2.ea. | 1500 T-Shirts \$2.35 2.ea. |

- White T-shirts
- Heavy 100% Cotton
- Printed up to 4 Colors on 1 Side
- No Setup Charges!
- No Art Charges!

IN 10 DAYS OR LESS!



**Free Catalog
CALL NOW!
1-800-34-EMKAY
631-777-3175
FAX: 631-777-3168**

www.emkaydesigns.com
info@emkaydesigns.com



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

E-Mail Update Express

Triple A label addresses

It's been a while since I have run updated e-mail addresses, and since there have been so many changes on the label side, it seemed like a good time to give you the most up-to-date labels addresses I have on file.



KTCZ CELEBRATES KTCZ (Cities 97)/Minneapolis is celebrating its 20th anniversary as a Triple A station with a series of special in-studio performances. Recently, Maverick/Reprise artist Alanis Morissette visited the station's morning show and did a few tunes. Pictured here are (l-r) morning show co-host Lee Valsvik, Morissette and morning show co-host B.T.

ACOUSTIC DISC

Rob Bleetstein
rb1229@earthlink.net

ALLIGATOR

Tim Kolletth
tim@allig.com

AMERICAN GARAGE

Charley Londono
charleylondono@hotmail.com

ARTEMIS

Eric Cole
ecole@artemisrecords.com

ATLANTIC/ELEKTRA

Brian Corona
brian.corona@atlantic-recording.com

ATO

Nick Attaway
nick.attaway@musictoday.com

AWARE

Mark Cunningham
mark@awarerecords.com

BAD DOG

Patrick Rains
pra@prarecords.com

BARDIC

Dustin Goldfarb
dusting@bardicrecords.com

BAR/NONE

Glenn Morrow
barmonerec@aol.com

BEGGARS GROUP

Jenn Lanchart
jenn@beggars.com

BLIND PIG

Jordan Overby
radio@blindpigrecords.com

BLOODSHOT

Scott Schaefer
radio@bloodshotrecords.com

CALLIOPE

Michele Tayler
mtayler@sonriadada.com

CAPITOL

Steve Nice
steve.nice@capitolrecords.com

COLUMBIA

Trina Tombrink
trina_tombrink@sonymusic.com

COMPASS

David Haley
david@compassrecords.com

COMPENDIA

Ric Pepin
rpepin@compendiamusic.com

CONCORD

Rebecca Risman
rebeccar@concordrecords.com

CURB

Bob Catania
bcatania@curb.com

DELICIOUS VINYL

Mary Schwartz
mkspolo@aol.com

DUALTONE

Andy Moore
andymoore@dualtone.com

EMI COLLECTIVE

Dan Connelly
dan.connelly@emimusic.com

EPIC

Kevin Powell
kevin_powell@sonymusic.com

GREEN LINNET

Kevin Gardner
kevin@greenlinnet.com

HIGHTONE

Darrell Anderson
ander959@aol.com

HOLLYWOOD

Nick Bedding
nick.bedding@disney.com

HYBRID

Chuck Bliziotis
chuck@hybndrecording.com

I-MUSIC

Rich Holtzman
rich@imusic.com

INTERSCOPE/GEFFEN

James Evans
james.evans@umusic.com

JIVE/SILVERTONE

Lorraine Caruso
lorraine.caruso@jiverecords.com

KOCH

Jessica Pomerantz
jessica.pomerantz@kochent.com

LAVA

Tommy Delaney
tommy.delaney@lavarecords.com

LOST HIGHWAY/ISLAND

Ray Di Pietro
ray.dipietro@umusic.com

NARADA/REAL WORLD

Sue Schrader
suesch@narada.com

NETTWERK AMERICA

Rae Cline
rae@nettwerk.com

NEW WEST

Jeff Cook
jeff@newwestrecords.com

NONESUCH

Peter Clancy
peter.clancy@nonesuch.com

OR MUSIC

Jason Fisher
jason@ormusic.com

PALM

Greg Seese
greg.seese@palmpictures.com

PUTUMAYO

Angela Huffstutler
angela@putumayo.com

PYRAMID

Jeffrey Shane
jms@pyramidrecords.com

RAZOR & TIE

Maryelizabeth Carter
mcarter@razorandtie.com

RCA MUSIC GROUP

Adrian Moreira
adrain.moreira@bmg.com

RCA VICTOR GROUP

Dave Einstein
dave.einstein@bmg.com

RED HAT 22

Paul Brown
redhat22@aol.com

RED INK

Dave Morrell
dave_morrell@redmusic.com

REPRISE

Alex Corontly
acorontly@wbr.com

RIGHTEOUS BABE

Sean O'Connell
sean@musicallies.com

ROUNDER/ZOE

Katrinka Suydam
katrinka@rounder.com

RYKODISC

Rich Schmidt
rschmidt@rykogroup.com

SANCTUARY

Drew Murray
drew.murray@sanctuarygroup.com

SAVOY/429

Shelia Volpe
shelia@savoyjazz.com

SCI-FIDELITY

Reis Baron
reis@scifidelity.com

SHANACHIE

Frank Ritchie
fritchie@shanachie.com

SIGNATURE SOUNDS

Jim Olsen
info@signaturesounds.com

SIX DEGREES

Bob Duskins
bobd@sixdegreesrecords.com

SONY CLASSICAL

John Vernile
john_vernile@sonymusic.com

SUGAR HILL

Lindsey Reid
radio@sugarhillrecords.com

SPINART

Jeff Price
jeff@spinartrecords.com

TELARC

Vikki Rzepka
vrzepka@telarc.com

THRILL SHOW

Michele Clark
a3queen@aol.com

TONE-COOL

Dave Bartlett
radio@tonecool.com

TRILOKA

Tom Frouge
tom@karunamusic.com

TVT

Gary Jay
gary@tvrecords.com

UBIQUITY

Aaron Michelson
aaron@ubiquityrecords.com

UNIVERSAL

Howard Leon
howard.leon@umusic.com

UNIVERSAL SOUTH

Kevin Erickson
kevin.erickson@umusic.com

VAGRANT

Tom Osborn
tom@vagrant.com

VALLEY ENTERTAINMENT

Sue Stillwagon
sue@valley-entertainment.com

VANGUARD

Art Phillips
aphillips@vanguardrecords.com

VECTOR

Chris Stacey
chris@vectormgmt.com

VERVE MUSIC GROUP

Jill Weindorf
jill.weindorf@umusic.com

VIRGIN

Ray Gmeiner
ray.gmeiner@virgin-records.com

VOLCANO

Michelle Munz
michellemunz@aol.com

V2

Matt Pollack
matt.pollack@v2music.com

WHAT ARE RECORDS?

Jillian Reitsma
jillian@whatarerecords.com

WARNER BROS.

Julie Muncy
julie.muncy@wbr.com

WATER/LIGHTYEAR

Suzanne White
swhite6@earthlink.net

WIND-UP

Alan Galbraith
agalbraith@winduprecords.com

WORLD IN MOTION

Rebecca Dodd
rebecca@worldinmotionrecords.com

YEP ROC

Joe Swank
joe.swank@redeyeusa.com

May 21, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | TOTAL AUDIENCE (00) | WEEKS ON CHART | TOTAL STATIONS/ ADDS |
|-----------|-----------|--|-------------|-----------|---------------------|----------------|----------------------|
| 1 | 1 | ALANIS MORISSETTE Everything (Maverick/Reprise) | 431 | -3 | 17097 | 8 | 21/0 |
| 3 | 2 | LENNY KRAVITZ Where Are We Runnin'? (Virgin) | 362 | +13 | 16250 | 7 | 21/0 |
| 2 | 3 | MICHAEL ANDREWS ft GARY JULES Mad World (Universal) | 340 | -14 | 20752 | 13 | 19/0 |
| 4 | 4 | JOHN MAYER Clarity (Aware/Columbia) | 333 | -18 | 20271 | 19 | 16/0 |
| 6 | 5 | DAVE MATTHEWS Oh (RCA/RMG) | 332 | -7 | 17262 | 9 | 20/0 |
| 7 | 6 | DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.) | 311 | -30 | 18338 | 18 | 18/0 |
| 5 | 7 | JET Are You Gonna Be My Girl (Atlantic) | 304 | -19 | 16952 | 21 | 13/0 |
| 8 | 8 | ERIC CLAPTON If I Had Possession Over Judgment Day (Duck /Reprise) | 287 | -19 | 13118 | 11 | 19/0 |
| 9 | 9 | NORAH JONES Sunrise (Blue Note/EMC) | 275 | -27 | 19704 | 19 | 21/0 |
| 17 | 10 | COUNTING CROWS Accidentally In Love (DreamWorks/Geffen) | 266 | +65 | 14101 | 3 | 19/0 |
| 10 | 11 | DONAVON FRANKENREITER ft JACK JOHNSON Free (Brushfire/Universal) | 260 | +3 | 10309 | 9 | 20/1 |
| 13 | 12 | MAROON 5 This Love (Octone/J/RMG) | 219 | +3 | 10843 | 15 | 9/0 |
| 14 | 13 | MINOY SMITH Come To Jesus (Vanguard) | 210 | -21 | 10759 | 9 | 13/0 |
| 12 | 14 | JASON MRAZ Curbside Prophet (Atlantic) | 210 | -23 | 7533 | 11 | 14/0 |
| 15 | 15 | WHEAT I Met A Girl (Aware/Columbia) | 206 | -2 | 11905 | 8 | 19/1 |
| 18 | 16 | SHERYL CROW Light In Your Eyes (A&M/Interscope) | 204 | +9 | 8468 | 3 | 20/0 |
| 22 | 17 | BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard) | 192 | +22 | 6584 | 2 | 12/0 |
| 21 | 18 | TOOTS AND THE MAYTALS w/ B. RAITT True Love Is Hard To Find (V2) | 188 | +14 | 8822 | 6 | 16/0 |
| Debut | 19 | NORAH JONES What Am I To You? (Blue Note/EMC) | 179 | +76 | 11936 | 1 | 20/3 |
| 19 | 20 | MELISSA ETHERIDGE Lucky (Island/IDJMG) | 179 | -2 | 6203 | 4 | 14/0 |
| 16 | 21 | BARENAKED LADIES Testing 1, 2, 3 (Reprise) | 171 | -36 | 8194 | 13 | 14/0 |
| 20 | 22 | PAT MCGEE BAND Beautiful Ways (Warner Bros.) | 169 | +11 | 5464 | 5 | 13/0 |
| 24 | 23 | HOOBASTANK The Reason (Island/IDJMG) | 147 | +3 | 8124 | 8 | 8/1 |
| 23 | 24 | JEM They (ATO/RCA/RMG) | 140 | -8 | 7278 | 3 | 9/0 |
| Debut | 25 | THRILLS Big Sur (Virgin) | 132 | +11 | 3041 | 1 | 11/1 |
| 30 | 26 | PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG) | 131 | -3 | 6584 | 2 | 9/1 |
| 26 | 27 | JARS OF CLAY Show You Love (Essential/PLG/RCA/RMG) | 125 | -8 | 2318 | 4 | 8/0 |
| 27 | 28 | MELISSA ETHERIDGE Breathe (Island/IDJMG) | 121 | -8 | 8026 | 20 | 14/0 |
| Debut | 29 | JOE FIRSTMAN Can't Stop Loving You (Atlantic) | 120 | +38 | 2727 | 1 | 10/1 |
| 29 | 30 | 311 Love Song (Maverick/Volcano/Zomba) | 120 | +3 | 7872 | 2 | 3/0 |

23 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 5/9-5/15. 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

LORETTA LYNN ft JACK WHITE Portland, Oregon (Interscope)
Total Plays: 114, Total Stations: 10, Adds: 2

SARAH MCLACHLAN Stupid (Arista/RMG)
Total Plays: 111, Total Stations: 9, Adds: 0

MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)
Total Plays: 108, Total Stations: 9, Adds: 1

BUTTERFLY BOUCHNER Another White Dash (A&M/Interscope)
Total Plays: 102, Total Stations: 10, Adds: 0

DIANA KRALL Temptation (GRP/VMG)
Total Plays: 94, Total Stations: 10, Adds: 0

JOHN EDDIE Everything (Thrill Show/Lost Highway)
Total Plays: 93, Total Stations: 9, Adds: 0

MY MORNING JACKET Golden (ATO/RCA/RMG)
Total Plays: 90, Total Stations: 8, Adds: 0

JAMIE CULLUM All At Sea (GRP/VMG)
Total Plays: 89, Total Stations: 11, Adds: 0

BEN ARTHUR Mary Ann (Bardic)
Total Plays: 87, Total Stations: 7, Adds: 0

MODEST MOUSE Fleet On (Epic)
Total Plays: 87, Total Stations: 5, Adds: 1

Songs ranked by total plays

Most Added

www.rreads.com

| ARTIST TITLE LABEL(S) | TOTAL PLAYS INCREASE |
|--|----------------------|
| INDIGO GIRLS Fill It Up Again (Epic) | 13 |
| FOUNTAINS OF WAYNE Hey Julie (S-Curve/EMC) | 7 |
| NORAH JONES What Am I To You? (Blue Note/EMC) | 3 |
| EDWIN MCCAIN ft MAIA SHARP Say Anything (DRT) | 3 |
| LORETTA LYNN ft JACK WHITE Portland, Oregon (Interscope) | 2 |
| STING Stolen Car (Take Me Dancing) (A&M/Interscope) | 2 |
| 3 DOORS DOWN Away From The Sun (Republic/Universal) | 2 |
| CLARKS Hell On Wheels (Razor & Tie) | 2 |
| OZOMATI (Who Discovered) America? (Concord) | 2 |
| BOOEANS If It Makes You (Zoe/Rounder) | 2 |

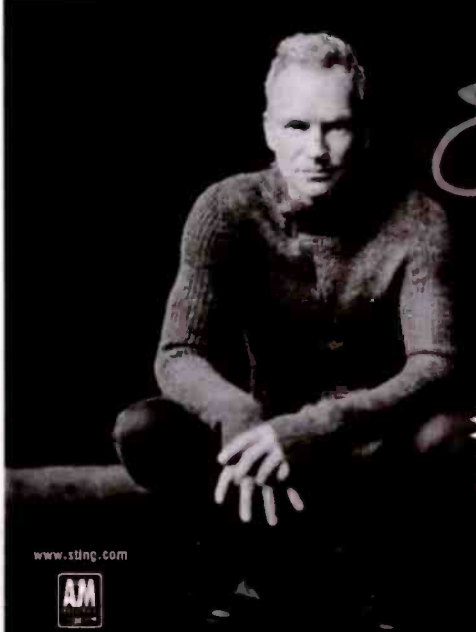
Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| NORAH JONES What Am I To You? (Blue Note/EMC) | +76 |
| COUNTING CROWS Accidentally In Love (DreamWorks/Geffen) | +65 |
| CURE The End Of The World (Geffen) | +45 |
| JOHN EDDIE Everything (Thrill Show/Lost Highway) | +41 |
| JOE FIRSTMAN Can't Stop Loving You (Atlantic) | +38 |
| INDIGO GIRLS Fill It Up Again (Epic) | +34 |
| LORETTA LYNN ft JACK WHITE Portland, Oregon (Interscope) | +31 |
| COWBOY JUNKIES The Stars Of Our Stars (Zoe/Rounder) | +31 |
| CLARKS Hell On Wheels (Razor & Tie) | +28 |
| 3 DOORS DOWN Away From The Sun (Republic/Universal) | +24 |

Most Played Recurrents

| ARTIST TITLE LABEL(S) | TOTAL PLAYS |
|--|-------------|
| LBS LONELY BOYS Heaven (Dr/Epic) | 257 |
| FIVE FOR FIGHTING 100 Years (Aware/Columbia) | 197 |
| GUSTER Careful (Palm/Reprise) | 181 |
| SARAH MCLACHLAN Fallen (Arista/RMG) | 180 |
| COLDPLAY Clocks (Capitol) | 144 |
| JOHN EDDIE If You're Here When L... (Thrill Show/Lost Highway) | 110 |
| SHERYL CROW The First Cut Is The Deepest (A&M/Interscope) | 102 |
| MATCHBOX TWENTY Unwell (Atlantic) | 100 |
| COUNTING CROWS She Don't Want Nobody Near (Geffen) | 98 |
| JASON MRAZ The Remedy ft Won't Worry (Atlantic) | 94 |

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



STING

STOLEN CAR

The follow-up to the Top 5 song "Sacred Love"

Going For Adds Now!

Couldn't Wait:

| | | | |
|------------|------------|------------|------|
| WBOS (Add) | KTCZ | WXPB | WNCS |
| KTHX (Add) | WDET | KSPN (Add) | WWWW |
| WZEW | KTAO (Add) | and more | |

SoundsScan 1.2 million

Credits:
Music & Lyrics by Sting
Produced by Kipper & Sting
Recorded & Mixed by Simon Osborne

Management: Kathryn Schenker/KSM, Inc.
A&R: Martin Kierszenbaum

www.sting.com

© 2003 A&M Records

ON THE RECORD

Jody Denberg
PD, KGSR/Austin



When Mindy Smith's single "Come to Jesus" landed on our desks, neither KGSR/Austin Music Director Susan Castle nor I had great expectations for it based on its title. Although a certain unnamed promotion rep insisted the song was about having a "come to Jesus" talk (to use the vernacular), one listen made it abundantly clear that Smith was a woman singing about spiritual salvation. "Come to Jesus" is a powerful listen, no matter your spiritual persuasion. Personally, I do not care if a singer is singing about spiritual questions with a sense of confusion (XTC's "Dear God"), righteousness (Dylan's "Gotta Serve Somebody") or healing ("Come to Jesus"). A sense of passion is what pricks up most listeners' ears, and Smith's song has that passion sans any sense of preachiness. It folk rocks. Along with the song that brought her to the table — a splendid cover of Dolly Parton's "Jolene" — there are other standout songs on Smith's debut, *One Moment More*, including "Falling" and "Fighting for It All." And while I have heard Smith compared to other outstanding female singer-songwriters currently being heard, at this point she simply sounds like Mindy Smith to me. Oh, yeah, by the way: Her recent appearance on-air from the KGSR Music Lounge was a hit, and her subsequent appearance at our Unplugged at the Grove series brought out a capacity crowd. The song is testing well. Our listeners have spoken. Amen....

Alanis Morissette remains on top of the monitored airplay chart for the third week, Lenny Kravitz moves up to 2nd, and Counting Crows are now top 10 at 10th ... Other gainers this week include Donavon Frankenreiter featuring Jack Johnson, Maroon 5, Sheryl Crow, Bob Schneider, Toots & The Maytals with Bonnie Raitt and The Pat McGee Band ... The new Norah Jones track, The Thrills' second single and Joe Firstman's next one debut ... Others making inroads on the monitored side include Loretta Lynn featuring Jack White, Morrissey, Butterfly Boucher, John Eddie and Jamle Cullum ... On the Indicator side, Morissette is at No. 1, Michael Andrews featuring Gary Jules move up to 2nd, Eric Clapton is 3rd, Jem is now top five at 5th, Frankenreiter is at 6th, Patty Griffin holds at 8th, Counting Crows are 9th, and Melissa Etheridge is 10th ... Other projects showing growth include Crow, Kravitz, Toots, Cullum, Diana Krall, Gomez and Zero 7 ... Jones, My Morning Jacket, Lynn and Schneider debut ... In The Most Added category, the new Indigo Girls song brings in the most overall adds, with 23; Edwin McCain featuring Mala Sharp grab 16 total adds; Fountains of Wayne garner 15 total adds; and Phish get seven early adds ... Ozomatli, Jones, Ryan Adams and Rachael Yamagata close some important holes.



— John Schoenberger, Triple A Editor

AAA ARTIST

OF THE WEEK

ARTIST: Donavon Frankenreiter

LABEL: Brushfire/Universal

By JOHN SCHOENBERGER / TRIPLE A EDITOR



As is the case with his close friend and supporter Jack Johnson, there is much more than meets the eye when it comes to Donavon Frankenreiter. He may be a new name to us, but in the community of surfers he is a legend. In fact, he was sponsored by Billabong when he was just 13 years old! When he turned 14, Frankenreiter moved to Hawaii to surf and ended up renting a room from Johnson's parents. That's when the friendship between the two began. At age 15 he got his first guitar.

Over the years Frankenreiter has made sure that music remained an important part of his life. "I turned pro [surfer] when I was just 16, and I took my guitar with me wherever I went," he says. "I never thought it would turn into a career, and right now it's all new to me, but I'm really excited to be able to play for people. When you travel for eight or nine months of the year and you're seeing the whole world and having so many experiences, it really helps you write."

This isn't the first time Frankenreiter has been on a stage. He formed his first band, Peanut Butter And Jam, while still in high school. Then, in the mid-'90s he helped form a regionally successful Southern California band called Sunchild. The act was known for a laid-back style that incorporated sounds from the late '60s and early '70s. When that association dissolved, Frankenreiter decided to step out on his own. In the fall of 2002 he released a solo EP that caught the attention of Johnson, who was enjoying his own run of success in music. It wasn't long before Frankenreiter was invited to

record a full album for Johnson's new Brushfire label.

Frankenreiter enlisted the help of bassist Matt Grundy, drummer Dean Butterworth, percussionist David Leach, and keyboardist Koolha G. Murder to help flesh out folk-oriented songs inspired by his life, his wife and his young son. In addition, Johnson (who also co-produced the project) and G. Love from Special Sauce (now also on the Brushfire roster) appear as guests on Frankenreiter's eponymous effort.

In spite of his jet-set existence, Frankenreiter approaches his music simply. Since the arrangements remain spare, there is plenty of room for the melody to breathe and the lyrics to resonate with the listener. Whether it's the first single, "Free," or other selections, such as "It Don't Matter," "What'cha Know About," "Our Love" or "So Far Away," the honesty of his music gives it a timeless quality.

Frankenreiter is currently doing a number of one-off dates in the U.S., as well as some key dates abroad. He is planning a tour with Johnson and G. Love & Special Sauce that will cover 25 cities in August and September.

Says Frankenreiter, "I write about moments in my life that felt good — just really nice, positive things. The surfing keeps me alive, but the music keeps me grounded."

In Dreams She Runs...

Muscular dystrophy must be stopped — and it will be. MDA, the Muscular Dystrophy Association, is funding research to find treatments and cures. To learn more, call 1-800-FIGHT-MD or go to www.mdausa.org.

MDA
Where hope begins



May 21, 2004

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | THIS WEEK PLAYS | +/- PLAYS | CUMULATIVE PLAYS |
|-----------|-----------|---|-----------------|-----------|------------------|
| 3 | 1 | LORETTA LYNN Van Lear Rose (Interscope) | 784 | +181 | 2127 |
| 1 | 2 | PATTY GRIFFIN Impossible Dream (ATO/RCA/RMG) | 767 | -8 | 4543 |
| 2 | 3 | SLAID CLEAVES Wishbones (Philo) | 737 | -22 | 9034 |
| 5 | 4 | ALLISON MOORER The Duel (Sugar Hill) | 475 | -7 | 2698 |
| 7 | 5 | SAM BUSH King Of My World (Sugar Hill) | 474 | +17 | 2299 |
| 4 | 6 | SUBDUDES Miracle Mule (Back Porch/EMC) | 459 | -51 | 3829 |
| 6 | 7 | FLATLANDERS Wheels Of Fortune (New West) | 452 | -29 | 11840 |
| 8 | 8 | LEFTOVER SALMON Leftover Salmon (Compendia) | 417 | -23 | 4959 |
| 13 | 9 | M. CHAPIN CARPENTER Between Here And Gone (Columbia) | 414 | +50 | 1581 |
| 12 | 10 | STEVE FORBERT Just Like There's Nothing To It (Koch) | 399 | +26 | 1619 |
| 9 | 11 | MINDY SMITH One Moment More (Vanguard) | 397 | -28 | 8609 |
| 11 | 12 | JAMES MCMURTRY Live In Aught Three (Compadre) | 397 | +7 | 5710 |
| 10 | 13 | BR549 Tangled In The Pines (Dualtone) | 388 | -19 | 9807 |
| 18 | 14 | JIM LAUDERDALE Headed For The Hills (Dualtone) | 365 | +72 | 992 |
| 14 | 15 | R. MALD. P. FLYNN, R. ICKES... The Nashville... (CMH) | 353 | -1 | 2863 |
| 17 | 16 | GREY DE LISLE The Graceful Ghost (Sugar Hill) | 319 | +3 | 3031 |
| 15 | 17 | MOOT DAVIS Moot Davis (Little Dog) | 310 | -11 | 2811 |
| 21 | 18 | BLACKIE AND THE RODEO KINGS Bark (True North) | 309 | +24 | 1210 |
| 24 | 19 | GURF MORLIX Cut 'N Shoot (Blue Corn) | 307 | +43 | 1037 |
| 29 | 20 | LOS LOBOS The Ride (Hollywood) | 301 | +52 | 794 |
| 20 | 21 | LORI MCKENNA Bittertown (Signature Sound) | 299 | +13 | 1099 |
| 16 | 22 | GRAHAM PARKER Your Country (Bloodshot) | 280 | -40 | 3917 |
| 19 | 23 | ELIZA GILKYSOON Land Of Milk And Honey (Red House) | 279 | -8 | 2577 |
| 26 | 24 | KING WILLIE Broke (Rebel) | 277 | +21 | 1472 |
| 28 | 25 | ED BURLESON Cold Hard Truth (Palo Duro) | 269 | +28 | 1068 |
| 30 | 26 | J. GARCIA & D. GRISMAN Been All Around... (Acoustic Disc) | 266 | +10 | 1344 |
| 27 | 27 | ALECIA NUGENT Alecia Nugent (Rounder) | 257 | +4 | 2218 |
| 22 | 28 | GIBSON BROTHERS Long Way Back Home (Sugar Hill) | 256 | -18 | 3044 |
| 23 | 29 | CHARLIE MUSSELWHITE Sanctuary (Realworld) | 250 | -14 | 1514 |
| 25 | 30 | GREENCARDS Movin' On (Independent) | 222 | -34 | 8202 |

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit www.americanamusic.org. © 2004 Americana Music Association.

Americana Spotlight

by John Schoenberger

Artist: Blackie And The Rodeo Kings

Label: True North



Blackie And The Rodeo Kings are the creative alter egos of famed Canadian singer-songwriters Stephen Fearing, Colin Linden and Tom Wilson. The trio first came together under this moniker back in 1996 with their debut release, *High or Hurtin'*. The three continued with their solo careers, but in 1999 they were compelled to release another Blackie And The Rodeo Kings album, entitled *Kings of Love*, which went on to win a Juno Award. After further solo efforts, the trio return with *Bark*. It was produced by Linden and is the first of their efforts to be officially released in the States. While the band's first two albums comprised mostly cover tunes, this project features a good number of originals, such as "Swinging From the Chains of Love," "Water or Gasoline," "Stoned" and "Jackie Wilson." The select covers include "Willie's Diamond Joe" by William P. Bennett, a little-known Canadian artist whom the three honor as the inspiration for much of their music, and "Tie Me at the Crossroads" by Bruce Cockburn. The band are opening for the legendary Merle Haggard in Canada for the entire month of May. Look for some U.S. gigs to follow this summer.

Americana News

Registration is now open for the 2004 Americana Conference, Sept. 23-25 at the Nashville Convention Center. There's an early-bird rate until May 31. Log on to www.americanamusic.org for more details ... Jay Farrar, John Doe, Kathleen Edwards, Susan Marshall and The Sin City All Stars joined the lineup for the Return to Sin City: A Tribute to Gram Parsons concert in Los Angeles on May 8. Also involved were Norah Jones, Dwight Yoakam, Lucinda Williams, Steve Earle, Jim Lauderdale, The Mavericks and EastMountainSouth. Proceeds benefited the Musicians' Assistance Program (MAP) ... The Telluride Blues & Brews Festival returns for the 11th year Sept. 17-19. B.B. King is scheduled to be the closing headliner on Sunday, with Jonny Lang and Gov't Mule headlining Friday and Saturday, respectively ... Roseanne Cash is hitting the road again, on a string of dates that wrap up in January 2005 ... The Great Mountain High Tour is underway, featuring The Nashville Bluegrass Band, Norman & Nancy Blake, The Cox Family, The Whites, Dirk Powell, Riley Baugus, Olabelle, The Reeltime Travelers, Sierra & Cody Hull and Tim Eriksen. Record producer T Bone Burnett is masterminding the tour ... Burnett has also just produced and recorded 21 songs for the soundtrack to the upcoming Johnny Cash film biography, *Walk the Line*, starring Joaquin Phoenix ... Bob Dylan and Keith Richards made unannounced appearances during the May 5 taping of Willie Nelson's third annual USA Network concert special. Other guests included Jerry Lee Lewis, Merle Haggard, Al Green, Toots Hibbert, Shelby Lynne, Rickie Lee Jones, Lucinda Williams and Los Lonely Boys.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added*

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| DALE WATSON Dreamland (Koch) | 14 |
| JIM LAUDERDALE Headed For The Hills (Dualtone) | 7 |
| JOHN HARRIS Let's Put The Western Back In The Country (Wildcatter) | 7 |
| MIC HARRISON Palbearer (Valley Entertainment) | 7 |
| MOUNTAIN HEART Force Of Nature (Skaggs Family) | 7 |

R&R Packages The Reach & Frequency YOU NEED!

..: R&R Today:
The leading management daily fax

..: radioandrecords.com:
Radio's Premiere Website

..: R&R:
The Industry's Newspaper with the
largest help wanted section

CLASSIFIED ADVERTISING

Contact LISA LINARES at llinares@radioandrecords.com or 310.788.1622 for information.



PART TWO OF A TWO-PART SERIES

The Fall Phenomenon

Christian stations shine brightly in fall 2003 ratings

Every fall Christian station Arbitron ratings usually take a tumble. But this past fall ratings at several Christian radio frequencies took a sharp turn upward. A few weeks ago (4/30) we took a look at Christian AC. This week we finish the job with a report on Christian CHR, Inspo and Rock stations.

Christian AC saw a radical jump in ratings in several markets, but the newer Christian-music formats did not fare as well. Only 16 stations on this page show a sizable increase in 12+ AQH share or target demographic numbers.

However, some stations, like WAYM/Nashville (2.4-5.1) and

WYLV/Knoxville (2.3-5.0), showed huge leaps in reaching their target demo of women 18-34. WYLV also jumped to its highest 12+ rating ever, with an eighth-place finish and a 3.6 share.

Among Inspo stations, KSGN/Riverside had a healthy increase (1.1-1.7), gaining top 20 status in its market. It is one of several Ins-

po stations presently introducing more AC music to their playlists and seeing more listeners stream in as a result.

Stations now in the top 10 in their markets are WYLV/Knoxville; KNMI/Albuquerque, NM; WCSG/Grand Rapids; WUGN/Saginaw, MI; WMIT/Asheville, NC; and KCRN/San Angelo, TX.

INSPO

| Market No. | Calls/City | Spring '03 12+ AQH Share | Fall '03 12+ AQH Share (Rank) | Spring '03 W35-65 AQH Share (Rank) | Fall '03 W35-65 AQH Share (Rank) |
|------------|---------------------|--------------------------|-------------------------------|------------------------------------|----------------------------------|
| 5 | KCB/Dallas | 1.4 | 1.1 (28t) | 2.3 (16t) | 1.4 (24) |
| 8 | WGTS/Washington | 0.8 | 1.1 (26) | 1.5 (19) | 1.4 (21) |
| 16 | KTIS/Minneapolis | 5.0 | 4.0 (12) | 8.5 (2) | 4.8 (9) |
| 28 | KSGN/Riverside | 1.1 | 1.7 (20) | 1.9 (16t) | 2.1 (15) |
| 29 | KLJC/Kansas City | 3.2 | 2.1 (20t) | 5.8 (5) | 2.4 (17) |
| 58 | WCDR/Dayton | 0.6 | 0.5 (29t) | 0.7 (25t) | 0.7 (28t) |
| 62 | KFLT-A/Tucson | 1.2 | 1.1 (24t) | 1.6 (17t) | 1.7 (20) |
| 66 | WCSG/Grand Rapids | 4.6 | 4.4 (6) | 8.9 (1) | 5.6 (5) |
| 74 | KGBV/Omaha | 2.5 | 2.8 (14t) | 5.0 (8) | 3.8 (9) |
| 88 | KYCC/Stockton | 2.5 | 1.3 (20) | 5.4 (4t) | 2.5 (9t) |
| 130 | WUGN/Saginaw, MI | 3.0 | 3.3 (10) | 6.3 (5t) | 4.1 (6t) |
| 153 | WGSL/Rockford, IL | 1.5 | 1.9 (15t) | 3.1 (10t) | 2.6 (12) |
| 160 | WMIT/Asheville, NC | 5.8 | 4.7 (8) | 6.5 (4t) | 5.7 (6) |
| 168 | WGNV/Wausau, WI | 1.5 | 0.9 (22t) | 1.3 (13t) | 1.2 (16t) |
| 185 | WAFR/Tupelo, MS | 2.2 | 2.2 (14) | 3.1 (8t) | 2.9 (10t) |
| 213 | WCIK/EImlra, NY | 2.3 | 1.0 (20t) | 3.6 (7t) | 1.0 (15t) |
| 222 | KCFB/St. Cloud, MN | 0.4 | 1.3 (22t) | 2.0 (11t) | 1.8 (18t) |
| 272 | KCRN/San Angelo, TX | 5.5 | 5.8 (7) | 12.9 (2) | 8.5 (4t) |

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.

Christian Radio Ratings

The fall 2003 ratings for Christian CHR, Rock and Inspo are shown below. Bolded numbers show a sizable increase in AQH ratings or target demographic numbers.

CHR/ROCK

| Market No. | Calls/City | Spring '03 12+ AQH Share | Fall '03 12+ AQH Share | Spring '03 W18-34 AQH Share (Rank) | Fall '03 W18-34 AQH Share (Rank) |
|------------|--------------------------|--------------------------|------------------------|------------------------------------|----------------------------------|
| 3 | WONU/Chicago | 0.2 | — | 0.3 (41t) | — |
| 4 | KSFBSan Francisco | 0.1 | 0.2 (56t) | 0.1 (80t) | 0.3 (52t) |
| 5 | KTPW/Dallas | 0.2 | 0.1 (52t) | 0.2 (49t) | 0.1 (44t) |
| 21 | WBVM/Tampa | 1.1 | 0.8 (27t) | 1.0 (20t) | 1.0 (18t) |
| 35 | WUFM/Columbus, OH | 0.4 | 0.5 (30t) | — | 0.8 (21t) |
| 45 | WAYM/Nashville | 2.0 | 2.0 (18) | 2.4 (15t) | 5.1 (7t) |
| 53 | KOKF/Oklahoma City | 0.9 | 0.7 (23t) | 1.1 (16t) | 1.1 (15t) |
| 71 | KLTY/Albuquerque | 0.5 | 1.4 (26) | 2.3 (16) | 1.7 (14t) |
| 72 | WYLV/Knoxville | 2.3 | 3.6 (8) | 2.3 (9) | 5.0 (5) |
| 82 | WYSZ/Toledo | 0.7 | 0.7 (24) | 1.0 (14t) | — |
| 86 | WJLF/Gainesville | 0.9 | 1.1 (26t) | 2.4 (11t) | 1.2 (16t) |
| 91 | KZZQ/Des Moines | 1.4 | 1.2 (19) | 2.1 (13t) | 1.1 (15t) |
| 92 | KTSL/Spokane | 2.1 | 3.0 (17) | 1.3 (13t) | 7.1 (7t) |
| 104 | KDUV/Visalia, CA | 1.6 | 2.0 (18t) | 2.1 (11t) | 2.2 (12t) |
| 111 | WSCF/Ft. Pierce, FL | 1.7 | 0.5 (31t) | 2.0 (11t) | — |
| 120 | WLGH/Lansing, MI | 1.9 | 2.5 (12) | 2.3 (11t) | 3.0 (8t) |
| 130 | WPRJ/Saginaw, MI | 0.8 | 0.4 (31t) | — | — |
| 144 | KAD/Springfield, MO | 2.1 | 1.3 (18t) | 6.6 (5t) | 3.4 (8t) |
| 153 | WQFL/Rockford, IL | 3.1 | 1.1 (21t) | 3.8 (7t) | 2.2 (10t) |
| 168 | WCLQ/Wausau, WI | 1.5 | 0.9 (22t) | — | — |
| 170 | KLFF/San Luis Obispo, CA | 3.3 | 1.7 (17t) | 2.9 (8t) | 2.7 (10t) |
| 175 | KAFC/Anchorage, AL | 2.6 | 2.0 (19t) | 2.2 (10t) | 2.2 (11t) |
| 182 | WAYK/Kalamazoo, MI | 1.9 | 2.5 (11t) | 2.4 (7t) | 2.7 (7t) |
| 187 | WORQ/Green Bay, WI | 1.4 | 1.1 (18t) | 2.6 (6t) | 3.2 (7t) |
| 202 | WNCB/Duluth, MN | 1.6 | 1.3 (18t) | 3.2 (8t) | 3.6 (8t) |
| 209 | KWOF/Cedar Rapids, IA | 0.9 | 1.3 (15t) | 3.6 (6t) | 3.2 (7t) |
| 214 | WHMX/Bangor, ME | 0.9 | 0.5 (27t) | — | — |
| N | KNMI/Farmington, NM | 4.2 | 4.2 (10) | 3.7 (8t) | 3.7 (8t) |



ONE LOVE On May 16 the ONE Campaign kicked off in Philadelphia to help raise awareness of the HIV/AIDS epidemic and other problems in countries with extreme poverty. Seen here (l-r) are participants Dan Hasettine, Charlie Lowell and Aaron Sands of Jars Of Clay; Bono of U2; Matt Odmark of Jars Of Clay; Michael W. Smith; and Stephen Mason of Jars Of Clay.

MONK & NEAGLE
"ALL I NEED"
Impacting radio now!

from their self-titled
debut album
in stores 8.24.04

For more information:
A1 Studio / aj@flichterrecords.com

| 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.) | 983 | -40 | 13 | 33/0 |
| 3 | 2 | TREE63 Blessed Be Your Name (Inpop) | 909 | +17 | 15 | 31/0 |
| 2 | 3 | CASTING CROWNS Who Am I (Beach Street/Reunion/PLG) | 899 | +10 | 11 | 32/1 |
| 5 | 4 | MERCYME Here With Me (INO/Curb) | 887 | +72 | 8 | 32/0 |
| 4 | 5 | MATTHEW WEST More (Universal South/EMI CMG) | 802 | -34 | 24 | 25/0 |
| 7 | 6 | MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.) | 611 | +55 | 6 | 26/3 |
| 6 | 7 | BETHANY DILLON Beautiful (Sparrow/EMI CMG) | 606 | +22 | 14 | 28/1 |
| 8 | 8 | JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.) | 554 | +57 | 13 | 19/0 |
| 12 | 9 | SELAH You Raise Me Up (Curb) | 537 | +70 | 6 | 23/3 |
| 9 | 10 | FFH Good To Be Free (Essential/PLG) | 485 | -18 | 12 | 21/1 |
| 10 | 11 | NATE SALLIE Whatever It Takes (Curb) | 466 | -26 | 21 | 17/0 |
| 13 | 12 | DELIRIOUS? Rain Down (Sparrow/EMI CMG) | 449 | -25 | 18 | 21/0 |
| 11 | 13 | ZOEGIRL Beautiful Name (Sparrow/EMI CMG) | 428 | -57 | 14 | 22/0 |
| 20 | 14 | KUTLESS Sea Of Faces (BEC) | 416 | +52 | 4 | 18/3 |
| 19 | 15 | DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG) | 380 | +49 | 4 | 14/1 |
| 14 | 16 | TODD AGNEW Grace Like Rain (Ardent) | 373 | -61 | 17 | 17/0 |
| 18 | 17 | BEBO NORMAN & JOY WILLIAMS Yes I Will (Essential/PLG) | 367 | +21 | 9 | 16/1 |
| 17 | 18 | PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow/EMI CMG) | 359 | -14 | 17 | 12/0 |
| 25 | 19 | GINNY OWENS I Love The Way (Rocketown) | 315 | +27 | 9 | 17/0 |
| 15 | 20 | REBECCA ST. JAMES The Power Of Your Love (ForeFront/EMI CMG) | 314 | -31 | 12 | 14/0 |
| 23 | 21 | BIG DADDY WEAVE Heart Cries Holy (Fervent) | 311 | +14 | 8 | 12/0 |
| 24 | 22 | THIRD DAY I Believe (Essential/PLG) | 310 | +98 | 2 | 16/4 |
| 26 | 23 | SARA GROVES The One Thing I Know (INO) | 310 | +22 | 9 | 17/0 |
| 16 | 24 | AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG) | 296 | -77 | 19 | 12/0 |
| 22 | 25 | SONICFLOOD Shelter (INO) | 253 | -33 | 16 | 12/0 |
| - | 26 | TREVOR MORGAN Upside Down (BHT) | 242 | +43 | 5 | 15/0 |
| 21 | 27 | AVALON All (Sparrow/EMI CMG) | 229 | -62 | 19 | 14/0 |
| 29 | 28 | WARREN BARFIELD Soak It Up (Creative Trust Workshop) | 217 | +62 | 2 | 10/1 |
| Debut | 29 | JEREMY CAMP Walk By Faith (BEC) | 215 | +101 | 1 | 8/4 |
| Debut | 30 | JARS OF CLAY Sunny Days (Essential/PLG) | 195 | +55 | 1 | 12/2 |

Most Added*

www.rindicator.com

| ARTIST TITLE LABEL(S) | ADDS |
|--|------|
| THIRD DAY I Believe (Essential/PLG) | 4 |
| JEREMY CAMP Walk By Faith (BEC) | 4 |
| MATTHEW WEST The End (Sparrow/EMI CMG) | 4 |
| MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.) | 3 |
| SELAH You Raise Me Up (Curb) | 3 |
| KUTLESS Sea Of Faces (BEC) | 3 |
| ERIN O'DONNELL And So I Am (Inpop) | 3 |
| AVALON You Were There (Sparrow/EMI CMG) | 3 |

Most Increased Plays

| ARTIST TITLE LABEL(S) | TOTAL PLAY INCREASE |
|--|---------------------|
| LYNDSAY WALLACE Come Now Is The Time To... (Independent) | +113 |
| JEREMY CAMP Walk By Faith (BEC) | +101 |
| THIRD DAY I Believe (Essential/PLG) | +98 |
| MERCYME Here With Me (INO/Curb) | +72 |
| SELAH You Raise Me Up (Curb) | +70 |
| WARREN BARFIELD Soak It Up (Creative Trust Workshop) | +62 |
| JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.) | +57 |
| AVALON You Were There (Sparrow/EMI CMG) | +57 |
| REBECCA ST. JAMES God Of Wonders (ForeFront/EMI CMG) | +56 |

Christian Activity

by Rick Welke

Make That A Five-Spot

New group Building 429 make it five weeks in a row atop the R&R Christian AC chart with "Glory Defined." This continues the trend of new artists controlling the top spot on the chart, a total reversal of where the charts were just one year ago, when core artists dominated the upper echelon week after week.

A battle is brewing among the top 10 singles once Building 429's reign at the top is over. Artists who are jockeying for solid moves up include Tree63, Casting Crowns, MercyMe, Mark Schultz and Selah. The first three are in a hot battle over positions No. 2-4 right now, all gaining bullets and moving to different chart locations. Though Casting Crowns move down (2-3) this week, they still have the most stations on their song, which should help them stay in the hunt for No. 1 over the next few weeks.

35 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/9-5/15. 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

GEORGE ROWE Think About That (Rocketown)
Total Plays: 171, Total Stations: 10, Adds: 1
AVALON You Were There (Sparrow/EMI CMG)
Total Plays: 155, Total Stations: 6, Adds: 3
JUMPS Wonderful (Sparrow/EMI CMG)
Total Plays: 147, Total Stations: 10, Adds: 1
FUSEBOX Once Again (Elevate/Inpop)
Total Plays: 127, Total Stations: 7, Adds: 0
JILL PARR If I Ever Lose My Faith In You (Christian)
Total Plays: 116, Total Stations: 4, Adds: 0

TAIT God Can You Hear Me (ForeFront/EMI CMG)
Total Plays: 109, Total Stations: 7, Adds: 2
STARFIELD Filled With Your Glory (Sparrow/EMI CMG)
Total Plays: 106, Total Stations: 5, Adds: 0
RJ HELTON Even If (B-Rite/PLG)
Total Plays: 98, Total Stations: 4, Adds: 0
DARLENE ZSCHECH Heaven On Earth (INO)
Total Plays: 88, Total Stations: 4, Adds: 0
SCOTT KRIPPAYNE Life (Spring Hill)
Total Plays: 87, Total Stations: 4, Adds: 0

Songs ranked by total plays

MANAGER'S MINUTE

Your Free, Weekly E-Mail

- Study Summaries from BIA, Center for Media Research, E-Marketer, Interep, Katz, The Media Audit, NAB and more.
- Management and Sales ideas from Sylvia Allen, Dave Anthony, John Lund, Irwin Pollack, Walter Sabo and many others.
- Research insights from Larry Rosin, Gerry Boehme, Mike Henry, Bill Moyes, Mark Ramsey, Rick Torcasso and many others.
- Industry event calendar update

If You've Got 60 Seconds,
You'll Want To Read the R&R Manager's Minute!

To subscribe, send your name, email and contact information to managersminute@radioandrecords.com



CHR TOP 30

| LAST WEEK | THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|--|-------------|-----------|----------------|----------------|
| 2 | 1 | SWITCHFOOT Dare You To Move (Red Ink/Columbia) | 1169 | +97 | 13 | 26/0 |
| 1 | 2 | BUILDING 429 Glory Defined (Word/Curb/Warner Bros.) | 1133 | +34 | 14 | 26/0 |
| 3 | 3 | CASTING... Who Am I (Beach Street/Reunion/PLG) | 905 | +79 | 9 | 25/0 |
| 4 | 4 | KUTLESS Sea Of Faces (BEC) | 880 | +60 | 10 | 27/1 |
| 5 | 5 | BETHANY DILLON Beautiful (Sparrow/EMI CMG) | 838 | +39 | 13 | 21/0 |
| 8 | 6 | TREE63 Blessed Be Your Name (Inpop) | 787 | +21 | 14 | 21/0 |
| 6 | 7 | ZDEGIRL Beautiful Name (Sparrow/EMI CMG) | 773 | +3 | 13 | 22/0 |
| 10 | 8 | BIG DISMAL Just The Same (Wind-up) | 767 | +19 | 12 | 22/0 |
| 12 | 9 | STACIE ORRICO Instead (ForeFront/EMI CMG) | 745 | +29 | 10 | 21/0 |
| 11 | 10 | TODD AGNEW Grace Like Rain (Ardent) | 731 | -14 | 24 | 18/0 |
| 9 | 11 | DELIRIOUS? Rain Down (Sparrow/EMI CMG) | 709 | -44 | 18 | 20/0 |
| 13 | 12 | THIRD DAY Come On Back To Me (Essential/PLG) | 701 | +89 | 6 | 25/0 |
| 14 | 13 | MERCYME Here With Me (INO/Curb) | 696 | +93 | 8 | 23/1 |
| 7 | 14 | MATTHEW WEST More (Universal South/EMI CMG) | 683 | -87 | 22 | 18/0 |
| 15 | 15 | BARLOWGIRL Never Alone (Fervent) | 644 | +89 | 6 | 23/2 |
| 17 | 16 | NATE SALLIE Whatever It Takes (Curb) | 425 | -53 | 14 | 12/0 |
| 19 | 17 | JARS OF CLAY Sunny Days (Essential/PLG) | 404 | +64 | 4 | 18/0 |
| 18 | 18 | FM STATIC Something To Believe In (Tooth & Nail) | 354 | +8 | 7 | 10/0 |
| 23 | 19 | RJ HELTON Even If (B-Rite/PLG) | 327 | +41 | 4 | 14/1 |
| 28 | 20 | M. SCHULTZ Letters From War (Word/Curb/Warner Bros.) | 301 | +74 | 2 | 11/2 |
| 22 | 21 | SEVEN PLACES Landslide (BEC) | 286 | -17 | 16 | 8/0 |
| 26 | 22 | JUMPS Wonderful (Sparrow/EMI CMG) | 264 | +14 | 5 | 11/0 |
| 20 | 23 | OUT OF EDEN Love, Peace & Happiness (Gotee) | 264 | -59 | 16 | 8/0 |
| 24 | 24 | TREVOR MORGAN Upside Down (BHT) | 263 | -7 | 4 | 12/1 |
| 21 | 25 | SARAH KELLY Take Me Away (Gotee) | 263 | -47 | 21 | 10/0 |
| 27 | 26 | STARFIELD Filled With Your Glory (Sparrow/EMI CMG) | 255 | +20 | 2 | 10/0 |
| Debut | 27 | TAIT God Can You Hear Me (ForeFront/EMI CMG) | 242 | +55 | 1 | 12/3 |
| 29 | 28 | JEFF DEYO /RITA SPRINGER Bless The Lord (Gotee) | 233 | +7 | 6 | 7/0 |
| Debut | 29 | INHABITED Rescue Me (Independent) | 225 | +80 | 1 | 6/1 |
| Debut | 30 | ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool (INO) | 220 | +20 | 1 | 7/0 |

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 5/9 - Saturday 5/15.
© 2004 Radio & Records.

New & Active

DOWNHERE Starspin (Word/Curb/Warner Bros.)

Total Plays: 207, Total Stations: 7, Adds: 1

BIG DADDY WEAVE Heart Cries Holy (Fervent)

Total Plays: 200, Total Stations: 7, Adds: 1

JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)

Total Plays: 175, Total Stations: 7, Adds: 1

DAVID CROWDER BAND Open Skies (Starspans/Sparrow/EMI CMG)

Total Plays: 172, Total Stations: 11, Adds: 2

WARREN BARFIELD Soak It Up (Creative Trust Workshop)

Total Plays: 150, Total Stations: 8, Adds: 2

FUSEBOX Once Again (Elevate/Inpop)

Total Plays: 145, Total Stations: 7, Adds: 2

FALLING UP Broken Heart (BEC)

Total Plays: 137, Total Stations: 3, Adds: 0

JONAH33 Working Man Hands (Ardent)

Total Plays: 134, Total Stations: 5, Adds: 1

GINNY OWENS I Love The Way (Rocketown)

Total Plays: 131, Total Stations: 5, Adds: 0

JEREMY CAMP Stay (BEC)

Total Plays: 126, Total Stations: 7, Adds: 4

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) | 377 | -7 | 13 | 29/0 |
| 4 | 2 | SKILLET My Obsession (Ardent/Lava) | 374 | +32 | 9 | 28/3 |
| 7 | 3 | SPOKEN Falling Further (Tooth & Nail) | 351 | +15 | 10 | 28/1 |
| 2 | 4 | PILLAR Bring Me Down (Flicker) | 349 | -1 | 7 | 34/0 |
| 5 | 5 | BLINDSIDE All Of Us (Atlantic) | 341 | -1 | 10 | 22/0 |
| 3 | 6 | SEVENTH DAY SLUMBER Spiraling (Crown) | 341 | -2 | 14 | 30/0 |
| 8 | 7 | NUMBER ONE GUN Starting Line (Floodgate) | 327 | +1 | 15 | 21/0 |
| 9 | 8 | SWITCHFOOT Dare You To Move (Red Ink/Columbia) | 322 | +33 | 12 | 20/0 |
| 6 | 9 | P.D.D. Change The World (Atlantic) | 303 | -37 | 15 | 27/0 |
| 10 | 10 | APRIL SIXTH You Come Around (Atlantic) | 282 | +20 | 4 | 22/0 |
| 15 | 11 | SUBSEVEN Emotion (Flicker) | 266 | +22 | 5 | 21/0 |
| 18 | 12 | KIDS IN THE WAY We Are (Flicker) | 261 | +19 | 7 | 24/0 |
| 19 | 13 | BARLOWGIRL Never Alone (Fervent) | 243 | +9 | 4 | 19/0 |
| 11 | 14 | JONAH33 Watching You Die (Ardent) | 240 | -20 | 14 | 22/2 |
| 12 | 15 | THOUSAND FOOT... Rawkfst (Tooth & Nail/EMC) | 239 | -19 | 17 | 26/0 |
| 16 | 16 | ANBERLIN Ready Fuels (Tooth & Nail) | 236 | -8 | 10 | 20/0 |
| 20 | 17 | TINMAN JONES Party (Cross Driven) | 234 | +9 | 5 | 26/1 |
| 21 | 18 | STAPLE DVD (Dictatorship vs. Democracy) (Flicker) | 225 | +1 | 10 | 21/2 |
| 14 | 19 | SKY HARBOR Welcome (Inpop) | 213 | -35 | 17 | 18/0 |
| 24 | 20 | THIRD DAY Come On Back To Me (Essential/PLG) | 212 | +21 | 3 | 25/1 |
| 13 | 21 | TREE63 The Answer To The Question (Inpop) | 211 | -43 | 17 | 23/0 |
| 17 | 22 | BIG DISMAL Just The Same (Wind-up) | 204 | -39 | 16 | 19/0 |
| Debut | 23 | SANCTUS REAL Everything... (Sparrow/EMI CMG) | 190 | +90 | 1 | 14/3 |
| 27 | 24 | UNSHAKEN Break (SPI) | 186 | +10 | 11 | 18/1 |
| 23 | 25 | MODERN DAY JOHN Autumn (Independent) | 186 | -7 | 9 | 13/0 |
| 26 | 26 | EMERY The Ponytail Parades (Tooth & Nail) | 185 | +9 | 6 | 14/0 |
| 25 | 27 | BUILDING 429 Free (Word/Curb/Warner Bros.) | 185 | +7 | 9 | 22/2 |
| 22 | 28 | INHABITED Rescue Me (Independent) | 178 | -44 | 17 | 23/1 |
| 28 | 29 | HAWK NELSON Every Little Thing (Tooth & Nail) | 173 | +18 | 2 | 18/4 |
| Debut | 30 | EVERYDAY SUNDAY What Love Is (Flicker) | 148 | +67 | 1 | 8/3 |

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 5/9 - Saturday 5/15.
© 2004 Radio & Records.

New & Active

DEMON HUNTER My Heartstrings Came Undone (Solid State)

Total Plays: 139, Total Stations: 12, Adds: 2

SOMETHING LIKE SILAS When I Search (Sparrow/EMI CMG)

Total Plays: 130, Total Stations: 13, Adds: 2

FALLING UP Bittersweet (Tooth & Nail)

Total Plays: 123, Total Stations: 5, Adds: 1

DEAD POETIC New Medicines (Solid State)

Total Plays: 118, Total Stations: 7, Adds: 1

VAGABOND12 Crystal Clear (Independent)

Total Plays: 102, Total Stations: 6, Adds: 1

JEREMY CAMP Stay (BEC)

Total Plays: 91, Total Stations: 9, Adds: 2

TAIT God Can You Hear Me (ForeFront/EMI CMG)

Total Plays: 91, Total Stations: 8, Adds: 0

REZOUND Majesty (Wrinkle Free)

Total Plays: 91, Total Stations: 6, Adds: 0

STARFLYER 59 Wake Up Early (Tooth & Nail)

Total Plays: 81, Total Stations: 11, Adds: 0

OC SUPERTONES We Shall Overcome (Tooth & Nail)

Total Plays: 78, Total Stations: 5, Adds: 1

RULE # 1

"Always treat the customer right, because if you don't, someone else will."

RULE # 2

Don't forget rule #1.

Over 85,000 Promotional & Premium Items for the Entertainment Industry From Bobblehead Dolls to Vehicle Wraps

COYOTEPROMOTIONS.COM, a division of Adobe Graphics & Design, Inc. started in 1989 in Sante Fe, New Mexico. (We've grown since then.) We now serve over 2,500 clients in radio, television and the recording industry.

coyotepromotions.com
Your Source For CUSTOM-PRINTED EVERYTHING!
We carry over 25,000 different items!

INSPO TOP 20

| LAST WEEK | THIS WEEK | ARTIST | TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|-------------------------|---|-------------|-----------|----------------|----------------|
| 1 | 1 | CASTING... | Who Am I (Beach Street/Reunion/PLG) | 444 | +29 | 10 | 21/0 |
| 2 | 2 | SELAH | You Raise Me Up (Curb) | 397 | +30 | 8 | 21/0 |
| 4 | 3 | PAUL BALOCHE | My Reward (Hosanna) | 333 | +17 | 11 | 18/0 |
| 3 | 4 | SCOTT KRIPPAYNE | The Least I Can Do (Spring Hill) | 321 | -12 | 12 | 17/1 |
| 7 | 5 | 4HIM | You Reign (Word/Curb/Warner Bros.) | 314 | +46 | 10 | 17/0 |
| 8 | 6 | MERCYME | Here With Me (INO/Curb) | 310 | +49 | 6 | 21/1 |
| 6 | 7 | B. NORMAN f/J. WILLIAMS | Yes I Will (Essential/PLG) | 289 | +13 | 7 | 18/0 |
| 9 | 8 | SARA GROVES | The One Thing I Know (INO) | 262 | +15 | 5 | 17/1 |
| 15 | 9 | TODD AGNEW | Grace Like Rain (Ardent) | 225 | +43 | 7 | 13/2 |
| 11 | 10 | JAMIE SLOCUM | By Your Side (Curb) | 223 | -9 | 18 | 14/0 |
| 12 | 11 | J.J. VELASQUEZ | Where I Belong (Word/Curb/Warner Bros.) | 220 | -6 | 11 | 12/0 |
| 5 | 12 | NEWSONG | For The Glory Of Christ (Reunion/PLG) | 219 | -63 | 14 | 14/0 |
| 13 | 13 | F. ORTEGA | Sleepless Night (Only Hope In The Storm) (Curb) | 216 | -8 | 6 | 17/0 |
| 10 | 14 | DAVID PHELPS | Arms Open Wide (Word/Curb/Warner Bros.) | 215 | -29 | 15 | 14/0 |
| 14 | 15 | M. SCHULTZ | Letters From War (Word/Curb/Warner Bros.) | 210 | +4 | 4 | 15/1 |
| 16 | 16 | C. BILLINGSLEY | Your Love... (Perpetual Entertainment) | 174 | +11 | 19 | 11/0 |
| 18 | 17 | FFH | Good To Be Free (Essential/PLG) | 143 | +5 | 2 | 12/0 |
| 20 | 18 | BUILDING 429 | Glory Defined (Word/Curb/Warner Bros.) | 140 | +19 | 2 | 10/1 |
| 17 | 19 | BICHOLE NORDEMAN | Even Then (Sparrow/EMI CMG) | 139 | 0 | 19 | 9/0 |
| 19 | 20 | VARIOUS ARTISTS | Sing To The Lord (Discovery House) | 122 | -15 | 7 | 10/1 |

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 5/9 - Saturday 5/15.
© 2004 Radio & Records.

Rhythmic Specialty Programming

| RANK | ARTIST | TITLE LABEL(S) |
|------|---------------------|---|
| 1 | KJ-52 | Back In The Day (Uprok) |
| 2 | L.A. SYMPHONY | Gonna Be Alright (Gotee) |
| 3 | APT. CORE | Loved (Rocketown) |
| 4 | URBAN D | The Immigrant (Flavor) |
| 5 | JOHN REUBEN | Move (Gotee) |
| 6 | FLYNN | Love Is Dead (When) (Nect) |
| 7 | STUDENT | That's It (Nect) |
| 8 | SINTAX.THE.TERRIFIC | When I Don't Show (Nect) |
| 9 | KJ-52 | Dear Slim Pt. 2 (BEC/Uprok) |
| 10 | SHELTERSHED | Sparrows And The Nightingales (Independent) |

CHRISTIAN AC TOP 30 INDICATOR

| LAST WEEK | THIS WEEK | ARTIST | TITLE LABEL(S) | TOTAL PLAYS | +/- PLAYS | WEEKS ON CHART | TOTAL STATIONS |
|-----------|-----------|-------------------------|---|-------------|-----------|----------------|----------------|
| 1 | 1 | CASTING... | Who Am I (Beach Street/Reunion/PLG) | 1129 | +73 | 2 | 36/2 |
| 2 | 2 | BUILDING 429 | Glory Defined (Word/Curb/Warner Bros.) | 1097 | +84 | 2 | 37/1 |
| 3 | 3 | MERCYME | Here With Me (INO/Curb) | 1047 | +154 | 2 | 36/2 |
| 4 | 4 | TREE63 | Blessed Be Your Name (Inpop) | 945 | +94 | 2 | 35/1 |
| 5 | 5 | BETHANY DILLON | Beautiful (Sparrow/EMI CMG) | 869 | +94 | 2 | 30/1 |
| 6 | 6 | MATTHEW WEST | More (Universal South/EMI CMG) | 844 | +86 | 2 | 26/2 |
| 10 | 7 | M. SCHULTZ | Letters From War (Word/Curb/Warner Bros.) | 816 | +190 | 2 | 34/4 |
| 8 | 8 | JACI VELASQUEZ | Unspoken (Word/Curb/Warner Bros.) | 737 | +22 | 2 | 27/1 |
| 7 | 9 | ZOEGIRL | Beautiful Name (Sparrow/EMI CMG) | 729 | +16 | 2 | 29/1 |
| 9 | 10 | FFH | Good To Be Free (Essential/PLG) | 700 | +55 | 2 | 27/2 |
| 12 | 11 | B. NORMAN f/J. WILLIAMS | Yes I Will (Essential/PLG) | 675 | +76 | 2 | 28/2 |
| 11 | 12 | SARA GROVES | The One Thing I Know (INO) | 606 | +43 | 2 | 26/2 |
| 13 | 13 | DELIRIOUS? | Rain Down (Sparrow/EMI CMG) | 521 | +16 | 2 | 19/1 |
| 24 | 14 | D. CROWDER... | Open Skies (Sixsteps/Sparrow/EMI CMG) | 515 | +163 | 2 | 23/4 |
| 20 | 15 | SELAH | You Raise Me Up (Curb) | 513 | +99 | 2 | 23/2 |
| 17 | 16 | GINNY OWENS | I Love The Way (Rocketown) | 426 | +23 | 2 | 20/2 |
| 16 | 17 | TODD AGNEW | Grace Like Rain (Ardent) | 421 | +37 | 2 | 16/0 |
| 15 | 18 | R. ST. JAMES | The Power... (ForeFront/EMI CMG) | 417 | -62 | 2 | 17/0 |
| 21 | 19 | TREVOR MORGAN | Upside Down (BHT) | 407 | +17 | 2 | 18/2 |
| 18 | 20 | NATE SALLIE | Whatever It Takes (Curb) | 395 | -37 | 2 | 17/1 |
| 14 | 21 | AVALON | All (Sparrow/EMI CMG) | 381 | -141 | 2 | 17/0 |
| 23 | 22 | GEORGE ROWE | Think About That (Rocketown) | 337 | +30 | 2 | 18/2 |
| 22 | 23 | SONICFLOOD | Shelter (INO) | 331 | -21 | 2 | 14/1 |
| 25 | 24 | 4HIM | You Reign (Word/Curb/Warner Bros.) | 321 | -6 | 2 | 16/1 |
| 28 | 25 | JARS OF CLAY | Sunny Days (Essential/PLG) | 298 | +49 | 2 | 14/3 |
| 26 | 26 | BIG DADDY WEAVE | Heart Cries Holy (Fervent) | 298 | -4 | 2 | 16/1 |
| (Debut) | 27 | THIRD DAY | I Believe (Essential/PLG) | 294 | +108 | 1 | 18/7 |
| 19 | 28 | AUDIO ADRENALINE | Leaving 99 (ForeFront/EMI CMG) | 285 | -146 | 2 | 14/1 |
| (Debut) | 29 | W. BARFIELD | Soak It Up (Creative Trust Workshop) | 279 | +89 | 1 | 13/1 |
| 27 | 30 | KUTLESS | Sea Of Faces (BEC) | 274 | +34 | 2 | 15/3 |

39 AC reporters. Songs ranked by total plays for the airplay week of Sunday 5/9 - Saturday 5/15.
© 2004 Radio & Records.

New & Active

| | |
|---|---|
| DARLENE ZSCHECH Heaven On Earth (INO) Total Plays: 212, Total Stations: 11, Adds: 0 | CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown) Total Plays: 148, Total Stations: 6, Adds: 1 |
| PHILLIPS, CRAIG & DEAN Here I Am... (Sparrow/EMI CMG) Total Plays: 197, Total Stations: 10, Adds: 2 | STARFIELD Filled With Your Glory (Sparrow/EMI CMG) Total Plays: 139, Total Stations: 8, Adds: 2 |
| STACIE ORRICO Instead (ForeFront/EMI CMG) Total Plays: 197, Total Stations: 9, Adds: 0 | AVALON You Were There (Sparrow/EMI CMG) Total Plays: 123, Total Stations: 7, Adds: 3 |
| TAIT God Can You Hear Me (ForeFront/EMI CMG) Total Plays: 169, Total Stations: 8, Adds: 2 | NEWSONG Cherish (Reunion/PLG) Total Plays: 112, Total Stations: 4, Adds: 0 |
| JEREMY CAMP Walk By Faith (BEC) Total Plays: 161, Total Stations: 11, Adds: 6 | MERCYME Word Of God Speak (INO) Total Plays: 106, Total Stations: 6, Adds: 1 |

HEARD ON MORE THAN 2,000 STATIONS!

POWERLINE / AC Music / Jon Rivers

COUNTRY CROSSROADS / Hit Country Music, Interview, Commentary / Bill Mack

MASTERCONTROL / Total Health for Contemporary Living / Ralph Baker & Terri Barrett

ON TRACK / AC Christian Music with Interviews / Dave Tucker

STRENGTH FOR LIVING / Real Life Stories Offering Spiritual Encouragement / Bob Reccord & Mike Ebert

AT A GLANCE SPOTS / Variety of Topics

2004 HOLIDAY SPECIAL



800.266.1837
www.FamilyNetRadio.com
e-mail: Info@FamilyNetRadio.com





K-Love's Power Rocks L.A. Airwaves

An interview with KLVE PD José Santos

Last time I interviewed KLVE (K-Love)/Los Angeles PD José Santos, he was programming Univision's Las Vegas stations, KISF and KQMR. He was then tapped to program Regional Mexican KSCA/Los Angeles, and he most recently moved to program sister station KLVE.

KLVE has changed more than PDs recently. The once all-ballad station is now carefully exploring the more pop and rhythmic sides of contemporary music. With this move, K-Love is going after a younger demo while keeping happy the older demo that already tunes in. Santos spoke to R&R about these and other changes that have catapulted K-Love to its current status as the No. 1 Spanish-language station in the No. 1 Hispanic market.

anyone, but it has to do more with the song's texture. What is the song talking about? When you think about



José Santos

Oreja De Van Gogh's "Rosas," it's a love song; the lyrics say it all. Julieta Venegas' "Andar Conmigo" — the name of the song says it all: "You want to be with me."

What we're looking at is, does the song sound really good, what is the message behind the song, and does this fit within our

overall aura? Can we mix a Julieta Venegas or an Alejandra Guzmán song in between Chayanne and Marco Antonio Solís? Can we make this flow, and does this make sense? We ask ourselves if these songs have the prerequisites we have for K-Love, which is that the song has to talk about love. We ask ourselves if the song has all that we're looking for at today's K-Love.

R&R: But the change has been significant. Where before you were very ballad-driven, now you do more of a mix. Was that done to attract the younger demo that may be listening to stations like KSSE (Súper Estrella) that are pop rock-based or to English-language radio?

JS: We wanted to attract a younger audience, to bring more 24-34-year-old women back to our station, without affecting the older demo we already have. We were very careful to ask ourselves while doing the research and studying the market, "Is there something that a 24-34-year-old woman might have in common with a 35-44-year-old woman?" We began to see things. We noticed what records are selling. We also looked at what sounds these women were looking for and

which artists appealed to both demos. It turned out that there is common ground. For one reason or another, they love Chayanne, Ricky Martin and Maná. We asked ourselves the questions, and we went out on the streets and talked to people.

We found out a very interesting fact: No matter what the age group is, it comes back to feel-good music. It was either power ballads or rhythmic ballads that may or may not have been played in the market, but the CDs were being purchased. One of the better examples is Alex Ubago, who is selling thousands upon thousands of records in L.A., and no one was playing him. Oreja De Van Gogh are another example. They have a fan base in L.A., but no one was playing their music.

"The key element that KLVE is implementing is consistency, especially with its music image."

R&R: On the other hand, you have an oldies show. Oldies music is so hot right now that Oldies stations have gone to No. 1 in several markets. How is your show working for you?

JS: *Inolvidables* is without a doubt a benchmark show for K-Love. It's been part of the station for so many years. In the winter 2004 book it's the No. 1 show from noon-1pm. K-Love is the No. 1 station during that time, and a lot of that has to do with that show.

R&R: Getting back to today's music, when you program a new song, does it still have to go through research no matter who sings it, or are there songs that go in automatically?

JS: All songs are researched, but you also have to use a bit of gut. That was the case with Julieta Venegas. Many times there may not be a slot available for a new song, but other times it's about how great the song is. Is it a wow song? Is it, "Oh, my gosh, I want this song on the air?" Many times I invite some of the ladies in the

Convention Essentials

- **Date:** June 24-26
- **Place:** Beverly Hilton Hotel, Beverly Hills, CA
- **Hotel Rate:** The \$184-per-night rate is on a first-come, first-served basis. Ask for the R&R Convention Rate when you call 310-285-1307 or 800-HILTONS, or make your room reservation at www.beverlyhills.hilton.com using the group code RRC.
- **Registration:** Online at www.radioandrecords.com, click on "Conventions/Summits."
- **Note:** Early bird registration ends May 28.
- **Awards:** Ballots for the 2004 R&R Industry Achievement Awards have been sent and are due no later than Friday, May 21. Follow the instructions carefully!



office to sit here and listen to music, and I ask them what they think of a song. I won't say a word or tell them who the artist is; I just watch their reactions. There are so many ways to study a song.

Do new songs get added on K-Love? Yes. The first thing we ask is if the song can be played within a mix of songs by artists like Chayanne, Ricky Martin, Marco Antonio Solís, Juanes and Maná. Then we ask how long it will take for this song to research. We added Kalimba's song right off the bat. Yes, he is an ex-OV7, but he's a brand-new artist. We thought this was a great song, and so we took the risk. He is slowly climbing in the research, because it takes time to establish a song. It takes many spins until a song has enough familiarity to be tested.

R&R: Is the competitiveness in L.A. what makes it so difficult to add new music? What has caused playlists to be so tight?

JS: I don't think that new artists can't be added or that playlists are tight. There are so many styles of formats nowadays that not all 16 stations in L.A. will play the same song. K-Love will play love songs, but Súper Estrella is not going to play the same music we play. Neither will KXOL, KSCA, KLAX and on and on. We can be here an hour naming every station, including the Oxnard, Riverside and San Diego stations that come into the market.

It becomes much more of a challenge. How many stations in L.A. are playing Kalimba? One. How many are playing "Deseos De Cosas Imposibles" by Oreja De Van Gogh? One. Then we go back to the artists who cross formats. How many stations are playing Juanes? Two. How many play Conjunto Primavera? Five. How many play Marco Antonio Solís? Almost everyone. That's when life is great for an artist, because of the exposure.

R&R: K-Love seems to be doing a lot more promotions, private concerts, etc. Is that something the station is focusing more on?

JS: I wouldn't say we're doing more promotions as much as we're just trying to have good old-fashioned fun radio — the cool factor, as I call it.

"We wanted to attract a younger audience, to bring more 24-34-year-old women back to our station, without affecting the older demo we already have."

We want people to know that if they want to know what's going on, they have to listen to this radio station. We're involved in many more concerts, and we have our own private concerts. There are so many factors needed to have fun, to create that cool factor. I'm a strong believer in being out on the streets, shaking hands, kissing babies — almost like a politician — and letting people know we're here. Letting them know that if they want to have some fun, they should listen to us.

R&R: Staying No. 1 in such a competitive market is not easy. How much pressure do you feel?

JS: There's no pressure! [Laughs.] What I can tell you is that with so much competition, you stay focused and on top of your game. You watch what everyone is doing. It's like playing chess: You watch every one of your moves to make sure everything you do is done in the most appropriate way.

By the same token, we are having fun. People listen to the radio to be entertained and to get away from a lot of real-life issues that they are going through. So, we have to have fun. If we are not having fun, we are in the wrong business. At the end of the day, when I leave the office, I leave satisfied. And when I wake up in the morning, I'm ready for another challenge.

"We found out a very interesting fact: No matter what the age group is, it comes back to feel-good music."

RADIO Y MÚSICA[™]

by **R&R**

This Week In Spanish-Language Music

Radio Corner

David Fuentes
PD, KQVO/Calexico, TX

We just had a Mother's Day promotion. Mothers registered at local stores, and then we invited our radio listeners to an event at a local restaurant, where we held a drawing. First place took \$500, second place \$300 and third place \$200. We also gave away 11 dinners for two.

On May 22 Costco and local establishments will hold an event to gather funds for Children's Network, an organization that helps children in need. We're the official station of that event, so we're promoting it on the air. We will also have a booth that day and give away lots of goodies.



See Them Live

May

- 22 AKWID & Control Machete, Sports Arena, Los Angeles
- 27 Bersuit. Forbidden Club, Hollywood
- 28 Bersuit. La Oveja Negra, Queens, NY
- 28 Polo Polo, McAllen
- 29 Bersuit. Vue Club, New York
- 30 Bersuit. La Fiesta Club, New Jersey



Control Machete

June

- 2 Bersuit. JC Fandango, Anaheim, CA
- 3 Bersuit. Over The Border, San Diego
- 4 Amigos Invisibles, Irving Plaza, New York
- 4 Bersuit. El Grill Disco, Miami
- 6 Julieta Venegas, SOB's, New York
- 16 El Gran Silencio, JC Fandango, Anaheim, CA
- 18 Polo Polo, San Jose, CA
- 19 Polo Polo, Universal Amphitheatre, Los Angeles
- 22 El Gran Silencio, SOB's, New York
- 25 Yerba Buena, Irving Plaza, New York
- 26 Polo Polo, Phoenix
- 27 Polo Polo, Seattle



Bersuit

Please Send Your Photos

R&R wants your best snapshots (color or black & white). Please include the names and titles of all pictured and send pics to:

R&R, c/o Jackie Madrigal, 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067
E-mail: jmadrigal@radioandrecords.com



AN ELVIS SIGHTING Elvis Crespo (r) is making the rounds promoting his new album, Saboréalo. One day after the release of the album, he visited Sirius' New York studios to chat with Latin Music Format Manager Gino Reyes.



BUSH'S CINCO DE MAYO To celebrate Cinco De Mayo, the White House hosted an event that included lots of Mexican music. Banda El Recodo were one of the groups who performed for President Bush. They are seen here with the president.



MOSH PIT Pop rock band Plastilina Mosh visited KTXZ/Austin, and it looks like they had fun. Seen here are (l-r) Plastilina Mosh's Jonas; KTXZ staff member Mariel Hernández. PD Alicia Zertuche and staff members Oscar Maldonado and Katie Maldonado; Plastilina Mosh's Alejandro Rosso; and BMI Puerto Rico rep Jerry Villa.

CONTEMPORARY TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|--|--------------|
| 1 | PAULINA RUBIO Te Quise Tanto (Universal) | 226 |
| 2 | SIN BANDERA Que Lloro (Sony Discos) | 161 |
| 3 | CHAYANNE Cuidarte El Alma (Sony Discos) | 144 |
| 4 | MANA Sábanas Frías (Warner M.L.) | 131 |
| 5 | JULIETA VENEGAS Andar Conmigo (BMG Latin) | 125 |
| 6 | ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.) | 123 |
| 7 | RICKY MARTIN Y Todo Queda En Nada (Sony Discos) | 116 |
| 8 | FRANCO DE VITA Tú De Qué Vas (Sony Discos) | 111 |
| 9 | LUIS FONSI Abrazar La Vida (Universal) | 99 |
| 10 | TIZIANO FERRO Tardes Negras (EMI Latin) | 96 |
| 11 | OREJA DE VAN GOGH Deseos De Cosas Imposibles (Sony Discos) | 95 |
| 12 | CHAYANNE Sentada Aquí En Mi Alma (Sony Discos) | 94 |
| 13 | JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision) | 86 |
| 14 | THALIA Cerca De Ti (EMI Latin) | 84 |
| 15 | OREJA DE VAN GOGH Rosas (Sony Discos) | 75 |
| 16 | PEPE AGUILAR Cruz De Olvido (Univision) | 74 |
| 17 | ANDY & LUCAS Tanto La Quería (BMG Latin) | 74 |
| 18 | ALEJANDRO FERNANDEZ Lucharé Por Tu Amor (Sony Discos) | 63 |
| 19 | CAFE TACUBA Eres (MCA) | 62 |
| 20 | VICTOR MANUELLE Tengo Ganas (Sony Discos) | 62 |
| 21 | ALEKS SYNTEK Te Soñé (EMI Latin) | 57 |
| 22 | JUANES La Paga (Universal) | 56 |
| 23 | ANA BARBARA Deja (Fonovisa) | 53 |
| 24 | ALEJANDRO SANZ Eso (Warner M.L.) | 52 |
| 25 | MARCO A. SDLIS Más Que Tu Amigo (Fonovisa) | 52 |

Data is compiled from the airplay week of May 9-15, and based on a point system.
© 2004 Radio & Records.

Going For Adds

ALEKS SYNTEK & ANA TORROJA Duele El Amor (EMI Latin)
AMARAL Te Necesito (EMI Latin)
PRESAGIO Pide Que Brinquen (Perfect Image)
THALIA Acción Y Reacción (EMI Latin)

TROPICAL TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|---|--------------|
| 1 | REY RUIZ Creo En El Amor (Sony Discos) | 274 |
| 2 | SON DE CALI La Sospecha (Univision) | 163 |
| 3 | TOROS BAND Si Tú Estuvieras (Universal) | 145 |
| 4 | ELVIS CRESPO Hora Enamorada (Dle Music) | 136 |
| 5 | VICTOR MANUELLE Tengo Ganas (Sony Discos) | 133 |
| 6 | VICTOR MANUELLE Lloré Lloré (Sony Discos) | 123 |
| 7 | LIMI-T 21 Me Acordaré (EMI Latin) | 118 |
| 8 | GRUPO MANIA Teléfono (Universal) | 108 |
| 9 | N'KLAVE Navegádoote (Nu Life) | 93 |
| 10 | AVENTURA Llorar (Premium) | 77 |
| 11 | ZAFRA NEGRA Pa' La Rumba Voy (J&N) | 70 |
| 12 | NEGROS Me Cambiaste La Vida (Premium) | 67 |
| 13 | MARC ANTHONY Ahora Quién (Sony Discos) | 64 |
| 14 | JERRY RIVERA Puerto Rico (BMG Latin) | 63 |
| 15 | AREA 305 Hay Que Cambiar (Univision) | 62 |
| 16 | EDDIE HERRERA Y Tu Amor No Vuelve (J&N) | 57 |
| 17 | LA GRAN BANDA Merengue Loco (DAM Productions) | 55 |
| 18 | GLORIA ESTEFAN Tu Fotografía (Sony Discos) | 55 |
| 19 | FULANITO Pégate (Cutting) | 54 |
| 20 | COSTA BRAVA Decir Adiós (EJR Music) | 53 |
| 21 | GASPAR MENDEZ Tanto Te Quise Amar (Stylos) | 53 |
| 22 | EDDIE SANTIAGO Flor Dormida (Sony Discos) | 47 |
| 23 | ANDY & LUCAS Tanto La Quería (BMG Latin) | 46 |
| 24 | MANA Sábanas Frías (Warner M.L.) | 42 |
| 25 | OBIE BERMUDEZ 4:30am (EMI Latin) | 41 |

Data is compiled from the airplay week of May 9-15, and based on a point system.
© 2004 Radio & Records.

Going For Adds

BANDA GORDA Papeleta* Mato A Menudo (MP)
CLIMAX El Za Za La Mesa Que Más Aplauda (Balboa)
IVY QUEEN Papi Te Quiero (Real Music)
JOHNNY VENTURA Dame Un Chin (MP)
TITANES Chévere (MP)
TITO GOMEZ Tierra Bendita (MP)
TITO ROJAS Házmelo Dtra Vez (MP)
TRIVALES Rumba Caribeña (Perfect Image)

Radiovisa & CNN EN ESPAÑOL RADIO

Reaching 70% of U.S. Hispanics and Growing

- 72% of Top 50 Hispanic U.S. Markets*
- Reaching nearly 70% of total Hispanic Population*

*Source: Arbitron

Regional sales offices:

Los Angeles (818) 528-2050 New York (631) 757-1027

Miami (305) 672-0071 Dallas (469) 241-1882

Radiovisa
www.radiovisa.com

Affiliation contact:
Ana Salcido
(212) 899-3227

REGIONAL MEXICAN TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|---|--------------|
| 1 | MONTEZ DE DURANGO Te Quise Olvidar (Disa) | 294 |
| 2 | CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa) | 236 |
| 3 | HOROSCOPOS DE DURANGO Dos Locos (Disa) | 223 |
| 4 | INTOCABLE A Dónde Estabas (EMI Latin) | 190 |
| 5 | ADAN CHALINO SANCHEZ Nadie Es Eterno (Sony Discos) | 167 |
| 6 | BANDA EL RECODO Para Toda La Vida (Fonovisa) | 161 |
| 7 | JOAN SEBASTIAN Amar Como Te Amé (Balboa) | 143 |
| 8 | PALOMO Baraja De Oro (Disa) | 136 |
| 9 | PODER DEL NORTE No Tengas Miedo De Enamorarte (Disa) | 124 |
| 10 | TIGRES DEL NORTE José Pérez León (Fonovisa) | 115 |
| 11 | PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa) | 111 |
| 12 | JUAN TAVARES A Un Paso De Olvidarte (Fonovisa) | 101 |
| 13 | CARDENALES DE NUEVO LEON Mi Amante (Disa) | 96 |
| 14 | YOLANDA PEREZ Estoy Enamorada (Fonovisa) | 95 |
| 15 | PEPE AGUILAR Cruz De Olvido (Univision) | 94 |
| 16 | BRONCO "EL GIGANTE DE AMERICA" Mi Peor Enemigo (Fonovisa) | 89 |
| 17 | MARCO A. SOLIS Más Que Tu Amigo (Fonovisa) | 79 |
| 18 | ANGELES DE CHARLY Y Qué (Fonovisa) | 76 |
| 19 | BRISEYDA Mala Memoria (Platino) | 68 |
| 20 | ALICIA VILLARREAL No Oh Oh La Suegra (Universal) | 66 |
| 21 | AROMA Díganle (Fonovisa) | 65 |
| 22 | CHON ARAUZA De Mi Enamórate (Disa) | 63 |
| 23 | PALOMO Miedo (Disa) | 63 |
| 24 | TIGRES DEL NORTE No Tiene La Culpa El Indio (Fonovisa) | 62 |
| 25 | KRIS MELODY No Me Acordaré De Ti (Disa) | 62 |

Data is compiled from the airplay week of May 9-15, and based on a point system.
© 2004 Radio & Records.

Going For Adds

BANDA PIRINOLA La Llorona Loca (Balboa)
CLIMAX El Za Za Za La Mesa Que Más Aplauda (Balboa)
IVY QUEEN Papi Te Quiero (Real Music)
PLAYERS Tu Mirada (Balboa)
SUEÑO NORTEÑO Enamorado De Ti (Balboa)
TRIVALES Rumba Caribeña (Perfect Image)

TEJANO TOP 25

| THIS WEEK | ARTIST TITLE LABEL(S) | TOTAL POINTS |
|-----------|--|--------------|
| 1 | KUMBIA KINGS Sabes A Chocolate (EMI Latin) | 202 |
| 2 | SOLIDO Tal Vez (Freddie) | 199 |
| 3 | JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision) | 173 |
| 4 | JIMMY GONZALEZ & GRUPO MAZZ Perla Del Mar (Freddie) | 164 |
| 5 | MICHAEL SALGADO La Cruz De Vidrio (Freddie) | 149 |
| 6 | PALOMINOS Chulita (Urbana) | 139 |
| 7 | DJ KANE La Negra Tomasa (EMI Latin) | 128 |
| 8 | INTOCABLE A Dónde Estabas (EMI Latin) | 124 |
| 9 | JOE LOPEZ f/A.B. QUINTANILLA Me Duele (EMI Latin) | 107 |
| 10 | RAM HERRERA f/JAY PEREZ No Me Volveré A Enamorar (Tejas) | 95 |
| 11 | ALICIA VILLARREAL No Oh Oh La Suegra (Universal) | 83 |
| 12 | IMAN Ya No (Univision) | 74 |
| 13 | DUELO Por Amarte Tanto (Univision) | 69 |
| 14 | DAVID LEE GARZA No Puedo Estar Sin Ti (Azrag Music Inc.) | 67 |
| 15 | ESTRUENDO Tengo Miedo De Amar (Univision) | 61 |
| 16 | BIG CIRCO Voy Navegando (EMI Latin) | 54 |
| 17 | DUELO Un Minuto Más (Univision) | 53 |
| 18 | PALOMINOS Callejón Sin Salida (Urbana) | 53 |
| 19 | TROPA F La Tentación (Freddie) | 53 |
| 20 | CONTROL Mi Najayita (EMI Latin) | 52 |
| 21 | JAY PEREZ Sabes (Sony Discos) | 51 |
| 22 | MARCOS OROZCO De Corazón A Corazón (Catalina) | 50 |
| 23 | ATM Gangster Cumbia (Univision) | 44 |
| 24 | BIG CIRCO Rata Inmunda (EMI Latin) | 41 |
| 25 | MONTU Sexo, Pudor Y Lágrimas (A.R.C. Discos) | 41 |

Data is compiled from the airplay week of May 9-15, and based on a point system.
© 2004 Radio & Records.

Going For Adds

LA FUERZA Ilusión (Independiente)

Rock/Alternative

| TW | ARTIST Title Label(s) |
|----|--|
| 1 | INSPECTOR Ska VooVie Boobie Baby (Universal) |
| 2 | BERSUIT VERGARABAT La Soledad (Universal) |
| 3 | ALEJANDRA GUZMAN Lipstick (BMG Latin) |
| 4 | ESTOPA Tu Fuente De Energía (BMG Latin) |
| 5 | SUPERLITIO Qué Vo' Hacer (Cielo Music Group/BMG Latin) |
| 6 | JULIETA VENEGAS Ander Conmigo (BMG Latin) |
| 7 | FOBIA Más Caliente (BMG Latin) |
| 8 | ROBI DRACO ROSA Más Y Más (Sony Discos) |
| 9 | KINKY Presidente (Network) |
| 10 | ZOE Peace And Love (Sony Discos) |
| 11 | BABASONICOS Irresponsables (EMI Latin) |
| 12 | CAFETACUBA Eres (MCA) |
| 13 | CURANDEROS Perro (Independiente) |
| 14 | MALA RODRIGUEZ Lo Fácil Cae Ligero (Universal) |
| 15 | VICENTICO Se Despierta La Ciudad (BMG Latin) |

Songs ranked by total number of points. 9 Rock/Alternative reporters.

Record Pool

| TW | ARTIST Title Label(s) |
|----|---|
| 1 | ELVIS CRESPO Hora Enamorada (Old Music) |
| 2 | SON DE CALI La Sospecha (Univision) |
| 3 | TITO ROJAS El No Es Mejor Que Yo (MP) |
| 4 | GRUPO MANIA Teléfono (Universal) |
| 5 | REY RUIZ Creo En El Amor (Sony Discos) |
| 6 | EDDIE SANTIAGO Fior Dormida (Sony Discos) |
| 7 | PAULINA RUBIO Te Quise Tanto (Universal) |
| 8 | SONORA CARRUSELES La Salsa La Traigo Yo (Fuentes) |
| 9 | ZAFRA NEGRA Pa' La Rumba Voy (J&N) |
| 10 | VICTOR MANUELLE Lloré Lloré (Sony Discos) |
| 11 | BANDA GORDA Papeleta Mato A Monudo (MP) |
| 12 | MARIANA Me Equivoqué (Univision) |
| 13 | DAVID BISBAL Bulería (Universal) |
| 14 | AREA 305 Hey Que Cambiar (Univision) |
| 15 | THALIA Acción Y Reacción (EMI Latin) |

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL

Sports and News radio jobs. Don't be overlooked because your portfolio doesn't stand out. Portfolio and aircheck services. Representation also available. Call Broadcaster Marketing Services, 205-979-4577. (5/21)

SOUTH

STOP Looking!

And answer these Questions!

- Yes ___ No ___ Do you love to teach and inspire?
- Yes ___ No ___ Are you driven to see your customers succeed?
- Yes ___ No ___ Do you see problems as opportunities?
- Yes ___ No ___ Are you comfortable with computer software and good at analyzing situations?
- Yes ___ No ___ Do you enjoy meeting people and developing powerful relationships?
- Yes ___ No ___ Are you at your best presenting solutions to small groups of professionals?
- Yes ___ No ___ Do you always live up to your commitments, even if it means you have to go the extra mile?
- Yes ___ No ___ Are you comfortable and proficient using Arbitron software?
- Yes ___ No ___ Do you enjoy traveling and working with autonomy?
- Yes ___ No ___ Are you seeking a career opportunity with an outstanding company?

If you've been answering "Yes" to most of these questions you need to pick up the phone and call .770-668-5412 and ask for **Jim Remeny** and get this important career conversation started today!

Arbitron, Inc., an Equal Opportunity Employer, is looking for the next generation of professional Training Specialists, bilingual a plus (spanish/english). We offer competitive compensation, excellent benefits and a professional work environment. Call today and learn why Arbitron is one of "2004 FORTUNE's 100 Best Companies to work for"



GENERAL MANAGER

Join a Championship Team! Major League General Manager wanted to manage and oversee all operations and sales initiatives for the Atlanta Braves local and network broadcast operations. This is a grand slam opportunity to work with the Atlanta Braves new broadcast partners, 96rock, 640 WGST and the Braves Radio Network. Send stats and overview to Clear Channel Attn: Dept. 309, 1819 Peachtree St. NE, Ste 700, Atlanta, GA 30309 fax 404-367-1127 email: hratlanta@clearchannel.com We are an equal opportunity employer. No phone calls please.

PROGRAM DIRECTOR

CITADEL SEEKS AC PD FOR WYSF/ BIRMINGHAM. REQUIREMENTS INCLUDE A SUCCESSFUL TRACK RECORD. KNOWLEDGE OF RATINGS, MUSIC SCHEDULING. DEADLINE 5/28/04. SEND T/R TO HR DIRECTOR. JOB# 2PD0504CBC. CITADEL BROADCASTING. 244 GOODWIN CREST DR., BIRMINGHAM, AL 35209. EEOC.

EAST

Nassau Broadcasting seeks experienced Promotions Director to oversee station promotions and marketing for their radio group in Southern New Hampshire. Reply by e-mail to jdoody@whob.com or fax (603) 882-0688. EOE.

WEST

KSON/FM, is seeking a full-time Morning Show Producer. Must be able to book & schedule talent, audio edit & have creative writing skills. Possess abilities to organize, multi-task, work in fast-paced environment, & have leadership qualities. Min. 3 yrs. producer &/or morning show exp. required. If you have a passion for radio & enjoy working early & long hrs, send your resume (no calls):

Jefferson Pilot Communications
Human Resources Dept.
1615 Murray Canyon Road, Suite 710
San Diego, CA 92108
JPC is an EOE

Are you a leader in Christian Music? Artist Relations? Producing Tours? Or Festivals? Do you know Christian radio? Food for the Hungry seeks a Director of Artist Program and Children's Ministries. Information at www.fh.org.

Maverick Media seeks Director of Sales in CA Wine Country for 4 radio stations, email resumes to Rick Eytcheson, ricke@ksro.com. EOE. (5/21)

POSITIONS SOUGHT

8 Yrs Traffic Dept Exp seeks Traffic Manager position in radio, television or advertising. NY/NJ only. BG at 201-222-8795. (5/21)

Hot new format available in 24 hour syndication. 3DSJ Request & Dedication Radio. Listen: www.3DSJ.com. Free trial available! (813) 920-7102, billemliott@3DSJ.com. (5/21)

Over 15 years experience as a classic rock DJ. give me a listen at http://www.sharpedunaway.com/audio.html Will move for the right job. (5/21)

MIDWEST

Country Program Director Susquehanna-Cincinnati seeks a PD for WYGY, a station in the tradition of WFMS-Indianapolis and WOLF-Dallas. Leadership ability is essential. Air work will be required. Mandatory five (5) years programming experience and you must have a proven track record in Arbitron. Country Format experience necessary, additional experience in CHR will be helpful. Must be proficient in Selector, Enco and Excel.

Please mail demos and resumes to:

Dan Swensson
Market Manager/VP
OR
TJ Holland
Director of Programming
Radio Cincinnati
895 Central Ave
Cincinnati, Oh 45202
Please include your email address.

POSITIONS SOUGHT

Power-house team player, major market experience, great voice, creative delivery, enjoy public appearances, production savvy, passionate about radio: Maxine 313. 366.7990. (5/21)

Moving to California. Looking for someone who can do it all in radio? Hard working and passionate! Call Shane Phebus. 727-577-9879. (5/21)

Passionate sports guy available. Call me. Joe. 1-888-327-4996. (5/21)

Voice Track talent available. Major Market experience with voices Presently working at a Satellite Network. Call Michael at 719-528-1605. Email: spattafore@aol.com. (5/21)

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: llinares@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x \$200/inch 2x \$150/inch

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com).

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Please submit ad copy & logos via email to llinares@radioandrecords.com. Ads are also accepted by fax (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$330.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directories issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

© Radio & Records, Inc. 2004.

POSTMASTER: Send address changes to R&R, 10100 Santa Monica Blvd., Third Floor, Los Angeles, California 90067.

HOW TO REACH US

RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067 WEBSITE: www.radioandrecords.com

| | Phone | Fax | E-mail |
|---------------------------------|--------------|--------------|------------------------------|
| CIRCULATION: | 310-788-1625 | 310-203-8727 | moreinfo@radioandrecords.com |
| NEWS DESK: | 310-788-1699 | 310-203-9763 | newsroom@radioandrecords.com |
| R&R ONLINE SERVICES: | 310-788-1635 | 310-553-4056 | kmccabe@radioandrecords.com |
| ADVERTISING/SALES: | 310-553-4330 | 310-203-8450 | hmowry@radioandrecords.com |

| | Phone | Fax | E-mail |
|-----------------------------------|--------------|--------------|------------------------------|
| OPPORTUNITIES/MARKETPLACE: | 310-788-1622 | 310-203-8727 | llinares@radioandrecords.com |
| EDITORIAL, OTHER DEPTS: | 310-553-4330 | 310-203-9763 | mailroom@radioandrecords.com |
| WASHINGTON, DC BUREAU: | 301-951-9050 | 301-951-9051 | rdc@radioandrecords.com |
| NASHVILLE BUREAU: | 615-244-8822 | 615-248-6655 | lhelton@radioandrecords.com |

AIR CHECKS

VOICEOVER SERVICES

AUDIO & VIDEO AIRCHECKS

+CURRENT #286, KQOL/Zippo & Sherry, KYGO/Catfish, WMGK/John DeBella, KLDE/PaulChristy, WPLJ/Scott & Todd, KRBE/Carson, KKDL/Domino, CD \$13.

+CURRENT #285, KIIS/Ryan Seacrest, WEDR/Rick Party, WLNK/Matt & Ramona, KRSK/Dt. Doug & Skippy, Y100/Corey, KROQ/Nicole Alavrez, CD \$13.

+PERSONALITY PLUS #PP-194, KHKS/Kid Kraddick, KSCS/Terry Dorsey & Hawkeye, WNNX/Don Miller Morning Show, KBIG/LeighAnn & Charlie Tuna, \$13

+PERSONALITY PLUS #PP-193, WRBQ/Mason Dixon & Bill Connolly, WSTR/Steve & Vicki, WPTP/Barsky, WXTB/Bubba The Love Sponge, CD \$13.

+PERSONALITY PLUS #PP-192, KIIS/Rick Dees, WXKS/Matt Siegel, WRQX/Jack Diamond, WQSR/Steve Rouse & Kristi McIntyre, \$13 CD, \$10 cassette.

+ALL COUNTRY #CY-131, WUSN, WKIS, WMZQ, KASE, KVET, KUSS, \$13 CD

+ALL CHR #CHR-111, WWWW, WSTR, WNKS, WIHT, Y100 \$13 CD.

+ALL AC #AC-119, KIOI, WSB-FM, WLTM, WNEW, WPLJ, WLTW, \$13 CD.

+PROFILE #S-504 ATLANTA! CHR AC AOR Gold Ctry UC, \$13 CD \$10 cassette

+PROFILE #S-505 HOUSTON! CHR AC UC AOR Gold Ctry \$13 CD

+PROMO VAULT #PR-56 promo samples - all formats, all market sizes, \$15.50 CD

+SWEEPER VAULT #SV-42 Sweeper & legal ID samples, all formats, \$15.50 CD

+AAA-1 (Triple A), **+CHN-35 (CHR Nights)**, **+D-25 (All Oldies)**, **+MR-10 (Alternative)**, **+F-28 (All Female)**, **+LJK-1 (London)** at \$10 each.

+CLASSIC #C-277, KHJ/Charlie Tuna-1967, KEZY/Scott Morgan-1969, KSTP/Chuck Knapp-1973, WLS/Art Roberts-1970, KCBQ/Shotgun Tom Kelly-1993, \$16.50 CD, \$13.50 cassette

VIDEO #98, Tampa's WFLZ/Toby Knapp, WRBQ/Mason Dixon & Bill Connolly, Greensboro's WMQX/Jack Armstrong & Dee, Tucson's KMXZ/Bobby & Brad, Atlanta's WSTR/Trip West, Miami's WMXJ/Rick Shaw, 2 hrs, VHS \$30, DVD \$35.

♦ tapes marked with ♦ may be ordered on cassette for \$3 less

www.californiaaircheck.com
CALIFORNIA AIRCHECK
 Box 4408 - San Diego, CA 92164 - (619) 460-6104

SAMO'NEIL

VOICE IMAGING
 "THE VOICE HEARD ABOVE THE REST"

1-877-4-YOURVO
 (877-498-8786)

DEMO:
 www.samoneil.com

As Heard In...
 Dallas,
 Las Vegas,
 Toronto
 and across the Planet

5 time Academy Awards announcer 5 time Emmy announcer

Randy Thomas
 #1 Female Voice in America

• WLTW/New York • WASH-FM/Washington, DC
 • WNIC 100.3/Detroit • KLUV/Dallas

Make your budget sound bigger than it is.

(1-800) RT-VOICE www.randythomasvo.com
 E-mail: randy@randythomasvo.com

MITCH CRAIG

Listen Now! NEWS TALK/SPORTS IMAGING WITH AUTHORITY! Call 901.861.4876
 www.mitchcraig.com

Enhance your production skills, improve your on-air bits, make more money, maybe even get out of radio!!!

TALKING FUNNY FOR MONEY

An Introduction to the Cartoon/Character/Looping Area of Voice-Overs

Pamela Lewis's Acclaimed Workshop on 2 CD's with exercise manual & companion text

• Shortcuts to mastering the most requested dialects, age groups & celebrity impersonations. • Varied employment opportunities in the cartoon/character/looping world. • How to assemble a competitive cartoon/character demo - includes sample demos.

At bookstores & www.TalkingFunnyForMoney.com

FEATURES

PRODUCTION SERVICES

RADIO LINKS

"RAISING HELEN"

Interviews with Kate Hudson,
 John Corbett and Joan Cusack

Download these free interviews and more at
 www.radiolinkshollywood.com

Contact Lori Lerner at (310)457-5358
 (310)457-9869(Fax) radiolinks@aol.com (e-mail)



BRAND BUILDER

It's working for KLOS (LA) • WRKS (KISS/NY) • WBCN (Boston) • WSM AM/FM (Nashville) • Microsoft • Time Warner • Perrier, and many, many more. Affordable rolls of plastic that repeat your message over and over again. For event planning help, call Susan V. 1-800-786-7411 rr@bannersonaroll.com

MARKETING & PROMOTION

VOICEOVER SERVICES

PUBLICITY PRINTS

Lithographed On Heavy, Semi-Gloss Paper

★ REQUEST FREE CATALOG AND SAMPLES!



B/W - 8x10's
 500 - \$90.00
 1000 - \$120.00
 5x7 - JOCK CARDS
 B&W 1000 - \$100.00
 Color 2000 - \$408.00
 ★ PRICES INCLUDE TYPESETTING & FREIGHT
 ★ FAST PROCESSING
 ★ OTHER SIZES AVAILABLE
 PRICES SUBJECT TO CHANGE WITHOUT NOTICE



Send 8x10 photo, check/M.O. Visa/MC, instructions to:
 1867 E. Florida Street Dept. R Springfield, MO 65803
TOLL FREE: 1-888-526-5336
 www.abcpictures.com



GET REAL! DAVE PACKER VOICEOVERS

Imaging that brings out your station's personality!
 Your sound on your budget.

www.davepacker.com 609-290-3333

JOE CIPRIANO PROMOS

AMERICA'S NUMBER 1 VOICE
 the voice of FOX, CBS and The Grammys

Call Us.
 (310) 229-4548

www.joecipriano.com

ID'S—LINERS—PROMOS

JEFF DAVIS

DEMOS ONLINE: WWW.JEFFDAVIS.COM

PHONE: 323-464-3500

MARKETPLACE ADVERTISING



Payable in advance. Order must be typewritten and accompanied by payment. Visa/MC/AMEX/Discover accepted. One inch minimum, additional space up to six inches available in increments of one-inch. Rates for R&R

| | |
|---------------|---------|
| 1 time | \$95.00 |
| 6 insertions | 90.00 |
| 13 insertions | 85.00 |
| 26 insertions | 75.00 |
| 51 insertions | 70.00 |

Marketplace
 (310) 788-1622
 Fax: (310) 203-8727
 e-mail: llinares@radioandrecords.com

www.radioandrecords.com

CHR/POP

| LW | TW | ARTIST | SON | Label |
|----|----|------------------------------|--|-------|
| 3 | 1 | HOOBASTANK | The Reason (Island/IDJMG) | |
| 2 | 2 | USHER | FLUDACRIS & LIL' JON Yeah (LaFace/Zomba) | |
| 1 | 3 | MAROON 5 | This Love (Octone/LJRMG) | |
| 4 | 4 | BEYONCE | Naughty Girl (Columbia) | |
| 6 | 5 | M. WINANS / ENYA & P. DIDDY | I Don't Wanna Know (Bad Boy/Universal) | |
| 5 | 6 | D12 | MEMINEM My Band (Shady/Interscope) | |
| 7 | 7 | USHER | Burn (LaFace/Zomba) | |
| 10 | 8 | JESSICA SIMPSON | Take My Breath Away (Columbia) | |
| 8 | 9 | J-KWON | Tipsy (So So Def/Zomba) | |
| 9 | 10 | EVANESCENCE | My Immortal (Wind-up) | |
| 12 | 11 | BLACK EYED PEAS | Hey Mama (A&M/Interscope) | |
| 14 | 12 | AVRIL LAVIGNE | Don't Tell Me (Arista/RMG) | |
| 11 | 13 | BRITNEY SPEARS | Toxic (Jive/Zomba) | |
| 20 | 14 | OUTKAST | Roses (LaFace/Zomba) | |
| 16 | 15 | SWITCHFOOT | Meant To Live (Red Ink/Columbia) | |
| 13 | 16 | JESSICA SIMPSON | With You (Columbia) | |
| 15 | 17 | BLINK-182 | I Miss You (Geffen) | |
| 21 | 18 | JAY-Z | DirT Off Your Shoulder (Roc-A-Fella/IDJMG) | |
| 18 | 19 | SEAN PAUL | I'm Still In Love With You (VP/Atlantic) | |
| 26 | 20 | BRITNEY SPEARS | Everytime (Jive/Zomba) | |
| 24 | 21 | MIS-TEEO | Scandalous (Reprise) | |
| 19 | 22 | KIMBERLEY LOCKE | 8th World Wonder (Curb/Reprise) | |
| 23 | 23 | YELLOWCARD | Ocean Avenue (Capitol) | |
| 22 | 24 | CHINGY | One Call Away (DTP/Capitol) | |
| 29 | 25 | CHRISTINA MILIAN | Dip It Low (Island/IDJMG) | |
| 25 | 26 | CASSIDY | Mr. Kelly Hotel (J/RMG) | |
| 30 | 27 | JOJO | Leave (Get Out) (BlackGround/Universal) | |
| 33 | 28 | KANYE WEST / SYLEENA JOHNSON | All Falls Down (Roc-A-Fella/IDJMG) | |
| 28 | 29 | LIZ PHOENIX | Extraordinary (Capitol) | |
| 34 | 30 | SUGABABES | Hole In The Head (Interscope) | |

#1 MOST ADDED

ASHLEE SIMPSON Pieces Of Me (Geffen)

#1 MOST INCREASED PLAYS

BRITNEY SPEARS Everytime (Jive/Zomba)

TOP 5 NEW & ACTIVE

- FINGER ELEVEN One Thing (Wind-up)
- SARAH HUDSON Girl On The Verge (S-Curve/EMC)
- ABASTACIA Left Outside Alone (Epic)
- LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
- KEVIN LYTTLE Turn Me On (Atlantic)

CHR/POP begins on Page 26.

AC

| LW | TW | ARTIST | SON | Label |
|----|----|----------------------------|--|-------|
| 1 | 1 | FIVE FOR FIGHTING | 100 Years (Aware/Columbia) | |
| 2 | 2 | SHERYL CROW | The First Cut Is The Deepest (A&M/Interscope) | |
| 4 | 3 | DIDD | White Flag (Arista/RMG) | |
| 3 | 4 | JOSH GROBAN | You Raise Me Up (143/Reprise) | |
| 5 | 5 | MARTINA MCBRIDE | This One's For The Girls (RCA) | |
| 7 | 6 | MICHAEL MCDONALD | Ain't No Mountain High Enough (Motown) | |
| 8 | 7 | SHANIA TWAIN | Forever And For Always (Mercury/IDJMG) | |
| 8 | 8 | TRAIN | Calling All Angels (Columbia) | |
| 9 | 9 | SEAL | Love's Divine (Warner Bros.) | |
| 10 | 10 | UNCLE KRACKER | HOBBIE GRAY Drift Away (Lava) | |
| 11 | 11 | LIONEL RICHIE | Just For You (Island/IDJMG) | |
| 12 | 12 | LUTHER VANDROSS | Buy Me A Rose (J/RMG) | |
| 13 | 13 | WYONNNA | I Want To Know What Love Is (Curb) | |
| 14 | 14 | 3 DOORS DOWN | Here Without You (Republic/Universal) | |
| 15 | 15 | SHANIA TWAIN | It Only Hurts When I'm Breathing (Mercury/IDJMG) | |
| 16 | 16 | WILSON PHILLIPS | Go Your Own Way (Columbia) | |
| 19 | 17 | KIMBERLEY LOCKE | 8th World Wonder (Curb/Reprise) | |
| 17 | 18 | GLORIA ESTEFAN | I Wish You (Epic) | |
| 18 | 19 | SIMPLY RED | You Make Me Feel Brand New (simplyred.com/Red Ink) | |
| 20 | 20 | MERCYME | Here With Me (MNO/Curb) | |
| 21 | 21 | MAROON 5 | This Love (Octone/LJRMG) | |
| 22 | 22 | JESSICA SIMPSON | Take My Breath Away (Columbia) | |
| 24 | 23 | EVANESCENCE | My Immortal (Wind-up) | |
| 24 | 24 | J. BRICKMAN / F.M. SCHULTZ | 'Til I See You Again (Windham Hill/RMG) | |
| 26 | 25 | CLAY AIKEN | Solitaire (RCA/RMG) | |
| 23 | 26 | KATRINA CARLSON | Count On Me (Metaphonic) | |
| 27 | 27 | DARYL HALL | What's In Your World (Rhythm & Groove/Liquid B) | |
| 25 | 28 | KENNY LOGGINS | I Miss Us (All The Best) | |
| 29 | 29 | NO DOUBT | It's My Life (Interscope) | |
| 30 | 30 | NORAH JONES | Survive (Blue Note/EMC) | |

#1 MOST ADDED

JAMIE CULLUM All At Sea (GRP/VMG)

#1 MOST INCREASED PLAYS

JIM BRICKMAN / F.M. SCHULTZ 'Til I See You Again (Windham Hill/RMG)

TOP 5 NEW & ACTIVE

- KEITH URBAN You'll Think Of Me (Capitol)
- TRAIN When I Look To The Sky (Columbia)
- SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swani)
- CORRS Summer Sunshine (Atlantic)
- RICK SPRINGFIELD Beautiful You (Gone/Red Ink)

AC begins on Page 53.

CHR/RHYTHMIC

| LW | TW | ARTIST | SON | Label |
|----|----|--|--|-------|
| 1 | 1 | USHER | Burn (LaFace/Zomba) | |
| 2 | 2 | BEYONCE | Naughty Girl (Columbia) | |
| 3 | 3 | M. WINANS / ENYA & P. DIDDY | I Don't Wanna Know (Bad Boy/Universal) | |
| 4 | 4 | USHER | FLUDACRIS & LIL' JON Yeah (LaFace/Zomba) | |
| 6 | 5 | TWISTA | Overnight Celebrity (Atlantic) | |
| 7 | 6 | PETEY PABLO | Freek-A-Leek (Jive/Zomba) | |
| 5 | 7 | D12 | MEMINEM My Band (Shady/Interscope) | |
| 8 | 8 | KANYE WEST / SYLEENA JOHNSON | All Falls Down (Roc-A-Fella/IDJMG) | |
| 11 | 9 | USHER | Confessions Part 2 (LaFace/Zomba) | |
| 9 | 10 | LIL' FLIP | Game Over (Sucka Free/Loud/Columbia) | |
| 10 | 11 | J-KWON | Tipsy (So So Def/Zomba) | |
| 14 | 12 | ALICIA KEYS | If I Ain't Got You (LJ/RMG) | |
| 12 | 13 | PITBULL | LIL' JON Culo (TVT) | |
| 13 | 14 | JAY-Z | DirT Off Your Shoulder (Roc-A-Fella/IDJMG) | |
| 15 | 15 | AMANDA PEREZ | I Pray (Powerhouse/Virgin) | |
| 16 | 16 | SEAN PAUL | I'm Still In Love With You (VP/Atlantic) | |
| 17 | 17 | JUVENILE | Slow Motion (Cash Money/Universal) | |
| 22 | 18 | CHINGY | One Call Away (DTP/Capitol) | |
| 18 | 19 | NB RIDAZ / GEMINI | So Fly (Upstairs) | |
| 21 | 20 | OUTKAST | Roses (LaFace/Zomba) | |
| 24 | 21 | MINA SKY | Move Ya Body (Next Plateau/Universal) | |
| 23 | 22 | DILATED PEOPLES / KANYE WEST | This Way (Capitol) | |
| 25 | 23 | YING YANG TWINS | Whats Happenin' (TVT) | |
| 27 | 24 | ROC-A-CHE | Coo Coo Chee (SRC/Universal) | |
| 37 | 25 | LLOYD BANKS | On Fire (Interscope) | |
| 28 | 26 | CASSIDY | Mr. Maswonda Get No Better (J/RMG) | |
| 32 | 27 | PLAY-N-SKILLZ | Freaks (Independent) | |
| 34 | 28 | KEVIN LYTTLE | Turn Me On (Atlantic) | |
| 29 | 29 | YUNG WUN / DMX, LIL' FLIP & DAVID BANNER | Tear It Up (LJ/RMG) | |
| 38 | 30 | JAY-Z | 99 Problems (Roc-A-Fella/IDJMG) | |

#1 MOST ADDED

HOUSTON FICHINGY & NATE DOGG I Like That (Capitol)

#1 MOST INCREASED PLAYS

USHER Confessions Part 2 (LaFace/Zomba)

TOP 5 NEW & ACTIVE

- ELEPHANT MAN Jook Gal (VP/Atlantic)
- 8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)
- MIS-TEEO Scandalous (Reprise)
- Z-RO I Hate You (Rap-A-Lot)
- DON YUTE FYING YANG TWINS Row Da Boat (Slip-N-Slide/Priority/Capitol)

CHR/RHYTHMIC begins on Page 32.

HOT AC

| LW | TW | ARTIST | SON | Label |
|----|----|----------------------|---|-------|
| 1 | 1 | MAROON 5 | This Love (Octone/LJRMG) | |
| 2 | 2 | HOOBASTANK | The Reason (Island/IDJMG) | |
| 3 | 3 | EVANESCENCE | My Immortal (Wind-up) | |
| 4 | 4 | FIVE FOR FIGHTING | 100 Years (Aware/Columbia) | |
| 5 | 5 | NICKELBACK | Someday (Roadrunner/IDJMG) | |
| 7 | 6 | ALANIS MORISSETTE | Everything (Maverick/Reprise) | |
| 6 | 7 | 3 DOORS DOWN | Here Without You (Republic/Universal) | |
| 8 | 8 | MATCHBOX TWENTY | Bright Lights (Atlantic) | |
| 12 | 9 | LOS LONELY BOYS | Heaven (OrEpic) | |
| 9 | 10 | NO DOUBT | It's My Life (Interscope) | |
| 10 | 11 | SANTANA | (ALEX BAND) Why Don't You & I (Arista/RMG) | |
| 11 | 12 | SHERYL CROW | The First Cut Is The Deepest (A&M/Interscope) | |
| 13 | 13 | SARAH MCLACHLAN | Fallen (Arista/RMG) | |
| 16 | 14 | 3 DOORS DOWN | Away From The Sun (Republic/Universal) | |
| 15 | 15 | AVRIL LAVIGNE | Don't Tell Me (Arista/RMG) | |
| 17 | 16 | LENNY KRAVITZ | Where Are We Runnin'? (Virgin) | |
| 18 | 17 | JET | Are You Gonna Be My Girl (Atlantic) | |
| 27 | 18 | COUNTING CROWS | Accidentally In Love (DreamWorks/Geffen) | |
| 22 | 19 | SARAH MCLACHLAN | Stupid (Arista/RMG) | |
| 23 | 20 | CALLING OUR LIVES | (RCA/RMG) | |
| 21 | 21 | LIVE W/ SHELBY LYNNE | Run Away (Radioactive/Geffen) | |
| 28 | 22 | SHERYL CROW | Light In Your Eyes (A&M/Interscope) | |
| 26 | 23 | GAVIN DEGRAW | I Don't Want To Be (LJ/RMG) | |
| 29 | 24 | DIDD | Don't Leave Home (Arista/RMG) | |
| 25 | 25 | JESSICA SIMPSON | With You (Columbia) | |
| 32 | 26 | 311 | Love Song (Maverick/Volcano/Zomba) | |
| 31 | 27 | SWITCHFOOT | Meant To Live (Red Ink/Columbia) | |
| 30 | 28 | JESSICA SIMPSON | Take My Breath Away (Columbia) | |
| 24 | 29 | TONY LIGHTMAN | Devils And Angels (Lava) | |
| 38 | 30 | LINKIN PARK | Numb (Warner Bros.) | |

#1 MOST ADDED

UNCLE KRACKER Rescue (Lava)

#1 MOST INCREASED PLAYS

COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)

TOP 5 NEW & ACTIVE

- CORRS Summer Sunshine (Atlantic)
- MARTINA MCBRIDE This One's For The Girls (RCA)
- MARIA MENA You're The Only One (Columbia)
- AVION Seven Days Without You (Independent)
- MANSON Penny & Me (JCG)

AC begins on Page 53.

URBAN

| LW | TW | ARTIST | SON | Label |
|----|----|--|--|-------|
| 1 | 1 | USHER | Burn (LaFace/Zomba) | |
| 3 | 2 | TWISTA | Overnight Celebrity (Atlantic) | |
| 2 | 3 | ALICIA KEYS | If I Ain't Got You (LJ/RMG) | |
| 4 | 4 | KANYE WEST / SYLEENA JOHNSON | All Falls Down (Roc-A-Fella/IDJMG) | |
| 5 | 5 | M. WINANS / ENYA & P. DIDDY | I Don't Wanna Know (Bad Boy/Universal) | |
| 6 | 6 | LIL' FLIP | Game Over (Sucka Free/Loud/Columbia) | |
| 7 | 7 | PETEY PABLO | Freek-A-Leek (Jive/Zomba) | |
| 8 | 8 | BEYONCE | Naughty Girl (Columbia) | |
| 13 | 9 | USHER | Confessions Part 2 (LaFace/Zomba) | |
| 11 | 10 | R. KELLY | Happy People (Jive/Zomba) | |
| 9 | 11 | USHER | FLUDACRIS & LIL' JON Yeah (LaFace/Zomba) | |
| 10 | 12 | J-KWON | Tipsy (So So Def/Zomba) | |
| 12 | 13 | JAY-Z | DirT Off Your Shoulder (Roc-A-Fella/IDJMG) | |
| 15 | 14 | OUTKAST | Roses (LaFace/Zomba) | |
| 14 | 15 | AVANT | Don't Take Your Love Away (Geffen) | |
| 18 | 16 | MONICA | U Should've Known Better (LJ/RMG) | |
| 17 | 17 | JUVENILE | Slow Motion (Cash Money/Universal) | |
| 22 | 18 | KANYE WEST | Jesus Walks (Roc-A-Fella/IDJMG) | |
| 29 | 19 | LLOYD BANKS | On Fire (Interscope) | |
| 16 | 20 | LUDACRIS | Splash Waterfalls (Def Jam South/IDJMG) | |
| 19 | 21 | JOE / G UNIT | Ride Wit U (Jive/Zomba) | |
| 23 | 22 | JADAKISS / NATE DOGG | Time's Up! (Ruff Ryders/Interscope) | |
| 20 | 23 | CHINGY | One Call Away (DTP/Capitol) | |
| 40 | 24 | BRANDY / KANYE WEST | Talk About Our Love (Atlantic) | |
| 32 | 25 | LLOYD / SHANNATI | Southside (Murder Inc./Def Jam/IDJMG) | |
| 21 | 26 | CARL THOMAS | Make It Alright (Bad Boy/Universal) | |
| 28 | 27 | 8-BALL & MJG | You Don't Want Drama (Bad Boy/Universal) | |
| 24 | 28 | YUNG WUN / DMX, LIL' FLIP & DAVID BANNER | Tear It Up (LJ/RMG) | |
| 34 | 29 | SLUM VILLAGE | Selfish (Barak/Capitol) | |
| 31 | 30 | YOUNG GUNZ | Friday Night (Roc-A-Fella/IDJMG) | |

#1 MOST ADDED

LIL SCRAPPY No Problem (BME/Reprise)

#1 MOST INCREASED PLAYS

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

TOP 5 NEW & ACTIVE

- MURPHY LEE FINELLY Hold Up (Universal)
- ANTHONY HAMILTON Charlene (So So Def/Zomba)
- CEE-LO The One (LaFace/Zomba)
- ANGIE STONE I Wanna Thank Ya (LJ/RMG)
- RIC-A-CHE Coo Coo Chee (SRC/Universal)

URBAN begins on Page 35.

ROCK

| LW | TW | ARTIST | SON | Label |
|----|----|---------------------|--|-------|
| 1 | 1 | JET | Cold Hard Bitch (Atlantic) | |
| 2 | 2 | AEROSMITH | Baby, Please Don't Go (Columbia) | |
| 3 | 3 | SHINEDOWN | 45 (Atlantic) | |
| 4 | 4 | VELVET REVOLVER | Sinther (RCA/RMG) | |
| 6 | 5 | HOOBASTANK | The Reason (Island/IDJMG) | |
| 8 | 6 | GODSMACK | Running Blind (Republic/Universal) | |
| 5 | 7 | NICKELBACK | Figured You Out (Roadrunner/IDJMG) | |
| 7 | 8 | PUDDLE OF MUDD | Heel Over Head (Geffen) | |
| 9 | 9 | TESLA | Caught In A Dream (Sanctuary/SRG) | |
| 17 | 10 | NICKELBACK | Feelin' Way Too Damn Good (Roadrunner/IDJMG) | |
| 12 | 11 | LINKIN PARK | Lying From You (Warner Bros.) | |
| 10 | 12 | AUDIOSLAVE | I Am The Highway (Interscope/Epic) | |
| 15 | 13 | JET | Are You Gonna Be My Girl (Atlantic) | |
| 13 | 14 | THREE DAYS GRACE | (I Hate) Everything About You (Jive/Zomba) | |
| 14 | 15 | A PERFECT CIRCLE | The Outsider (Virgin) | |
| 11 | 16 | INCUBUS | Megalomaniac (Epic) | |
| 20 | 17 | THORNLEY | So Far So Good (Roadrunner/IDJMG) | |
| 19 | 18 | AUDIOSLAVE | What You Are (Interscope/Epic) | |
| 18 | 19 | LENNY KRAVITZ | Where Are We Runnin'? (Virgin) | |
| 22 | 20 | SEETHER | (I AMY LEE) Broken (Wind-up) | |
| 16 | 21 | KID ROCK | Jackson, Mississippi (Top Dog/Atlantic) | |
| 21 | 22 | LOSTPROPHETS | Last Train Home (Columbia) | |
| 27 | 23 | THREE DAYS GRACE | Just Like You (Jive/Zomba) | |
| 26 | 24 | BLACK LABEL SOCIETY | House Of Doom (Spitfire) | |
| 23 | 25 | SOIL REDFINE | (LJ/RMG) | |
| 25 | 26 | DROWNING POOL | Step Up (Wind-up) | |
| 24 | 27 | OFFSPRING | (Can't Get My) Head Around You (Columbia) | |
| 28 | 28 | SLIPKNOT | Duality (Roadrunner/IDJMG) | |
| 30 | 29 | CROSSFADE | Cold (Columbia) | |
| 29 | 30 | DEFAULT | Throw It All Away (TVT) | |

#1 MOST ADDED

INCUBUS Talk Shows On Mute (Epic)

#1 MOST INCREASED PLAYS

NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)

TOP 5 NEW & ACTIVE

- INCUBUS Talk Shows On Mute (Epic)
- BREAKING BENJAMIN So Cold (Hollywood)
- EARSHOT Wait (Warner Bros.)
- DARKNESS Growing On Me (Must...Destroy/Atlantic)
- BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)

ROCK begins on Page 62.

URBAN AC

| LW | TW | ARTIST | SON | RECORD LABEL |
|----|----|-------------------------------|--|--------------|
| 1 | 1 | ALICIA KEYS | I Ain't Got You (LJ/RMG) | |
| 2 | 2 | TEENA MARIE | I'm Still In Love (Cash Money/Universal) | |
| 3 | 3 | LUTHER VANDROSS | Think About You (LJ/RMG) | |
| 4 | 4 | JANET JACKSON | I Want You (Virgin) | |
| 5 | 5 | PATTI LABELLE | New Day (Def Soul/IDJMG) | |
| 6 | 6 | RUBEN STUDDARD | Sorry 2004 (LJ/RMG) | |
| 7 | 7 | BEYONCÉ | Me, Myself And I (Columbia) | |
| 8 | 8 | MUSIQ | Whoknows (Def Soul/IDJMG) | |
| 9 | 9 | PRINCE | Musicology (Columbia) | |
| 10 | 10 | R. KELLY | Happy People (Live/Zomba) | |
| 11 | 11 | KEM | Love Calls (Motown/Universal) | |
| 12 | 12 | TAMIA | Questions (Atlantic) | |
| 13 | 13 | USHER | Burn (LaFace/Zomba) | |
| 14 | 14 | JOE | More & More (Live/Zomba) | |
| 15 | 15 | RUBEN STUDDARD | What If (LJ/RMG) | |
| 16 | 16 | DWELE | Hold On (Virgin) | |
| 17 | 17 | AVANT | Don't Take Your Love Away (Geffen) | |
| 18 | 18 | BABYFACE | The Loneliness (Arista/RMG) | |
| 19 | 19 | M. WINANS (FIENYA & P. DIDDY) | I Don't Wanna Know (Bad Boy/Universal) | |
| 20 | 20 | CARL THOMAS | Make It Alright (Bad Boy/Universal) | |
| 21 | 21 | ANTHONY HAMILTON | Charlene (So So Def/Zomba) | |
| 22 | 22 | LASHELL GRIFFIN | Free (Epic) | |
| 23 | 23 | MONICA | U Should've Known Better (LJ/RMG) | |
| 24 | 24 | EN VOGUE | Ooh Boy (33rd Street/Funkytown) | |
| 25 | 25 | MARY J. BLIGE | It's A Wrap (Geffen) | |
| 26 | 26 | JESSE POWELL | Did You Cry (Liquid B) | |
| 27 | 27 | ANGIE STONE | I Wanna Thank Ya (LJ/RMG) | |
| 28 | 28 | HIL ST. SOUL | Pieces (Shanachie) | |
| 29 | 29 | GOAPELE | Closer (Columbia) | |
| 30 | 30 | PRINCE | Call My Name (Columbia) | |

#1 MOST ADDED
JOE Priceless (Live/Zomba)

#1 MOST INCREASED PLAYS

MARIO WINANS FIENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)

TOP 5 NEW & ACTIVE

- AL GREEN Rainin' In My Heart (Blue Note/EMC)
- TRINA BROUSSARD Losing My Mind (Motown/Universal)
- AMEL LARRIEUX For Real (Bless Life)
- THEO Chemistry (TWP)
- GLADYS KNIGHT FEDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)

URBAN begins on Page 35.

ACTIVE ROCK

| LW | TW | ARTIST | SON | RECORD LABEL |
|----|----|----------------------|--|--------------|
| 1 | 1 | LINON PARK | Lying From You (Warner Bros.) | |
| 2 | 2 | JET | Cold Hard Bitch (Atlantic) | |
| 3 | 3 | SHINEDOWN | 45 (Atlantic) | |
| 4 | 4 | VELVET REVOLVER | Slither (RCA/RMG) | |
| 5 | 5 | GODSMACK | Running Blind (Republic/Universal) | |
| 6 | 6 | HOOBASTANK | The Reason (Island/IDJMG) | |
| 7 | 7 | A PERFECT CIRCLE | The Outsider (Virgin) | |
| 8 | 8 | DROWNING POOL | Step Up (Wind-up) | |
| 9 | 9 | LOSTPROPHETS | Last Train Home (Columbia) | |
| 10 | 10 | AUDIOSLAVE | What You Are (Interscope/Epic) | |
| 11 | 11 | SLIPKNOT | Duality (Roadrunner/IDJMG) | |
| 12 | 12 | CROSSFADE | Cold (Columbia) | |
| 13 | 13 | OFFSPRING | (Can't Get My) Head Around You (Columbia) | |
| 14 | 14 | THREE DAYS GRACE | Just Like You (Live/Zomba) | |
| 15 | 15 | SOUL | Redefine (LJ/RMG) | |
| 16 | 16 | THREE DAYS GRACE | (I Hate) Everything About You (Live/Zomba) | |
| 17 | 17 | NICKELBACK | Figured You Out (Roadrunner/IDJMG) | |
| 18 | 18 | INCUBUS | Megalomaniac (Epic) | |
| 19 | 19 | THORNLEY | So Far So Good (Roadrunner/IDJMG) | |
| 20 | 20 | NICKELBACK | Feelin' Way Too Damn Good (Roadrunner/IDJMG) | |
| 21 | 21 | PUDDLE OF MUDD | Heal Over Head (Geffen) | |
| 22 | 22 | SEETHER | HAMMY LEE Broken (Wind-up) | |
| 23 | 23 | SMILE EMPTY SOUL | Silhouettes (Lava) | |
| 24 | 24 | BREAKING BENJAMIN | So Cold (Hollywood) | |
| 25 | 25 | THOUSAND FOOT KRITCH | Ravikrist (Tooth & Nail/EMC) | |
| 26 | 26 | EARSHOT | Wait (Warner Bros.) | |
| 27 | 27 | INCUBUS | Talk Shows On Mute (Epic) | |
| 28 | 28 | KORN | Everything I've Known (Immortal/Epic) | |
| 29 | 29 | SICILEY | Savior (Lava) | |
| 30 | 30 | AERBSMITH | Baby, Please Don't Go (Columbia) | |

#1 MOST ADDED
LIMP BIZKIT Almost Over (Flip/Interscope)

#1 MOST INCREASED PLAYS

NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)

TOP 5 NEW & ACTIVE

- LACUNA COIL Swamped (Century Media)
- FEAR FACTORY Archetype (Liquid B)
- BRIDES OF DESTRUCTION I Don't Care (Sanctuary/SRG)
- TONY C. AND THE TRUTH Little Bit More (Lava)
- KID ROCK I Am (Top Dog/Atlantic)

ROCK begins on Page 82.

COUNTRY

| LW | TW | ARTIST | SON | RECORD LABEL |
|----|----|-------------------------|--|--------------|
| 1 | 1 | GRETCHEN WILSON | Redneck Woman (Epic) | |
| 2 | 2 | JOHN MICHAEL MONTGOMERY | Letters From Home (Warner Bros.) | |
| 3 | 3 | RASCAL FLATTS | Mayberry (Lyric Street) | |
| 4 | 4 | KEITH URBAN | You'll Think Of Me (Capitol) | |
| 5 | 5 | TRACY LAWRENCE | Paint Me A Birmingham (DreamWorks) | |
| 6 | 6 | GEORGE STRAIT | Desperately (MCA) | |
| 7 | 7 | TOBY KEITH | Whiskey Girl (DreamWorks) | |
| 8 | 8 | LONESTAR | Let's Be Us Again (BNA) | |
| 9 | 9 | MONTGOMERY GENTRY | If You Ever Stop Loving Me (Columbia) | |
| 10 | 10 | BROOKS & DUNN | That's What She Gets For Loving Me (Arista) | |
| 11 | 11 | DAVID LEE MURPHY | Loco (Koch) | |
| 12 | 12 | CLAY WALKER | I Can't Sleep (RCA) | |
| 13 | 13 | SHEDAISY | Passenger Seat (Lyric Street) | |
| 14 | 14 | REBA MCKENTRE | Somebody (MCA) | |
| 15 | 15 | BILLY CURRINGTON | I Got A Feelin' (Mercury) | |
| 16 | 16 | BRAD PAISLEY | (A)LISON KRAUSS Whiskey Lullaby (Arista) | |
| 17 | 17 | SHAMIA TWAIN | It Only Hurts When I'm Breathing (Mercury/IDJMG) | |
| 18 | 18 | JOSH GRACIN | I Want To Live (Lyric Street) | |
| 19 | 19 | EMERSON DRIVE | Last One Standing (DreamWorks) | |
| 20 | 20 | ANDY GRIGGS | She Thinks She Needs Me (RCA) | |
| 21 | 21 | JOE DIFFIE | Tougher Than Nails (BB/RCA) | |
| 22 | 22 | RACHEL PROCTOR | Me And Emity (BNA) | |
| 23 | 23 | KENNY CHESNEY | I Go Back (BNA) | |
| 24 | 24 | MARTINA MCBRIDE | How Far (RCA) | |
| 25 | 25 | LEE ANN WOMACK | The Wrong Girl (MCA) | |
| 26 | 26 | TERRI CLARK | Girls Lie Too (Mercury) | |
| 27 | 27 | BIG & RICH | Save A Horse, Ride A Cowboy (Warner Bros.) | |
| 28 | 28 | JEFF BATES | I Wanna Make You Cry (RCA) | |
| 29 | 29 | JOE NICHOLS | If Nobody Believed In You (Universal/South) | |
| 30 | 30 | TRENT WILLMON | Bear Man (Columbia) | |

#1 MOST ADDED

JIMMY BUFFETT FICLINT BLACK Hey Good Lookin' (RCA/Mailboat)

#1 MOST INCREASED PLAYS

JIMMY BUFFETT FICLINT BLACK Hey Good Lookin' (RCA/Mailboat)

TOP 5 NEW & ACTIVE

- CLINT BLACK The Boogie Man (Equity)
- JESSI ALEXANDER Honeysuckle Sweet (Columbia)
- LANE TURNER Always Wanting More (Breathless) (Warner Bros.)
- SHERRIE AUSTIN Son Of A Preacher Man (BB/RCA)
- STEVE HOLY Put Your Best Dress On (Curb)

COUNTRY begins on Page 45.

ALTERNATIVE

| LW | TW | ARTIST | SON | RECORD LABEL |
|----|----|-------------------|---|--------------|
| 1 | 1 | LINON PARK | Lying From You (Warner Bros.) | |
| 2 | 2 | JET | Cold Hard Bitch (Atlantic) | |
| 3 | 3 | HOOBASTANK | The Reason (Island/IDJMG) | |
| 4 | 4 | BEASTIE BOYS | Ch-Check It Out (Capitol) | |
| 5 | 5 | VELVET REVOLVER | Slither (RCA/RMG) | |
| 6 | 6 | OFFSPRING | (Can't Get My) Head Around You (Columbia) | |
| 7 | 7 | INCUBUS | Talk Shows On Mute (Epic) | |
| 8 | 8 | 311 | Love Song (Maverick/Volcano/Zomba) | |
| 9 | 9 | A PERFECT CIRCLE | The Outsider (Virgin) | |
| 10 | 10 | MODEST MOUSE | Floater On (Epic) | |
| 11 | 11 | LOSTPROPHETS | Last Train Home (Columbia) | |
| 12 | 12 | BLINK-182 | I Miss You (Geffen) | |
| 13 | 13 | YEAN YEAN YEANS | Maps (Interscope) | |
| 14 | 14 | GODSMACK | Running Blind (Republic/Universal) | |
| 15 | 15 | MUSE | Time Is Running Out (EastWest/Warner Bros.) | |
| 16 | 16 | INCUBUS | Megalomaniac (Epic) | |
| 17 | 17 | THREE DAYS GRACE | Just Like You (Live/Zomba) | |
| 18 | 18 | NEW FOUND GLORY | All Downhill From Here (Geffen) | |
| 19 | 19 | SWITCHFOOT | Dare You To Move (Real Gone/Columbia) | |
| 20 | 20 | SEETHER | HAMMY LEE Broken (Wind-up) | |
| 21 | 21 | AUDIOSLAVE | What You Are (Interscope/Epic) | |
| 22 | 22 | SMILE EMPTY SOUL | Silhouettes (Lava) | |
| 23 | 23 | SLIPKNOT | Duality (Roadrunner/IDJMG) | |
| 24 | 24 | SHINEDOWN | 45 (Atlantic) | |
| 25 | 25 | STORY OF THE YEAR | Anthem Of Our Dying Day (Maverick/Reprise) | |
| 26 | 26 | THORNLEY | So Far So Good (Roadrunner/IDJMG) | |
| 27 | 27 | YON BONDRE | C'mon C'mon (Sire/Reprise) | |
| 28 | 28 | FRAIZ FERRARIAND | Take Me Out (Domino/Epic) | |
| 29 | 29 | BLINK-182 | Down (Geffen) | |
| 30 | 30 | DARKNESS | Growing On Me (Must...Destroy/Atlantic) | |

#1 MOST ADDED

DASHBOARD CONFSSIONAL Vindicated (Vagrant)

#1 MOST INCREASED PLAYS

CURE The End Of The World (Geffen)

TOP 5 NEW & ACTIVE

- DASHBOARD CONFSSIONAL Vindicated (Vagrant)
- LIT Looks Like They Were Right (Nitrus/DRT)
- KICKS Mix (TVT)
- FLAW Recognize (Republic/Universal)
- MAGNA-FI Where Did We Go Wrong? (Azzul)

ALTERNATIVE begins on Page 87.

SMOOTH JAZZ

| LW | TW | ARTIST | SON | RECORD LABEL |
|----|----|-------------------|--|--------------|
| 1 | 1 | PETER WHITE | Talkin' Bout Love (Columbia) | |
| 2 | 2 | PAUL BROWN | 24/7 (GRP/VMG) | |
| 3 | 3 | PAUL TAYLOR | Steppin' Out (Peak) | |
| 4 | 4 | DAVE KOZ | All I See Is You (Capitol) | |
| 5 | 5 | EUGE GROOVE | Livin' Large (Narada) | |
| 6 | 6 | DIANA KRALL | Temptation (GRP/VMG) | |
| 7 | 7 | RICHARD ELLIOT | Sly (GRP/VMG) | |
| 8 | 8 | HIL ST. SOUL | For The Love Of You (Shanachie) | |
| 9 | 9 | MARC ANTOINE | Mediterraneo (Rendezvous) | |
| 10 | 10 | MICHAEL LINGTON | Show Me (Rendezvous) | |
| 11 | 11 | MINDI ABAIR | Save The Last Dance (GRP/VMG) | |
| 12 | 12 | JOYCE COOLING | Expression (Narada) | |
| 13 | 13 | RICHARD SMITH | Sing A Song (A440) | |
| 14 | 14 | KIM WATERS | The Ride (Shanachie) | |
| 15 | 15 | NORAH JONES | Sunrise (Blue Note/EMC) | |
| 16 | 16 | BRIAN CULBERTSON | (M)NORMAN BROWN Come On Up (Warner Bros.) | |
| 17 | 17 | PRAFUL | Let The Chips Fall (Rendezvous) | |
| 18 | 18 | RICK BRAUN | Daddy-O (Warner Bros.) | |
| 19 | 19 | BEYONCÉ | I/L VANDROSS The Closer I Get To You (LJ/Columbia/RMG) | |
| 20 | 20 | GERALD ALBRIGHT | To The Max (GRP/VMG) | |
| 21 | 21 | ALKEMX | Time To Lounge (Rendezvous) | |
| 22 | 22 | PAUL JACKSON, JR. | Walkin' (Blue Note/EMC) | |
| 23 | 23 | BRAXTON BROTHERS | When You Touch Me (Peak) | |
| 24 | 24 | CHMS BOTTI | Back Into My Heart (Columbia) | |
| 25 | 25 | SIMPLY RED | You Make Me Feel Brand New (simplyred.com/Red Ink) | |
| 26 | 26 | DAN SIEGEL | In Your Eyes (Native Language) | |
| 27 | 27 | DARYL HALL | What's In Your World (Rhythm & Groove/Liquid B) | |
| 28 | 28 | GRADY NICHOLS | Alright (Grady Nichols Ltd.) | |
| 29 | 29 | JEFF GOLUB | Pass It On (GRP/VMG) | |
| 30 | 30 | NESTOR TORRES | Maybe Tonight (Heads Up) | |

#1 MOST ADDED

RAMSEY LEWIS TRIO The In Crowd (Narada)

#1 MOST INCREASED PLAYS

DAVE KOZ All I See Is You (Capitol)

TOP 5 NEW & ACTIVE

- SEAL Love's Divine (Warner Bros.)
- PETE BELASCO Deeper (Compendia)
- MICHAEL MCDONALD Ain't Nothing Like The Real Thing (Motown)
- CHUCK LOEB Bring It (Shanachie)
- GENE DUNLAP Up South (Rhythm & Groove/Liquid B)

Smooth Jazz begins on Page 59.

TRIPLE A

| LW | TW | ARTIST | SON | RECORD LABEL |
|----|----|-----------------------|---|--------------|
| 1 | 1 | ALANIS MORISSETTE | Everything (Maverick/Reprise) | |
| 2 | 2 | LENNY KRAVITZ | Where Are We Runnin'? (Virgin) | |
| 3 | 3 | MICHAEL ANDREWS | (G)ARY JULES Mad World (Universal) | |
| 4 | 4 | JOHN MAYER | Clarity (A&M/Columbia) | |
| 5 | 5 | DAVE MATTHEWS | Oh (RCA/RMG) | |
| 6 | 6 | DAMNEN PICE | Cannonball (Vector Recordings/Warner Bros.) | |
| 7 | 7 | JET | Are You Gonna Be My Girl (Atlantic) | |
| 8 | 8 | ERIC CLAPTON | I I Had Possession Over Judgment Day (Duck/Reprise) | |
| 9 | 9 | NORAH JONES | Sunrise (Blue Note/EMC) | |
| 10 | 10 | COUNTING CROWS | Accidentally In Love (DreamWorks/Geffen) | |
| 11 | 11 | DONAVON FRANKENREITER | (J)ACK JOHNSON Free (Brushfire/Universal) | |
| 12 | 12 | MAROON 5 | This Love (Octone/LJ/RMG) | |
| 13 | 13 | MINDY SMITH | Come To Jesus (Vanguard) | |
| 14 | 14 | JASON MRAZ | Curbside Prophet (Atlantic) | |
| 15 | 15 | WHEAT | I Met A Girl (A&M/Columbia) | |
| 16 | 16 | SHERYL CROW | Light In Your Eyes (A&M/Interscope) | |
| 17 | 17 | BOB SCHNEIDER | Come With Me Tonight (Shocktarama/Vanguard) | |
| 18 | 18 | TOOTS AND THE MAYTALS | W/B. RAJTT True Love Is Hard To Find (V2) | |
| 19 | 19 | NORAH JONES | What Am I To You? (Blue Note/EMC) | |
| 20 | 20 | MELISSA ETHERIDGE | Lucky (Island/IDJMG) | |
| 21 | 21 | BARENAKED LADIES | Testing 1, 2, 3 (Reprise) | |
| 22 | 22 | PAT MCGEE BAND | Beautiful Ways (Warner Bros.) | |
| 23 | 23 | HOOBASTANK | The Reason (Island/IDJMG) | |
| 24 | 24 | JEM | They (ATM/CAR/MG) | |
| 25 | 25 | THRILLS | Big Sur (Virgin) | |
| 26 | 26 | PATTY GRIFFIN | Love Threw A Line (ATM/CAR/MG) | |
| 27 | 27 | JARS OF CLAY | Show You Love (Essential/PLG/RCA/RMG) | |
| 28 | 28 | MELISSA ETHERIDGE | Breathin (Island/IDJMG) | |
| 29 | 29 | JOE FIRSTMAN | Can't Stop Loving You (Atlantic) | |
| 30 | 30 | 311 | Love Song (Maverick/Volcano/Zomba) | |

#1 MOST ADDED

INDIGO GIRLS Fill It Up Again (Epic)

#1 MOST INCREASED PLAYS

NORAH JONES What Am I To You? (Blue Note/EMC)

TOP 5 NEW & ACTIVE

- LORETTA LYNN FJACK WHITE Portland, Oregon (Interscope)
- SARAH MCLACHLAN Stupid (Arista/RMG)
- MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)
- BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)
- DIANA KRALL Temptation (GRP/VMG)

TRIPLE A begins on Page 71.

Publisher's Profile

By Erica Farber



DAVID CORLEW
President, CDB Inc. and Blue Hat Records

For 31 years David Corlew has worked directly with The Charlie Daniels Band, and for the last 16 years he's been Daniels' personal manager. Corlew has a passion for music, and his career has involved him in every aspect of the business.

In addition to his day job, Corlew is this year's President of the Board of the Academy of Country Music. The board is currently preparing for the annual ACM awards show, which will be telecast on May 26 on CBS.

Getting into the business: "My first real job in the business was with a record-store chain in Nashville owned by Scott Shannon, the air personality. He was in Nashville at the time, in the early '70s. I went from there to be a production assistant with Joe Sullivan at Sound 70 Productions. Joe was one of the early promoters of concert events. We did everything from Steppenwolf to The Allman Brothers to The Rolling Stones. Through a lot of different chance encounters, I met Charlie Daniels. In late '72 I heard he needed someone to go on the road as a roadie. I was going to get the job, but then his father passed away and everything got postponed. Ultimately, I went to work for him in April of '73, and I've been with him ever since.

There were only two of us who were a part of the crew then. As his popularity grew, somebody needed to take on more responsibility, and since I was there from the first, I was able to grow with the organization. I was lighting director, road manager and tour director, and I've done accounting. In 1988 he decided to make a management change, and I asked for a chance to manage him. We had a six-month period where I'd either make it or break it. It worked.

"I tried to take what I learned working with Charlie, an established artist, and move into personal management, taking on other artists. John Berry was by far the most successful. The young artists took a lot of time and effort, and I never wanted to take too much time away from Charlie. Through that management company I created a company called Corlew O'Grady Management with a man named Tom O'Grady, a U.S. Tobacco executive. He funded the management company and the publishing company, Kicking Bird Music.

"Over seven years the publishing company became so prominent that we phased out the management company. We had No. 1s with Tim McGraw, Lonestar and Martina McBride. We had cuts on Dixie Chicks and Garth Brooks records. We built a really successful publishing company. In '96 we sold to Windswept Pacific. During that period Charlie and I decided to start a label, Blue Hat Records. It was the last part of the business I didn't know anything about, and I'd always been intrigued by it. Originally, we took on some acts and released projects by Charlie. About three years ago we made a decision to go back to just doing our own releases. We're now a custom label for only CDB music and CDB-affiliated music.

"When I sold the publishing company, I did a joint venture with Windswept. I sold one company and joint-ventured with them on a new company. We've got over 100 cuts with the new company. My music career has been wonderful. Ignorance is bliss. I never knew any better. I dove into these things, and they've worked."

What area he prefers: "I love working for Charlie, because I'm working with my best friend in life. It's neat that we have been able to maintain a career for 31 years now. If I had to choose, the publishing business is something that's worked really well for me. I love songs, and I take pride in thinking that we go about things in a very creative way. We find songwriters we like, and we work their songs. We don't manipulate their songs or re-create their songs. It's a free institute, so to speak, where they can come and write from the heart, and it's up to us to get the songs cut."

Why his relationship with Daniels has been so successful: "Charlie and I have always had a wonderful balance of doing business and maintaining our friendship. Everything is very defined when you work for Charlie. He makes it very clear what he expects out of you, then he takes a step back and does not bother you. As long as you carry out your duties and do the things he expects of you, it works. We're also able to take off our ties, lock the office and be friends. Our families intertwine, and we spend Christmas together. My daughter grew up with him on the road. It's been a wonderful relationship. I love Charlie Daniels."

Biggest challenge: "Trying to slow Charlie down. He's 67 years old, and he continues to want to work. He'll do over 120 dates this year. He's got two different record projects going right now, a mainstream greatest-hits project and something he's wanted to do all his life, a gospel bluegrass record with Mac Wiseman. We're also working on his second book."

State of the record industry: "We're in a tough place. Technology got way ahead of the curve on us. We all talk about the issue of downloading, and copyright is a big issue. If I go to a personal side and get away from the technology aspect, the industry's challenge is to get back to making great music and to look for artists. It's a little cliched, but at some point we've got to get back to letting these people make the music they make. Norah Jones is a wonderful example of what can happen for somebody who is real and true and honest. It's so endearing to see somebody who just sits down and plays the piano and sings from her heart. The public bought into it, and they should have, because it's real. That's where my passion is. I come from the '70s. That's the way music was done then. That's why we still listen to it — it was great music. The Allman Brothers, Lynyrd Skynyrd, The Eagles, The Doobie Brothers, James Taylor and all that — it's just so real."

State of radio: "I'm amazed at radio. It's still how we get our music. We still have that little radio in the kitchen that we listen to every morning. To a certain extent, radio gets a bad rap. There are a lot of people in the radio business who love music and want it to be the way we want it. Consolidation and deregulation hurt us. Our eyes got big and everybody wanted to get rich. That's when the dollars took over. But radio is still how we break our artists and how we communicate with people. In 1938 Seabiscuit ran a horse race, and there were 40 million people listening even then. It's an incredible format."

His role as President of the ACM: "The academy was created years ago for what was then almost another style of music. It was more West Coast country, or Western music, as it was called. As years passed and radio changed, the music was more defined, and we lost the Western part of country music. The people who make the decisions in the music business as far as the labels are

concerned are all pretty much the same players who represent the CMA in Nashville. It was a natural progression that one of the changes we tried to make was to cut back on the competition with the CMA and to have more of an alliance. We have the same goals: to position our artists and provide opportunities for new artists, as well as presenting our greats, our legends, to the country music audience. It's up to all of us, whether it's the ACM or the CMA, to build and create that awareness of country music.

"When Fran Boyd retired, we felt like it was a new era for the academy. Our biggest change was to move the awards show to Las Vegas. We felt there were so many other opportunities to explore as an organization and ways to create more opportunities not only for the artists, but also for the organization. We have the newly formed Academy of Country Music Foundation to help create more opportunities to raise money and to help charities and to make a significant impact as an organization, rather than being just a TV show. We've made a lot of changes, and it's really exciting what's happened in the last three years."

This year's show: "We're bringing a little more Hollywood to it and broadening our choices of performers and presenters to try to touch on other aspects of the entertainment business. We've got Eddie George and Kevin Carter from the Tennessee Titans coming, and a bunch of people from a lot of different areas of entertainment. We're running all over each other, we're so excited. We've got a golf tournament. We have a showcase for new artists. It's a challenge for both the ACM and the CMA to provide opportunities for new artists to put a face to a song, so to speak."

Most influential individual: "Charlie Daniels. As he always says, he made it on perseverance. Nashville turned its back on him in the early years, but he never ever gave up. If you work hard, you get your return. He's been the biggest influence in my life."

Career highlight: "What we've done with Charlie. I won a Grammy in '97. That was a proud moment for me. But besides Charlie, looking back, I got to spend 30 years in a business I truly fell in love with, and I'm still there. I've been so blessed to be able to work in a business I love. I'm a glass-half-full person. I'm optimistic. We have our shortcomings. We have a lot of struggle ahead of us with the online stuff and for us to catch up with technology, but I love the business."

Career disappointment: "There's nothing I can change. I wish I would have had a law degree — then I wouldn't have spent so much on lawyers."

Favorite radio format: "I listen to Country, but my choice is Classic Rock."

Favorite song: "Up till last year it was probably a song from *The Allman Brothers at Fillmore East*, 'In Memory of Elizabeth Reed.' That was it until Bruce Springsteen did *The Rising*. I can't put that record down."

Favorite television show: "The Sopranos."

Favorite movie: "Lonesome Dove or *Dances With Wolves*."

Favorite book: "Seabiscuit."

Favorite restaurant: "Aureole at Mandalay Bay in Las Vegas."

Beverage of choice: "Champagne."

Hobbies: "Flying, and running my cattle ranch. I run probably 100 head of cattle year-round and cut about 200,000 pounds of hay off my farm. We do it all on horseback. We have border collies and horses, and we rope. We do everything the old way. That's my therapy."

Advice to radio: "Appreciate music. Hopefully, you can listen with your heart. Try to push the limits and play as much music as you can. Be as challenging as you can. Push the envelope. Play the things you believe in."

MONDAY, JUNE 14, 2004

MANDARIN ORIENTAL, NYC



LIFEBEAT: THE MUSIC INDUSTRY FIGHTS AIDS
INVITES YOU TO...

A DINNER IN HONOR OF
TOM POLEMAN

SVP PROGRAMMING, CLEAR CHANNEL RADIO
NEW YORK & PROGRAM DIRECTOR, Z100

TICKETS CALL: 212.459.2590
OR EMAIL NNORVILLE@LIFEBEAT.ORG

DINNER CO-CHAIRS

Lyor Cohen
Sean "P.Diddy" Combs
Damon Dash
Clive Davis

Jason Flom
John Hogan
Don Ienner
Monte Lipman

David Minns
Antonio "L.A." Reid
Denise Rich
Matt Serletic



def soul
classics
PRESENTS

Patti LaBelle

“NEW DAY”

THE LONG AWAITED NEW SINGLE

The first single off her new album

Timeless Journey

Impacting
AC and Smooth Jazz
this week!

Already Top 5 at Urban AC

THE NEW ALBUM
TIMELESS JOURNEY
ALBUM IN STORES NOW

def soul
classics

WWW.PATILABELLE.COM WWW.DEFSOUL.COM

