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Tim McGraw Posts Big Add Week

Tim McGraw is back with "Live Like You Were Dying" (Curb). The superstar's latest single — dedicated to his late father, baseball legend Tug McGraw — debuts at No. 29 on this week's R&R Country chart, and it achieves Most Added honors as well.



RADIO & RECORDS

www.radioandrecords.com

MAY 28, 2004

Convention 2004 To Tackle Indecency

This year's hottest industry topic will be addressed at R&R Convention 2004, to be held June 24-26 in Los Angeles. R&R Publisher/CEO Erica Farber will welcome Infinity's Joel Hollander and Radio One's Mary Catherine Sneed, among others, to the State of the Radio Industry panel, which will focus primarily on indecency. Register now at www.radioandrecords.com.



ryan tyler THE LAST THING SHE SAID

"After listening to the first 90 seconds of Ryan's new song, I couldn't believe what I was hearing. I had to start it from the beginning. It's not often that I am moved like this by a song. It's a song that everyone can relate to and it is an add on KYGO."

Joel Burke PD KYGO, Denver

"We had to retire Ryan Tyler's 'The Last Thing She Said' after it won five nights in a row on the 103 WKDF Rumble on Rutledge Hill! My favorite response was the woman who said she had just had an argument with her teenage daughter, and drove back to her school to tell her that she loved her. Wow!"

Kim Leslie MD WKDF, Nashville

"This Song is as powerful as Tim McGraw's 'Don't Take The Girl.' It evokes the same type of feeling."

Bob Raleigh Corp. Format Director Country Cumulus Media

"We received overwhelming response from one spin. Phones rang non-stop for 45 minutes! WPOC is adding Ryan Tyler out of the box. 'The Last Thing She Said' is a HUGE HIT."

Michael J. Fox APD, WPOC, Baltimore

on your desk now

ARISTA

ALL NITE (DON'T STOP)



Janet

"Janet's 'All Nite (Don't Stop)' sounds SPECTACULAR on KIIS-FM. This is the HIT from Janet that radio has been waiting for!"
—John Ivey, PD/KIIS, LA

"Janet's new song 'All Nite (Don't Stop)' is what listeners have been looking for from Janet! A PERFECT fit and a feel good song!"
—Jeff Z, PD/WKTU

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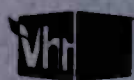
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Virgin Records Music from EMI

URBAN HAS A NICE RING TO IT

Urban music formats are increasing business for advertisers, and Katz Dimensions' qualitative research shows many attractive listener attributes. It's all in this week's Management/Marketing/Sales section. Also: top formats for reaching African Americans; the RAB's Mark Levy debates whether radio stations should guarantee advertising results; 15 great promotional ideas from the Country Radio Seminar for all stations; Tim Moore's insights on the danger of losing great employees through inadvertent neglect; Jeffrey Hedquist on spurring consumer action; and more.

Pages 10-12

COUNTRY COMPANIES CONTINUED

In Part Two of a two-part series, R&R Country Editor Lon Helton examines the radio groups that largely control Country, with this week's column zeroing in on audience. Check out the 18 companies that make the audience ranker.

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R&R 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**
 - GRETCHEN 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**
 - CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)
- CHRISTIAN CHR**
 - SWITCHFOOT Dare You To Move (Red Ink/Columbia)
- CHRISTIAN ROCK**
 - PILLAR Bring Me Down (Flicker)
- CHRISTIAN INSPO**
 - CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)
- SPANISH CONTEMPORARY**
 - SIN BANDERA Que Lloro (Sony Discos)
- TEJANO**
 - KUMBIA KINGS Sabes A Chocolate (EMI Latin)
- REGIONAL MEXICAN**
 - MONTEZ DE DURANGO Te Ouse Ovidar (Disa)
- TROPICAL**
 - REY NUZ Creo En El Amor (Sony Discos)



R&R Convention To Debate What Constitutes Indecency

Infinity's Hollander, Radio One's Sneed set to speak at State of Radio Industry session

R&R Publisher/CEO Erica Farber has confirmed that Infinity Radio President/COO Joel Hollander and Radio One COO Mary Catherine Sneed will join this year's State of the Radio Industry session, which is set to be held Friday, June 25, at the Beverly Hilton Hotel in Los Angeles. The principal topic will be the lingering issue of what constitutes indecency for the beleaguered radio industry.

Since Janet Jackson's infamous "wardrobe malfunction" at February's Super Bowl halftime show, Washington policymakers, including the top brass at the FCC, have been cracking down on programming indecency. The session, moderated by Farber, will seek to address the arbitrariness of the issue, as well as offer suggestions to radio for combating fines.



Hollander

Sneed

Hollander has been on the front lines of the indecency debate since his company's top talent, Howard Stern, was recently fined by the FCC and released from six Clear Channel outlets.

In addition to the aforementioned general session, convention attendees will be treated to a special session featuring ABC Daytime President Brian Frons. There will also be a highly anticipated performance by Rick Springfield, the popular annual

CONVENTION ▶ See Page 14

Radio One Buys Classical KRTS

Radio One on Monday proved to investors and broadcasters alike that it wishes to expand. For \$72.5 million, the company did just that in the nation's seventh-largest market, acquiring Classical KRTS-FM/Houston from owner Mike Stude.

The deal gives Radio One three FMs in Houston, where it already owns CHR/Rhythmic KBXX (The Box) and heritage Urban AC KMJQ (Majiq 102). KRTS has a 100kw signal that covers all of Houston and nearby Galveston, TX, and Radio One will change the station's longtime Classical format and call letters when it assumes control of KRTS, which is expected in Q3.

"This acquisition is a huge **KRTS ▶ See Page 14**

OH Stations Refuse Teamsters Ads Union alleges Cleveland, Akron outlets were pressured to reject \$10,000 radio campaign

By Jeff Green
R&R Executive Editor
jgreen@radioandrecords.com

Teamsters Local 348, which stands to lose 68 Akron-area jobs when regional Anheuser-Busch distributor House of LaRose consolidates its operations at a new Brecksville, OH

facility in June, has been trying in vain to buy a week's worth of spots on several Akron and Cleveland radio stations. The spots protest what the union says are the distributor's plans to use mostly younger and cheaper union employees in Brecksville. Local 348, whose labor contract with House of La-

Rose ends May 31, alleges that the stations were discouraged from accepting the union's nearly \$10,000 radio campaign.

According to Local 348 Secretary/Treasurer/Business Manager Pat Darrow, Infinity's

WDOX & WNCX/Cleveland, Radio One's WERE & WZAK/Cleveland and Clear Channel's WKDD/Akron were all approached by Jeff Scattergood, Media Buyer for Alexandria, VA-based ad agency Abar Hutton Media, about carrying the union's 60-second spot. Scattergood confirmed

UNION ▶ See Page 25

Full text from Teamsters spot: Page 25.

Thanks To El Cucuy, 'La Raza' Now Top L.A. Spanish-Language Station

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

Renan Almendares Coello, known to listeners as "El Cucuy de la Mañana" ("The Boogeyman"), has proven once again that his presence on a radio station almost guarantees that station's ratings success.

Spanish Broadcasting System's Regional Mexican KLAX (La Raza/Los Angeles, which became the new home for Coello and his "Tropa Loca" on March 22, is now the market's No. 1 Spanish-language station, thanks to a 3.0-3.9 12+ surge in the spring 2004 Phase One Arbitrends that pushed the station from 10th to fourth overall.

The jump is directly related to the arrival of El Cucuy in morning drive at La Raza. When examining the monthly extrapolations for morning drive, KLAX's ratings are stunning: The station was No. 1 by far in April, earning a 7.7 share. Overall, KLAX scored a 5.2 share during the month, finishing just one-tenth of a share behind Alternative KROQ for the top spot among all stations in April.

EL CUCUY ▶ See Page 3



El Cucuy

Infinity/Philly Boosts Three To VP Yadgaroff, Kleiner to manage KYW & WYSP, respectively; Sabean upped to cluster VP/Prog.

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

Infinity/Philadelphia has promoted David Yadgaroff from GSM to VP/GM at News KYW and Peter Kleiner from GSM to VP/GM at Active Rock WYSP. At the same time, WYSP OM Tim Sabean has added VP/Programming duties for the cluster, which includes Sports WIP, Oldies WOGL and Talk WPHT.

"Through the years, David's, Peter's and Tim's contributions to Infinity have been invaluable," said Infinity Exec. VP/Eastern Region Scott Herman, to whom the three executives report. "They've demonstrated time and again their in-depth understanding of all aspects of



Yadgaroff

Kleiner

Sabean

the radio business, and their enthusiasm to succeed is unmatched. It gives me great pleasure to expand their responsibilities within the company, and I look forward to even bigger and better things from them in the future."

Yadgaroff assumes the chair most recently occupied by longtime KYW GM Roy Shapiro, who retired earlier this year.

INFINITY ▶ See Page 3

Indecency Issues Still Top Priority At Commission

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

Despite a cooling of interest in the subject among mainstream media, FCC Commissioner Jonathan Adelstein recently told R&R that his agency is still hard at work on the increased indecency enforcement efforts it launched earlier this year.

During a May 20 meeting with reporters at the commission's Washington, DC headquarters, Adelstein said, "It got a lot of attention in the wake of the Super Bowl incident, but



Adelstein

ADELSTEIN ▶ See Page 25



V A N H A L E N

EDDIE, ALEX, MIKE, SAMMY

"IT'S ABOUT TIME"

GOING FOR ADDS EVERYWHERE 6/1



Payne Manages Cumulus/K.C.

Cumulus has appointed 21-year broadcast veteran Mike Payne VP/Market Manager of its Kansas City cluster, which comprises CHR/Pop KCHZ (Z95.7) and Urban AC KMJK (Magic 107.3). A native of Kansas City, Payne has spent the majority of his career in that market.

Most recently, Payne served as VP/Market Manager for Waitt Radio/Omaha. Among other Kansas City stints, Payne worked at KMXV & KUDL for several years and was Entercom's cluster GM from 1998-2001. He segued from sales management.

"I'm enthused; I'm excited to be here," Payne told R&R. "I think it's a wonderful opportunity for some stations that have got a great future."



DICK PURTAN IS FABULOUS! But we knew that already. The Detroit Radio Advertising Group recently honored market vet Dick Purtan for his outstanding 30-plus years on the radio with its *Be Fabulous Lifetime Achievement Award*. On hand for the event were (back row, l-r) Westwood One's Mark Fritz, WOVD/Detroit's Scott Kunnath, CHUM Radio's Mike Koehler, DRAG President Bill Burton, Infinity's John Long, Purtan, Clear Channel's Tom O'Brien, Gail Purtan, WWJ/Detroit's Peter Kowalski, Katz Radio's Jack Saindon, Christal Radio's Christy Torgeier, Clear Channel's Til Levesque, WCSX/Detroit's Bruce Graham and Jennifer Mefford, WMGC/Detroit's Marcy Cyburt and (front, l-r) Purtan's daughters, Jill, Jessica, Jo Anne, Julie, Jackie and Jennifer.

WNSA/Buffalo Jumps Into 'Lake'

Dole now PD of Classic Rock-type station

Entercom's recently acquired WNSA/Buffalo has flipped to a progressive Classic Rock format as "The Lake" and will acquire new call letters WLKK. WNSA was an FM Sports Talker until Entercom purchased the station from troubled Adelphia Communications in March.

The station has brought in industry veteran Hank Dole as PD. Dole most recently worked in the traffic and weather department at XM Satellite Radio and has programmed such stations as WZBA/Baltimore, KHHL/Austin and former Smooth Jazz WFSJ/Jacksonville under Clear Channel.

Dole told R&R that The Lake shouldn't be classified as a Classic Rock station, given its wide playlist, which features songs from a library of 1,200 albums. "We're an un-radio radio station," he said. "There will be no hype. No silly morning show. We signed on at 2:42pm [Monday] because we're un-radio."



Core artists include The Beatles, The Rolling Stones, The Police, Bruce Springsteen and Elvis Costello. "We play a lot of classic rock, but we play a lot of Cranberries, Goo Goo Dolls, Otis Redding and Stevie Wonder," Dole said. "It's about deeper tracks. It's about passion for the music." He added that The Lake seeks to bring back listeners who have stopped listening to Buffalo radio stations rather than trying to "shave off" another station's format.

Staffers at Entercom sibling KQMT/Denver are assisting The Lake in its launch, and Dole said he'll eventually hire air personalities — whom he called "Lake Guides" — for the station. "Musicologists are being sought," he said.

El Cucuy

Continued from Page 1

Although the full spring Arbitron ratings for L.A. won't be released until July 20, KLAX is well on its way to its best finish since winter 1995, when the station saw the last of 10 consecutive ratings periods at No. 1.

SBS Exec. VP/Programming Bill Tanner told R&R, "It's the most amazing thing I've seen in about 100 years, which is about how long I've been doing this. This guy is an overnight sensation that has been in the making for the last 10 years. He

had the same share number in 1994 and 1995 at KKHJ/L.A., a 5,000-watt AM station, as Howard Stern had at [crosstown] KLSX. He was the cornerstone that KSCA/L.A. was built around when we put that station on in 1997."

One advantage Tanner said his company has with El Cucuy now in its stable is Coello's commitment to the show. "Today he was on the air until noon, and he'll do that a lot because he's got something going on," Tanner said. "On the day before Renan went on the air at

Continued on Page 14

King Crowned PD At WMZQ

KCYX & KKYX/San Antonio OM George King has been named PD of Clear Channel's Country WMZQ/Washington. Before joining the Cox/San Antonio Country combo two years ago, King spent 17 years as air personality, MD and PD at KNIX/Phoenix.

"George's successful track record in Country radio makes him the perfect person to drive WMZQ in 2004 and beyond," said Clear Channel Regional VP Bennett Zier.



King

Clear Channel Regional VP/Programming Gene Romano said, "Clear Channel/Washington has formed a terrific group of talented programmers over the past nine months who know how to produce great local radio. We're proud to welcome George to the Clear Channel family."

Clear Channel/Washington OM Jeff Wyatt said, "George has got a sterling reputation in Country radio. We're thrilled to have him join our team."

Kidd Officially Named WBEE PD

WBEE/Rochester, NY Asst. PD/MD/afternoon driver Billy Kidd has officially been given the PD reins at the Entercom Country outlet. He had been serving as acting PD for the past three months.

Entercom/Syracuse OM Dave Symonds told R&R, "It's with a great deal of pleasure that we pro-

mote Billy to the job he deserves and has earned during his time as acting PD."

Kidd, who has been at the station for almost a decade, spent nine years doing nights before being upped to MD/middayer a year ago. Soon after, he moved to afternoon drive.



DUFF 'N' DISNEY Radio Disney locked off its recent Hilary Duff Kids With a Cause Charity Concert by presenting the young pop star with certification of triple-platinum sales of her CD *Metamorphosis*. Seen here are (l-r) Hollywood Records Sr. VP/GM Abbey Konowitch, Radio Disney President/GM Jean-Paul Colaco, Duff, Radio Disney VP/Programming Robin Jones, Buena Vista Music Group Chairman Bob Cavallo and Exec. VP/GM David Agnew and Hollywood Records Sr. VP/Promotions Justin Fontaine.

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Infinity

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Yadgaroff joined the station in 1992 as an AE and in 1996 was named LSM, a post he held for five years before moving to Greater Media's crosstown Classic Rock WMGK in 2001 as CSM. He returned to KYW in 2003 as CSM.

Kleiner spent five years as an AE and sales manager with Katz Communications before joining WYSP in 1994 as LSM. He left WYSP in 1995 to become Director of the Philadelphia Eagles Radio Network and remained in that position until rejoining the station in 2003 as CSM.

Sabean has been OM of WYSP for the past 13 years. During his long tenure he has also been involved in programming operations at a number of other Infinity stations, including WXRK/New York, WCKG/Chicago, WJFK-FM/Washington and WKRR/Detroit. He will retain day-to-day programming duties at WYSP.

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.

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Clear Channel Makes Its Case To Wall Street

Analyst: Radio trends 'remain solid'

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

On May 18 Clear Channel hosted an "Investor Day" to update investors on the company's condition. The gathering was highlighted by presentations from Clear Channel President and interim CEO Mark Mays and CFO Randall Mays and Clear Channel Radio CEO John Hogan.

Credit Suisse First Boston analyst Paul Sweeney was in attendance, and in a report issued May 19 he noted that while Clear Channel management provided strategic overviews of the company's various divisions, the company failed to offer updated guidance or any specifics on week-to-week trends.

In Sweeney's opinion, the "underlying trends remain solid" for

Clear Channel Radio and support management's optimistic outlook. While he expressed disappointment that Clear Channel didn't update its guidance, Sweeney noted that Mark Mays reported that the company had posted year-over-year revenue gains in 14 of the previous 16 weeks.

"The [theme] remained the long-term bullish outlook for out-of-home media, improving advertiser

sentiment, [an] exceptional portfolio of assets and their superior free-cash-flow profile," Sweeney wrote of the meeting.

Sweeney said he doesn't believe Clear Channel's in-house traffic operations pose any significant threat to Westwood One, but he still endorsed investing in Clear Channel stock. "Clear Channel offers a compelling play on the ad recovery," he wrote, adding that he doesn't believe there is any meaningful risk that Clear Channel will miss its Q2 revenue-growth guidance of 5%-6%. "Despite the recent weakening of radio paces, we believe most radio companies will meet Q2 guidance," he wrote.

Disney Board Reassures Shareholders

Board meets with pension-fund investors

Six Disney board members, including Chairman George Mitchell, met May 21 with representatives of seven public pension funds that collectively hold nearly 40 million shares of Disney stock. At the meeting the Disney board stood by the company's embattled management team — notably CEO Michael Eisner and COO Robert Iger — and insisted that Disney is on the right path.

"The Disney board takes seriously the responsibility to listen to all shareholders," Mitchell said in a statement released after the meeting. "This meeting was part of that process. The board members continue to respect and understand the specific issues raised by this group, and we hope these leaders now have a

better understanding as to why the board remains firm in its view that the Disney management team is executing against its strategic plan in order to continue to drive long-term shareholder value."

The heads of the pension funds have been critical of Eisner and supported the coup that led to his out-

er as Chairman, and a succession plan for Eisner and other execs was one of the issues discussed at the meeting. Also on the agenda were the company's corporate-governance guidelines that set standards for director independence. Disney follows a policy that dictates that a "substantial majority" of its directors must be independent of the company and its management.

The meeting also tackled the company's long- and short-term financial performance and trends for the future.

Eisner did not attend the meeting.

— Joe Howard

BUSINESS BRIEFS

Spanish Formats, Hot AC Gain In Interop Format Study

National rep firm Interop on May 21 released its review of Arbitron's winter 2004 ratings survey and revealed that Spanish-language formats and Hot AC each hit record levels in the book. The share of 12+ listeners for all Spanish-language formats increased from 10.9 in winter 2003 to 11.8 in 2004, landing the combined formats at second overall. Hot AC stations' share of the pie grew from 3.0 to 3.5 during the same period, putting the format in 11th place. News/Talk remained the nation's most popular format, with an 11.4 share, while CHR finished third, at 11.0. Urban (10.5) was in fourth and AC (9.4) in fifth, down half a share point compared to winter '03.

The CHR and Urban results were impacted by a change in classification for about two dozen "Urban Contemporary R&B" stations; the changes helped CHR improve from a 9.0 rating in winter '03 and led Urban to slip from a winter '03 score of 12.9. The Country, Classic Rock, Oldies, Alternative and Jazz formats' results were virtually identical year-over-year. Results from 92 continuously measured metro markets were used to tabulate the study.

In other Interop news, the company on Monday announced it had formed a sales pact with Global Advertising 1st. The joint sales agreement will offer advertisers integrated media solutions for stations targeting African-American consumers through radio, television, cable and the Internet. Global Advertising 1st was founded in 1996 by Derrick Hollie, who served as NSM for Radio One's Washington, DC cluster for six years. Interop co-President/co-COO George Pine said Hollie "has an outstanding track record in developing new revenue opportunities for Urban media, and this partnership will greatly enhance our ongoing efforts to create more dollars for our Urban-formatted client stations."

Saga Buys Four In Ithaca, NY

Saga Communications on May 21 said it is purchasing WQNY-FM & WTKO-AM/Ithaca, NY from Eagle II Broadcasting and WHCU-AM & WYXL-FM from Eagle Broadcasting Co. for an undisclosed price. The latter deal also includes all related real estate assets for WHCU & WYXL. Saga expects to close the transactions during Q4, pending FCC approval. Saga President/CEO Ed Christian said, "We could not ask for better stations to be our first acquisitions in the state of New York. We look forward to working with the existing staff to continue the great heritage that these stations have established. Saga intends to continue building its business in both the radio and television markets by identifying and acquiring middle-market stations."

Media One Buys New York Trio

Media One on Tuesday said it paid \$4.5 million for Vox Radio Group's WKSJ-AM, WMHU-FM & WQFX-FM/Jamestown, NY, bringing to five the number of stations Media One owns in the market. It already owns WJTN-AM and WWSE-FM in Jamestown.

Continued on Next Page



"ONE NATION, ONE MOMENT"

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

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



THE WHITE HOUSE COMMISSION ON REMEMBRANCE

BUSINESS BRIEFS

Continued from Page 6

Michael Bergner of Bergner & Co. and Richard Foreman of Richard Foreman & Associates co-brokered the deal.

Bustos Acquires Programming Provider OM Media

Sacramento-based **Bustos Media Corp.** on May 21 purchased **OM Media Radio Network**, which runs the "La Mas Mexicana" Regional Mexican format, the Spanish Contemporary "Exitos" format and the Spanish Oldies "Recuerdo" format. OM Media currently services the formats to a total of 35 affiliates. With the deal, OM changed its name to Bustos Radio Networks, the *Sacramento Business Journal* reported. The price of the deal was not disclosed. Bustos head Amador Bustos last ran a Spanish-language network as President/CEO of Z-Spanish Media, which merged in 2000 with the company that is now Entravision.

Deadline Approaching For Summer Arbitron Survey Profiles

Arbitron said on Tuesday that all stations in markets included in the summer survey must return completed Station Information Profiles by June 1. The information in the packets advises Arbitron of the station's current facilities, name, call letters, broadcast times and frequency and is used for processing listener diaries. Stations must either confirm or correct the information on the preprinted forms they've received from Arbitron.

NAB Radio Show Two-For-One Registration Now Available

The **NAB** on Tuesday announced that members who register and pay for one full pass to the NAB Radio Show through Sept. 3 can get a second full registration for free for a colleague from the same station or company. Both registrations must be submitted together to qualify for the special rate. The NAB housing office is now accepting reservations for the show, which is taking place at San Diego's Manchester Grand Hyatt Hotel from Oct. 6-8.

Meanwhile, **Charlie Cook** — the editor and publisher of *The Cook Political Report* and political analyst for the National Journal Group — will speak during the radio show breakfast on Oct. 8. Cook, a weekly guest on WMAL/Washington, is also a weekly contributor to *National Journal* magazine and serves as a political analyst for NBC, CNBC and MSNBC. Before joining the National Journal Group, Cook was a political columnist for *Roll Call*. He is not to be confused with the Westwood One executive of the same name.

RTNDA Asks For Openness From Dept. Of Homeland Security

The **Radio-Television News Directors Association** and other media groups last week asked the Department of Homeland Security to revise rules that the groups believe put an "overly broad shroud of secrecy" over information about possible vulnerabilities in the nation's infrastructure. Earlier this year the department established the Protected Critical Infrastructure Information Program, which it said was "designed to encourage private industry and others with knowledge about our critical infrastructure to share confidential, proprietary and business-sensitive information with the government." According to the RTNDA, this would ensure that such information is not disclosed to the general public. "Any information submitted to DHS about vulnerabilities would be exempt from Freedom of Information Act requests and kept secret," the RTNDA said. "The public and the media would be shut out from not only the problem, but any progress toward resolution. Further, the rules leave open the possibility that similar information submitted to any other government agency would receive similar protection."

Another Susquehanna/Indianapolis Station Goes Digital

This month '80s-formatted **WGRL-FM** became the third of **Susquehanna's** seven stations in Indianapolis to adopt iBiquity's HD Radio technology, joining Country **WFMS-FM** and Oldies **WGLD-FM**, both of which went digital in December 2003. Susquehanna is also using HD Radio at its **WWWQ/Atlanta**; **WRRM/Cincinnati**; and **WARM/York, PA**.

TRANSACTIONS AT A GLANCE

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

- **WTID-AM/Jasper, AL** \$200,000
- **KDHI-FM/Joshua Tree and KKJT-FM/Twenty-nine Palms (Victor Valley), CA** \$575,000
- **WUWG-FM/Carrollton, GA** Undisclosed
- **WAMJ-FM/Mableton (Atlanta), GA** \$31.5 million
- **WKXL-AM/Concord (Manchester), NH** \$830,000
- **WHCU-AM, WTKO-AM, WQNY-FM & WYXL-FM/Ithaca, NY** Undisclosed
- **WWNF-FM/Kinston, NC** Undisclosed

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

DEAL OF THE WEEK

- **KRTS-FM/Seabrook (Houston), TX**
PRICE: \$72.5 million
TERMS: Asset sale for cash
BUYER: Radio One Inc., headed by President/CEO Alfred Liggins III. Phone: 301-306-1111. It owns 66 other stations, including KBXX-FM & KMJQ-FM/Houston.
SELLER: Mike Stude. Phone: 713-921-5787
FREQUENCY: 92.1 MHz
POWER: 100kw at 981 feet
FORMAT: Classical

2004 DEALS TO DATE

Dollars to Date:	\$847,778,043 <i>(Last Year: \$2,345,204,266)</i>
Dollars This Quarter:	\$353,362,510 <i>(Last Year: \$571,208,395)</i>
Stations Traded This Year:	357 <i>(Last Year: 897)</i>
Stations Traded This Quarter:	122 <i>(Last Year: 191)</i>

FCC ACTIONS

First Broadcasting FCC Proposal Gets MMTC Support

The **Minority Media and Telecommunications Council** has endorsed a proposal offered by **First Broadcasting** that calls for FCC rule changes that would increase the speed and efficiency of the commission's FM and AM station-modification process. The MMTC said the proposed rule changes would facilitate upgrades to minority broadcasters' facilities by eliminating administrative complexity and expense.

Continued on Page 14

**Last year stations spent millions of dollars perfecting their sound...
 Not nearly enough was invested in how to sell it.**



1-888-RADIO-50



"I specialize in one thing — increasing the billing at radio stations in the United States."

- Irwin Pollack

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

R&R convention:

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

★ agenda

WEDNESDAY, JUNE 23, 2004

12-6pm
REGISTRATION OPEN

6-8pm
AWRT 2004 RADIO GENII AWARDS

THURSDAY, JUNE 24, 2004

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

11am-5pm
JACOBS MEDIA ROCK SUMMIT



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

2-3pm
PROMOTIONS
Supercharging Live Events For Programming And Sales.
Presented by Whiz Bang Productions

2-4pm
AC/HOT AC
Survivor Rate-A-Record*
Sponsored by Ron Weisner Entertainment
Performance by Rick Springfield

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

6-8pm
OPENING COCKTAIL PARTY
Silent Auction: TJ Martell Foundation

T.J. Martell Foundation
Leukemia, Cancer and AIDS Research

FRIDAY, JUNE 25, 2004

9-10am
ARBITRON
PPM Update

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

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

FRIDAY, JUNE 25, 2004 (continued)

11am-1pm CONCURRENT SESSIONS

AC/HOT AC
How To Pick Up Women

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

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

RHYTHMIC
Dontay's Radio Idol
Sponsored by L.E.G. Records
Performance by Temmora

TEXT MESSAGING
Text Messaging In America
Presented by RCS

3-5pm CONCURRENT SESSIONS

CHR
Dude, Where's My Format?

ROCK/ACTIVE ROCK
Rate-A-Record*, Rate-A-Wine

SMOOTH JAZZ
Showdown At The Smooth Jazz Corral
Sponsored by United Stations Radio Networks

URBAN AC/URBAN
Part 1 : Urban Radio On The Edge
Part 2 : Urban AC: Is It Time For Hip-Hop?
Sponsored by Triple P Records
Performance by Quadeer

6-8pm
R&R INDUSTRY ACHIEVEMENT AWARDS CEREMONY

8-10pm
R&R AND LAWMAN PROMOTIONS RHYTHMIC JAM



11pm
SMOOTH JAZZ LATE NIGHT CHILL DOWN

SATURDAY, JUNE 26, 2004

1-3pm
SMOOTH JAZZ
It's Still The Revenue!
Sponsored by Broadcast Architecture

Agenda Subject To Change
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Rate-A-Record is a service mark
of dick clark productions

2004



★ registration:

HURRY!
Register by May 28th
and save up to
\$175!!

⊕ 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 no later than June 10, 2004 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 Hills Hotel
9876 Wilshire Boulevard, Beverly Hills, CA 90210



JEFF GREEN, CRMC
jgreen@radioandrecords.com

Urban Music Radio Audience Gains Appeal

Here are 94 quality listener lifestyle attributes you can sell

Katz Dimensions' new study "City of Dreams: The Growth and Importance of Urban Radio" shows that Urban formats are still the best way to deliver to the African-American consumer market, worth \$688 billion in spending power.

The study found that Urban formats often reach listeners outside their target communities, and they skew a bit younger than general-market stations — mirroring the African-American audience, which is five to seven years younger than the national population.

Meanwhile, as African Americans become more educated and much more affluent, the number of Urban-formatted stations keeps growing. Most important, the average share for those stations has risen 30% in the past five years.

What are some of the attractive lifestyle attributes of the most popular Urban music formats? Below are a number of consumer behavioral characteristics for which Urban radio listeners index above the national average. (For example, someone who listens to Urban radio is 73% more likely to have attended a comedy club in the past year than the national population.)

Notable Urban Listener Attributes

Urban stations target younger listeners, and nearly two-thirds (65%) of listeners are 18-44, while almost half (48%) are between 12 and 24. The median age is 25, and 23% of Urban listeners are teens. Only 12% are 45 or older.

Plans to buy first home in next 12 months	216
First among friends to buy electronics	211
Participates in martial arts	187
Attended comedy clubs in past year	173
First to try new health products	167
Friends ask for financial advice	164
Friends ask advice about electronics	157
Plans to buy or lease new car or truck in next 12 months	143
Shopped at Gap in past month	143
Shopped at Lord & Taylor in past month	142
Belongs to regional development committee	137
Engaged in fundraising	137
Occupation as a general manager	136
Has written or called a TV or radio station	136
Visited theme park in past year	134
Bought home theater system in past year	132
Friends ask advice about health products	130
Volunteers for environmental group	130
Enjoys snow skiing	130
Bought camcorder or video camera in past year	129
Bought licensed sports clothing in past year	129
Willing to pay for good financial advice	128
Self-employed (at home)	123
High school graduate	121
Took education courses in past year	120
Shopped at CompUSA in past three months	119
Used ATM card four times in past month	116
Some college (one to three years)	115
Attended dance performances in past year	111
Uses Internet for airline or hotel info	111
Spent \$1,000 or more on household furnishings in past year	111

Works full-time	110
Bought 20 or more CDs in past year	109
Household income of \$40,000-\$74,999	107
Spends 20-plus hours a week on Internet	107
Professional or technical occupation	104
Attended live theater in past year	102

Source: Simmons, January-September 2003

Notable Urban AC Listener Attributes

Seventy percent of Urban AC listeners are African-American, and virtually the same percentage, 69%, are between 25 and 54. The median age is 41.

Bought first home in past year	259
Belongs to church board	254
Bought a suit in past year	208
Plans to buy first home in next 12 months	195
Is a dealer or broker	180
Has written or called a TV or radio station	178
Attended comedy clubs in past year	176
Would pay anything for wanted electronic product	169
Has been published	161
Shopped at Nordstrom in past month	156
Bought baseball or softball equipment in past year	153
Plans to buy or lease new car or truck in next 12 months	149
Visited theme park in past year	140
Spent \$500 or more on catalog orders in past year	139
Does online trading	137
Volunteers for environmental group	137
Bought licensed sports clothing in past year	133
Has investments worth \$25,000-\$50,000	127
Attended live theater in past year	125
High school graduate	124
Belongs to business club	123
Has written a company about a product	122
Spends 20 or more hours a week on Internet	118
Spent \$5,000 or more on home improvement in past year	117
Spent \$1,000 or more on household furnishings in past year	115
Engaged in fundraising	114
Some college (one to three years)	114
Has used Internet in past year	113
Often prefers to pay cash for things	112
Often buys clothes not really needed	110
Has taken education courses in past year	107
Has 401(k)	106
Professional or technical occupation	106
Self-employed (out of home)	106
Household income of \$50,000-\$99,999	104
Shopped at Lord & Taylor in past month	101

Source: Simmons, January-September 2003

Notable CHR/Rhythmic Listener Attributes

CHR/Rhythmic listeners skew slightly female — 51% wom-

What Formats Do African Americans Listen To?

Here's the 18+ total weekly come (in thousands) for African-American radio listening, according to Simmons. It's no surprise that Urban Contemporary leads the list, but you can see that many other formats attract sizable numbers of African-American listeners. Sales executives in a number of general-market formats can use the attributes presented in the adjacent story to sell prospective advertisers on the qualities of this important audience.

Urban Contemporary*	11,412
Adult Contemporary	7,968
CHR	3,757^
Religious	2,206
R&B	2,174
News	1,936 *
Smooth Jazz	1,930
Gospel	1,731
Oldies	1,661
News/Talk	1,660
Easy Listening	940
Soft AC	687
Country	580
Sports	440
Christian AC	360
Rock	287
Alternative	272
Hot AC	214
Classic Rock	156
Triple A	90
Classical	69

*Includes Urban and Urban AC

^Includes CHR/Rhythmic; this figure represents 12% of CHR's total weekly come.

Source: Simmons January-September 2003

en to 49% men. Nearly 60% of listeners are 24 years old or younger, with 30% teens and 30% between 18 and 24. Twenty-two percent of Rhythmic listeners are 25-34, 12% are 35-44, and 7% are 45 and over. While the composition of African-American listeners varies by market and by radio offerings, here are some qualitative attributes on those younger demos. Note how receptive these listeners are to advertising.

African-American 18-24s

Buys latest fashion every season	457
Believes ads	351
Participates in martial arts	238
Enjoys taking risks	215
Enjoys shopping for clothes	207
Goes to bars or clubs	155
Enjoys snowboarding	145
Has written or called a TV or radio station	137
Does volunteer work for environmental group	127
Participates in mountain or rock climbing	125
Has ideas very different from parents	120

African-American Teens

Likes listening to ads on radio	202
Agrees with "Advertisements make me buy things"	198
Accesses web through cell phone	186
Says it's important to be trendy	183
Always know what music is in the top 10	180
Weekly allowance is \$15	179
Went to movies six times in the past month	169
Agrees with "I like to save my money at home"	144
Plays video games every day	141
Visited mall 10 times in past month	118

Source: Simmons, January-September 2003

Should You Guarantee Advertising Results?

By Mark Levy

We're hearing a lot these days about accountability and delivering ROI to advertisers. Other media are beginning to offer guaranteed advertising results. What could offering guarantees do for radio? Would it help move stations from commodities into true partnership with clients? Would it insulate stations from ratings wobbles? How could it be done in a way that protects the station, yet still demonstrates to clients that radio really cares about their success?

One of the best ways to get new local customers and to keep current ones is to reduce the risk of doing business with you. Many businesses do this by offering guarantees. You see guarantees for cars, appliances and toys, but seldom do you see them for advertising in general, and hardly ever for radio



Mark Levy

advertising. While the topic of guaranteed results for advertisers has been talked about in the radio world for a long time, not much has been done about it.

Fear Factor

Why? Fear. Fear that we won't be able to produce results, fear that we

won't get paid and fear that the business world won't use us if we don't produce results. We'd rather offer "buy one, get one free" packages. But the truth is, radio, if used correctly, can produce phone calls, generate leads and drive traffic for clients like no other medium. And if we can get our clients to use radio correctly, why not guarantee the results — especially if we can tilt the odds in our favor?

If you are going to offer guaranteed advertising results, you need to remember that your station or stations can be responsible for a lot of things, but your client's sales isn't one of them. If your clients can't sell the traffic you drive, that is not your fault. So the first consideration before offering a guarantee is to come

up with an ironclad set of terms and conditions for the station and the clients that will be using it. That will allow you to carefully — very carefully — monitor the program.

Terms & Conditions

What needs to be in those terms and conditions?

1. Pertinent information regarding the client's current marketing efforts, marketing expenditures, current customers, target customers, sales-closing percentages, average sale per customer and frequency-of-purchase cycle. This information will allow all parties involved to determine if the desired results can be achieved. It's all part of a *great* customer needs analysis, not the superficial analysis so many of us settle for.

2. A client agreement to work with the station on the copy or offer. This means more than a few notes about days and hours of operation and a laundry list of 28 specials. It means a collaboration on the development of a marketing message that will create interest and drive traffic.

3. An understanding with the client about what results will be considered good results.

4. An agreement with the client on the methodology for verifying results.

5. A client agreement — in writing — to sign off on copy, the desired results goals and a method of verification.

6. Solid payment terms.

7. The right of station management to refuse to guarantee advertising if it believes the copy or offer will not produce the desired results, the methodology for verifying results is suspect or the client is not a good credit risk. All this should be in writing.

8. A commitment by the client to run very heavy schedules within a week. Clients have the money to do this; if they didn't, there would be no full-page newspaper ads.

9. All discounts on spot pricing should go out the window. This is a case where a true premium can and should be charged. Remember, we are talking about payment on results, so rates per spot are meaningless.

10. A notice that schedules are not cancelable.

11. A statement in writing explaining what you will do in the event that the advertising schedules are verified by both client and station to have failed to deliver the results as agreed on. This might in-

DEEPLY MOTIVATOR

The Price Of Performance Punishment

By Tim Moore

"They don't need my involvement. They're on autopilot." We hear these sentiments all too often. At first thought, one might picture organizational nirvana: key people soaring in the company stratosphere, gliding along, seldom needing time or attention. And then they're gone.

Performance punishment takes many forms, but the process is always the same. Highly valued people are assumed to be focused and content. So they are punished through neglect and by systems that dictate that more time and attention be distributed to newcomers, midpack performers and people who will likely never graduate to "difference-maker" value. Intellectually, most of us can accept that performance punishment is real and destructive. But few of us do anything about it.

Last month I was engaged in a cluster in-field visit. I was told that a number of people in the organization were shocked that a longtime programmer had just resigned. They described the 15-year company veteran as highly effective, consistent and seemingly happy. There was, they said, no hint that he was contemplating leaving the cluster. Everyone seemed stunned and disappointed.

While talented players in your organization may appear to be on autopilot, the reality is that someone else has them on the radar.

"What did you determine was the reason for his sudden departure?" I asked. It turns out that a supervisor had, on the erstwhile programmer's behalf, applied for a small-percentage raise — 10 months before. In all the days that followed, the PD had heard nothing about his raise. It wasn't approved, denied, tabled or otherwise. Over that time, a rival executive had approached this talented guy and consistently expressed his company's desire to bring the programmer into the organization. The rival prevailed.

We may conclude, then, that while talented players in your organization may appear to be on autopilot, the reality is that someone else has them on the radar. When someone shows them they're wanted and needed, it's too late for your side.

Barring unusual or highly personal dynamics, there is no excuse for any small, tactically based organization to be surprised by someone's departure. The practice of assuming our top-tier people are cruising along, oblivious to the absence of recognition or regular check-ins from leadership, is like juggling nitroglycerine.

Great leaders accept that the people who produce the largest percentage of results need a proportionate amount of consideration. This process is not the stuff of smarmy behavior or tokenism, but consistent, straight, unvarnished dialogue.

Take a look at your best people. Do you regularly acknowledge their contributions? Do you ask for their views? Do you regularly remind them that they are central to your mission? You should, because no one is ever on autopilot.

Tim Moore is Managing Partner of Audience Development Group, programming consultants to radio stations in multiple formats. Reach him at 100 Grandville Ave. S.W., Suite 602, Grand Rapids, MI 49503; 616-940-8309; or tim@goodratings.com.

While the topic of guaranteed results for advertisers in the radio world has been talked about for a long time, not much has been done about it. Why? Fear.

Pros On The Move

• At Cox Radio/Milford, CT:

Michelle Catolico is named GSM of WPLR/New Haven, effective June 14, moving across the Long Island Sound from the LSM post at WBLI/Nassau-Suffolk. She was with WBLI for five years, including stints as an AE and Internet Sales Manager.

Stu Gorlick is named Group Sales Manager For Cox Radio/Milford. He retains his GSM duties for WEZN/Bridgport and will assume cluster strategy for WEZN and the area's WPLR & WYBC/New Haven.

• At Waitt Media/Omaha:

Bill Ryan joins as Director/Sales. He is a 20-year broadcast veteran whose background includes sales management posts in Chicago at WZZN and WGCI-AM & FM.

Maureen Smallwood is named Director/Finance. Smallwood, a CPA, has

been Business Manager for Journal Broadcast Group/Omaha for the past two years and before that served six years as a member of now-Waitt Regional VP/GM Ken Fearnow's management team at stations in Wichita before Fearnow joined Waitt/Omaha.

• **Ralph Herrera** is named Manager of Univision Radio National Sales in Atlanta. Most recently the founder and President of the Atlanta-based Lanza Group, a Hispanic-focused advertising and public relations firm, Herrera previously worked in management and sales management for Spanish Broadcasting System and Telemundo's TV stations in Miami; San Juan, PR; and San Francisco.

• **Anthony Horn** joins Infinity's CHR/Rhythmic WPGC/Washington as Promotions Director. Horn previously held the same post at Radio One's Urban WERO/Baltimore.

clude, for example, details on when a make-good schedule will run, including any blackout periods.

12. Provision that if a second schedule must be run, the client acknowledges that the first schedule

must be paid for before the second schedule will air.

Mark Levy is VP/GSM of the RAB's Educational Services Division.

Promotional-Idea Think Tank, Part One

One of the most popular sessions at the annual Country Radio Seminar in Nashville is the roundup of great promotional ideas. There were many more than we can print in one issue, but here's the first batch of 15 proven campaigns that can work for many formats.

KMTK/Bend, OR PD Donna Britt, who is relocating to Nashville to host Jones Radio Networks and Lifetime TV's new syndicated radio co-venture, *Lifetime Mornings*, offered the following.

1. Virtual punch cards. Playing off the idea of other business' frequent-business punch cards, this promotion rewards calls or e-mails to a show. Every time listeners communicate with the show, they get a "punch" on their virtual card. They collect 10 punches, then earn a prize the 11th time they call or e-mail. The prize can be anything the station can get its hands on — pizza coupons, movie tickets, whatever you have lying around in the prize closet. It doesn't have to be anything big.

2. Dinner and a Classic. At around dinner time, 6-7pm, play a classic song or several songs in a row from a classic album. Make sure you record a clever intro and outro for this simple feature, and be sure to put a blurb on the website and promote it on the air.

3. Food for Thought. Consider sharing a recipe on your daily lunch request show, or perhaps create a short cooking segment for afternoon drive. Get a foodie on your staff to share the daily recipe, invite someone from the community to do it, or ask listeners to send in recipes (they will!) to share. Post the recipes you put on the air on your website.

4. Get out of the studio. To keep morning drive talent fresh and real, make sure they get out of the control room and into real life during the weekday at least every six to

Remember that great ideas can come from the receptionist, the traffic director — anyone.

eight weeks. It's amazing what happens when a morning show takes a morning off, listens to their competition and does normal morning things. Cover for them, make them do this, and you'll hear a difference on the air when they return.

5. Wall of Ideas. In a gathering place in your building (the kitchen, perhaps), put a big piece of paper or poster board on the wall, attach a couple of pens or markers, and at the top of the paper write the "Weekly Creative Challenge." You can ask staffers to come up with a new way to give away concert tickets, to name a new feature or to tackle any creative issue you'd like to brainstorm.

Invite everyone in the building to write down their ideas. They don't have to sign their names; just jot down a thought. If you have a group of stations in your building, the stations can take turns putting up challenges. Remember that great ideas can come from the receptionist, the traffic director — anyone.

6. Movie Mayhem. Tie in with a local video store and a home electronics store for this promotion. Play a movie clip for listeners to identify. Daily winners receive the movie the clip is from and qualify for a grand-prize drawing for a home theater system and DVDs of all the movies in the challenge.

7. Classic Tunes in June. Similar to Movie Mayhem, only this time it's with CDs and a car stereo.

8. No Games. One spring book our Classic Rock sister in the market, KTWS, did absolutely no promotion at all, and they promoted the heck out of it. They ran promos positioning themselves as playing the music and not wasting listeners' time with "win, win, win" stuff. It worked. They won big in that Arbitron.

9. Father's Day Barbecue. A local caterer or restaurant provides a barbecue for 99 dads (or 101 or whatever your frequency is) during lunch the Friday before Father's Day. Dads must provide proof of parenthood — photos, a birth certificate, an actual child, etc. You can have the barbecue in the station parking lot, at a restaurant or in a local park. This is great if you're working on your male numbers.

10. Jewels and Ghouls. For the month of October, secure a local jewelry store as a sponsor. Use audio cues of ghostly sounds to qualify daily listeners for a weekly piece of jewelry. Daily winners also qualify for a grand-prize drawing for a very nice piece of jewelry to be awarded on Halloween.

11. Turkey Drop. Schedule this in November before Thanksgiving, and tie in a local grocery store to provide frozen turkeys as prizes. Qualify listeners on-air with an audio cue of a turkey gobble. Daily qualifiers get to attend the turkey

60-Second Copywriter How To Get 'Em To Take Action

By Jeffrey Hedquist

What is the goal of your radio commercial? What do you want your audience to do? First, you get their attention so they'll listen. You include enough cues from their lifestyle that they'll stay with you and provide enough seeds for their imagination to help them co-create your advertiser's story. But then what?

At the end of this wonderful sharing experience, the listeners have, hopefully, fallen in love with your client's product or service. But, at the least, you want them to call a number, visit a place of business, tell a friend or go to a website.

How can you help ensure that one of these activities takes place? Create a story about the listener taking the desired action — making the call, coming into the store, visiting the website — and getting a result that will change his or her life.

The story is about the listener walking into that store or that restaurant. It's about the listener buying that book or otherwise participating in what the advertiser has to offer — tasting it, seeing it, feeling it, touching it, making it part of their life.

If you tell the story in an imaginative and engaging way, then taking the action won't be as foreign to the listener, because in their mind, they've already done it. If you can get the listener to take the action in their imagination, it will be a smaller leap for them to take the action in real life.

Remember, the story you tell is about your listener and the advertiser, a team working together to enjoy life more. Rather than asking someone to do something, tell a story about their having already done it and the positive results it's bringing them. Let them see it in their mind's eye. Use the power of the listener's imagination to help them make the decision.

You're in front of your computer, picking up the phone and simultaneously calling Jeffrey Hedquist at 641-472-6708, faxing him at 641-472-7400 and e-mailing him at jeffrey@hedquist.com while you check out www.hedquist.com. Maybe you're even writing to him at P.O. Box 1475, Fairfield, IA 52556. You have questions. He may have answers. The adventure begins.

drop in the grocery-store parking lot. Drop paper turkeys from a crane on the day of the event, but make it sound like you're dropping live or frozen turkeys (this must be done tongue-in-cheek so as not to offend animal-rights groups).

12. Tour de (Your Nickname Here). If you're in a community where bicycling is big, this is a great opportunity to tie in with a local bicycle shop. Print up maps of area bike paths with sponsor and station logos. Have listeners register online or by calling the station to participate in the Tour. On the day of the event, tours of local bike paths can be given by station staff, and participants can sign up at the event to win a mountain bike and gear. Other ideas: Create bike water bottles and solicit local eateries or ice cream parlors to be on-site with samples.

13. Brainstorm for chocolate. Want to get more participation in your weekly brainstorming sessions? Bribe them! In the brainstorming session, keep track of the number of ideas each person offers.

After the meeting, put a bag of candy bars in the middle of the work area with a sign explaining the exchange rate: One idea for one candy bar. Everyone may be dieting now, but chocolate still works. You don't have to do this every time, but occasionally it works well.

14. Brainstorming in color. Use colored Post-it notes, colored paper and colored pens. Bringing color into a room affects people in a positive way. Placing flip charts and white boards (use red, green and blue markers instead of black) all around the room is also a good brainstorming tool. Try to avoid the typical setup where one person stands at the front of the room and becomes the presenter; that stifles participation. Lose the hierarchy in a brainstorm. Every person must be equal in rank. No bosses allowed.

15. Website surveys. Use your site as a research tool. Ask your audience what they like, what they dislike, whatever you want to know. In return for taking your simple survey, put them in a drawing for a prize. It doesn't have to be extravagant.

CLASSIC ROCK 93.7 THE ARROW
AM 740 KTRH NEWSRADIO
John, Paul & George Kerry, Bremer & Bush

HUEY LEWIS ... AND THE NEWS To boost awareness of two of its Houston stations, Classic Hits KKRW (Arrow) and News KTRH, Clear Channel has posted 10 boards around the metro through October (or until one of the featured news figures is no longer top-of-mind). CC Houston Regional VP/Programming Ken Charles says, "We recognized that these two stations share the same demographic and psychographic audience but don't share enough listeners between them. We felt this campaign could help that." The formula seems to work: Back in 2002, Charles developed similar boards for KTRH and Talk clustermate KPRC. Under the KTRH logo, the snipe read, "Hear about it." Under KPRC's logo was a snipe reading, "Talk about it." Charles says the campaign was successful: People began repeating the slogans on the air and criss-came grew. Clear Channel has also deployed the AM-FM cross-promotion concept in Denver.

Studying The Studies

Research from Harris and NPD Group, and more lawsuits

It's been a busy week for digital researchers, with one study coming out that should raise hopes for the legal digital music industry, followed closely by another that is more than a little discouraging. Meanwhile, the RIAA marches on, suing 493 more alleged peer-to-peer infringers, and it looks like we may be seeing some P2P infringement cases go to court for the first time.

New research by the NPD Group showed that just under 5% of CD buyers used a legal service like iTunes or BuyMusic to purchase a digital song in the first quarter of 2004. No, that's not very many, but it's up substantially from about 2% of CD buyers in Q1 2003. Even better, the purchase of legal downloads doesn't seem to be affecting how many CDs these people buy: Says NPD, "The average consumer who paid for digital music as well as CDs purchased less than one fewer CD in 2003 compared to 2002."

NPD derived its numbers from two sources: "NPD MusicWatch" research, which tracks the music purchases made by a volunteer consumer panel; and data from the "NPD MusicWatch Peer-to-Peer Study," conducted in February with a sample of 5,000 people. The study found some interesting differences in buying behavior, depending on what kind of music service the consumer

chooses. People who use subscription on-demand streaming services along the lines of Rhapsody bought 11 CDs last year, while those who bought a download from a nonsubscription service like iTunes bought 10 CDs. The number dips to eight among users of unauthorized peer-to-peers.

NPD found that people who don't download or stream music, either legally or illegally, also bought the fewest CDs — just six last year. So it seems that the most serious music fans, with "serious" meaning willing to spend money, are seeking out legal digital music and beginning to make paying for it a habit.

On another happy note, NPD found that the legal services also appear to be luring people away from the outlaw P2Ps. The likelihood that a music buyer who bought both CDs and at least one legal song download also used a P2P to get music fell from 64% in Q1 2003 to 42% in the same period this year.

By Brida Connolly
Associate Managing Editor

That at least some people seem to be trading their outlaw habits for legal digital music may well have something to do with the RIAA lawsuits and surrounding publicity, but it could also mean that the legal services are becoming a genuinely satisfactory replacement for the P2P free-for-all.

They Know, They Just Don't Care

Harris Interactive, meanwhile, released some research commissioned by the Business Software Association that was considerably less encouraging. In a survey of 1,100 8- to 18-year-olds, Harris found that 88% know that the music they find online is probably copyrighted, and they know what copyright means. So far, so good. But 53% of the young people surveyed said they download music illegally anyway.

The educational messages out there don't seem to be getting through: Forty-three percent of respondents are sure it's not illegal to upload copyrighted music for others to access on the Internet, but most of the respondents do know they're breaking the law if they download copyrighted music from an unauthorized P2P, with only 26% saying they're not sure if it's illegal or not. Teens are more likely than younger kids to know for sure that unauthorized music downloads are against the law.

Harris also asked the pool of 8- to 18-year-olds what, if anything, they worry about when they download, and it reports that the respondents are more concerned with damaging their computers than with ethics: Sixty percent said they worry about picking up a computer virus with an illegal download, compared to 50% who are concerned about getting in trouble with the law. The possibility of spyware is a concern to 43%, and, sadly, only 29% said they worry about unauthorized downloading being wrong in itself, independently of getting caught. The girls, for some reason, worry more than the boys about all these things, and 19% of the boys never worry about any of them.

Whatever education these young people have about online copyright law is coming mostly from TV, with 59% saying that's where they've heard most about it. (It may be time to get some anti-P2P PSAs back on the air.) The Internet is not far behind, at 44%, tied with parents, and 30% of the kids surveyed said they've learned most about online copyright from friends. But there's no word on whether what they're learning from any of these sources is accurate —

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 500,000 songs from all five major label groups and dozens of independents. Here's a snapshot of the top-selling downloads on Tuesday, May 25, 2004.

Top 10 Songs

1. **HOOBASTANK** The Reason
2. **OUTKAST** Roses
3. **BLACK EYED PEAS** Hey Mama
4. **MAROON 5** This Love
5. **BRITNEY SPEARS** Everytime
6. **BEYONCÉ** Naughty Girl
7. **BEASTIE BOYS** Ch-Check It Out
8. **YELLOWCARD** Ocean Avenue
9. **USHER** Bum (Radio Mix)
10. **ALANIS MORISSETTE** Everything

Top 10 Albums

1. **AVRIL LAVIGNE** *Under My Skin*
2. **ALANIS MORISSETTE** *So-Called Chaos*
3. **MORRISSEY** *You Are The Quarry*
4. **LENNY KRAVITZ** *Baptism*
5. **NEW FOUND GLORY** *Catalyst*
6. **MODEST MOUSE** *Good News For People Who Love Bad News*
7. **THE PIXIES** *Wave Of Mutilation: Best Of The Pixies*
8. **MAROON 5** *Songs About Jane*
9. **HOOBASTANK** *The Reason*
10. **THE STREETS** *A Grand Don't Come For Free*

and it seems from the other responses that some of it probably isn't.

The Suits Roll On

On Monday the RIAA filed a new round of lawsuits against alleged peer-to-peer copyright infringers. The 493 new suits are, as most of the previous 2,500 or so filings have been, "John Doe" suits against defendants whose identities are not yet known.

Some research, including the new NPD Group study, suggests that the lawsuit campaign that began in September of last year is having an effect on P2P traffic, and RIAA President Cary Sherman said, "We're gratified by the results we have seen so far, but the scope of the piracy problem continues to be significant. We need to continue our enforcement efforts. They are an important but complementary piece to the principal strategy of offering fans compelling legitimate alternatives."

Though the RIAA didn't spell it out this time, it seems reasonable to assume that this is yet another group

of people who are suspected of offering large amounts of music on P2Ps and that the suits have not yet been extended to people who use P2Ps only to download. Staying away from suing downloaders has been one of the ways the RIAA has been treading lightly in this area, or as lightly as is consistent with filing suit against 3,000 people. The group has also been aggressively pursuing settlements with the defendants as they've been identified and has resolved many of the cases soon after filing, most for a few thousand dollars.

But it looks now like some of these P2P lawsuits may be going to court: The RIAA revealed Monday that it has sued by name 24 former John and Jane Does who, it said, "declined or ignored" offers of settlement. A lot of observers in this area have been looking forward to seeing one of these suits go to court, with some seeing it as another chance to try to gain some public sympathy for the file-trading crowd — such sympathy having been notably absent so far.

DIGITAL BITS

Napster 2.0 Goes Live In The U.K.

Roxio-owned legal digital-music service **Napster 2.0** became available in the United Kingdom this week, offering a la carte downloads and a subscription service with on-demand streaming and webcasts. The catalog is currently about half a million songs, which will be expanded to the 700,000 or so tracks Napster offers in the U.S. by the end of the month, Roxio said. Napster will be competing in the U.K. with market leader OD2, which tried to rain on Napster's launch-day parade by announcing two-for-one music giveaways. OD2's catalog is, however, reportedly only about half the size of what Napster plans to offer.

Live365, Terra.com Team For Spanish-Language Streams

Terra.com, a U.S. Spanish-language portal site operated by Terra Lycos, has teamed with leading webcaster **Live365** for Terra Radio, featuring more than 30 music and talk streams. **Terra.com** Director/Business Development Mark Lopez said, "We realize that entertainment, and music in particular, is an important driver for Latinos on the Internet and are thrilled to be working with Live365 to deliver this programming." The free streams can be heard through www.terra.com and www.live365.com.

iTunes Heads To China

Apple's popular **iTunes** music-management software will soon be included on computers sold in China for the first time, Apple said last week. The Windows version of the software will be bundled with computers made by Beijing's Founder Technology Group, and it will have all the capabilities of the U.S. version, including CD burning and ripping, streamed sharing of song libraries between computers and full iPod support. But there won't be a Chinese version of the iTunes Music Store for now. Apple's song store is currently available only in the U.S., though the company hopes to expand it to Europe later this year.

R&R Convention Update

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

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

Live365 Director/Business Development David Porter, Napster VP/Artist & Label Relations Michelle Santosuosso, U.S. Coding Technologies VP/ U.S. GM David Frerichs and Cherry Lane Digital CEO Jim Griffin.

Register for the convention now, at www.radioandrecords.com.



CHRONICLE

CONDOLENCES

Pioneering African-American broadcaster **Vernon Jarrett**, 84, May 23.

National Radio

• **McMAHON MEDIA** is spearheading national and international broadcast syndication for *Beer Radio* — *The Official Radio Program for the U.S. Beer Drinking Team*. For more information, contact Barbara McMahon at 203-438-5759.

Changes

NewsTalk: WYNC-AM/New York moves *The Tabis Smiley Show* to the 9-10am slot on June 7. On the same day the station debuts *On Point* in the 8-9pm slot.

National Radio: AccuWeather will provide Westwood One's *America in the Morning* and *First Light* with weather feeds.

KRTS

Continued from Page 1

win for Radio One," President/CEO Alfred Liggins said. "This station represents one of the last high-powered, independently owned radio stations in the Houston market. We are very excited to be able to enhance our competitive position in one of our largest and best markets."

With the demise of KRTS, Houston becomes the latest market to lose its last remaining commercial Classical outlet. However, KRTS's commitment to the arts will continue for years after the station disappears from the airwaves. Stude plans to use a portion of the proceeds from his station's sale to establish a foundation that supports, among other things, music education for children in the region.

"It is important that something positive and enduring come out of the sale," Stude said. "My commitment to supporting the arts in Houston remains as strong as ever. I can't think of a better way to ensure a good future for the arts in our community than by making sure that our children have the education and resources that they need."

Additionally, Stude said Classical listeners still have several options in Houston: the University of Houston's noncommercial KUHF, the offerings of Sirius and XM, online streaming of Classical stations from across the globe and iPod usage.

Stude said, "Classical music and Classical radio are two very different things. Classical radio is, like it or not, a business, and therefore subject to changing economics, changing regulations and changing laws. Change has always been the only constant in radio, and so now

El Cucuy

Continued from Page 3

KLAX, he and his entire crew were here all weekend getting ready, rehearsing and recording stuff.

"Renan is an improvisational guy who reacts to what's going on at that moment. It's almost all live, and he flies without a net. It's his reaction to whatever his listeners throw at him that makes him fundamentally different. Given the choice, the audience always goes with the guy who is spontaneous. It's all about the 'F-word' — it's all about 'funny.'"

Coello and the Tropa Loca joined KLAX after a six-year run at Univision Radio Regional Mexican competitor KSCA (La Nueva 101.9). El Cucuy and his crew moved from mornings to afternoons at La Nueva in February 2003. They departed the station in March of this year after a much publicized dispute between Coello and Univision Radio management over salary increases for his show's crew.

Meanwhile, KSCA is struggling in mornings with host Eddie "Piolin" Sotelo. According to monthly Arbitron ratings extrapolations, the *Piolin Por La Mañana* program received a 1.7 share in April. That's down from a 5.6 share during both November and December 2003.

Convention

Continued from Page 1

Jacobs Rock Summit and sessions on webcasting, text messaging, Arbitron, entertainment production and marketing's influence on listeners, as well as career-development presentations on personality branding and managing change for executives in transition.

Several leading formats will be covered in individual panels and presentations featuring top broad-

we must change." Stude purchased KRTS in 1987 for \$2.3 million.

Meanwhile, Merrill Lynch analyst Marc Nabi gave thumbs-up to Radio One's purchase of KRTS, although he did note that the transaction will negatively impact the company's bottom line in the short term. Nabi believes Radio One will turn the underperforming Classical station into a "significant cash-flow contributor" within one to two years.

Nabi added that he isn't surprised by the deal, since Radio One management had previously stated that the company was interested in adding to its existing clusters. He also suggested that the tepid acquisition market may be improving.

— Adam Jacobson, with additional reporting by Joe Howard.

FCC ACTIONS

Continued from Page 7

New Northwest Fined For Contest-Rules Violation

The FCC has fined **New Northwest Broadcasters** \$4,000 for violating announced contest rules. While the company denied the allegations in a July 2002 complaint that accused it of rigging contests so that only women who "sounded over the age of 18" won, it admitted that in cases where call volume fell short of expectations, it didn't follow the contest's announced parameters. (For example, it awarded a prize to the 50th caller when the 99th caller was supposed to win.) The FCC ruled that the conduct violated its contest rules and fined New Northwest for contests it ran on its KTCR-AM/Kennewick, WA; KALE-AM, KEGX-FM & KIOX-FM/Richland, WA; and KNLT-FM/Walla Walla, WA, as well as KUJ/Walla Walla, which it operates under a time-brokerage agreement. The FCC didn't issue a ruling on the original contest-rigging accusations.

Philadelphia-Area Spanish-Language Pirate Shut Down; FCC Fines Others

The FCC on May 19 shut down Pennsauken, NJ-based "El Sol 95.3," which began broadcasting 24/7 in January and could be heard throughout the Philadelphia area. According to AP, federal authorities seized equipment from the station, which had been the subject of repeated complaints from stations with similar frequencies throughout the region. A group called the Moors operated El Sol, and the group claimed that U.S. laws do not apply to the group's members because they are indigenous Americans who, they said, have lived on the continent since the beginning of time. A man representing the station told a visiting FCC field agent in January that El Sol was authorized under the "Great Seal" and offered a homemade document signed by "Queen Ali," according to a federal civil complaint filed May 17 in a Newark, NJ U.S. District Court. Members of the Moors, also known as the Al Moroccan Empire, were accused of operating a fraud ring in summer 2003.

In other piracy-related news, **Rony Richard Lewis** of Orlando was handed a \$10,000 fine by the commission for operating a radio station at 89.5 MHz without a license. He has 30 days to pay the fine. Meanwhile, an entity called **L.A.C.A., State of New York** was penalized \$10,000 by the FCC for unlicensed broadcasts in the Bronx at 96.1 MHz and 96.5 MHz that directly infringed on the 96.3 MHz broadcasts of the New York Times Co.'s Classical WQXR/New York. L.A.C.A. did not file a response to the FCC's notice of apparent liability and now must pay up within 30 days.

In Florida the FCC has reduced to \$1,000 a \$10,000 fine against **Timothy Massett**, who did not own the equipment for an illegal station that was being operated in a Jacksonville building he leases. The commission last year imposed the penalty for his limited role in running the station and because he is ultimately responsible for what takes place in the building. The FCC reduced the fine after Massett submitted two years' worth of his tax returns and showed that he was financially unable to pay the larger fine.

Daytona Beach AM Lands FCC Fine For Tower Violation

The FCC levied a \$10,000 fine against **Wings Communications'** WELE/Daytona Beach fine for failing to continuously exhibit red obstruction lighting on its tower from sunset to sunrise. Wings had sought cancellation of the fine based on its assertion that the lighting problem was intermittent and that it made several attempts to resolve the problem. The FCC disagreed, saying that Wings knew of the situation for months and that it was incumbent upon Wings to correct the problem, which posed a safety hazard to aircraft.

casters and label executives, including AC/Hot AC's "How to Pick up Women" and "Survivor Rate-a-Record"; Alternative's "Anatomy of a Music Meeting"; CHR/Pop's "Dude, Where's My Format?"; CHR/Rhythmic's "Dontay's Rhythmic Idol"; Rock/Active Rock's "Rate-a-Record, Rate-a-Wine"; Urban's "Radio on the Edge"; Urban AC's "Is It Time for Hip-Hop?"; Smooth Jazz's "Showdown at the Smooth Jazz Corral" and "It's Still the Revenue!"

In addition to hosting the legendary opening cocktail party and TJ Martell Silent Auction, R&R will continue its legacy as the launching pad for new artists, with performances by 8 Ft. Records band **The Dresden Dolls** and L.E.G. Records artist **Temmora**. Kicking off the convention on June 23 is the American Women in Radio and Television's Genii Radio Awards and panel, honoring **KLOS/Los Angeles' Rita Wilde**.

Now in its seventh consecutive year, the popular R&R Convention provides educational and networking experiences for broadcasters and music-industry executives. Registration is only \$400 through May 28, with discounts available for multiple delegates, as well as a

special \$150 "On the Beach" rate for displaced professionals and students who register by June 18. For

details and registration, visit www.radioandrecords.com or call 310-788-1696.



WARNER/CHAPPELL IS KING The music publisher was named 2003 Publisher of the Year earlier this month at the 52nd annual BMI Awards, and, in another coup for the company, Warner/Chappell Chairman/CEO Les Bider has been named the recipient of the Songwriters Hall of Fame's prestigious Abe Olman Award for success and excellence in music publishing, which he will receive in June. Seen here following the BMI Awards ceremony are (l-r) BMI President/CEO Frances Preston and Bider.

72 million households M TV MUSIC TELEVISION

Plays D12 I/MINEM My Band 55 OUTKAST Roses 55 BEASTIE BOYS Ch-Check It Out 49

Video playlist for the week of May 17-23 David Cohn General Manager 2

BEASTIE BOYS Ch-Check It Out 34 JAY-Z 99 Problems 33 OUTKAST Roses 28

Video playlist for the week of May 17-23

75 million households VH MUSIC FIRST Paul Marszalek VP/Music Programming

ADDS

FLEETWOOD MAC Landslide VELVET REVOLVER Slither UNCLE KRACKER Rescue

Video playlist for the week of May 24-31

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.

- Top Pop HOOBASTANK The Reason MAROON 5 This Love EVANESCENCE My Immortal FIVE FOR FIGHTING 100 Years AVRIL LAVIGNE Don't Tell Me

- Top Christian SWITCHFOOT Dare You To Move SKILLET Savior BLINDSIDE All Of Us DELIRIOUS? Rain Down DONNIE MCCLURKIN I'm Walking

Lori Parkerson 202-380-4425

BPM (XM 81) Blake Lawrence KARMA CLUB Lucky Star SUZAN BRITTAN Burning ZERO 7 Home

Squizz (XM 48) Charlie Logan LIMP BIZKIT Almost Over FINGER ELEVEN Stay In Shadow MONSTER MAGNET Unbroken (Hotel Baby) 12 STONES Photograph ONE LESS REASON Favorite Color

U-Pop (XM29) Zach Overking CHARLATANS Up At The Lake 2 PLAY (MILLA BOSS) It Can't Be Right ROOTS Don't Say Nuttin' NATASHA BEDINGFIELD Single

THE LOFT (XM50) Mike Marrone LORI MCKENNA Pour BODEANS Two Souls BODEANS Nobody Loves Me BODEANS If It Makes You BODEANS Crazy OIANA KRALL Almost Blue DONAVON FRANKENREITER On My Mind DONAVON FRANKENREITER Call Me Papa DONAVON FRANKENREITER What's Cha Know About J.J. CALE Homeless J.J. CALE One Step J.J. CALE My Gal PRESTON SCHOOL OF INDUSTRY Her Estuary Tiwang PRESTON SCHOOL OF INDUSTRY Caught In The Rain SWAN DIVE Good To Be Free SWAN DIVE Becoming SWAN DIVE Almost Over You SWAN DIVE Western Sky SWAN DIVE Hometown

X COUNTRY (XM12) Jessie Scott JIM LAUDERDALE Headed For The Hills J.J. CALE Motermouth LORI MCKENNA Pour MIC HARRISON Something To Let You Down

XIM CAFE (XM45) Bill Evans SOMA DADA Test Pattern PHISH Underrated PENELOPE HOUSTON The Pale Green Girl STOCKHOLM SYNDROME Holy Happy Hour

XMLM (XM42) Ward Cleaver A18 Dear Furious TWELVE TRIBES The Rebirth Of Tragedy

LIVE 365.COM Travis Storch • 866-365-HITS

- Top Folk CATIE CURTIS It's The Way You Are WAIFS Lifehouse RACHEL PROCTOR Me And Emily JASON MRAZ You And I Both ANGELIQUE KIDJO Congoleo

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

ADDS LORETTA LYNN Miss Being Mrs. LOS LONELY BOYS Heaven MALIBU STORM Photograph RACHEL PROCTOR Me And Emily

TOP 20 SHANIA TWAIN When You Kiss Me 35 34 TOBY KEITH Whiskey Girl 33 34 KEITH URBAN You'll Think Of Me 32 33

Airplay as monitored by Mediabase 24/7 between May 17-22.

GREAT AMERICAN COUNTRY Jim Murphy, VP/Programming 26.5 million households

ADDS SHEDAISSY Come Home Soon DDN WILLIAMS My Heart To You JEDO HUGHES High And Lonesome

TOP 20 TOBY KEITH Whiskey Girl GRETCHEN WILSON Redneck Woman SHEDAISSY Passenger Seat JOHN MICHAEL MONTGOMERY Letters From Home CHELY WRIGHT Back Of The Bottom Drawer

POLLSTAR CONCERT PULSE

Pos. Artist Avg. Gross (in 000s) 1 BETTE MIDLER \$1,098.4 2 ROD STEWART \$870.7 3 PRINCE \$858.7

Among this week's new tours: DON HENLEY KATIE MELUA ROHAN JONES PATTI SMITH WILL HOGG

TELEVISION

TOP TEN SHOWS Total Audience (105.5 million households) May 17-23 Adults 18-49

- 1 CSI 2 American Idol (Tuesday) 3 CSI: Miami 4 American Idol (Wednesday) 5 Without A Trace 6 Law & Order 7 Law & Order: Special Victims Unit 8 Everybody Loves Raymond 9 Two And A Half Men 10 Law & Order: Special Victims Unit (9pm)

COMING NEXT WEEK

Friday, 5/28 • Courtney Love and Usher, The View (ABC, check local listings for time). • Lil Jon & The Eastside Boyz, The Sharon Osbourne Show (check local listings for time and channel). • Tammyra Gray, The Tonight Show With Jay Leno (NBC, check local listings for time).

Tuesday, 6/1 • This season's 12 American Idol finalists appear on Ryan Seacrest. • Wyclef Jean, Sharon Osbourne. • The Holmes Brothers, Conan O'Brien. • Finch, Carson Daly.

Wednesday, 6/2 • Montgomery Gentry, Ryan Seacrest. • Harry Connick Jr., Ellen DeGeneres. • Black Eyed Peas, Jay Leno. • Toby Lightman, Craig Kilborn.

Thursday, 6/3 • Five For Fighting, Ryan Seacrest. • Missy Elliott, Ellen DeGeneres. • Lenny Kravitz, Jay Leno. • The Living End, Conan O'Brien. • The Sounds, Carson Daly.

Friday, 5/29 • N.E.R.D., Saturday Night Live (NBC, 11:30pm ET/PT).

Saturday, 5/29 • Mos Def stars in the HBO movie Something the Lord Made (9pm ET/PT).

Sunday, 5/30 • Dido, On-Air With Ryan Seacrest

FILMS

BOX OFFICE TOTALS May 21-23

Title Distributor 1 Shrek 2 (DreamWorks)* \$108.03 \$128.98 2 Troy (WB) \$23.92 \$85.96 3 Van Helsing (Universal) \$10.56 \$100.52

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

COMING ATTRACTIONS: This week's openers include Raising Helen, starring Kate Hudson. The film's Hollywood soundtrack sports Liz Phair's "Extraordinary," Mark McGrath's "A Love Like This," Fefe Dobson's "If You Walk Away," SheDaisy's "Whose Life Am I In," Josh Kelley's "Amazing," Joan Osborne's "Stand Back" and Five For Fighting's "Sister Sunshine." Also on the ST: David Bowie's "Fashion," Devo's "Whip It," Simon & Garfunkel's "At the Zoo," John Hiatt's "Feels Like Rain," Dana Glover's "Thinking Over," Haylie Duff's "Sweetest Pain" and Ingram Hill's "Never Be the Same." Also opening this week is Soul Plane, starring Method Man and Snoop Dogg and featuring music by RZA, and Saved!, starring Macauley Culkin and Mandy Moore and produced by R.E.M. frontman Michael Stipe.



Liberal And Proud Of It

Leaning left is right for Fox News Radio host

Alan Colmes is no Johnny-come-lately to the idea of liberal Talk radio. In fact, the Fox News Radio-syndicated host of *Fox News Live With Alan Colmes* has long been one of the format's leading voices from the left in a medium where he is vastly outnumbered by conservative talk hosts.

In recent years the longtime radio veteran has also become a familiar face to millions as co-host of Fox News Channel's nightly *Hannity and Colmes* along with ABC Radio's Sean Hannity. Colmes joined the cable news channel in 1996 following years of hosting successful shows on New York radio stations WABC, WNBC, WMCA and WEVD.

As opinionated and confident as any of his conservative counterparts with whom he's sparred over the years, Colmes has a reputation of delivering thoughtful and articulate positions from the left-of-center perspective. Among the numerous political power players he has interviewed on radio and TV are former President Bill Clinton, former VP Al Gore, the Reverend Jesse Jackson, Steve Forbes, Rudolph Giuliani, Ralph Nader, Ken Starr and many others.

I recently caught up with Colmes — not an easy feat when you consider the fact that his daily schedule in-

cludes an hour a day on prime-time TV followed quickly by three hours of his fast-paced radio show, which includes live reports from Fox News correspondents around the globe. It seems that Colmes' typical day revolves almost entirely around being either on the air or preparing to go on the air.



Alan Colmes

R&R: What's the mission of Fox News Live With Alan Colmes?

AC: To get ratings. I have the same mission as any other radio program,

and that is to get as wide an audience as possible, to get as widely distributed as possible, to attract listeners and to get ratings.

One of the unique things about our show is that we're using some of the elements of the Fox News Channel that you can't get anywhere else. We are the late-night Talk radio show with the resources to go live anywhere around the globe, wherever news is breaking. There's a breaking-news excitement factor about our

show — something that has worked well for Fox News Channel and that we're now able to do on the radio.

R&R: So you're not on a political mission to be Talk radio's liberal voice?

AC: Here's where I differ from some other people who recently decided to temporarily enter the radio business: I am a broadcaster who just happens to be a liberal. But I am a broadcaster first. My mission is to serve my affiliates and the network by putting on the best possible show and doing the best broadcast that I can do every single time out.

I happen to fall left-of-center politically, but I don't lead with that. My job as a broadcaster is not to make sure that George W. Bush gets defeated or that John Kerry gets elected. My job is to put on a good radio show



THE LOYAL OPPOSITION During this year's opening debate at the 2004 R&R Talk Radio Seminar, the left-of-center point of view was well represented by (l-r) Fox News Radio's Alan Colmes, Westwood One's Tom Leykis, WOR Radio Network's Lionel and Jones Radio Networks' Ed Schultz.

every night and give listeners my views.

I am not an arm of the Democratic Party. In fact, I'm probably a liberal more than I am a Democrat. I don't care about party labels; I care about finding the truth. To me, a good liberal is somebody who is for the truth and is open to all points of view. Indeed, many of our guests and the people who call in to the show don't share my point of view, but they all feel welcome there. To say that I am on some sort of a political mission would be to totally misunderstand what we're doing with this show.

R&R: Since you alluded to it in that last answer, as one of the most visible guys from the left in Talk radio, what's your take on a 24/7 liberal Talk network to combat the large number of conservative hosts on Talk radio today?

AC: I don't know if I could work there, because, being in the radio business, I'm probably overqualified. But I do think the more voices that are heard on the air, the better. They're using a very different business model than we are.

They lead with the fact that they're liberal, and once you establish that

you are a broadcast entity that is doing something from this side of the plate or that side, your mission is no longer that of a broadcaster. The mission then becomes one of being an advocate, and that is a very different mission from what we have with this show.

Another difference is that we barter our show; we don't buy time on stations to air the program. Stations take our show because it's a good product and it's proven to be successful in the markets where we're on the air. So, we have a very different business model that doesn't involve paying to be on stations. It's harder to make money that way, but our mission is to be profitable for broadcasters.

R&R: How do you respond to some critics on the left who suggest that you're not liberal enough to take on Talk radio's mostly conservative lean?

AC: My response is "What's a liberal?" Is a liberal simply someone who is a totalitarian on the left who marches to the drummer that a party dictates? Or is a liberal somebody

Continued on Page 18

"There's nothing wrong with being a liberal. Our country was founded as a liberal idea."

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Liberal And Proud Of It

Continued from Page 17

who is open-minded and looks at each issue on a case-by-case basis? To me, that's a liberal.

The word *liberal* does not mean left-wing totalitarianism, and if you went down a list of so-called litmus-test issues that define where one stands politically, I don't think I'd look much different from the so-called liberals who are angry at me because they don't think I am liberal enough.

What does "liberal enough" mean? Do you have to call for the violent overthrow of the government? Do you have to be angry and really hate George W. Bush to be liberal enough? On policy, I will pit my views against anybody who calls himself a liberal — something I am proud to call myself, by the way. I don't feel a true liberal can sit there in judgment of other liberals and expect them to march in lockstep. To me, that's not liberalism, that's plain old totalitarianism.

R&R: *In the words of the late comedian George Gobel, do you ever "feel like a pair of brown shoes in a room full of tuxedos" working at Fox?*

AC: Not to the extent that people might think. The idea that some sort of liberal buzzer goes off whenever I walk into the building is ridiculous. Despite what some critics say, there are all kinds of people working at Fox News with varying points of view. There are people with all points of view working both on and off the air, so to suggest that I'm somehow sort of an odd duck or bastard stepchild is to misunderstand what Fox News is all about. In fact, studies have shown that liberals and conservatives watch Fox in similar proportions as they do other cable news channels.

R&R: *Part of who you are in the public's eye is half of the popular Hannity and Colmes show. Are there advantages or disadvantages to being so closely associated with that team?*

AC: It's been a tremendous advantage. We have the No. 2 cable news show on television, we win our time slot, and we were the first show ever to beat Larry King in his time slot. It's been tremendous visibility for me.

I can't help the way people find me; I can only stand by my own performance and the work we do and let the ratings stand for themselves. Having that platform on a nightly basis has opened a wonderful career for me and given me the opportunity to get back on radio in a venue that is a wonderful place to be.

R&R: *What are the best and the hardest parts of doing both a radio show and a television show every day?*

AC: The hardest part is making sure the elevator arrives on the 18th floor in time for me to go on the air. The more serious answer is that doing radio, contrary to what some may think, is very different from doing TV. You exercise different muscles doing each of them. I have done them both long enough now that it's a little like riding a bike: I just don't think about it all that much anymore.

"My job as a broadcaster is not to make sure that George W. Bush gets defeated or that John Kerry gets elected. My job is to put on a good radio show every night and give listeners my views."

R&R: *You've been on the radio for quite a few years. What first attracted you to the microphone?*

AC: I can't really do anything else. Radio is one of those things that, once it is in your bloodstream, no matter how hard you try to exorcise the demon, it never really goes away. Radio is a place that allows you to paint pictures and that gives you great creative possibilities. I especially love doing late-night radio. People are less distracted, they listen longer, and you really have an opportunity to develop a closer relationship with them than you do in any other daypart.

Radio is very much a one-on-one medium, and to be able to be heard nationally and to have that relationship with listeners across America is a wonderful opportunity. To be able to communicate on such an intimate level with so many people on a nightly basis while presenting the range of views and the range of guests that we do, that is what is so appealing about radio to me and why I love doing it so much.

R&R: *Have you always been an issues-oriented guy on the radio, or has your show focus evolved over the years into what it is today?*

AC: I've done a number of different kinds of shows. I have certainly done issues-oriented shows, but I have also done other kinds of radio. At WNBC, for example, it was more like a *Saturday Night Live* approach to radio as opposed to topical issues. So, I have done all kinds of Talk radio in my career, but the most exciting has always been talking about whatever is going on as the world changes every day.

As Alvin Toffler told us in *Future Shock*, the future always happens at a faster and faster pace, and that's what makes doing Talk radio today more exciting than ever. We're seeing other voices starting to get noticed, and that's very positive. In the long run, Talk radio is not going to be made up of just conservative voices; it will become a wide variety of

"I think that President Bush missed a wonderful opportunity to have the world and the country on his side by diverting attention to a war that did not need to be fought at a time when we were, ostensibly, out to get Osama bin Laden and the people who attacked us on Sept. 11."

points of view and topics, and that can only be good for the industry.

R&R: *Why do you think that, to date, conservatives have generally been more successful than liberals on Talk radio?*

AC: Conservatives have done a much better job of defining the political debate. Liberals have allowed themselves to be defined by conservatives who have demonized them. You never hear a conservative say the word *liberal*; instead, they say "lib" or "the L word." They don't even give us the dignity of using the whole word, and liberals have taken that lying down for too many years without fighting back.

That has hurt those on the left. There's nothing wrong with being a liberal. Our country was founded as a liberal idea. Our forefathers wrote a liberal Constitution, and our Bill of Rights — the bedrock of what we live by — is full of liberal concepts. I find it ridiculous for liberals to be demonized for believing in the very things this country was founded on.

R&R: *Most analysts agree that this year's presidential election will center most around the issue of the war in Iraq. Where do you stand?*

AC: I think it's outrageous that more Americans don't see what a mistake this war was. When we went

into Afghanistan, almost nobody objected — we had world opinion and American opinion with us. But then it became about Iraq, and that has been a very divisive issue.

I think that President Bush missed a wonderful opportunity to have the world and the country on his side by diverting attention to a war that did not need to be fought at a time when we were, ostensibly, out to get Osama bin Laden and the people who attacked us on Sept. 11. Almost daily more and more information comes out about what a mistake this whole war has been.

R&R: *You are a successful national radio and TV host, a best-selling author and, arguably, the most visible liberal media personality in America today. If it were all to end tomorrow, what do you think you would do with your life?*

AC: If I lost my vocal cords or nobody would offer me a microphone to blast my opinions into, I'd probably do more writing and do more things on the web, which is an increasingly more potent medium. We live in a multimedia world where, thankfully, anyone who is an entrepreneur can get published and heard via the new media. So I don't think I'd leave the media business; I'd probably just participate in it from a different platform.

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Smile! You're On Candid Baghdad!

Listeners to WWWQ (Q100)/Atlanta's Bert Show were treated to some riveting radio recently, when morning ringmaster **Bert Weiss** dialed a random Baghdad hotel and spent 10 minutes getting an average Iraqi citizen's unfiltered take on life post-Saddam. Interestingly, hotel staffer **Ali** painted a much different picture from what we've been seeing and hearing. "The common people, they pray to God every day for the Americans to stay longer because they came so far to help us," Ali told Weiss. "But the main problem is the terrorism, those who came from other countries — Jordan, Saudi Arabia, Iran and others — who work to corrupt our country. At least 75% of the common people in my country, they want the Americans and the coalition to stay."

Ali also related that, among the Iraqi public, the overwhelming feeling is that the pictures showing Iraqi prisoners being abused were faked. "They know that 95% of these pictures are not real — no more than lies," he said. "They think probably the majority of the pictures are not from here in Iraq." When asked about how different life is now that Saddam is gone, Ali said things are definitely better: "Absolutely yes, like the difference between night and day, because now we are free, and we can do and say what we want. We are completely in a better place than the time of Saddam Hussein, because we regarded our country like a jail then." Check out this compelling audio at www.q100atlanta.com/bertshow.

Mancow In Space?

Is **Mancow Muller** preparing to leave terrestrial radio for satellite? Or is his agent, Bob Eatman, simply doing a swell job of public saber-rattling as contract-renewal time fast approaches? While the *Chicago Sun-Times* speculates that Mancow will re-up with Emmis Alternative WKQX (Q101)/



Will this 'Cow really mooove?

Chicago when his deal expires in July, the *New York Post* reports that Eatman "dropped a bombshell" about his client's possible future when he told the paper that Muller may defect to either XM or Sirius Satellite Radio, saying, "It's going to be a massive platform in the near future." Q101 PD **Mike Stern** told ST,

"Satellite radio is certainly an option for a lot of talent. We plan on vigorously pursuing re-signing Mancow to Q101 and hope to have him working here as long as he wants to be part of the station."

Coincidentally, Eatman also represents former WNEW/New York morning jocks Gregg "Opie" Hughes and Anthony Cumia, who have also been talking with both Sirius and XM — and whose noncompete expires on May 31. Stay tuned!

Ultimate Way To Increase TSL

Marrying your listeners, one at a time, will increase your numbers. Take it from **Slammin' Sammy Suarez**, night jock at Cox CHR/Pop KELZ (Z106.7)/San Antonio, who married



Honest — they're tears of joy.

a longtime listener — whom he met face-to-face just three weeks ago. Griselda Vela, affectionately known around the station as "Caller No. 9," had been speaking to Suarez for several years. "We had never met, but had kept in contact," Suarez tells ST. "Three weeks ago we finally had lunch. One thing led to another, and we ended up going to Vegas."

In what Suarez swears was a completely unplanned, er, plan, the two heard themselves saying "I do" at the Candlelight Wedding Chapel at the Stratosphere Hotel. Asked if any alcohol was involved during the pre-wedding festivities, Suarez is honest: "Yes — lots." Despite that, we sense that true love is in the air. "Thirty-six hours later, it's still smooth sailing!" he reports.

If you see someone darting between buildings in Manhattan late at night, it's not Spider-Man — it's **WKTU/New York Asst. PD/morning show producer Mike Opelka**, whose apartment burned down in April. "We're actually hiding in an apartment in the same building where our burned-out apartment is," Opelka tells ST. "We've yet to be approved by the board, so we're sneaking in under cover of darkness." As far as recovering clothes and belongings, he says, "All those Pirate Radio T-shirts that Scott Shannon sent me years ago are finally coming into good use!"

R&R Timeline

1 YEAR AGO

- Infinity Sr. VP/Los Angeles Market Manager **Tim Pohlman** resigns, planning to move to Italy.
- **Lon Helton** celebrates 20 years with R&R.

5 YEARS AGO

- Chancellor Media unveils the new name of the merged Chancellor/Capstar Broadcasting entity: AMFM Inc.
- WWCT/Peoria, IA MD/air talent **Jenifer Daniels** awarded \$1.6 million in a pregnancy discrimination lawsuit.
- KHYL/Sacramento flips to Jammin' Oldies.

10 YEARS AGO

- Polygram/Nashville resurrected, **Harold Shedd** named President.
- The FCC imposes a total of \$200,000 in Howard Stern-related indecency fines on Infinity stations, bringing the total to \$1.8 million.
- **Ken Berry** appointed President/CEO of EMI Records Group International.



Ken Berry

15 YEARS AGO

- **Wynn Jackson** upped to VP/Album Promotion for Polydor Records & Associated Labels.
- Capitol-EMI Music Inc. buy 50% share in Enigma Entertainment, which includes Enigma Records.

20 YEARS AGO

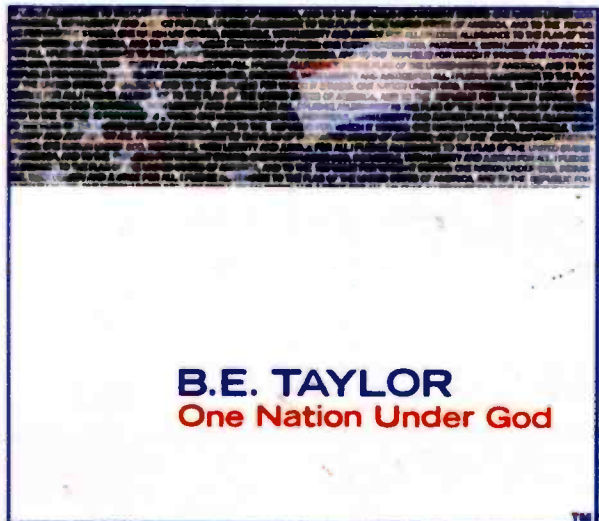
- FCC Commissioner **James Quello** appointed to a new term.
- **Rick Carroll** resumes as PD of KROQ/Los Angeles.
- **Steve Harris** named PD of WDRQ/Detroit.



Rick Carroll

25 YEARS AGO

- **Damion** named PD of KLOS/Los Angeles.
- NARAS announces six new Grammy categories in Rock, Disco and Jazz Fusion.
- **Patti Smith** remarks that Washington, DC radio stations "suck." WAVA and DC101 immediately pull Patti Smith from their playlists.



B.E. TAYLOR One Nation Under God

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For radio interviews and other information:

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



Paging Uncle Fester!

Billy Corgan, former lead singer of Smashing Pumpkins and Zwan, has signed on as the official Chicago Cubs correspondent for Infinity Triple A **WXRT/Chicago**. His "Wrigleyville Report" will air at 8:05am Mondays and Fridays on **Lin Brehmer's** show.

The Programming Dept.

- **KKXX/Bakersfield PD Steve King** adds programming duties at Classic Rock clusterbuddy **KDFO-FM (98.5 The Fox)**. He replaces acting PD **Danny Spanks**, who will go back to abusing sister **KRAB** full-time. Seconds later, **Fletch** joins **KRAB** for nights; he's inbound from **WXTB/Tampa**.

Across the street, PD **Alex Quigley** exits American General Media Active Rocker **KRFR**. Find him at 661-343-2467.

- **WPYO (Power 95.3)/Orlando MD/Marketing Director Jill "Lady J" Strada** adds Asst. PD stripes.

- Archway/Little Rock inks **WXBT/Columbia, SC** morning guy **Joe Ratliff**, a.k.a. "No Name," as PD/afternoon talent at **KHTE (Hot 96.5)**. Minutes later, market sister Alternative **KLEC (Lick 106.3)** flips to Oldies as **KOLL**.

- PD/morning guy **Wally B** exits **Quantum CHR/Pop WXXM/Myrtle Beach, SC**. He's replaced by **Steve Williams**, who slides over from the PD slot at **Classic Rock** market sister **WQSD**. Reach **Wally** at 843-450-0712 or wallybgeri@aol.com.

It's always gratifying when something you write causes a humorous public feud. Case in point: **R&R News/Talk/Sports** maven **Al Peterson's** recent conversation with **Bill Bennett**, former Republican Cabinet official, best-selling author, fledgling radio talk host — and confessed loser of \$8 million while gambling poorly. In the May 24 *New York Daily News*, columnist **Lloyd Groves** printed several of **Bennett's** quotes from **Peterson's** piece, like this one: "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." When **Groves** relayed **Bennett's** gauntlet-tossing remarks to **Franken** at **Air America**, **Franken** responded, "Then let's have a funny-off. I'll give him odds and bet \$8 million."

The next day, in **Groves' column**, **Bennett** responded to **Franken's** offer, cleverly working **Air America's** current finan-

cial woes into this zany retort: "I might consider a bet of some magnitude — but I'd first need assurances that the check



Relax — you're both hilarious!

won't bounce." [Insert rim shot.] **Franken** replied, "The funny thing is, I haven't bounced a check, but **Bill** has lost \$8 million gambling. Go ahead, **Bill**, come back with another one, and I'll think of another joke about your having lost \$8 million gambling. I hope it's not a sore spot."

Quick Hits

- **WNOU (RadioNow 93.1)** wakeup dudes **Wank & O'Brien** are migrating across the hall to **Hot AC WENS (Real 97.1)** after a two-week simulcast party. They replace **Ernie Mills & Angela Hatern** who segue to nights as **Real After Hours**, replacing **Alan Kabel**. **ST** hears that **Billy Breeze & Marco**, who recently resigned from mornings at **WQZQ (102.5 The Party)/Nashville**, will arrive at **WNOU** at any moment. Speaking of which, PD **Russ Schenck** of clustermate **WBUZ** is now acting Party PD, while former Party night jock **Lulu** returns from **WCGQ/Columbus, GA** for middays.

- **WNNX (99X)/Atlanta** finally scores a full-time night guy: Please welcome **Whip**, who replaces **Toucher**, who moved to **The Don Miller Morning Show** last October.

Across the street at **WBTS (95.5 The Beat)**, **Austin** arrives for nights from afternoons at **CKEY/Bufalo**, where he was "A.J. Hammer."

- **The Monsters of the Morning**, who temporarily took over mornings at **Clear Channel Active Rocker WXTB/Tampa** from erstwhile morning host **Bubba The Love Sponge**, have been permanently duct-taped into that post — simulcasting from their home base at **CC sister WTKS (Real Radio 104.1)/Orlando**.

- After 22 years with **KLBJ/Austin**, midday goddess **Peggy Simmons** exits amid some station restructuring. **MD Loris Lowe** inherits the shift.

- **Kim Douglas** moves from nights to mornings at **Greater Media Hot AC WMWX (Mix 95.7)/Philadelphia**, teaming with **Joe Mama**. Weekender **Dave Cruise** will cover nights until a replacement is named.

- **Hot AC WQAL/Cleveland** inks **Jen Toohey** for middays.

ST Shot O' The Week

Check out this latest disturbing trend in cutting-edge fashion and housewares, guaranteed to give you, your baby and your dog nightmares. At your own risk, go to www.cafeshops.com/finklovesmaxx. Note: This stuff may or may not have been personally designed and/or endorsed by our own lovable Alternative Editor, **Max Talkoff**.



Toohey was last enjoyed at crosstown **WMVX**, where she did news and produced the morning show.

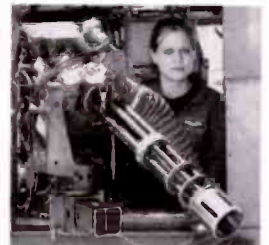
- **Chris Lusk** segues from nights at **Entercom CHR/Pop WFBC/Greenville, SC** to the same shift at **WHBQ/Memphis**.

- Congrats and our best wishes to **Marc Ratner** of **bigHelium Entertainment** and the lovely **Kim Johanson**, who were married on Sunday, May 23, in **Camden, ME**.

Talk Topics

- **Tony Cruise** is upped to morning anchor on **Clear Channel News/Talker WHAS/Louisville**, replacing **Bob Sokelov**, who exited last month. Since 1995 **Cruise** has hosted **WHAS's** nightly **SportsTalk 84**.

- A woman who apparently took exception to some of the opinions expressed on **Talker KSCJ-AM/Sioux City, IA** has been charged with terrorism after firing a handgun at the station last Saturday morning. **Bramble Humphries, 54**, reportedly fired four or five rounds from a .357 Magnum handgun in the direction of the station's new vehicle, another car and the sales office. As a bonus, she also shot herself in the hand. No other injuries were reported. Police say **Humphries** had been harassing station employees for more than two months.



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PART TWO OF A TWO-PART SERIES

Kids Sing The Darnedest Things

A young talent with an old soul

Following up last week's column on Jamie Cullum, this week we take a look at rising star Katie Melua, another young talent tapping into traditional sounds. Melua has enjoyed remarkable success overseas and is now ready to break in America. Sure, the talent's there — her dreamy, jazz-flavored songs and reworkings of standards show her to have wisdom beyond her 19 years — but her rise to quadruple-platinum status in the U.K. really happened against all odds.

Born in the former U.S.S.R., Melua spent most of her childhood in Batumi, Georgia before her family relocated to Belfast, Northern Ireland when she was 9. After five years the family moved once again, this time to Southeast London. Melua began writing music only three years ago, influenced by Queen, Joni Mitchell, Bob Dylan, Eva Cassidy, Irish folk and Indian music.

The man behind Melua's success in the U.K. is Mike Batt, founder of the aptly named independent label Dramatico. As the main songwriter, financial backer and producer of Melua's *Call Off the Search*, Batt turned an unknown into an overnight sensation with a brash marketing campaign.

"He rolled the dice with his own money in the U.K. because he really believed in her," says Kim Gardner, Universal Sr. VP/Marketing & Artist Development, who's working with Dramatico to break Melua in the U.S. "It's nice to work with somebody who's working with an artist that he so truly believes in.

"He's in her band; he's her manager. He basically focused his professional life on Katie and used his own money to do it on this little independent label, Dramatico. He's taking a lot of the money he made in the U.K. and

"People are looking for great music and great albums. This sound is resonating with people."

Kim Gardner

using it to help roll the record out here. It's a pleasure to work with a guy like that, and you feel a sense of responsibility to do your best."

Up To Batt

Batt's starting point was Paul Waters, producer for Terry Wogan's BBC Radio Two show. One play of Melua's single "Closest Thing to Crazy" on Wogan's national show lit up the switchboard and jammed the e-mail servers. Despite the buzz, Batt couldn't land a label deal for the project and opted to release it on his own label, securing a distribution deal with Pinnacle and hiring Absolute Promotions to work national radio shows.

From there, radio and press began to roll as Batt set up showcase lunches that led to a slot on the Royal Variety Performance. Retail at a developing-artist price, Melua's album began to chart, and Batt spent a handsome amount on TV ads to promote it. The gambit paid off, and Melua-mania was underway.

"He successfully managed to work the U.K. on his own, without the help of a major label or major-label distribution," says Andrew Kronfeld, who signed Melua to Universal. "He believed so much in her that he did it himself.

"He was right — the record went on to No. 1 and four-times platinum over there. They had the right radio support at the right time, he was really ambitious with TV and advertising, and it clicked, because she's a star.

"His blueprint for breaking Katie was to tell people to forget the genre of music for a minute and just treat her like a pop artist. You might think it's jazz or for older consumers, but he had this total tunnel vision that Katie was a pop star and that if you just got her on the air and got her on television to perform, all the rest would take care of itself.

"The Royal Variety Show was the watershed moment where she went from having a nice hit record that was doing well at radio to being a phenomenon. After that Batt backed up the airplay and the buzz from her TV performance with a really aggressive TV campaign. It was lights out.

"In many regards we're following that tune. We're looking for early support from the right people at radio, we're making sure we get Katie in front of a lot of people on TV and through touring, and we're going to be very aggressive with our marketing campaign in terms of advertising to the public once we build that buzz.



Katie Melua

"Maybe it's not right for this audience, this retailer or this press outlet, but a hit's a hit and a star's a star, and sometimes we forget that. This girl is an absolute star."

Universal Acceptance

Kronfeld notes that it was the initial enthusiasm of Universal Chairman Mel Lewinter that really got the ball rolling in America. "He got a demo of Katie's from some friends of his and was excited about it," Kronfeld says. "Because of the style of music, we weren't quite sure what to do with it, so it was on the back burner for a minute. We all thought, 'She's got great talent, she's really pretty, and there's something there,' but it was pretty left field."

Melua's success in the U.K. could not be denied, however, and soon Kronfeld, Lewinter and Monte Lipman were in talks with Batt. "We spent all of autumn and the early part of this year talking with Mike to see how we could work a deal out with him, because he had the blueprint," Kronfeld says. "When we first heard Katie, we said, 'This is something spe-

cial. How do you break her in America?' Mike gave us the road map.

"The way the deal is structured, Mike is the one leading the charge in terms of the marketing, and he's the visionary, but at the end of the day Katie is just a really talented and charming artist. We think she's something truly special and extraordinary.

"It's fantastic, because we've seen that it's not just one of those things that everyone at the label likes; there really is a public audience for her. It's great, because it came from the Chairman of our company, Mel Lewinter; it didn't come from the usual sources. He and Doug [Morris] said, 'We have to do this deal.' Once they came together, we got with Mike Batt and worked it out."

While Verve and Universal are resequencing and repackaging Jamie Cullum's album for U.S. release, the Dramatico version of Melua's debut will remain untouched. "We're taking the finished U.K. record with no new mixing, no new mastering," Kronfeld says. "We felt there was no need for that."

Face Time

Like Cullum, Melua has been introduced to the U.S. market through key showcases for press, retail and radio. "A lot of it is telling people the story from overseas and letting people hear the record," Gardner says. "From there, it starts to grow organically. From a retail presence, our thrust is listening stations and in-store play. We want to get the music in front of people.

"Borders has partnered with us in a really big way. Norah Jones was their best-selling record ever. They heard the Katie record, they know of her success in their stores overseas, and they rolled out the A+ plan for us. Barnes & Noble is also in. Retail is responding."

A massive TV campaign is also in the works. "My campaign is going to be everything from CNN's *Larry King Live* to CBS *Sunday Morning* to *Today* to *Good Morning America*, Bravo, A&E and VH1," Gardner says. "There are direct-response and fixed spots, and the campaign I'm launching with is more than 250 spots.

"TV is a great medium for these artists. As well as TV appearances, I want to back it up with a lot of TV spots. We're doing stuff like the new-artist feature on United Airlines for

R&R Convention Update

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

Be sure to check out "Know Your Competition: The Webcasting Panel" on Thursday, June 24 at R&R Convention 2004. Scheduled panelists include Live365 Director/Business Development David Porter, Napster VP/Artist & Label Relations Michelle Santosuosso, U.S. Coding Technologies VP/U.S. GM David Frerichs and Cherry Lane Digital CEO Jim Griffin.

Register for the convention now, at radioandrecords.com.



July and August. She'll be on *Movie-Tunes*, and there will be Wal-Mart and Target TV pieces in July."

Melua's U.S. tour will begin on her June 8 street date and will focus on the top 10 markets. "We're focusing our advertising in those top markets to publicize the date and the music," Gardner says. "We're doing a PBS artist-profile piece, and we're doing lifestyle marketing, where we're going to get the CD into high-end restaurants and clothing stores.

"We're doing a lot of print advertising. We've done a lot of samplers, bin cards and counter bin cards, post-cards and a lot of things for retail."

The New Adults

As for the new adult sound, Gardner sees wide appeal. "I just read something that over 30s are the only demographic buying more records over the last three years," she says. "People are looking for great music and great albums. This sound is resonating with people. Their audience is quite wide, from young to old. Those kinds of records have more mass appeal."

And Gardner notes that Universal's commitment to this new-old sound runs deep. "At the record company, it really stems from Doug Morris' philosophy. You want to work really great artists who make great records. Both Jamie and Katie have had great success overseas, and we just want to be able to spread that here.

"There's another artist, Amy Winehouse, whom we're going to be releasing at the end of the summer. She's got a following over in the U.K. as well. With these kids like Michael Bubl , who's more a Sinatra-standards type, there is definitely more of an adult-mainstream crossover wave."

"To some degree there's a new movement, and younger British artists, it seems, are leading the way in a lot of cases," Kronfeld says. "These artists are not being constrained by genre limitations. They're making music that is mass appeal and doing it on their own terms.

"It's appealing both to older consumers, who are certainly underserved in our market, and younger people who are looking for something just a little different from what they're hearing from a million other bands who are doing top 40 dance music, R&B, hip-hop or rock. It's different, and that's a good thing."

THE INDUSTRY'S NO. 1 RETAIL CHART May 28, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	USHER	Confessions	LaFace/Zomba	212,834	-6%
-	2	METHOD MAN	Tical 0: The Prequel	Def Jam/IDJMG	165,957	-
-	3	NEW FOUND GLORY	Catalyst	Drive-Thru/Geffen/Interscope	157,414	-
2	4	GRETCHEN WILSON	Here For The Party	Epic	132,850	-41%
-	5	ALANIS MORISSETTE	So-Called Chaos	Maverick/Reprise	106,131	-
4	6	D12	D12 World	Shady/Interscope	93,492	-20%
5	7	HOOBASTANK	The Reason	Island/IDJMG	79,854	0%
3	8	8BALL & MJG	Living Legends	Bad Boy/Universal	60,864	-50%
-	9	MONTGOMERY GENTRY	You Do Your Thing	Columbia	60,179	-
-	10	MORRISSEY	You Are The Quarry	Attack/Sanctuary	54,817	-
7	11	VARIOUS	Now 15	Capitol	53,120	-15%
9	12	MARIO WINANS	Hurt No More	Bad Boy/Universal	51,006	-6%
11	13	OUTKAST	Speakerboxxx/The Love Below	LaFace/Zomba	50,822	+1%
10	14	PRINCE	Musicology	Columbia	49,068	-9%
40	15	SOUNDTRACK	Shrek 2	DreamWorks	48,414	+106%
-	16	LENNY KRAVITZ	Baptism	Virgin	47,600	-
14	17	EVANESCENCE	Fallen	Wind-up	46,810	-6%
15	18	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	46,065	-5%
12	19	NORAH JONES	Feels Like Home	Blue Note/EMC	44,668	-11%
8	20	PETEY PABLO	Still Writing In My Diary: 2nd..	Jive/Zomba	42,227	-28%
17	21	GUNS N'ROSES	Greatest Hits	Geffen	40,745	-5%
23	22	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	39,665	+13%
26	23	MODEST MOUSE	Good News For People Who Love...	Epic	39,499	+17%
16	24	KENNY CHESNEY	When The Sun Goes Down	BNA	39,486	-8%
-	25	GEORGE MICHAEL	Patience	Epic	37,366	-
18	26	JESSICA SIMPSON	In This Skin	Columbia	37,301	-10%
6	27	TEENA MARIE	La Dona	Cash Money/Universal	37,290	-53%
22	28	BLACK EYED PEAS	Elephunk	A&M/Interscope	36,800	+3%
13	29	DIANA KRALL	Girl In The Other Room	Verve/VMG	35,191	-30%
25	30	MAROON 5	Songs About Jane	Octone/JRMG	34,937	+1%
30	31	YELLOWCARD	Ocean Avenue	Capitol	34,899	+19%
27	32	TWISTA	Kamikaze	Atlantic	34,286	+4%
21	33	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	34,174	-5%
29	34	JET	Get Born	Atlantic	33,702	+13%
31	35	LOS LONELY BOYS	Los Lonely Boys	Epic	33,318	+15%
20	36	JOSH GROBAN	Closer	143/Reprise	32,565	-12%
24	37	VARIOUS	Totally Hits 2004	BMG	30,274	-13%
33	38	SHERYL CROW	Very Best Of	A&M/Interscope	28,814	+3%
36	39	BRITNEY SPEARS	In The Zone	Jive/Zomba	28,328	+3%
28	40	LIL' FLIP	U Gotta Feel Me	Columbia	28,027	-13%
38	41	NICKELBACK	Long Road	Roadrunner/IDJMG	25,173	-1%
35	42	BEYONCE	Dangerously In Love	Columbia	23,843	-14%
34	43	KEITH URBAN	Golden Road	Capitol	22,797	-18%
-	44	FRANZ FERDINAND	Franz Ferdinand	Epic	22,528	-
39	45	TOBY KEITH	Shock'n Y'all	DreamWorks	22,288	-11%
-	46	LIONEL RICHIE	Just For You	Island/IDJMG	22,040	-
37	47	KIMBERLEY LOCKE	One Love	Curb	21,799	-17%
-	48	BIG & RICH	Horse Of A Different Color	Warner Bros.	21,597	-
-	49	GEORGE THOROGOOD & THE DESTROY	Greatest Hits: 30 Years Of Rock	Capitol	21,437	-
42	50	JANET JACKSON	Damita Jo	Virgin	20,704	-9%

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ON ALBUMS

Usher: 8-Ball In The Side Pocket

Eight is apparently more than enough for Usher.

Despite five newcomers to the top 10, the LaFace/Zomba soul star powers his way to an eighth week — out of the last nine — at No. 1. He



Method Man

missed only when Shady/Interscope's D12 (No. 6 this week) debuted in first.

Def Jam/IDJMG rapper-turned-sitcom star Method Man tops the list of debuts, at No. 2, followed by Drive Thru/Geffen's New Found Glory (No. 3), Maverick's Alanis Morissette (No. 5), Columbia's Montgomery Gentry (No. 9) and Attack/Sanctuary's Morrissey (No. 10).

Aside from D12, top 10 holdovers include Epic/Sony Nashville's Gretchen Wilson (No.



Alanis Morissette

4), Island/IDJMG's Hoobastank (No. 7) and Bad Boy/Universal's 8Ball & M.J.G. (No. 8).

Other chart bows are registered by Virgin's Lenny Kravitz (No. 16), Epic's George Michael (No. 25), Epic's Franz Ferdinand (No. 44), Island/IDJMG's Lionel Richie, Warner Bros. Nashville's Big & Rich (No. 48) and Capitol's George Thorogood & The Destroyers greatest-hits package (No. 49).

In a flat week, DreamWorks' Shrek 2 soundtrack goes 40-15, registering a giant, green 106% gain. Other double-digit gainers include Roc-A-Fella/IDJMG's Jay-Z (No. 22, +13%), Epic's Modest Mouse (No. 23, +17%), Capitol's Yellowcard (No. 31, +19%), Elektra's Jet (No. 34, +13%) and Epic's Los Lonely Boys (No. 35, +15%).

Gotta give props to Epic's Steve Barnett and Joel Klaiman and the rest of the label team as breakout bands Modest Mouse, Franz Ferdinand and Los Lonely Boys all register significant gains.



New Found Glory

Next week: Look for Arista/RMG teen pop idol Avril Lavigne and Roadrunner/IDJMG masked metallers Slipknot, both hitting the streets on June 1, to challenge Usher for the top spot.



Revisiting The Past

Usually, there isn't too much happening in the world of Going for Adds the week of Memorial Day. This year, however, is a different story. The list of songs hitting radio is filled with exciting new projects from top artists, and, appropriately, one of the running themes for the week is revisiting the past.

Van Halen make their way back to center stage as they present "It's About Time" to Rock and Active Rock. It's the lead single from the band's forthcoming greatest-hits album, *The Very Best of Van Halen*. The CD, dropping in stores



Van Halen

July 20, will feature three new tracks, all produced by Glen Ballard. Steve Lukather, lead guitarist for Toto, lends backing vocals to the new songs, while Sammy Hagar rejoins the group as lead vocalist after eight years. The double CD will feature Van Halen's hits in chronological order, starting with songs from their self-titled debut in 1978. However, material from their last album, 1998's *Van Halen III* (the only album featuring former Extreme vocalist Gary Cherone), will not be part of the collection. To promote the release, Van Halen will kick off a 22-show tour on June 11 in Greensboro. This will be the band's first tour since 1998.



Kenny Rogers

Kenny Rogers has been a country standout for decades, and next week he is Going for Adds with "My World's Over." Whitney Duncan is also featured on the song, which is taken from Rogers' upcoming greatest-hits CD, *Kenny*

Rogers: 42 Ultimate Hits. Rogers has also contributed the song "Homeland" to a new compilation CD titled *Patriotic Country*, due in stores June 15. Rogers will be performing at the CMT Greatest Love Songs concert on June 13, alongside Dolly Parton, Brad Paisley, Sara Evans, Randy Travis, Lee Ann Womack, Dierks Bentley, Joe Nichols and Lonestar. *Ultimate Hits* will reach stores June 1, and Rogers will be touring markets in the Midwest and East Coast throughout June.

They formed in 1990 in Omaha and never looked back. On June 8, 311 invite listeners to take a gander at their body of work as they unleash *Greatest Hits '93-'03*. To inform the public of their endeavor, 311 are Going for Adds at Alternative next week with "First Straw," one of two new songs featured on the CD. David Kahne — famous for his work with Sublime, Fishbone and Paul McCartney, among numerous others —



311

produced both new tunes. Audiences will get their fill of 311 starting in June: They are performing "Love Song" on *The Tonight Show With Jay Leno* on June 11, they're filming an episode of *Pepsi Smash* on June 16, and from June 18 to Aug. 1 they will roll around the country on their 2004 Summer Unity Tour with opening act The Roots.

Pianist David Benoit and Rippingtons guitarist-founder Russ Freeman made a huge impact on smooth jazz as individuals, and in 1994 they astounded the format with their album *The Benoit/Freeman Project*. Ten years later the pair are out to shake things up a bit with "Palmetto Park," the lead single from their reunion CD, *The Benoit/Freeman Project 2*, which is slated for a June release. "We've done so much apart from each other, yet Russ always brings out a deeper artistic side in me," says Benoit. "The album is a strong reflection of where I am in my life and career now, and I believe all of my talents are well represented." Adds Freeman, "So many relationships in this business don't last, but we're great friends, and the mutual respect we have for each other shows in the music that we create and play together. It's a very inspiring process, no matter how many years pass in between these collaborative projects."

R&R Going For Adds

Week Of 6/1/04

CHR/POP

- ALANIS MORISSETTE Everything (Maverick/Reprise)
- BEENIE MAN f/MS. THING Dude (Virgin)
- EAMON I Love Them Ho's (Jive/Zomba)
- SHIFTY Slide Along Side (Maverick/WB)

CHR/RHYTHMIC

- BABY BASH Menage A Trois (Empire/Universal)
- EAMON I Love Them Ho's (Jive/Zomba)
- KIERAN R U Awake (Black Rain)
- LUDACRIS Diamond In The Back (Def Jam South/IDJMG)
- NEW EDITION Hot 2 Nite (Bad Boy/Universal)
- TEEDRA MOSES Be Your Girl (TVT)
- TERROR SQUAD Lean Back (Universal)
- TREN'L Outlaw (Casablanca/Universal)

URBAN

- BABY BASH Menage A Trois (Empire/Universal)
- KIERAN R U Awake (Black Rain)
- LUDACRIS Diamond In The Back (Def Jam South/IDJMG)
- NEW EDITION Hot 2 Nite (Bad Boy/Universal)
- TEEDRA MOSES Be Your Girl (TVT)
- TERROR SQUAD Lean Back (Universal)

URBAN AC

- TEEDRA MOSES Be Your Girl (TVT)

COUNTRY

- HOMETOWN NEWS Revitalize (Quarterback)
- KENNY ROGERS w/WHITNEY DUNCAN My World's Over (Capitol)
- TIM MCGRAW Live Like You Were Dying (Curb)

AC

No adds

HOT AC

- NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)
- SCISSOR SISTERS Take Your Mama (Universal)
- TRAIN Ordinary (Columbia)

SMOOTH JAZZ

- DAVID BENOIT & RUSS FREEMAN Palmetto Park (Peak/Concord)
- JAMES VARGAS Sitting Pretty (Trippin 'N' Rhythm)
- RICHARD ELLIOT Your Secret Love (GRP/VMG)

ROCK

- TRAIN Ordinary (Columbia)
- VAN HALEN It's About Time (Warner Bros.)

ACTIVE ROCK

- VAN HALEN It's About Time (Warner Bros.)

ALTERNATIVE

- 311 First Straw (Volcano/Zomba)
- BUMBLEBEEZ 81 Pony Ride (Geffen)
- DASHBOARD CONFESSIONAL Vindicated (Vagrant)
- LOSTPROPHETS Wake Up (Make A Move) (Columbia)

TRIPLE A

- HOWIE DAY Collide (Epic)
- MELISSA FERRICK Beijing (Right On)
- PATTY SCIALFA 23rd Street Lullaby (Columbia)
- ROGER CLYNE & THE PEACEMAKERS Counterclockwise (Emme Java)
- TRAIN Ordinary (Columbia)
- CHRIS STAMEY Travels In The South (Yep Roc)
- DAVE ALVIN Ashgrove (Yep Roc)
- DENISE JAMES It's Not Enough To Love (Rainbow Quartz)
- VARIOUS ARTISTS Nuevo Latino (Putumayo)
- VOLEBEATS Country Favorites (Rainbow Quartz)

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



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A Perry Capital Corporation

Union

Continued from Page 1

that he did not hear about any problems from any stations initially, but the campaign's wheels came off after WNCX pulled the ad on May 19, finding it "too controversial," just before it was set to run across three dayparts for a week.

WDOK aired the spot once on May 19 and dropped it that day, apparently for the same reason. Darrow said WERE & WZAK also backed away on May 19, while WKDD exited on May 20.

Scattergood told R&R that when he asked one of the stations what, specifically, was inappropriate, "they danced around the subject." Scattergood said that one station told him it got a call from one of its major advertisers, but the station wouldn't identify who it was. "None of this came up until the day the spot started running," he said.

Local 348 furnished R&R with a copy of the spot (see sidebar story), which asserts that the House of LaRose is "refusing to offer Akron workers the new jobs" out of "greed, pure and simple." The spot, which says that one worker "serving our country in Iraq will return to find he no longer has a job," calls for listeners not to buy Budweiser or any other Anheuser-Busch beers distributed in the Akron or Cleveland community.

A source close to R&R with experience in union advertising said the commercial copy's call for a boycott was almost certainly reason enough for stations to turn away the business on their own. Although Abar Hutton Media did not develop the script, Scattergood asked stations if it would make a difference if specific

Full Text From Teamsters Radio Spot

Here's the text for Teamsters Local 348's 60-second spot, which Cleveland and Akron stations have declined to broadcast:

Over the years Akron families helped make Budweiser the top-selling beer in our area. We were proud that Bud and Anheuser-Busch products were distributed by our hard-working friends and neighbors employed by the House of LaRose. Their efforts made the House of LaRose a very successful business.

Now the House of LaRose is turning its back on its workers and Akron's families. They are leaving Akron high and dry. The company is shutting down its Akron operation and moving to Brecksville, refusing to offer Akron workers the new jobs. Akron workers will not only lose their jobs and retirement security, but medical coverage for their families. Why? Greed, pure and simple. The House of LaRose would rather hire younger employees for less money and fewer benefits. Many of the Akron workers have been injured on the job, and one worker serving our country in Iraq will return to find he no longer has a job.

Whatever happened to gratitude, fairness and loyalty? It is time to stop the House of LaRose's attack on working families. Don't buy Budweiser or any other Anheuser-Busch beers distributed in the Akron or Cleveland community.

Brought to you by Teamsters Local 348, Akron, OH.

text could be reworked. "The stations were pretty adamant that it would not," he said.

Asked if he felt the stations were strong-armed into declining the spot, Darrow said, "There's no question in my mind. I've had other radio stations in this area tell me, off the record, that losing Budweiser all year in return for a week's advertising [from us] isn't good business." Darrow noted that Anheuser-Busch dominates the area, with a 55% market share.

Radio One/Cleveland Market Manager David Bevins declined to comment, saying only, "We are not carrying the [union] commercial. Budweiser is an important client of ours, and we respect their right to do business, and that's about all I can say."

Clear Channel declined to discuss the matter on the record. Officials at

House of LaRose were not available to comment at press time, while calls to the Infinity stations and Anheuser-Busch in St. Louis were not returned.

The union has not yet turned to newspaper to present its story, but that option is being contemplated. Asked why the union selected radio, International Brotherhood of Teamsters Asst. Director/Strategic Initiatives Louis Malizia told R&R, "The price and frequency were key, plus being able to get out to both the Akron and Cleveland communities."

The Akron Beacon Journal reported that House of LaRose and Local 348 have tried for more than a year to work out their differences, without success. Darrow and Malizia told R&R that a labor dispute — possibly a strike — could ensue if the situation isn't resolved amicably.

Adelstein

Continued from Page 1

there's a lot of discussion still going on, and we have a number of items in the pipeline that we're looking at. Maybe you're not seeing as much out in public because the fear has passed and the media has moved on to something else, but here at the FCC we are continuing to press forward on a vast pile of complaints."

But Adelstein also insisted that the renewed interest in indecency enforcement hasn't distracted the FCC from other issues on its agenda. "We have many responsibilities," he said, "and while it's one that I don't think we were doing a very good job on until recently, I'm glad that we've increased our enforcement efforts."

"We are taking the rules very seriously, and I think it's having a very good effect. It's what the public wanted us to do, and it's what Congress requires us to do under the statute."

FCC Readying Localism Proceeding

While he couldn't provide a specific date, Adelstein said the FCC will soon open a public-comment window for the localism initiative it announced last August amid the

firestorm of criticism that followed the June 2003 release of the agency's new media-ownership rules, which are still under court review.

Adelstein believes much can be learned from the localism initiative, even though the FCC already received a mountain of comments during the ownership rules review and an important one to consumers," he told R&R. "It merits a lot of attention."

He noted that the commission has an ongoing responsibility to make sure broadcasters are meeting their public-interest commitments. "Broadcasters are supposed to be the trustees for the public," he said. "There are a limited number of licenses we award, and they have to be used in the public interest. We've always looked at localism, competition and diversity as the three key components of that, with localism being an important one in the context of media consolidation and whether absentee trustees do as good a job as local owners."

"I don't know if that issue has been completely settled — you get arguments on both sides — but we need to get to the bottom of it. Hopefully,

the localism notice will look at various mechanisms we can use to ensure that these broadcasters do a better job than they're doing now of covering the issues of concern to local communities."

Are Adelstein's FCC Days Numbered?

Adelstein's commission term is slated to expire either on June 30 or whenever the current congressional session ends, and while President Bush may simply nominate him to another term, Adelstein said he's unsure what the future holds.

However, he rejected the notion that FCC Chairman Michael Powell is delaying voting on some items in the hope that the Democratic Adelstein won't be reappointed. "I've never heard of any example of that," he said, adding that with the three-to-two split of the Republican-controlled commission, his departure really wouldn't change anything in terms of the votes.

While he waits for a possible reappointment from President Bush, Adelstein said he's staying focused on his responsibilities at the FCC. "I'm here doing my job," he said. "We have a lot of work to do, and I'm here day to day."



PART TWO OF A TWO-PART SERIES

The Winter Of Our Content

More winter '04 success stories to bolster your egos

First, there was the fall, and it was bad. Pop stations all over the country suffered declines, and industry pundits said the product just wasn't there. Hip-hop was becoming a staple of Pop radio, making us compete with Rhythmic stations on their home turf.

Then the winter arrived, and, miraculously, things got better. Last week I took a look at a handful of stations' winter book successes to see what turned around for them. To show that it wasn't just a fluke, I'm doing the same with more stations this week. Is the format on its way back to good and robust health? Only you have the answer.

KIIS/Los Angeles

Clear Channel's huge-market Pop bookends, KIIS/Los Angeles and WHZZ (Z100)/New York, did remarkably well in the winter book. Last week Z100 PD Tom Poleman talked about his station's jump. Now KIIS PD John Ivey gets a chance to chat about the 3.2-3.8 rise at his station and simulcast partner KVV5/Lancaster, CA.



John Ivey

"Overall, the station rebounded nicely," Ivey says. "We're No. 1 with 18-49 women, right in our target, and all the teenage girls are back. KIIS is back to No. 1 with them, which is the foundation of any successful CHR station. That's something that we've been working awfully hard at, and seeing results like these is really gratifying."

And then there's the issue of the KIIS morning show. In a much publicized move, KIIS hired the multi-tasking Ryan Seacrest for mornings back in March, and everyone has been waiting for his first official report card. "In the raw month of March, the curiosity came alone was huge: Over 950,000 people sampled the show," says Ivey.

"In the 12+ quarter-hour results for the raw month, Ryan was within a few tenths of a point of established shows at KROQ and Power 106 [KPWR]; plus, he vaulted to No. 1 with 18-49 women in the book. Not a bad start. I think we'll keep him — if he's not too busy."

"The hours this kid puts in are amazing — truly a sign of someone who wants to dominate in everything he does. The great part is, all

of his ventures are successful. Nothing suffers at the expense of anything else, which is rare in this business."

WFLZ/Tampa

WFLZ/Tampa PD Jeff Kapugi found himself in some interesting places when he got the winter book. "We're No. 1 18-34 and 25-54, which is crazy," he says. "We hadn't been No. 1 18-34 in about 20 books, which felt like forever."

"On top of that, in its first full book, our new Urban, WBTP [The Beat], scored No. 1 teens and No. 3 18-34, and my Mix station [WMTX] is No. 4 25-54 and No. 1 with women 25-54. So, with a little bit of help from our friends at The Beat, [Infinity's crosstown WLLD (Wild 98.7's)] numbers came back to reality — at least for a book. Hey, it's Arbitron — don't forget!"

When asked for the secret of WFLZ's impressive gains, Kapugi doesn't hesitate: "We mainstreamed this station as much as we could, although we're still playing the hits. WFLZ had traditionally been a Rhythmic-leaning CHR/Pop, but now we're playing the Yellowcards, Maroon 5's and Sheryl Crow's around the clock rather than just in middays, and we're seeing it pay off."

"The station now has a very smooth flow, and we are operating under the philosophy that if it's a hit at 10am, it's a hit at 10pm."

KZHT/Salt Lake City

Clear Channel's KZHT/Salt Lake City found itself riding the Arbitron rocket this winter with a 2.6-3.8 12+ move. "A lot of that was due to the 18-34 demo, and even 25-54 growth was there," says PD Jeff McCartney.

"In 18-34 persons, we knocked the heritage Alternative [KXRR] out of first place by going 4.5-7.2. We popped up to No. 2 18-34 women

and men with a 6.7-8.3 and 2.2-6.3, respectively. Our numbers came back significantly in the 12-17 arena as well, despite all the competitors in the market that cater to specific genres."

McCartney gives a large portion of the credit to a frequency switch and signal upgrade, as well as a stellar marketing campaign touting the change. "We connected the change visually to the listener by doing billboards and busboards with the old frequency on our logo, but it looked like someone had spray-painted an X over the old frequency and painted in the new one," he says.

"We did a 'Reset Your Preset' campaign with a 'Money for Your Motor-mouth' contest where people would get paid \$25 for each time they could say 'ZHT is bigger and better at 97.1' in 10 seconds. It sounds like a lower dollar amount than most of us are used to dealing with, but it got more of a reaction than bigger-dollar payouts have because people felt they had a better chance of winning smaller amounts."

McCartney also says that KZHT's numbers reflect the station's move back from the Rhythmic realm to being a more mainstream Pop station. "Also, content has been an issue here, because people listen to the lyrics," he says. "They'll score things negatively because of lyrics. So we're stepping out on songs that are right for the station and market and being careful on some others."

"The strongest stuff has been stuff like Evanescence's 'My Immortal,' Hoobastank's 'The Reason' and Jessica Simpson's 'Take My Breath Away.' The Mya cut with Sean Paul — 'Things Come and Go' — we loved it a lot and still feel it was the one song on the album they should've gone with but didn't. We started playing around with it on our own, and it's top three in research."

WXXL/Orlando

According to the numbers WXXL/Orlando PD Adam Cook got this winter, "Women love us" should be the new slogan for the station, which saw a nice 3.9-4.7 12+ rise. "We're



Jeff McCartney

probably most proud of going from sixth to second 18-44 with a 5.4-7.0,"

Cook says.

"Across the board we got female numbers. We went from third to second with women 18-34, 8.6-10.8. In 18-44 females we went 7.2-9.8, which was third to first, so we rock there. We saw significant gains with our morning show. It ranked No. 1 with women 18-34, 18-49 and 25-44. We saw really good return on quarter-hour listening; our cume was up, and so was TSL."

"We implemented commercial-free music hours in January, and I think that helped our TSL. We do those every other hour, and listeners have told us how much they like them. In the fall there was a lack of music product. It was stuff that had been out earlier in the year. We were playing a lot of re-runs, and the number of powers was down in winter."

Cook sees his station as generating more water-cooler talk in the winter, thanks in part to more life-style events that involved pop artists — like Janet's infamous Super Bowl extravaganza. But promotions were also a staple of WXXL's winter activities. "We did several of the Clear Channel group contests," Cook says. "In January we started with The Fantastic Plastic Payoff to pay people's holiday bills."

"We did the Britney flyaways and the 'Be a Bride Like Britney' contest to send people to Vegas to get married and then annulled. Our morning show did 'The Mile of Men' in February, where we made 30 guys stand outside along the road at a busy intersection. Women would go by and pick a guy and have a date with him."

WQEN/Birmingham

New WQEN/Birmingham PD Tommy Chuck has been in the house for only a single book, and he's al-

ready stirring up trouble. Look at his 3.0-4.0 12+ jump. "In persons 18-34 we were up 5.4-8.6, and women 18-34 went 6.4-11.4, so our greatest gain was in the bull's-eye of our target," he says.

"I'd attribute that to our making sure the music was ultra-focused, and we worked to really own the songs we played instead of just playing them. With the nature of the format, we share a lot of music with Alternative and Urban and Rhythmic. We now really try to own the songs and artists. Whenever we add it, it becomes 'Q Music.'"

Promotionally, WQEN worked the local angle. "We were out on the streets like crazy," Chuck says. "I've really tried to stress to our team — and we've got an awesome team — that it's like running a political campaign: We've got to go out there and ask for their vote, and then we've got to come through with the things we're promising."

"We've done some crazy things where we've given away concert tickets and a pizza and delivered them to a winner's house in 30 minutes or less. We single out individual towns every day, and we pick an hour, and for that hour it's all about that town — our van's in that town, we're giving away something in that town, any type of contest we do is open only to people in that town. We've gotten high school cheerleading squads and ball teams and college sororities to co-host our countdowns."

"Musically, we've shrunk the playlist considerably, and we've been very conservative about adding new music. We trust our research, and we haven't gotten caught up in playing the chart game. We want to make sure we're playing the biggest hits for our audience and not necessarily the biggest hits nationwide. A big mistake a lot of people make is they look at the chart and forget about their actual audience."

Convention 2004 Update

This year's CHR/Pop panel, "Dude, Where's My Format?" will not be asking the usual convention questions "When-ja get in?" "Where ya stayin'?" and "When ya leavin'?" We're tackling hard stuff like "Where's the personality?" "Where's the line on indecency?" "Is the product finally coming back?" "How can we build compelling content while battling leaner budgets and distractions like satellite radio?" and "Who will push Kevin Carter in the pool at the party?"



Join Clear Channel/New York Sr. VP/Programming Tom Poleman (who programs a little station called "Z100"), KRBE/Houston PD Tracy Austin and others TBA at this can't-miss session. Register now at www.radioandrecords.com.



Adam Cook



Tommy Chuck

May 28, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	HOOBASTANK The Reason (Island/IDJMG)	8892	+324	878470	13	124/0
4	2	BEYONCE' Naughty Girl (Columbia)	7867	+240	857388	10	120/0
3	3	MAROON 5 This Love (Dctone/J/RMG)	7809	-193	811231	18	124/0
5	4	M. WIMANS (FENYA & P. DIDDY) I Don't Wanna Know (Bad Boy/Universal)	7521	+125	587000	9	119/0
2	5	USHER (LUDACRIS & LIL' JON) Yeah (LaFace/Zomba)	7495	-599	578448	18	115/0
7	6	USHER Burn (LaFace/Zomba)	7158	+705	550739	9	121/1
6	7	D12 (FEMINEM) My Band (Shady/Interscope)	5711	-1052	393845	11	116/0
9	8	J-KWON Topsy (So So Def/Zomba)	4582	-484	303966	14	109/0
11	9	BLACK EYED PEAS Hey Mama (A&M/Interscope)	4572	+78	381880	18	117/0
8	10	JESSICA SIMPSON Take My Breath Away (Columbia)	4554	-561	302857	12	116/0
12	11	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	4467	+230	288441	12	121/0
14	12	OUTKAST Roses (LaFace/Zomba)	4380	+837	290420	11	117/4
10	13	EVANESCENCE My Immortal (Wind-up)	4100	-828	348027	23	122/0
20	14	BRITNEY SPEARS Everytime (Jive/Zomba)	3963	+934	344753	4	118/1
15	15	SWITCHFOOT Meant To Live (Red Ink/Columbia)	3761	+289	263093	20	114/1
21	16	MIS-TEEO Scandalous (Reprise)	3246	+427	200643	6	116/1
13	17	BRITNEY SPEARS Toxic (Jive/Zomba)	3200	-853	261765	21	122/0
18	18	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3079	-18	205188	8	92/0
17	19	BLINK-182 I Miss You (Geffen)	3026	-445	152283	12	116/0
16	20	JESSICA SIMPSON With You (Columbia)	2985	-487	221374	27	116/0
23	21	YELLOWCARD Ocean Avenue (Capitol)	2911	+154	228854	9	112/0
19	22	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	2823	-262	207647	8	96/0
27	23	JOJO Leave (Get Out) (BlackGround/Universal)	2563	+610	170179	7	102/9
25	24	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	2477	+400	133771	6	98/6
22	25	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	2283	-519	171855	17	107/0
28	26	KANYE WEST (SYLEENA JOHNSON) All Falls Down (Roc-A-Fella/IDJMG)	2010	+146	125646	5	84/11
30	27	SUGABABES Hole In The Head (Interscope)	1824	+219	68240	6	99/1
26	28	CASSIDY (R. KELLY) Hotel (J/RMG)	1800	-201	112011	17	101/0
29	29	LIZ PHAIR Extraordinary (Capitol)	1784	+21	89864	8	91/0
33	30	LOS LONELY BOYS Heaven (Or/Epic)	1771	+251	88058	5	80/4
24	31	CHINGY One Call Away (DTP/Capitol)	1670	-489	86048	16	106/0
37	32	PETEY PABLO Freak-A-Leek (Jive/Zomba)	1595	+315	83296	4	74/12
38	33	MARIA MENA You're The Only One (Columbia)	1565	+337	100179	3	97/8
31	34	CHERIE I'm Ready (Lava)	1555	-1	61522	8	88/0
36	35	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	1383	+99	66924	5	76/1
39	36	TWISTA Overnight Celebrity (Atlantic)	1365	+272	78346	4	58/5
34	37	JET Are You Gonna Be My Girl (Atlantic)	1257	-64	103030	16	96/0
35	38	HILARY DUFF Come Clean (Buena Vista/Hollywood)	1122	-184	68020	19	98/0
42	39	TRAPT Echo (Warner Bros.)	1120	+192	40826	4	73/8
44	40	USHER Confessions Part 2 (LaFace/Zomba)	1101	+372	76361	2	32/9
41	41	CALLING Our Lives (RCA/RMG)	1084	+144	49134	3	74/6
32	42	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1044	-487	73323	14	94/0
43	43	ALICIA KEYS If I Ain't Got You (J/RMG)	1020	+252	54499	3	76/7
40	44	3 DOORS DOWN Away From The Sun (Republic/Universal)	956	-93	52776	14	42/0
Debut	45	ASHLEE SIMPSON Pieces Of Me (Geffen)	751	+623	62369	1	102/16
Debut	46	KEVIN LYTTLE Turn Me On (Atlantic)	746	+362	76482	1	46/10
48	47	AMANDA PEREZ I Pray (Powerhouse/Virgin)	728	+176	42938	2	54/8
Debut	48	FINGER ELEVEN One Thing (Wind-up)	664	+176	26215	1	41/7
47	49	311 Love Song (Maverick/Volcano/Zomba)	627	+22	21251	2	43/2
46	50	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	591	-68	29596	12	24/0

Most Added*

www.rreads.com

ARTIST TITLE LABEL(S)	ADDS
JESSICA SIMPSON Angels (Columbia)	32
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	27
RYAN CARRERA On The Way Down (E.V.L.A./Atlantic)	27
CASSIDY (MASHONDA) Get No Better (J/RMG)	25
ASHLEE SIMPSON Pieces Of Me (Geffen)	18
JANET JACKSON All Nite (Don't Stop) (Virgin)	18
K. & N. DUFF Our Lips Are Sealed (Buena Vista/Hollywood)	13
PETEY PABLO Freak-A-Leek (Jive/Zomba)	12
K. WEST (S. JOHNSON) All Falls Down (Roc-A-Fella/IDJMG)	11
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	11

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRITNEY SPEARS Everytime (Jive/Zomba)	+934
OUTKAST Roses (LaFace/Zomba)	+837
USHER Burn (LaFace/Zomba)	+705
ASHLEE SIMPSON Pieces Of Me (Geffen)	+623
JOJO Leave (Get Out) (BlackGround/Universal)	+610
MIS-TEEO Scandalous (Reprise)	+427
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+400
USHER Confessions Part 2 (LaFace/Zomba)	+372
KEVIN LYTTLE Turn Me On (Atlantic)	+362
MARIA MENA You're The Only One (Columbia)	+337

New & Active

SARAH HUDSON Girl On The Verge (S-Curve/EMC)	Total Plays: 508, Total Stations: 37, Adds: 2
JANET JACKSON All Nite (Don't Stop) (Virgin)	Total Plays: 490, Total Stations: 66, Adds: 16
MINA SKY Move Ya Body (Next Plateau/Universal)	Total Plays: 477, Total Stations: 28, Adds: 9
HANSON Penny & Me (JCG)	Total Plays: 452, Total Stations: 29, Adds: 1
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	Total Plays: 441, Total Stations: 58, Adds: 27
ANASTACIA Left Outside Alone (Epic)	Total Plays: 421, Total Stations: 32, Adds: 1
BEEHIVE MAN (MS. THING) Dude (Virgin)	Total Plays: 401, Total Stations: 22, Adds: 1
STEREOGRAM Walkie Talkie Man (Capitol)	Total Plays: 326, Total Stations: 33, Adds: 3
ALANIS MORISSETTE Everything (Maverick/Reprise)	Total Plays: 321, Total Stations: 17, Adds: 4
MERCYME Here With Me (INO/Curb)	Total Plays: 308, Total Stations: 23, Adds: 0

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 5/16-5/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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May 28, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	HOOBASTANK The Reason (Island/IDJMG)	3107	+17	65377	13	48/0
2	2	BEYONCE' Naughty Girl (Columbia)	2835	+72	59186	9	46/0
3	3	MAROON 5 This Love (Octone/JRMG)	2520	-66	53668	19	46/0
4	4	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	2431	+158	48630	9	46/0
7	5	USHER Burn (LaFace/Zomba)	2333	+205	47240	9	45/0
5	6	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	2149	-110	46238	18	43/0
6	7	D12 f/EMINEM My Band (Shady/Interscope)	2015	-143	41175	11	46/0
8	8	JESSICA SIMPSON Take My Breath Away (Columbia)	1953	-111	38796	11	44/0
10	9	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1800	+47	36971	12	45/0
9	10	BLACK EYED PEAS Hey Mama (A&M/Interscope)	1795	+18	37557	19	46/0
14	11	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1495	+80	30253	18	44/2
12	12	EVANESCENCE My Immortal (Wind-up)	1302	-181	27482	25	37/0
19	13	OUTKAST Roses (LaFace/Zomba)	1288	+193	23975	10	42/3
13	14	J-KWON Topsy (So So Def/Zomba)	1281	-142	26354	13	38/0
21	15	MIS-TEEQ Scandalous (Reprise)	1266	+215	28270	6	45/2
11	16	BLINK-182 I Miss You (Geffen)	1263	-243	24537	12	36/0
22	17	BRITNEY SPEARS Everytime (Jive/Zomba)	1205	+301	24729	4	43/1
20	18	YELLOWCARD Ocean Avenue (Capitol)	1144	+67	22239	8	36/0
18	19	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	1082	-28	21859	9	36/0
15	20	BRITNEY SPEARS Toxic (Jive/Zomba)	962	-299	18854	20	33/0
17	21	JESSICA SIMPSON With You (Columbia)	961	-178	22647	26	32/0
16	22	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	848	-309	19543	19	29/0
25	23	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	803	+109	17256	7	35/1
23	24	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	799	+40	16520	7	35/0
26	25	SUGABABES Hole In The Head (Interscope)	781	+101	17382	8	38/2
27	26	JOJO Leave (Get Out) (BlackGround/Universal)	778	+119	16088	6	36/4
24	27	LIZ PHAIR Extraordinary (Capitol)	773	+21	16867	10	29/1
32	28	LOS LONELY BOYS Heaven (Dr/Epic)	680	+92	13432	5	30/4
30	29	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	667	+45	14144	7	30/0
29	30	JET Are You Gonna Be My Girl (Atlantic)	586	-54	9231	17	18/0
37	31	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	508	+109	10165	4	29/1
33	32	HILARY DUFF Come Clean (Buena Vista/Hollywood)	451	-110	8638	18	16/0
31	33	CHINGY One Call Away (DTP/Capitol)	449	-155	9112	16	19/0
35	34	CHERIE I'm Ready (Lava)	443	-2	8828	8	25/2
28	35	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	440	-212	8333	14	16/0
34	36	3 DOORS DOWN Away From The Sun (Republic/Universal)	427	-32	7863	16	12/0
39	37	TRAPT Echo (Warner Bros.)	412	+40	8691	6	31/3
40	38	CALLING Our Lives (RCA/RMG)	369	+29	7694	3	21/3
41	39	MARIA MENA You're The Only One (Columbia)	365	+50	6481	2	26/5
50	40	PETEY PABLO Freak-A-Look (Jive/Zomba)	359	+130	7723	2	26/5
38	41	BURKE RONEY Sounds Of The Ocean (R World/Rykla)	357	-30	4799	8	12/1
36	42	CASSIDY f/R. KELLY Hotel (J/RMG)	351	-83	8194	15	15/0
44	43	KK Lose My Cool (Kiss The Bitch Music)	318	+30	4558	5	11/1
49	44	TWISTA Overnight Celebrity (Atlantic)	279	+35	5476	2	19/2
42	45	FIVE FOR FIGHTING 100 Years (Awana/Columbia)	255	-40	6075	14	10/0
-	46	ALICIA KEYS If I Ain't Got You (J/RMG)	253	+58	5814	2	17/2
Debut	47	KEVIN LYTTLE Turn Me On (Atlantic)	250	+123	7721	1	16/3
48	48	MERCYME Here With Me (IND/Curb)	221	-28	3449	3	17/0
47	49	PLUMB Boys Don't Cry (Curb)	218	-36	4226	10	12/0
43	50	ADELAYDA Not Tonight (Superkala)	201	-83	2797	15	10/1

49 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 5/16 - Saturday 5/22.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
ASHLEE SIMPSON Pieces Of Me (Geffen)	11
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	10
RYAN CARRERA On The Way Down (E.V.L.A./Atlantic)	9
JANET JACKSON All Nite (Don't Stop) (Virgin)	8
USHER Confessions Part 2 (LaFace/Zomba)	7
PETEY PABLO Freak-A-Look (Jive/Zomba)	5
MARIA MENA You're The Only One (Columbia)	5
JOJO Leave (Get Out) (BlackGround/Universal)	4
LOS LONELY BOYS Heaven (Dr/Epic)	4
H. & N. DUFF Our Lips Are Sealed (Buena Vista/Hollywood)	4
CASSIDY f/MASHONDA Get No Better (J/RMG)	4
FRANKIEE How You Do (Marra)	4
OUTKAST Roses (LaFace/Zomba)	3
TRAPT Echo (Warner Bros.)	3
CALLING Our Lives (RCA/RMG)	3
KEVIN LYTTLE Turn Me On (Atlantic)	3
SUZY K. Circle (Vallum)	3
DESOL Spin Around (Curb)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRITNEY SPEARS Everytime (Jive/Zomba)	+301
MIS-TEEQ Scandalous (Reprise)	+215
USHER Burn (LaFace/Zomba)	+205
OUTKAST Roses (LaFace/Zomba)	+193
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+158
ASHLEE SIMPSON Pieces Of Me (Geffen)	+155
PETEY PABLO Freak-A-Look (Jive/Zomba)	+130
KEVIN LYTTLE Turn Me On (Atlantic)	+123
JOJO Leave (Get Out) (BlackGround/Universal)	+119
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+109
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+109
SUGABABES Hole In The Head (Interscope)	+101
LOS LONELY BOYS Heaven (Dr/Epic)	+92
JANET JACKSON All Nite (Don't Stop) (Virgin)	+81
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+80
BEYONCE' Naughty Girl (Columbia)	+72
YELLOWCARD Ocean Avenue (Capitol)	+67
ALICIA KEYS If I Ain't Got You (J/RMG)	+58
H. & N. DUFF Our Lips Are Sealed (Buena Vista/Hollywood)	+51
MARIA MENA You're The Only One (Columbia)	+50
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	+48
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	+47
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+45
NINA SKY Move Ya Body (Next Plateau/Universal)	+41
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+40
TRAPT Echo (Warner Bros.)	+40
SUZY K. Circle (Vallum)	+40
SEETHER f/AMY LEE Broken (Wind-up)	+38
TWISTA Overnight Celebrity (Atlantic)	+35
TRAIN When I Look To The Sky (Columbia)	+33

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America's Best Testing CHR/Pop Songs
12+ For The Week Ending 5/28/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
HOOBASTANK The Reason (Island/IDJMG)	4.31	4.26	95%	18%	4.42	4.32	4.24
MAROON 5 This Love (Octone/JRMG)	4.13	4.06	99%	41%	3.91	4.18	4.21
BRITNEY SPEARS Everytime (Jive/Zomba)	4.00	-	89%	15%	4.25	3.90	3.64
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.00	3.96	73%	14%	4.29	4.00	3.42
USHER ft LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3.98	3.98	99%	45%	3.99	4.05	3.94
JOJO Leave (Get Out) (BlackGround/Universal)	3.93	-	61%	9%	4.24	3.93	3.54
USHER Burn (LaFace/Zomba)	3.91	3.91	94%	22%	4.14	4.08	3.51
EVANESCENCE My Immortal (Wind-up)	3.90	3.91	99%	51%	3.83	3.97	3.85
KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	3.86	3.81	92%	19%	3.79	3.91	3.74
M. WINANS ft ENYA... I Don't... (Bad Boy/Universal)	3.84	3.62	93%	27%	3.78	3.88	3.91
YELLOWCARD Ocean Avenue (Capitol)	3.78	3.90	79%	19%	4.31	3.71	3.26
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.77	3.77	95%	25%	3.97	3.69	3.62
BLINK-182 I Miss You (Geffen)	3.73	3.77	91%	25%	3.88	3.59	3.58
JESSICA SIMPSON With You (Columbia)	3.72	3.69	98%	56%	3.56	3.93	3.68
BRITNEY SPEARS Toxic (Jive/Zomba)	3.70	3.68	98%	51%	3.66	3.80	3.51
D12 ft EMINEM My Band (Shady/Interscope)	3.69	3.77	98%	41%	3.89	3.60	3.68
THREE DAYS GRACE (I Hate) Everything... (Jive/Zomba)	3.66	3.66	81%	22%	4.07	3.70	3.09
BEYONCE' Naughty Girl (Columbia)	3.62	3.59	98%	40%	3.43	3.57	3.70
LIZ PHAIR Extraordinary (Capitol)	3.62	-	68%	18%	3.73	3.57	3.46
BLACK EYED PEAS Hey Mama (A&M/Interscope)	3.60	3.66	94%	34%	3.38	3.86	3.77
JESSICA SIMPSON Take My Breath Away (Columbia)	3.53	3.48	99%	39%	3.88	3.69	2.78
MIS-TEEO Scandalous (Reprise)	3.50	3.48	52%	12%	3.49	3.37	3.30
OUTKAST Roses (LaFace/Zomba)	3.49	3.54	90%	35%	3.61	3.19	3.68
J-KWON Topsy (So So Def/Zomba)	3.45	3.50	91%	45%	3.71	3.48	3.42
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3.42	-	55%	15%	3.46	3.82	2.88
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3.41	3.35	80%	26%	3.45	3.43	3.33
OUTKAST The Way You Move (LaFace/Zomba)	3.40	3.43	98%	63%	3.01	3.33	3.90
CHINGY One Call Away (DTP/Capitol)	3.35	3.45	90%	49%	3.44	3.37	3.15
CASSIDY ft. KELLY Hotel (JRMG)	3.18	3.18	82%	51%	3.48	3.18	3.08

Total sample size is 473 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.



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)	553	+50	7	9/0
4	2	MAROON 5 This Love (Octone/JRMG)	459	+54	7	12/0
2	3	USHER ft LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	429	+6	7	12/0
7	4	M. WINANS ft ENYA... I Don't... (Bad Boy/Universal)	425	+77	7	8/0
6	5	HOOBASTANK The Reason (Island/IDJMG)	419	+60	7	8/1
3	6	BLACK EYED PEAS Hey Mama (A&M/Interscope)	399	-7	7	14/0
9	7	USHER Burn (LaFace/Zomba)	384	+55	7	6/0
5	8	D12 ft EMINEM My Band (Shady/Interscope)	381	-8	7	8/0
8	9	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	364	+29	7	12/0
10	10	KESHIA CHANTE Bad Boy (Vik/BMG Music Canada)	340	+46	7	7/0
11	11	BLINK-182 I Miss You (Geffen)	288	+12	7	9/0
12	12	OUTKAST Roses (LaFace/Zomba)	262	+32	7	9/0
13	13	X-QUISITE Sassy Thang (Warner Music Canada)	244	+15	5	2/0
15	14	K. WEST ft S. JOHNSON All Falls... (Roc-A-Fella/IDJMG)	236	+25	5	5/1
14	15	BRITNEY SPEARS Toxic (Jive/Zomba)	225	+9	7	13/0
18	16	ALANS MORISSETTE Everything (Maverick/Reprise)	220	+49	7	7/0
17	17	NELLY FURTADO Try (DreamWorks/Interscope)	217	+41	5	5/0
16	18	J-KWON Topsy (So So Def/Zomba)	186	-22	7	9/0
25	19	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	183	+32	2	4/0
26	20	SEAN PAUL I'm Still in Love With You (VP/Atlantic)	183	+32	3	2/0
23	21	MIS-TEEO Scandalous (Reprise)	179	+21	2	1/0
20	22	RASMUS In The Shadows (Universal)	179	+17	4	6/0
22	23	PETEY PABLO Freak-A-Leek (Jive/Zomba)	175	+18	2	5/1
28	24	GLENN LEWIS Back For More (Epic)	168	+27	7	10/0
Debut	25	SIMPLE PLAN Don't Wanna... (Warner Bros.)	181	+28	1	5/0
27	26	TWISTA Overnight Celebrity (Atlantic)	159	+8	3	4/0
-	27	OUTKAST Hey Ya! (LaFace/Zomba)	158	+29	6	12/0
24	28	EVANESCENCE My Immortal (Wind-up)	157	-1	7	11/0
21	29	CASSIDY ft. KELLY Hotel (JRMG)	153	-9	7	11/0
19	30	3 DOORS DOWN Away From... (Republic/Universal)	151	-12	5	7/0

16 Canadian CHR reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/16-5/22. 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.



DON'T THEY MAKE A CUTE PAIR? Here's WWWQ (Q100)/Atlanta OM/PD/afternoon guy Dylan Sprague (r) taking a moment out of his busy schedule to give BlackGround/Universal artist JoJo a one-armed hug.



A CORNUCOPIA OF PEOPLE Epic Records artists Los Lonely Boys stopped by WPXY (98.7)/Rochester, NY's Spezzano in the Morning to hang out and chat. Seen here are (l-r) Epic's Alex Levy, WPXY PD Mike Danger and morning co-host Sandy Waters, bandmember JoJo, WPXY morning host Scott Spezzano, bandmembers Ringo and Henry and WPXY morning show producer Carson.

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 ads listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Buffalo, NY; Dallas, TX; Denver, CO; Detroit, MI; Houston, TX; Los Angeles, CA; Miami, FL; New York, NY; Phoenix, AZ; San Francisco, CA; Seattle, WA; Tampa, FL; Washington, DC) with their call letters, formats, and advertising sales representatives.



* Monitored Reporters 173 Total Reporters 124 Total Monitored 49 Total Indicator

Did Not Report, Playlist Frozen (4): KDUK/Eugene, OR WFPY/Wausau, WI WPKZ/Tupelo, MS



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PART ONE OF A TWO-PART SERIES

Station Concerts That Don't Put You To Sleep

Whiz Bang Productions takes radio shows to the next level

What happened to the joy of doing radio concerts? It seems as though every year it gets a bit more difficult for programmers to assemble a lineup that will make their concert the must-see event of the year in their market.

Fewer stations are doing annual radio concerts for reasons ranging from weak ticket sales for prior shows to a lack of compelling artists from which to choose. Many programmers find it easier to tie their station in to a tour that is passing through their market than to deal with the stress and headaches that come with planning a radio concert and the frenzy on the day of the show, when you're trying to stick to the schedule and dealing with the artists (which can be like running your own daycare center for the evening).

On the flip side, those who attend the shows — although just a small percentage of the station's listeners — look forward to them like kids waiting to open presents on Christmas morning. They will do just about anything to score a pair of tickets, and it's not unusual for them to wait in line for the tickets to go on sale,

hoping to get good seats to see their favorite artists, or to drop a chunk of change on tickets without knowing the artist lineup.

These are just some of the things that happen when a station brands its show as a must-see event. Such branding can be difficult though. Not all stations are successful at it, but there are a few that do it damn well. On-air presentation is key when selling a radio show to your listeners.



Greg Guzzetta

The Importance Of Production

OK, now let's say you've done a great job of branding and selling the show. Tickets have been snapped up and excitement is building. The next challenge is keeping the audience entertained once you get them to the show. If you fail to wow them, they may not be there next year. We get spoiled sometimes, because we work in the industry and typically get free

"There's nothing as special as the minute a band hits the stage in a big arena or stadium and the kids go crazy. That adrenaline rush — there's nothing like it."

tickets to see our favorite artists. If we had to pay for those tickets, like our listeners do, we'd sure expect to get our money's worth, right?

So what can you do to make a show compelling from start to finish and keep people coming back year after year? Blow some shit up on stage! Just kidding. Actually, this is where production comes into play.

Outside of the lineup, a well-produced show containing all the right elements is key to keeping the audience entertained, and that means hiring the right person to produce the show. This week and next we talk to **Greg Guzzetta** of Whiz Bang Productions — a live-event and video production company that produces radio shows, television spots for stations and sporting events — about his experiences putting on all kinds of shows.

Production Whiz

Guzzetta has been involved in producing live music for nearly 22 years. "I toured with everyone from Jane's Addiction to Stone Temple Pilots to Amy Grant and Andy Williams," says Guzzetta. "I also did big Neil Diamond tours and metal bands in the '80s."

After getting his start on the sound crew for a band, Guzzetta, over time, added lighting design and produc-

R&R Convention Update

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

Judges so far include WBHJ/Birmingham's Mickey Johnson, KPWR/Los Angeles' Jimmy Steal, WQHT/New York's Ebro, KOHT/Tucson's R-Dub and KISV/Bakersfield's Bob Lewis.

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tion and tour management to his resume. "I jumped on the road when I was 18 with a group from Los Angeles called The Blasters," he says. "They kind of took me under their wing."

During this time Guzzetta partnered with Rob Buswell — who would later launch his own talent-booking company, Pro Events — to produce shows at the California State University in Fullerton, CA. "We produced shows on campus for five years, and we kind of decided that's what we wanted to do," Guzzetta says.

"We rocked the campus for five years and were able to figure out how to do concerts with money from the state. We made all our mistakes with money from the state and learned our craft. Then we went off and worked for Avalon Attractions for a few years. Rob went in the marketing and booking direction, and I stayed in production."

The Rush

Later, burned out by the grueling demands of touring and wanting to spend more time at home, Guzzetta decided to transition into another profession. "I got a job at Saban Entertainment, the company that produced *Power Rangers* and a bunch of kids' entertainment," he says. "I started out as a post-production guy in the machine room and learned as much as I could."

"A year later I was hired in the special-projects department, where I was a producer and an editor. We produced everything from *Power Rangers* specials for television all the way up to upfront sales presentations for the marketing department."

Music was still in his blood, though, and after a push from his old friend Buswell, Guzzetta formed Whiz Bang Productions and started producing live shows again. "There's nothing as special as the minute a band hits the stage in a big arena or stadium and the kids go crazy," Guzzetta says. "That adrenaline rush — there's nothing like it."

"I love doing television, video and all that, but I always missed that rush. Then Rob approached me about helping out one of his clients, and I was able to take what I had learned from the TV side of things and all those years of concert production

and apply it to one big event for these radio stations."

A Unique Experience

Now in its sixth year of existence, Whiz Bang has produced shows for KROQ/Los Angeles (the company did the station's very first Weenie Roast, and Guzzetta's wife used to be KROQ's promotions director), KISS/Los Angeles, KUBE/Seattle, WLLD/Tampa, KDGS/Wichita, WPGC/Washington, KUUU/Salt Lake City, KYLD/San Francisco and many more. He's also produced a few shows for such artists as 50 Cent and Ludacris.

"I was able to take what I had learned from the TV side of things and all those years of concert production and apply it to one big event for these radio stations."

"I'm really closely affiliated with several other companies, like Rob Buswell's Pro Events and Lael Fray's Event Group," Guzzetta says. "They both have marketing backgrounds, but they are both big talent bookers as well. Having this unique experience with the radio stations really helps."

Guzzetta and his crew are currently making preparations for the KUBE 93 Summer Jam at the Gorge Amphitheatre in Quincy, WA on July 31. Check out next week's issue of R&R to see how he and Whiz Bang Productions have helped the station take its annual concert to the next level with their expertise in the various fields of production, making the Summer Jam the must-see event in the market and one of the hottest and most well-attended radio shows out there.



DA NEW BAND? Now that Da Band is no longer a group, looks like a few of the former members will have a lot of time on their hands. The days of yelling, fighting and being selfish have come to an end. Thanks for the laughs, Diddy. I got to admit that it was ghetto-fabulous entertainment at its best. Here's a photo from the good old days, when members of Da Band stopped by WHHH (Hot 96.3)/Indianapolis. Seen here (l-r) are Da Band's Sarah, WHHH MD Wrekk One and Band member Babbs.

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)	5617	-145	602903	13	81/0
2	2	BEYONCE' Naughty Girl (Columbia)	4990	-267	438288	11	80/0
5	3	TWISTA Overnight Celebrity (Atlantic)	4852	+56	560789	14	82/0
3	4	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	4559	-414	571995	18	75/0
6	5	PETEY PABLO Freek-A-Leek (Jive/Zomba)	4494	+163	520088	21	81/1
9	6	USHER Confessions Part 2 (LaFace/Zomba)	4306	+528	418205	7	36/12
4	7	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	4274	-530	530499	21	84/0
8	8	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	4097	-108	442090	13	79/0
7	9	D12 f/EMINEM My Band (Shady/Interscope)	3269	-1062	304833	12	74/0
10	10	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	3187	-461	288672	16	75/0
12	11	ALICIA KEYS If I Ain't Got You (J/RMG)	3175	+285	371677	12	76/3
11	12	J-KWON Topsy (So So Def/Zomba)	3097	-318	282460	21	82/0
13	13	PITBULL f/LIL' JON Culo (TVT)	2998	+143	286437	10	58/0
20	14	OUTKAST Roses (LaFace/Zomba)	2530	+778	282808	14	69/4
17	15	JUVENILE Slow Motion (Cash Money/Universal)	2509	+557	236941	6	62/8
15	16	AMANDA PEREZ I Pray (Powerhouse/Virgin)	2329	-7	137239	8	59/0
14	17	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2095	-411	266441	21	72/0
19	18	NB RIDAZ f/GEMINI So Fly (Upstairs)	1963	+179	115181	15	36/2
25	19	LLOYD BANKS On Fire (Interscope)	1864	+532	204365	4	74/3
16	20	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	1826	-225	163179	25	61/0
23	21	YING YANG TWINS Whats Happnin! (TVT)	1697	+259	126337	6	56/1
21	22	NINA SKY Move Ya Body (Next Plateau/Universal)	1652	+175	292363	7	51/3
30	23	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	1605	+541	176536	4	68/61
24	24	RIC-A-CHE Coo Coo Chee (SRC/Universal)	1526	+135	102898	5	48/0
26	25	CASSIDY f/MASHONDA Get No Better (J/RMG)	1523	+203	104153	4	66/2
32	26	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	1414	+472	176487	5	66/4
22	27	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	1410	-45	114985	11	60/0
27	28	PLAY-N-SKILLZ Freaks (Independent)	1398	+188	127599	7	39/1
28	29	KEVIN LYTTLE Turn Me On (Atlantic)	1372	+219	104987	5	56/4
29	30	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	1004	-62	72741	9	61/0
35	31	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	930	+44	72808	3	51/2
36	32	BEENIE MAN f/MS. THING Dude (Virgin)	868	+102	163639	17	38/4
48	33	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	800	+389	80578	2	62/14
38	34	JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)	793	+95	33235	3	49/2
31	35	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	785	-201	142166	10	39/0
44	36	BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	783	+208	90785	2	60/11
Debut	37	MASE Welcome Back (Universal)	737	+557	118723	1	8/4
33	38	DO OR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot)	701	-195	29873	10	35/0
39	39	SLY BOOGY That's My Name (Keep Thuggin') (J/RMG)	648	-39	40218	5	43/0
45	40	AKON f/STYLES P. Locked Up (SRC/Universal)	635	+60	72145	5	25/0
34	41	G UNIT f/JOE Wanna Get To Know You (Interscope)	631	-283	84929	20	49/0
43	42	MOBB DEEP Got It Twisted (Violator/Zomba)	623	+40	100059	4	35/2
47	43	MURPHY LEE f/NELLY Hold Up (Universal)	582	+125	41596	2	42/3
37	44	BABY BASH Sexy Eyes (Da Da Da Da) (Universal)	590	-111	27888	7	31/0
40	45	JOJO Leave (Get Out) (Blackground/Universal)	588	-90	37535	11	21/0
41	46	YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	478	-187	37891	7	39/0
46	47	R. KELLY Happy People (Jive/Zomba)	432	-108	89808	6	38/1
-	48	ELEPHANT MAN Jook Gal (VP/Atlantic)	381	+49	67408	3	21/0
Debut	49	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	343	+223	33899	1	49/42
42	50	JOE f/G UNIT Ride Wit U (Jive/Zomba)	343	-278	28248	18	44/0

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	61
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	42
T.I. Let's Get Away (Grand Hustle/Atlantic)	18
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	14
USHER Confessions Part 2 (LaFace/Zomba)	12
BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	11
J-KWON You & Me (So So Def/Zomba)	9
JUVENILE Slow Motion (Cash Money/Universal)	8
TEEDRA MOSES Be Your Girl (TVT)	6
YOUNG ROMÉ f/MARION After Party (Universal)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
OUTKAST Roses (LaFace/Zomba)	+778
JUVENILE Slow Motion (Cash Money/Universal)	+557
MASE Welcome Back (Universal)	+557
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	+541
LLOYD BANKS On Fire (Interscope)	+532
USHER Confessions Part 2 (LaFace/Zomba)	+528
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	+472
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	+389
ALICIA KEYS If I Ain't Got You (J/RMG)	+285
YING YANG TWINS Whats Happnin! (TVT)	+259

New & Active

- MIS-TEEQ Scandalous (Reprise)
Total Plays: 331, Total Stations: 14, Adds: 2
- B-BALL & MJG You Don't Want Drama (Bad Boy/Universal)
Total Plays: 320, Total Stations: 12, Adds: 1
- Z-RO I Hate You (Rap-A-Lot)
Total Plays: 260, Total Stations: 12, Adds: 1
- DON YUTE f/YING YANG... Row Da Boat (Sip-N-Side/Priority/Capitol)
Total Plays: 242, Total Stations: 19, Adds: 0
- LIL' WAYNE Bring It Back (Cash Money/Universal)
Total Plays: 241, Total Stations: 17, Adds: 1
- BEASTIE BOYS Ch-Check It Out (Capitol)
Total Plays: 208, Total Stations: 17, Adds: 2
- PAYBAR My Angels (Innovative Music Network)
Total Plays: 206, Total Stations: 9, Adds: 1
- ERICK SERMON f/SEAN PAUL Feel It (Motown/Universal)
Total Plays: 182, Total Stations: 10, Adds: 0
- PRINCE Call My Name (Columbia)
Total Plays: 143, Total Stations: 20, Adds: 2
- LIL' SCRAPPY No Problem (BME/Reprise)
Total Plays: 141, Total Stations: 10, Adds: 0

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 5/16-5/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.



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America's Best Testing CHR/Rhythmic Songs 12 +
For The Week Ending 5/28/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
USHER Burn (LaFace/Zomba)	4.48	4.36	99%	15%	4.45	4.51	4.54
USHER ft/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	4.32	4.33	100%	37%	4.25	4.41	4.34
USHER Confessions Part 2 (LaFace/Zomba)	4.32	4.28	76%	8%	4.36	4.26	4.34
MARIO WINANS ft/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	4.16	4.12	97%	29%	4.12	4.04	4.29
TWISTA Overnight Celebrity (Atlantic)	4.15	3.90	85%	16%	4.24	4.11	4.25
KANYE WEST ft/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	4.12	3.92	90%	23%	4.25	3.96	4.20
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	4.07	4.02	68%	11%	4.17	4.19	4.00
NINA SKY Move Ya Body (Next Plateau/Universal)	4.05	3.97	54%	7%	3.99	4.16	3.78
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	4.04	3.87	96%	34%	4.16	4.06	3.86
ALICIA KEYS If I Ain't Got You (J/RMG)	4.03	3.77	91%	21%	3.95	3.92	4.09
OUTKAST Roses (LaFace/Zomba)	3.98	3.81	97%	26%	4.10	3.91	3.82
DILATED PEOPLES ft/KANYE WEST This Way (Capitol)	3.95	3.87	53%	8%	4.04	4.02	3.46
J-KWON Topsy (So So Def/Zomba)	3.93	3.93	98%	40%	4.22	3.85	3.76
CHINGY One Call Away (DTP/Capitol)	3.93	3.98	97%	42%	4.02	3.88	3.88
BEYONCÉ Naughty Girl (Columbia)	3.92	3.93	99%	35%	4.00	3.81	3.95
CASSIDY ft/MASHONDA Get No Better (J/RMG)	3.85	-	45%	7%	3.90	4.05	3.33
G UNIT ft/JOE Wanna Get To Know You (Interscope)	3.80	3.74	87%	25%	3.82	3.76	3.58
YUNG WUN ft/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	3.78	3.95	50%	8%	4.06	3.87	3.40
PETEY PABLO Freak-A-Leek (Live/Zomba)	3.76	3.77	89%	27%	4.07	3.82	3.17
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	3.72	3.60	91%	35%	3.80	3.77	3.55
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	3.71	3.50	98%	36%	3.83	3.76	3.57
D12 ft/FEMINEM My Band (Shady/Interscope)	3.70	3.85	98%	47%	3.94	3.70	3.27
YING YANG TWINS ft/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	3.62	3.50	94%	42%	3.90	3.70	3.15
AMANDA PEREZ I Pray (Powerhouse/Virgin)	3.60	3.47	60%	16%	3.87	3.45	3.27
NB RIDAZ ft/GEMINI So Fly (Upstairs)	3.56	-	39%	9%	3.38	3.73	3.50
PITBULL ft/LIL' JON Culo (TVT)	3.54	3.55	49%	14%	3.73	3.59	3.00

Total sample size is 361 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.

HEAD RUSH

ARTIST: Bone Crusher
LABEL: So So Def/Zomba

By MIKE TRIAS/Associate Editor



When Wayne Hardnett picked the name Bone Crusher as his rap moniker, it was no joke. The big and brawny Atlanta native not only has the size of someone who can crush your bones, he's also got the voice to back it up. While tearing up Atlanta's underground scene, Bone Crusher gained the attention of Jermaine Dupri, who made the rapper his first signing as CEO of So So Def. Bone Crusher then got the nation's Attention! with his debut album's lead single, "Never Scared."

Now Hardnett is ready to conquer the sophomore slump with "Take Ya Clothes Off," the first single from his upcoming album, *Fight Music*. Though the song suggests to women what they should do when dancing, oddly enough, it also describes what Bone Crusher often does during performances — he is known for taking off his shirt and doing his dance, the Fat Man Stomp. Joining Bone Crusher on "Clothes Off" are none other than the Ying Yang Twins. Expect to see the trio together in the Dupri-directed clip for the song.

The video will premiere on BET's *Access Granted* on June 4, with Bone Crusher himself appearing on the show on June 2 and 4 to hype the single. From there, he will hit the road, playing with D12 and Slum Village from June 19 to July 15. Reportedly, Bone Crusher has landed a few movie roles as well, including one in a John Singleton film about pimps.

Reporters

Monitored Reporters
98 Total Reporters
87 Total Monitored
11 Total Indicator

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

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Are You Prepared?

Planning your promotional calendar for the year

Finally, the weather is warm, and your station is celebrating with great outdoor promotions and events. So why should you be thinking about your fall back-to-school concert or a winter coat drive now? Because planning your promotional calendar far in advance is the key to successful events, as well as a cohesive and uncluttered on-air sound.

Whether you're a programmer with a million-dollar budget and a staff of 10 or you're working with no budget and one intern, you should be putting together a calendar of events and on-air promotions. Planning helps you program a better sounding station and lets your promotions staff be more prepared and on top of their game. It means production has time to be more creative with promos and gives sales more time to sell the station to its fullest potential. And if you oversee more than one station, there's an even greater reason to plan: to protect your own sanity.

Some of the top programmers in the country are also top planners. Here's why and how they set their calendars, as well as some of their secrets for staying prepared.

Chuck Atkins

OM, KATZ & KMJM/St. Louis

Years ago programmers would just wing it. Besides the annual birthday bash or family day your station held, you were basically scheduling things as they came up. Even the big events, you might have started planning a month or two out, and that was it. But today it's very different.

I started to see how planning ahead could make my life a whole lot easier after one of our Sr. VPs requested that the programmers prepare a promotional schedule for each ratings period. So now we plan our events out quarter by quarter. Not only can we set the dates for our annual events months, or even a year, beforehand, we can do it all in about an hour or two with a few key people from programming, promotions and sales. It doesn't take much time, yet it is super time-saving in the long run.

In fact, I just came out of a meeting to go over final details for much of our summer schedule. Just seeing it all laid out on paper gives you a different perspective as a programmer. I can see where there may be weeks when we potentially could be very cluttered on-air, and I can make the appropriate changes now to avoid that. You can also see the holes where you can plug in whatever might come up.

Keep in mind, there are few events you can do on a last-minute basis. Unless you have an act like Prince, who generally swoops into town and announces a show that will happen three days later, or you plug a track date into a club night that already has a built-in audience, last-minute events don't work.

For our stations, you can count on at least one major event per quarter, and the NTR events are growing each year. Our big annual summer happenings include the Hoodie Awards and a birthday bash, which we started to organize, literally, a year ago. But we also have several expos throughout the year, including a bridal fair and a home buyers' seminar, and we just wrapped up our first Pet Expo, which was very successful. Now I know that we will have to make room for that again on next year's schedule.

Especially with NTR events such as these, it helps to give the sales department as much notice as possible to get sponsors. I also make a point of having our promotions and marketing person in the weekly sales meetings so she can constantly update the sales team on the calendar of events and when we will start to promote an event. For most events, it's at least six weeks out.

I really see no downside to planning the year. In fact, it can help you to best utilize the budget you have. You know what they say: If you don't use it, you lose it. So we use every last dollar, but we make sure it's spent wisely.

Derrick Brown

PD, WHQT (Hot 105)/Miami

We set our yearly calendar with all our major events, and then, four times per year, myself, my promotions director, the production director, the Asst. PD and the promotions assistant will sit and brainstorm for upcoming quarters. Right now we're working on ideas for January to March 2005.

This is really about planning for the bigger events and on-air campaigns, as well as marketing. Major events for us are any that draw more than 10,000 people, and there are quite a few station and community events that we are involved in that apply. Many times in our brainstorming sessions we actually start with the things further down the line and work our way back to the present. By doing it that way, the present is usually on-point, because we've been handling that business for several months by then.

In today's advertising world, companies need to know a year in advance, sometimes, what you're planning, so they can include it in their buys. So, since we know that we're going to be part of a particular Miami festival again next year, we let Coca-Cola know that now. With many of these events, we know they will always fall on a specific weekend, like the first weekend in May or the Fourth of July weekend. It's pretty consistent from year to year.

Planning ahead can also help you get a bigger budget and help you better allocate the budget you have. Programmers never used to have to worry about these types of things; you just had an event and asked for some money to make it happen. Companies don't work like that anymore. If you didn't factor it in when you submitted your yearly budget for promotions, you're out of luck.



Derrick Brown

Convention Essentials

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

• **Date:** June 24-26.

• **Place:** Beverly Hilton Hotel, Beverly Hills, CA.

• **Hotel rates & Information:** Call 310-285-1307 or 800-HILTONS, and ask for the R&R Convention Rate of \$184.00 per night (available on a first-come, first-served-basis), or go to www.beverlyhills.hilton.com and use the group code RRC.

• **Registration:** Online at www.radioandrecords.com, click on "Conventions/summits." Early bird registration ends May 28.

• **Urban sessions:** Friday, June 25, 3-5 pm: "Urban Radio on the Edge," "Urban AC: Is It Time for Hip-Hop?"

• **Industry Achievement Awards:** Friday, June 25, 6-8 pm.



Having a plan also helps programmers work better with the record labels. I was taught early on by Sam Weaver that you have to be prospective. Being ahead of the curve with the labels gives you an advantage. I always keep up with what artists are coming out with new albums and when they're coming through on tour. If I know a release date or tour date coordinates with an event or promotion we're doing, that makes it easier on both myself and the label. The labels are finding this is a better way to work records as well.

There are always going to be some folks on the record side who are only focused on the here and now, but the savvy ones know that we also need to be talking about what they have coming up and how we can coordinate our efforts. While everyone else is asking about an artist who just released a new single now, I was probably asking about the artist six months ago.

Some programmers might believe that they can't be spontaneous if they have a planned event calendar, but, in fact, it allows you to be more spontaneous — you can plan to be spontaneous. If you have a winning weekend scheduled, just plug in whoever happens to be the hot artist at the moment.

Planning also lets you be more creative. It's the difference between throwing on a contest for listeners to win tickets to see Ginuwine and doing a promotion where you can "spend the night" with Ginuwine, including dinner, a hotel, a limousine and more.

Maurice DeVoe

PD, KRWP (Power 97.5)/Houston

Near the end of every year, usually around budget-planning time, my staff and I put together a plan for the year coming up. We get together, and first we look at everything

we did the previous year and ask, "What was successful? What wasn't? How could we make it better?"

We also think of things that we would have liked to have done but couldn't for some reason. That's why we keep a file all year of ideas — ones we were able to implement, as well as the ones we did not. We throw it all up on a board, and then we edit it down and lay it all out quarterly. So by December we've already started working on January to March of the following year.

It's important to have people from different departments — sales, promotions and programming — give their input, because we each might have a different perspective on an event. What might have been a successful promotion for the sales department was not so successful for programming, so you have to figure out how to make it work for both the next time you do it, or when you do something similar.

Being flexible with your calendar is also important. If something comes up that you know is a great concept, do you have a plan in place to be able to make it happen quickly? We all know there are times when the sales department has to get a promotion on-air. Can you look at your calendar quickly and see when you can get it on without competing with an important promotion or event already in place?

There are also times when a community event or local tragedy dictates that you change your plans on the air. Being open to such changes is just as important as having a plan in place.

Lastly, you have to know when to turn things down. If it isn't of value to your station, you have to say no. Even when it's a great idea, if you know you don't have enough time to pull it off right, you're probably better off not doing it than making your station look bad by doing it poorly.



Maurice DeVoe

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	USHER Burn (LaFace/Zomba)	3691	-77	535561	12	66/0
2	2	TWISTA Overnight Celebrity (Atlantic)	3683	+26	513203	13	67/0
3	3	ALICIA KEYS If I Ain't Got You (J/RMG)	3239	-215	476163	15	67/0
5	4	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	3070	-234	395177	14	57/0
4	5	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	3047	-277	375022	13	68/0
6	6	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	2932	-90	297361	16	61/0
9	7	USHER Confessions Part 2 (LaFace/Zomba)	2669	+525	419007	7	2/0
7	8	PETEY PABLO Freek-A-Leek (Jive/Zomba)	2637	+2	337189	22	63/0
10	9	R. KELLY Happy People (Jive/Zomba)	2062	-25	258020	11	68/0
8	10	BEYONCE' Naughty Girl (Columbia)	2019	-281	264896	11	65/0
14	11	OUTKAST Roses (LaFace/Zomba)	1802	+113	208517	12	65/2
18	12	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	1783	+341	221058	8	69/0
16	13	MONICA U Should've Known Better (J/RMG)	1768	+223	169590	9	56/3
17	14	JUVENILE Slow Motion (Cash Money/Universal)	1750	+245	185388	15	16/5
19	15	LLOYD BANKS On Fire (Interscope)	1661	+413	226575	4	65/0
11	16	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	1636	-186	205056	21	68/0
12	17	J-KWON Topsy (So So Def/Zomba)	1571	-200	180761	19	65/0
13	18	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	1541	-196	183430	21	67/0
15	19	AVANT Don't Take Your Love Away (Geffen)	1402	-193	165698	15	58/0
24	20	BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	1277	+264	150986	4	64/2
25	21	LLOYD f/HASHANTI Southside (Murder Inc./Def Jam/IDJMG)	1246	+260	155252	3	61/0
22	22	JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)	1155	+79	96247	6	59/0
27	23	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	1149	+237	104415	9	43/1
21	24	JOE f/G UNIT Ride Wit U (Jive/Zomba)	961	-129	109735	10	52/0
29	25	SLUM VILLAGE Selfish (Barak/Capitol)	858	+20	99532	9	42/1
23	26	CHINGY One Call Away (DTP/Capitol)	850	-191	81971	19	59/0
33	27	MOBB DEEP Got It Twisted (Violator/Zomba)	809	+113	95025	4	55/4
28	28	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	808	-70	76858	6	45/2
34	29	NINA SKY Move Ya Body (Next Plateau/Universal)	769	+73	141418	5	38/0
31	30	CASSIDY f/MASHONDA Get No Better (J/RMG)	761	+35	51818	5	43/1
35	31	BEENIE MAN f/MS. THING Dude (Virgin)	756	+60	123073	17	37/0
26	32	CARL THOMAS Make It Alright (Bad Boy/Universal)	753	-188	65304	11	40/0
40	33	YING YANG TWINS Whats Happenin' (TVT)	707	+134	55041	2	41/2
36	34	MUSIQ Whoknows (Def Soul/IDJMG)	646	-22	89319	18	37/0
37	35	RUBEN STUDDARD What If (J/RMG)	635	-23	52823	7	47/0
43	36	LIL' WAYNE Bring It Back (Cash Money/Universal)	632	+69	52421	5	39/0
Debut	37	MASE Welcome Back (Universal)	596	+395	125094	1	1/1
32	38	G UNIT f/JOE Wanna Get To Know You (Interscope)	559	-164	58344	18	49/0
38	39	D12 f/EMINEM My Band (Shady/Interscope)	540	-54	79749	7	4/0
39	40	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	538	-41	42874	8	28/1
45	41	ELEPHANT MAN Jook Gal (VP/Atlantic)	513	-22	125304	7	36/3
30	42	YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	499	-260	49598	6	43/0
Debut	43	PRINCE Call My Name (Columbia)	496	+223	35172	1	51/0
47	44	METHOD MAN f/BUSTA RHYMES What's Happenin' (Def Jam/IDJMG)	459	-21	28168	2	38/0
42	45	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	459	-108	67030	17	35/0
Debut	46	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	448	+56	67146	1	61/60
Debut	47	ALICIA KEYS Diary (J/RMG)	435	+181	101457	1	54/53
46	48	JAGGED EDGE What It's Like (Columbia)	429	-91	49559	17	28/0
44	49	GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/IDJMG)	425	-117	36092	7	32/0
41	50	JANET JACKSON I Want You (Virgin)	400	-168	32396	13	32/0

Most Added

www.rreads.com

ARTIST TITLE LABEL(S)	ADDS
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	60
ALICIA KEYS Diary (J/RMG)	53
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	44
J-KWON Hood Hop (So So Def/Zomba)	38
B.G. I Want It (Choppa City/Koch)	25
BONE CRUSHER f/YING YANG... Take Ya... (So So Def/Zomba)	10
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	7
JUVENILE Slow Motion (Cash Money/Universal)	5
MOBB DEEP Got It Twisted (Violator/Zomba)	4
TEEDRA MOSES Be Your Girl (TVT)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER Confessions Part 2 (LaFace/Zomba)	+525
LLOYD BANKS On Fire (Interscope)	+413
MASE Welcome Back (Universal)	+395
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	+341
BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	+264
LLOYD f/HASHANTI Southside (Murder Inc./Def Jam/IDJMG)	+260
JUVENILE Slow Motion (Cash Money/Universal)	+245
8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	+237
MONICA U Should've Known Better (J/RMG)	+223
PRINCE Call My Name (Columbia)	+223

New & Active

MURPHY LEE f/WELLY Hold Up (Universal)	Total Plays: 385, Total Stations: 29, Adds: 0
LIL SCRAPPY No Problem (BME/Reprise)	Total Plays: 370, Total Stations: 55, Adds: 2
ANGIE STONE I Wanna Thank Ya (J/RMG)	Total Plays: 363, Total Stations: 34, Adds: 0
ANTHONY HAMILTON Charlene (So So Def/Zomba)	Total Plays: 362, Total Stations: 29, Adds: 1
YOUNG BONE f/MARION After Party (Universal)	Total Plays: 360, Total Stations: 38, Adds: 1
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	Total Plays: 338, Total Stations: 34, Adds: 7
T.I. Let's Get Away (Grand Hustle/Atlantic)	Total Plays: 319, Total Stations: 41, Adds: 1
BONE CRUSHER f/YING YANG... Take Ya Clothes Off (So So Def/Zomba)	Total Plays: 308, Total Stations: 38, Adds: 10
KEVIN LYTTLE Turn Me On (Atlantic)	Total Plays: 306, Total Stations: 23, Adds: 2
PITBULL f/LIL' JON Culo (TVT)	Total Plays: 304, Total Stations: 22, Adds: 0

Songs ranked by total plays

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

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/16-5/22. 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.

RULE # 1

"Always treat the customer right, because if you don't, someone else will."

RULE # 2

Don't forget rule #1.

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America's Best Testing Urban Songs 12 + For The Week Ending 5/28/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 12 songs including USHER Burn, LIL' FLIP Sunshine, and KANYE WEST Jesus Walks.

Total sample size is 335 respondents. Total average favorability estimates are based on a scale of 1-5. Total familiarity represents the percentage of respondents who recognized the song.

Indicator

Most Added

NSS16 (DAVID BANNER) Oopdeewopdee (Casablanca/Universal)

LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)

ALICIA KEYS Diary (J/RMG)

JAY-Z 99 Problems (Roc-A-Fella/DJMG)

RHIAN BENSON Words Hurt Too (DKG)

Songs ranked by total plays

Recurrents

LUDACRIS Splash Waterfalls (Def Jam South/DJMG) 1034

T.I. Rubber Band Man (Grand Hustle/Anti) 779

YING YANG TWINS (LIL' JON... Salt Shaker (TVT) 633

YOUNGBLOODZ (LIL' JON Damn! (So So Def/Zomba) 563

CASSIDY (R. KELLY) Hotel (J/RMG) 531

RUBEN STUDDARD Sorry 2004 (J/RMG) 472

BEYONCÉ Me, Myself And I (Columbia) 436

ALICIA KEYS You Don't Know My Name (J/RMG) 425

OUTKAST The Way You Move (LaFace/Zomba) 421

TWISTA (KANYE WEST & JAMIE FOXX) Slow Jamz (Atlantic) 409

R. KELLY Step In The Name Of Love (Live/Zomba) 383

LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) 370

AVANT Read Your Mind (Geffen) 283

JAGGED EDGE Walked Outta Heaven (Columbia) 280

LUDACRIS (SHAWNNA) Stand Up (Def Jam South/DJMG) 275

50 CENT In Oa Club (Shady/Aftermath/Interscope) 270

KANYE WEST Through The Wire (Roc-A-Fella/DJMG) 247

Reporters

WJAZ Albany, NY: PD: Sugar Bear; AP: Eddie Thomas; 4 TRUTH HURTS; 1 JAY-Z; 1 ALICIA KEYS; TEEDRA MOSES; B.G.; J-KWON

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Monitored Reporters

81 Total Reporters

70 Total Monitored

11 Total Indicator

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

the JUMP Off

DJ Iran Walker
MD/Mixer, WKYS/Washington



DJ Iran Walker

Sham's "Vitamin S" (Atlantic): Reggae can do no wrong. This is No. 13 in requests. The phones light up every time we play it. It started out in our mix show, but it's beginning to take on a life of its own. Besides, who isn't looking for some Vitamin S? ● **New Edition's** "Hot 2 Nite" (Bad Boy/Universal): This record has great energy and a hot beat, plus N.E. sound as if they never left. It's in the mix show here and already getting pretty good phones, even without a video. I see a lot of the "N.E. Heart Break" in the coming months. ● **Oryan's** "Take It Slow" (T.U.G./Universal): It's Marques Houston and the little brother of B2K's Omarion. Now that he has a turn at bat, he may very well hit a home run. This is a great ballad that's young enough to win the teens but grown and sexy enough to grab the adults. ● **Whop-En-Em's** "The Sunglasses Joint" (Pleasant House): An adult go-go song with a Caribbean vibe that just feels so good. Perfect for a Washington, DC summer.

Ron Thomas
PD, WAKB & WFXA /Augusta, GA



Right now, and all year, WFXA /Augusta, GA is making voter registration our main community campaign. We kicked off about two months ago, and we have registration sites at all of our live remotes and station events. ● By offering registration at all our remotes, we make it convenient for our listeners to register. They might not know where to go otherwise. Or they might come down for our event and be inspired to register on the spur of the moment. So, whenever we are doing a promotion, we are also doing a public service as well. ● At the beginning it was slow — we might get three or four people registering in a two-hour period. Now we're up to 10-15 people in those two hours. We plan to continue this throughout the year. ● We also had a very successful health-awareness campaign during February, which was Cancer Awareness Month. It's so important to get people to go to their doctor for annual checkups, so we ran a PSA campaign voiced by local doctors and community leaders on the importance of getting annual checkups for things like prostate and breast cancer. ● We had the mayor, the assistant mayor, a former mayor, the county commissioner, the president of a local college and several others participate. These are all folks who are recognizable to the listeners, so that helps. ● We just wrapped up our annual May Fest, which drew between 10,000 and 12,000 people. It was our 28th annual May Fest. It's a lot like a family reunion with vendors and performers. We have gospel music from 10am-noon, then the secular music starts. This year's performers included Lloyd Banks, ATL, Lil Scrappy, Bone Crusher and D-Rock of The Ying Yang Twins, as well as a number of local and regional acts.



STUDIO STATS

ARTIST: Cassidy
LABEL: J/RMG
CURRENT PROJECT: *Split Personality*
IN STORES: Now
CURRENT SINGLE: "Get No Better"
HOMETOWN: Philadelphia
By DANA HALL / URBAN EDITOR



Personal Stats: Cassidy was born Barry Reese and grew up on the streets of Philadelphia. By the time he was 16, he was already gaining notice as a rapper, winning battles on WPHI/Philly's hip-hop show, *The Cipher*. His talent drew the attention of many in the Philly music community, including William Hart, record-label entrepreneur and former lead singer of the '60s and '70s doo-wop group The Delfonics.

Later Cassidy had a chance meeting in a barbershop with Terrance Dean, father of producer Swizz Beats, which led to a deal with the Ruff Ryders crew. Cassidy was signed along with Shizz Lansky and Cal Akbar as part of a trio called Larsiny. Unfortunately, Larsiny was shelved, but Cass stayed on with Ruff Ryders, ghostwriting and making guest appearances on a number of projects, including the *Ruff Ryders Ryde or Die* compilations and Nas' remix of "The General." All the while, Cassidy continued to work closely with Swizz

Beats and was eventually signed as a solo artist when the producer got a deal for his Full Surface Records with J/RMG.

The Album: *Split Personality* impressed the jaded music industry by debuting at No. 2 and then selling 100,000 copies in the first week of release. Not bad for a virtual unknown. Cassidy's first single — "Hotel," written and produced by Pied Piper R. Kelly — reached the top 10 and proved he was a candidate for greater things to come. Also working on the freshman set are Swizz Beats himself, Rockwilder, Battlecat, Drop and Neo.

The album is broken into three sections, each representing one of Cassidy's multiple personalities. The first section, "Cassidy," reflects his newfound fame. The second part, "Tha Problem," is more reflective of the street style he developed while battling on mix tapes in Philly. The third section is called "B. Reese," his given name, and the one he says his family knows him by. His current single, "Get No Better," features labelmate Moshanda, while the video for the single is a virtual Full Surface family affair, including guest appearances by Swizz and Moshanda, as well as Kanye West and model Vida Guerra.

TALK BACK TO R&R!

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

Call me at 201-656-3431

or e-mail:

dhall@radioandrecords.com

Urban AC Reporters

Stations and their adds listed alphabetically by market

WWV/Baltimore, MD* PD: Tim White AP/MD: Keith Fisher ALICIA KEYS PRICED	WZAK/Cleveland, OH* PD: Corvill Davis MD: Ashley Nash PRICED	WUKS/Fayetteville, NC* PD: Corvill Davis MD: Calvin Pua No Adds	WUJ/Jackson, MS* PD/MD: Stan Brunson RHAR BENSON WILL COCHRANE ALICIA KEYS PRICED	WVOT/Miami, FL* PD: Derrick Brown AP/MD: Karan Vaughn 5 PRICED TEMPTATIONS ALICIA KEYS	WRKS/New York, NY* MD: John Muller PD: Tony Bentley MD: Julie Gattuso 4 BETTYE HAZELTON 2 PRICED	WYBE/Roanoke, VA* PD/MD: Wafiq WILL COCHRANE ALICIA KEYS PRICED	WBAJ/Toledo, OH* PD: Rocky Lee MD: Ibrahim Brown 3 RHAR BENSON WILL COCHRANE ALICIA KEYS PRICED
KQXL/Baton Rouge, LA* MD: Jeff Jennings PD/MD: Elva Yarnes 14 JESSE POWELL PRICED RHAR BENSON WILL COCHRANE ALICIA KEYS	WLXC/Columbia, SC* PD: Brian Williams WILL COCHRANE ALICIA KEYS PRICED	WZZZ/Ft. Worth, TX* PD: Jonell Jackson ALICIA KEYS	WSOL/Jacksonville, FL* PD/MD: GJ Evans 21 LORRA	WJML/Milwaukee, WI* PD/MD: Lari Jones No Adds	WGLS/Norfolk, VA* PD/MD: Eric Stephens WILL COCHRANE	WLVH/Savannah, GA MD: Brad Kelly PD/MD: Gary Young AP/MD: James Carter 11 PRICED 9 MARY J BLISS 9 PHILIP STUBBS	WHUR/Washington, DC* PD/MD: Steve Dickson 9 PRICED 7 ALICIA KEYS 9 RHAR BENSON WILL COCHRANE
WBHK/Birmingham, AL* MD/MD: Jay Dixon AP/MD: Ramon Johnson No Adds	WWMW/Columbia, SC* PD: Mike Low MD: Levi Black 1 RHAR BENSON 1 ALICIA KEYS 1 JESSE POWELL WILL COCHRANE	WFLM/Pierce, FL* MD: Mike Jones PD/MD: Randy Franklin 1 JESSE POWELL PRICED TEMPTATIONS RHAR BENSON WILL COCHRANE ALICIA KEYS JES	WOL/Mobile, AL* PD: Steve Crumley MD: Kelly Barlow 11 MARY J BLISS 5 PRICED WILL COCHRANE	WYXL/Norfolk, VA* MD: Dick Lamb PD/MD: Dan London 17 SHARON WATSON, WENDY & P. DIDDY	WCFB/Orlando, FL* PD: Steve Holtzworth No Adds	KMUM/St. Louis, MO* MD/MD: Chuck Atkins No Adds	WMMJ/Washington, DC* PD: Luffy Brown MD: Mike Chase 13 LORRA
WVAG/Columbus, GA MD: Brian Waters PD/MD: Bonnie Jacksons MD: Edward Lewis 33 KERRICK 32 OUTRAGE 24 TERESA MARIK 14 RHAR BENSON ALICIA KEYS	WQMG/Greensboro, NC* PD/MD: AC Stone No Adds	KOKY/Little Rock, AR* MD: Joe Butler PD/MD: Mark Dyer RHAR BENSON WILL COCHRANE PRICED	WQQK/Nashville, TN* PD/MD: Derrick Corliss 4 RHAR BENSON 2 PRICED 2 TEMPTATIONS WILL COCHRANE	WDAS/Philadelphia, PA* MD: Tony Whitson PD: Jon Tombaro AP/MD: Jo Simms 15 PRICED 4 CARL THOMAS ALICIA KEYS	*Monitored Reporters 46 Total Reporters 42 Total Monitored 4 Total Indicator	POWERED BY MEDIABASE	
WRGL/Charleston, SC* MD/MD: Terry Bass MD: TJ Jones ALICIA KEYS PRICED	WRNS/Dayton, OH* MD/MD: J.B. Kanes JES	KJLH/Las Angeles, CA* PD/MD: Andrew Rasmussen 17 PRICED 10 RHAR BENSON 1 ALICIA KEYS	WYBC/New Haven, CT* MD: Wayne Schmidt PD: James Castillo AP/MD: Angela Malerba 3 PRICED ALICIA KEYS WILL COCHRANE	WYLD/New Orleans, LA* MD: Carlo Butler PD: AJ Apantaku 18 PRICED 18 LORRA 13 JESSIE J JES	WYFC/Raleigh, NC* PD: Cy Young AP/MD: Jack Barry PRICED	WJLS/Richmond, VA* MD/MD: Kevin Gardner ALICIA KEYS PRICED	
WBAW/Charlotte* PD/MD: Terri Avery No Adds	WMXD/Detroit, MI* MD: GJ Hastings PD: Jacobiah Williams AP/MD: David Stevens MD: Sheila Little No Adds	KJSS/Memphis, TN* PD: Linda Bell AP/MD: Eason Collier No Adds	WYLD/Philadelphia, PA* MD: Tony Whitson PD: Jon Tombaro AP/MD: Jo Simms 15 PRICED 4 CARL THOMAS ALICIA KEYS	WYFC/Raleigh, NC* PD: Cy Young AP/MD: Jack Barry PRICED	WJLS/Richmond, VA* MD/MD: Kevin Gardner ALICIA KEYS PRICED	Did Not Report, Playlist Frozen (2): WCMC/Milwaukee, WI WRBV/Macon, GA	

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)	1268	-14	156581	13	37/0
2	2	TEENA MARIE I'm Still In Love (Cash Money/Universal)	1108	-107	145541	14	41/0
3	3	LUTHER VANDROSS Think About You (J/RMG)	1084	+47	159087	27	42/0
5	4	PATTI LABELLE New Day (Def Soul/IDJMG)	849	+32	106021	10	40/0
4	5	JANET JACKSON I Want You (Virgin)	822	-103	95793	12	41/0
10	6	R. KELLY Happy People (Jive/Zomba)	691	+55	108593	10	11/0
6	7	RUBEN STUDDARD Sorry 2004 (J/RMG)	668	-79	95522	22	40/0
7	8	BEYONCE' Me, Myself And I (Columbia)	640	-61	77514	18	35/0
13	9	USHER Burn (LaFace/Zomba)	637	+146	78466	6	5/2
9	10	PRINCE Musicology (Columbia)	582	-56	71956	8	38/0
8	11	MUSIQ Whoknows (Def Soul/IDJMG)	561	-77	61823	14	27/0
11	12	KEM Love Calls (Motown/Universal)	543	-26	76619	68	33/0
12	13	TAMIA Questions (Atlantic)	461	-46	38489	9	34/0
16	14	DWELE Hold On (Virgin)	396	+52	37889	14	19/0
19	15	M. WINANS fJENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	387	+88	47157	4	8/2
20	16	CARL THOMAS Make It Alright (Bad Boy/Universal)	380	+91	54836	6	22/1
15	17	RUBEN STUDDARD What If (J/RMG)	375	+26	31718	7	29/1
17	18	AVANT Don't Take Your Love Away (Geffen)	372	+31	72598	11	9/0
18	19	BABYFACE The Loneliness (Arista/RMG)	297	-33	20950	19	28/0
30	20	PRINCE Call My Name (Columbia)	242	+120	28081	2	32/24
22	21	LASHELL GRIFFIN Free (Epic)	236	+32	18945	3	25/1
21	22	ANTHONY HAMILTON Charlene (So So Def/Zomba)	222	-1	16917	15	15/1
23	23	MONICA U Should've Known Better (J/RMG)	218	+15	13120	5	14/0
25	24	MARY J. BLIGE It's A Wrap (Geffen)	208	+25	16827	3	17/1
27	25	ANGIE STONE I Wanna Thank Ya (J/RMG)	194	+23	16222	2	23/0
26	26	JESSE POWELL Did You Cry (Liquid 8)	189	+13	7037	3	16/2
24	27	EN VOGUE Ooh Boy (33rd Street/Funky Girl)	167	-29	11592	13	16/0
Debut	28	USHER fLUDACRIS & LIL' JON Yeah (LaFace/Zomba)	152	+74	28420	1	0/0
28	29	HIL ST. SOUL Pieces (Shanachie)	130	-11	12793	16	13/0
29	30	GOAPELE Closer (Columbia)	118	-5	9680	11	12/0

42 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/16-5/22. 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

<p>JOE Priceless (Jive/Zomba) Total Plays: 115, Total Stations: 22, Adds: 4</p> <p>AMEL LARRIEUX For Real (Bliss Life) Total Plays: 93, Total Stations: 8, Adds: 0</p> <p>THEO Chemistry (TWP) Total Plays: 66, Total Stations: 8, Adds: 0</p> <p>TEMPTATIONS Something Special (Motown/Universal) Total Plays: 64, Total Stations: 15, Adds: 3</p> <p>GLADYS KNIGHT fEDESIO ALEJANDRO Feelin' Good (Nacion) (Pyramid) Total Plays: 62, Total Stations: 10, Adds: 0</p>	<p>CARL THOMAS She Is (Bad Boy/Universal) Total Plays: 37, Total Stations: 5, Adds: 0</p> <p>ALICIA KEYS Diary (J/RMG) Total Plays: 33, Total Stations: 19, Adds: 17</p> <p>RHIAN BENSON Words Hurt Too (DKG) Total Plays: 25, Total Stations: 10, Adds: 10</p> <p>WILL DOWNING Rhythm Of U & Me (GRP/VMG) Total Plays: 11, Total Stations: 13, Adds: 13</p>
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Songs ranked by total plays

Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
PRINCE Call My Name (Columbia)	24
ALICIA KEYS Diary (J/RMG)	17
WILL DOWNING Rhythm Of U & Me (GRP/VMG)	13
RHIAN BENSON Words Hurt Too (DKG)	10
JOE Priceless (Jive/Zomba)	4
TEMPTATIONS Something Special (Motown/Universal)	3
JESSE POWELL Did You Cry (Liquid 8)	2
M. WINANS fJENYA & P. DIDDY I Don't... (Bad Boy/Universal)	2
USHER Burn (LaFace/Zomba)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER Burn (LaFace/Zomba)	+146
PRINCE Call My Name (Columbia)	+120
JOE Priceless (Jive/Zomba)	+108
CARL THOMAS Make It Alright (Bad Boy/Universal)	+91
M. WINANS fJENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+88
USHER fLUDACRIS & LIL' JON Yeah (LaFace/Zomba)	+74
TEMPTATIONS Something Special (Motown/Universal)	+64
R. KELLY Happy People (Jive/Zomba)	+55
DWELE Hold On (Virgin)	+52
LUTHER VANDROSS Think About You (J/RMG)	+47

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
R. KELLY Step In The Name Of Love (Jive/Zomba)	379
AVANT Read Your Mind (Geffen)	337
JOE More & More (Jive/Zomba)	314
SMOKIE NORFUL I Need You Now (EMI Gospel)	306
ALICIA KEYS You Don't Know My Name (J/RMG)	302
OUTKAST The Way You Move (LaFace/Zomba)	300
WILL DOWNING A Million Ways (GRP/VMG)	270
HEATHER HEADLEY I Wish I Wasn't (RCA/RMG)	217
GERALD LEVERT U Got That Love (Call It A Night) (Atlantic)	216
KINDRED Far Away (Epic)	189

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PART TWO OF A TWO-PART SERIES

The Top Country Companies

Clear Channel tops 10 million; Infinity nears 5 million

Country's top 18 companies — those that reap at least \$9 million in revenue from their Country stations — deliver almost 30 million listeners a week to the format. Maintaining its position as Country's top cume, Clear Channel boasts over one-third of that total with a Country cume of over 10.1 million, a figure more than double that of its closest rival, Infinity. After that, no other company garners more than 2 million Country cume per week.

This week wraps up our look at the companies controlling Country's fortunes, with the focus on audience. Last week's column contained the Country Companies Revenue Ranker for all radio operators making at least \$8 million in 2003 from their Country radio holdings. The "Radio Holdings at a Glance" also listed the radio properties owned by ABC, Barnstable, Beasley, Bonneville, Citadel, Clear Channel and Cox. Under each operator are stations owned, 12+ share and cume comparisons for fall 2003-fall 2002, and revenue comparisons for 2003 vs. 2002.

This week we feature the audience comparisons for the 19 top Country-revenue companies, along with "Radio Holdings at a Glance" for Cumulus, Emmis, Entercom, Hall, Infinity, Jefferson-Pilot, Journal Broadcast Group, NextMedia, Regent, Saga and Susquehanna.

Of course, it's impossible to list everybody, so I narrowed it down to operators with at least \$9 million in revenues from their Country outlets. If I've inadvertently omitted your company or station from these listings, please let me know.

Radio Holdings At A Glance

Following each station identification is the Arbitron 12+ ranking from fall '03 and fall '02.

Next is the fall '03 Arbitron metro cume audience, in thousands, and the fall '02 figures, in parentheses. Following that are the 2003 and 2002 station revenues listed in millions, except in "Totals," where actual figures for cume and billing are shown.

A note of "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 past years' totals are indicated by a "—".)

Cume and revenue 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. Stations without AQH, cume or revenue figures for 2003 were not part of that owners' group of stations in 2003 but are shown to indicate they are among the stations now owned by that operator.

Country Companies Audience Ranker

Here's how the companies listed on these pages this week and last rank by 2003 metro cume audience, according to BIA. The 2002, 2001 and 1997 (the first year cume data was compiled for this exercise) cume and cume ranks follow in the next three columns, with the rank for that year following the cume figure.

Owner	2003	2002	2001	1997
1. Clear Channel	10,156,500	10,068,700/1	9,384,900/1	2,706,800/3
2. Infinity	4,976,300	4,889,400/2	4,941,000/2	5,226,600/1
3. Citadel	1,988,800	1,939,200/3	1,669,800/3	961,800/10
4. Cox	1,798,400	1,838,900/4	1,396,500/4	989,100/7
5. Cumulus	1,660,800	1,508,600/5	1,088,200/6	983,900/8
6. ABC Radio Inc.	1,542,700	1,226,500/6	1,246,000/5	1,294,500/6
7. Susquehanna	1,062,500	1,052,000/7	819,800/7	—
8. Beasley	791,800	748,400/8	753,100/8	761,700/11
9. Emmis	714,300	724,000/9	718,900/9	—
10. Entercom	697,300	693,500/10	450,500/13	—
11. Regent	687,600	682,300/11	442,800/14	—
12. Jefferson-Pilot	631,800	629,300/12	619,400/10	755,400/12
13. Bonneville	584,200	340,900/16	349,200/16	644,600/13
14. Barnstable	435,900	437,100/13	456,100/12	294,400/18
15. Journal	391,800	394,500/15	519,700/11	—
16. Hall	382,800	397,200/14	367,400/15	—
17. NextMedia	292,400	306,400/17	—	—
18. Saga	133,800	123,300/18	—	—

Radio Holdings At A Glance

Station/Market	Fall '03 12+ Share (Fall '02)	'03 Cume ('02)	'03 Rev. ('02)
Cumulus			
KBCY/Abilene, TX	11.9 (12.5)	244 (268)	1.1 (.9)
WKAK/Albany, GA	7.4 (6.6)	137 (94)	.65 (.55)
WPCK/Appleton, WI	1.1 (0.5)	0 (63)	0 (0)
WPKR/Appleton, WI	3.4 (2.2)	418 (312)	.875 (1.45)
WQCB/Bangor, ME	13.8 (12.7)	385 (384)	1.9 (1.725)
KAYD/Beaumont, TX	5.0 (9.1)	325 (380)	1.075 (1.325)
KKCT/Bismarck, ND	4.2 (5.8)	142 (103)	.3 (.525)
WPSK/Blacksburg, WV*	7.3 (—)	222 (—)	.525 (—)
WWBU/Blacksburg, WV*	4.9 (—)	136 (—)	.3 (—)
KHAK/Cedar Rapids, IA	16.6 (11.4)	461 (313)	2.325 (2.425)
WKOR/Columbus, MS	9.4 (6.8)	162 (188)	.6 (.6)
WJOD/Dubuque, IA	8.0 (9.5)	302 (271)	.9 (1.025)
KAMO/Fayetteville, AR	5.7 (5.2)	263 (254)	.6 (.375)
KFAY/Fayetteville, AR	3.6 (4.6)	290 (246)	.65 (.525)
WYMB/Florence, SC	0 (0)	0 (3)	0 (0)
WHLZ/Florence, SC	3.4 (8.3)	180 (268)	.875 (.25)
WKQB/Fayetteville, NC*	1.3 (—)	194 (—)	.6 (—)
KOMS/Ft. Smith, AR	11.2 (9.9)	344 (339)	.7 (.725)
WYZZ/Ft. Walton Beach, FL	9.4 (8.0)	291 (262)	1.1 (1.3)
KEKB/Grand Junction, CO	5.4 (9.8)	186 (226)	1.025 (.75)
KSTB/Houston*	0 (—)	0 (—)	0 (—)
KVST/Houston*	.5 (—)	0 (—)	0 (—)
KUSJ/Killeen, TX	6.4 (7.1)	355 (332)	1.1 (.875)
KYKZ/Lake Charles, LA	16.6 (19.1)	501 (538)	2.075 (2.1)
WLXX/Lexington, KY	7.6 (8.2)	719 (807)	2.575 (3.05)
WDEN/Macon, GA	.6 (0)	30 (11)	0 (0)
WDEN-FM/Macon, GA	11.9 (12.2)	629 (559)	2.55 (2.85)
WHKR/Melbourne, FL	5.8 (5.5)	595 (470)	1.3 (.975)
WLWI/Montgomery AL	13.5 (14.1)	762 (707)	3.75 (3.755)
WYAK/Myrtle Beach, SC	4.6 (4.3)	269 (229)	.45 (.3)
WSM/Nashville	4.0 (4.5)	1,090 (1,256)	2.475 (2.825)
KNFM/Odessa, TX	3.5 (5.4)	217 (240)	.8 (1.05)
KGEE/Odessa, TX	5.7 (4.4)	239 (246)	.575 (.725)
KKLY/Odessa, TX	0 (0)	0 (0)	0 (0)
KHAY/Oxnard, CA	4.4 (4.8)	421 (385)	2.725 (2.825)
WKXP/Poughkeepsie, NY*	2.1 (—)	124 (—)	.750 (—)
KWWW/Rochester, MN*	8.9 (—)	207 (—)	1.55 (—)
KBOB/Quad Cities	4.4 (3.1)	307 (205)	.2 (.25)
WXXQ/Rockford, IL	11.0 (15.4)	526 (588)	2.5 (2.15)
WJCL/Savannah, GA	8.3 (8.1)	432 (358)	2.25 (2.45)
KRMD/Shreveport, LA	6.8 (7.9)	563 (518)	1.95 (2.1)
WTOD/Toledo	.4 (0.3)	74 (111)	.25 (.1)
WKKO/Toledo	15.3 (15.5)	1,169 (1,120)	6.225 (5.95)
KQTP/Topeka, KS	7.0 (3.2)	211 (170)	.175 (.2)
KOEL/Waterloo, IA	14.2 (7.6)	312 (232)	.625 (1.050)
KLUR/Wichita Falls, TX	14.3 (17.3)	342 (384)	1.475 (1.35)
KOLI/Wichita Falls, TX	5.0 (3.2)	75 (97)	.3 (.475)
WWOQ/Wilmington, NC	10.8 (6.0)	373 (307)	1.6 (1.5)
WQXK/Youngstown, OH	13.2 (9.9)	921 (847)	3.875 (4.1)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2003	58	339.8	1,660,800	\$62,260,000
	2002	47	319.8	1,508,600	\$62,550,000
	2001	31	247.4	1,088,200	\$48,775,000
	1999	57	461.8	1,718,000	\$75,400,000
	1996	6	N/A	277,500	\$8,350,000

Cumulus also owns nine Country stations in nonrated markets not listed above, according to BIA data.

Emmis

KZLA/Los Angeles	2.6 (1.9)	6,420 (6,956)	24.5 (20.9)		
WTHI/Terre Haute, IN	20.8 (22.8)	723 (659)	2.1 (1.9)		
Totals:					
	Year	No. Stations	12+ Share	Cume	Revenue
	2003	2	23.4	714,300	\$26,600,000
	2002	2	24.3	724,000	\$22,800,000
	2001	2	22.7	718,900	\$20,900,000
	1999	3	29.1	640,800	\$40,800,000
	1996	N/A	N/A	N/A	N/A

Entercom

WDAF/Kansas City	5.7 (6.2)	1,614 (1,573)	4.3 (3.0)
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Station/Market	Fall '03 12+ Share (Fall '02)	'03 Cume ('02)	'03 Rev. ('02)
KWJJ/Portland, OR	4.4 (3.7)	2,311 (2,170)	5.7 (6.6)
WBEE/Rochester, NY	9.9 (9.3)	1,559 (1,824)	6.8 (7.3)
WGGI/Wilkes Barre	.1 (0.3)	43 (93)	0 (0)
WGGY/Wilkes Barre	11.6 (9.4)	1,446 (1,275)	3.9 (3.6)

Intercom also owns one Country station in a nonrated market not listed above, according to BIA data.

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2003	6	31.6	697,300	\$21,700,000
	2002	6	28.9	693,500	\$22,250,000
	2001	4	28.8	450,500	\$11,300,000
	1999	5	24.8	538,300	\$15,700,000
	1996	N/A	N/A	N/A	N/A

Hall Communications

WOKO/Burlington, VT	20.5 (18.7)	919 (946)	2.8 (2.6)
WPCV/Lakeland, FL	13.0 (16.6)	920 (1,031)	3.7 (3.8)
WCTY/New London, CT	8.9 (6.7)	385 (373)	1.7 (1.65)
WCTK/Providence	4.6 (5.7)	1,604 (1,622)	3.0 (2.9)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2003	4	47.0	382,800	\$11,200,000
	2002	4	47.7	397,200	\$10,950,000
	2001	4	44.1	367,400	\$10,250,000

Other years not available.

Infinity

WYRK/Buffalo	8.8 (8.3)	1,823 (1,793)	7.9 (7.7)
WSOC/Charlotte	5.7 (6.8)	1,916 (1,899)	10.6 (9.1)
WUSN/Chicago	3.5 (3.5)	6,475 (6,743)	34.5 (29.5)
WUBE/Cincinnati	5.2 (5.6)	2,298 (2,280)	11.4 (10.5)
WHOK/Columbus, OH	2.4 (2.2)	1,395 (1,113)	3.5 (3.85)
WHCD/Detroit	4.0 (3.8)	4,385 (3,805)	12.1 (11.7)
KSKS/Fresno	5.0 (6.8)	729 (636)	3.85 (4.0)
KILT/Houston	3.6 (3.5)	3,983 (4,426)	24.0 (26.5)
KBEQ/Kansas City	4.8 (3.9)	1,658 (1,729)	5.8 (5.4)
KFKF/Kansas City	4.0 (5.3)	1,620 (2,014)	6.8 (7.5)
KMLE/Phoenix	3.4 (3.1)	2,983 (3,345)	13.6 (15.3)
WDSY/Pittsburgh	6.6 (7.6)	2,754 (2,625)	10.2 (9.4)
KUPL/Portland, OR	1.2 (0)	445 (na)	.9 (.6)
KUPL-FM/Portland, OR	5.3 (5.5)	2,174 (2,248)	7.8 (7.8)
KFRG/Riverside	5.5 (6.9)	1,908 (2,243)	13.25 (13.0)
KXFG/Riverside	0 (0)	0 (0)	0 (0)
KNCI/Sacramento	4.8 (5.2)	1,666 (1,616)	8.3 (8.5)
KMPS/Seattle	5.7 (6.8)	4,352 (3,911)	19.7 (18.75)
KYCW/Seattle	1.1 (0.7)	857 (623)	.7 (.2)
WQYK/Tampa	6.9 (6.4)	3,596 (3,038)	16.7 (15.3)
WYUU/Tampa	2.0 (1.4)	1,396 (1,312)	6.0 (7.4)
KVFG/Victor Valley, CA	2.4 (1.6)	199 (178)	.575 (.45)
WIRK/W. Palm Beach	5.6 (5.6)	1,151 (1,051)	6.8 (6.5)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2003	23	97.5	4,976,300	\$224,975,000
	2002	23	100.5	4,862,900	\$217,000,000
	2001	21	96.6	4,941,000	\$220,750,000
	1999	25	110.6	5,706,900	\$223,900,000
	1996	26	N/A	5,375,200	\$167,050,000

Jefferson-Pilot

KCKK/Denver	1.0 (0.7)	470 (443)	1.0 (1.1)
KYGO/Denver	6.9 (6.2)	3,557 (3,348)	21.6 (21.0)
KSON/San Diego	3.6 (3.2)	2,291 (2,502)	11.0 (10.1)
KSOQ/San Diego	—	—	—

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2003	3	11.5	631,800	\$33,600,000
	2002	3	10.1	629,300	\$32,200,000
	2001	3	12.0	619,400	\$31,900,000
	1999	4	15.2	721,400	\$33,200,000
	1996	4	N/A	711,700	\$25,700,000

Journal Broadcast Group

KTTS/Springfield, MO	15.9 (12.4)	817 (703)	3.275 (3.275)
KVOO/Tulsa	5.4 (5.7)	927 (973)	3.6 (3.4)
KXBL/Tulsa	5.3 (1.7)	694 (762)	1.950 (1.1)

Station/Market	Fall '03 12+ Share (Fall '02)	'03 Cume ('02)	'03 Rev. ('02)
KFDI/Wichita	13.7 (10.7)	1,108 (1,052)	4.925 (4.3)
KFTI/Wichita	3.9 (6.7)	372 (455)	2.2 (1.85)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2003	5	44.2	391,800	\$15,950,000
	2002	5	37.2	394,500	\$13,450,000
	2001	8	47.1	519,700	\$16,425,000
	1999	12	55.8	567,700	\$20,200,000
	1996	11	N/A	536,400	\$18,600,000

NextMedia Group

WCCQ/Chicago	0 (—)	1.55 (—)	0 (—)
WDZO/Decatur, IL	5.3 (10.0)	155 (194)	.625 (.775)
WUSE/Erie, PA	3.3 (7.2)	215 (373)	.35 (.4)
WRNS/Greenville, NC	0 (0)	0 (0)	0 (0)
WRNS-FM/Greenville, NC	13.5 (15.5)	1,310 (1,258)	5.225 (4.75)
KLLL/Lubbock, TX	12.2 (12.2)	443 (473)	1.925 (2.1)
WEXT/Milwaukee	0.6 (0.4)	305 (245)	.85 (.7)
WCEN/Saginaw, MI	5.3 (7.2)	496 (521)	2.025 (2.15)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2003	10	40.2	292,400	\$14,500,000
	2002	10	52.5	306,400	\$12,775,000

Other years not applicable

NextMedia also owns two Country stations in nonrated markets not listed above, according to BIA data.

Regent

WGNA/Albany, NY	13.7 (10.3)	1,570 (1,333)	6.775 (6.7)
WBWN/Bloomington, IL*	—	—	—
KALF/Chico, CA	8.0 (7.5)	304 (320)	1.05 (1.0)
WXTA/Erie, PA	8.3 (12.9)	397 (517)	1.45 (1.4)
WBKR/Evansville, IN	2.1 (1.4)	176 (163)	3.49 (3.4)
WKDQ/Evansville, IN	15.3 (11.2)	572 (580)	2.65 (2.2)
WYNG/Evansville, IN	1.8 (7.4)	123 (410)	.85 (1.0)
KUAD/Fl. Collins, CO	9.1 (8.4)	759 (549)	2.5 (2.7)
KMDL/Lafayette, LA	7.0 (7.6)	830 (770)	2.2 (2.0)
WIOV/Lancaster, PA	8.1 (5.5)	630 (511)	4.3 (4.0)
WFYR/Peoria, IL	7.5 (5.5)	452 (434)	.75 (.75)
WWJO/St. Cloud, MN	7.5 (9.7)	297 (299)	2.2 (1.9)
WFRG/Utica, NY	13.8 (9.7)	563 (527)	1.6 (1.8)
WFRY/Watertown, NY	26.3 (26.6)	379 (384)	1.6 (1.5)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2003	13	128.6	687,600	\$31,415,000
	2002	14	124.1	682,300	\$30,400,000
	2001	9	84.9	442,000	\$17,675,000
	1999	9	81.2	353,800	\$14,400,000
	1996	N/A	N/A	N/A	N/A

Saga Communications

WINQ/Boston	0 (—)	0 (—)	2 (—)
WIXY/Champaign, IL	13.7 (10.3)	343 (303)	1.85 (2.2)
WVVR/Clarksville, TN	8.4 (9.4)	327 (349)	1.45 (1.4)
KDXY/Jonesboro, AR	16.5 (13.2)	170 (155)	1.05 (.95)
WJQY/Nashville	0	0	0
WPOR/Portland, ME	9.7 (7.1)	442 (378)	2.6 (2.4)
WNAX/Sioux City, IA	2.2 (0.8)	56 (48)	.225 (.225)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2003	9	50.5	133,800	\$9,875,000
	2002	8	40.8	123,300	\$9,075,000

Other years not available

Saga also owns two Country stations in nonrated markets not listed above, according to BIA data.

Susquehanna

WYGY/Cincinnati	3.8 (3.2)	1,768 (1,810)	3.5 (3.9)
KPLX/Dallas	5.5 (6.1)	5,996 (5,932)	30.0 (28.0)
WFMS/Indianapolis	11.3 (12.9)	2,733 (2,547)	14.0 (13.1)
WAVG/Louisville	.4 (.9)	128 (143)	.5 (.3)

Totals:	Year	No. Stations	12+ Share	Cume	Revenue
	2003	7	21	1,062,500	\$48,000,000
	2002	7	23.1	1,043,200	\$42,300,000
	2001	3	16.6	880,300	\$35,200,000
	1999	3	17.3	819,800	\$29,500,000
	1996	3	N/A	766,000	\$19,850,000

Susquehanna also owns three Country stations in nonrated markets not listed above, according to BIA data.

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	WEEKS ON CHART	TOTAL PLAYS	WEEKS ON CHART	TOTAL ADDS
1	1	GRETCHEN WILSON	Redneck Woman	(Epic)	14517	-92	4533	-29	440635
2	2	JOHN MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	14280	338	4415	+122	437863
7	3	TOBY KEITH	Whiskey Girl	(DreamWorks)	11541	1324	3515	+408	334345
3	4	RASCAL FLATTS	Mayberry	(Lyric Street)	11464	-1833	3611	-611	344372
9	5	MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	11101	964	3534	+359	318033
6	6	GEORGE STRAIT	Desperately	(MCA)	10813	-127	3378	-40	304607
8	7	LONESTAR	Let's Be Us Again	(BNA)	10560	370	3255	+143	313604
11	8	DAVID LEE MURPHY	Loco	(Koch)	8964	867	2688	+208	264494
10	9	BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	8958	349	2947	+166	259233
12	10	CLAY WALKER	I Can't Sleep	(RCA)	7525	532	2338	+115	211572
13	11	SHEDAISY	Passenger Seat	(Lyric Street)	7145	318	2184	+94	200998
14	12	REBA MCENTIRE	Somebody	(MCA)	6693	639	2119	+156	188549
15	13	BILLY CURRINGTON	I Got A Feelin'	(Mercury)	6396	464	2024	+133	174896
16	14	BRAD PAISLEY	Alison Krauss Whiskey Lullaby	(Arista)	6105	519	1882	+181	160794
23	15	KENNY CHESNEY	I Go Back	(BNA)	5419	1533	1624	+404	174088
18	16	JOSH GRACIN	I Want To Live	(Lyric Street)	5343	626	1717	+188	139119
20	17	ANDY GRIGGS	She Thinks She Needs Me	(RCA)	5118	854	1645	+301	136118
17	18	SHANIA TWAIN	It Only Hurts When I'm Breathing	(Mercury/IQ/JMG)	4975	-272	1688	-74	130224
22	19	RACHEL PROCTOR	Me And Emily	(BNA)	4461	316	1310	+105	120369
19	20	EMERSON DRIVE	Last One Standing	(DreamWorks)	4326	42	1364	+18	115243
24	21	MARTINA MCBRIDE	How Far	(RCA)	4294	830	1321	+253	114544
21	22	JOE DIFFIE	Tougher Than Nails	(BBR)	4153	-84	1413	+41	112905
Breaker	23	JIMMY BUFFETT	Clint Black Hey Good Lookin'	(RCA/Mailboat)	4011	1584	1134	+483	131359
26	24	TERRI CLARK	Girls Lie Too	(Mercury)	3881	629	1289	+219	109666
25	25	LEE ANN WOMACK	The Wrong Girl	(MCA)	3631	239	1166	+95	87998
27	26	BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	3097	345	885	+88	85660
28	27	JEFF BATES	I Wanna Make You Cry	(RCA)	3016	348	1016	+81	77122
29	28	JOE NICHOLS	If Nobody Believed In You	(Universal South)	2776	152	917	+28	70225
Debut	29	TIM MCGRAW	Live Like You Were Dying	(Curb)	2560	2560	715	+715	91773
30	30	TRENT WILLMON	Beer Man	(Columbia)	2472	-21	774	-16	58518
Breaker	31	AMY DALLEY	Men Don't Change	(Curb)	2220	216	782	+58	57049
32	32	BILLY DEAN	Thank God I'm A Country Boy	(View2/Curb)	2090	70	697	+21	57023
37	33	TRACE ADKINS	Rough & Ready	(Capitol)	1990	343	686	+118	50441
35	34	PHIL VASSAR	In A Real Love	(Arista)	1982	263	539	+75	58673
36	35	JENKINS	Blame It On Mama	(Capitol)	1931	240	602	+84	44894
34	36	JULIE ROBERTS	Break Down Here	(Mercury)	1867	61	691	+28	42415
42	37	SARA EVANS	Suds In The Bucket	(RCA)	1768	467	516	+110	49947
39	38	HANK WILLIAMS, JR.	Why Can't We All Just Get...	(Asylum/Curb)	1600	126	561	+19	30805
38	39	JIMMY WAYNE	You Are	(DreamWorks)	1575	68	470	+30	41648
41	40	CHELY WRIGHT	Back Of The Bottom Drawer	(Vivaton)	1472	137	496	+54	38091
44	41	BRAD COTTER	I Meant To	(Epic)	1243	146	433	+101	33630
43	42	CRAIG MORGAN	Look At Us	(BBR)	1230	78	432	+28	26283
45	43	JOSH TURNER	What It Ain't	(MCA)	1069	40	397	-9	19933
40	44	BLAKE SHELTON	When Somebody Knows You That Well	(Warner Bros.)	1035	-349	389	-116	22805
46	45	TRAVIS TRITT	The Girl's Gone Wild	(Columbia)	1018	231	382	+81	25060
50	46	DIERKS BENTLEY	How Am I Doin'	(Capitol)	893	297	302	+117	19554
47	47	RUSHLOW	Sweet Summer Rain	(Lyric Street)	836	54	300	+18	19047
Debut	48	KELLIE COFFEY	Dance With My Father	(BNA)	764	544	279	+203	23485
Debut	49	SHERRIE AUSTIN	Son Of A Preacher Man	(BBR/C4)	756	300	246	+105	17633
Debut	50	STEVE HOLY	Put Your Best Dress On	(Curb)	755	396	238	+110	19673

Most Added*

www.rraddds.com

ARTIST	TITLE	LABEL(S)	ADDS
TIM MCGRAW	Live Like You Were Dying	(Curb)	75
J. BUFFETT	Clint Black Hey Good Lookin'	(RCA/Mailboat)	33
BUDDY JEWELL	One Step At A Time	(Columbia)	15
KENNY CHESNEY	I Go Back	(BNA)	12
DIERKS BENTLEY	How Am I Doin'	(Capitol)	11
STEVE HOLY	Put Your Best Dress On	(Curb)	10
TRAVIS TRITT	The Girl's Gone Wild	(Columbia)	9
BLUE COUNTY	That's Cool	(Asylum/Curb)	8
SHERRIE AUSTIN	Son Of A Preacher Man	(BBR/C4)	8

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW	Live Like You Were Dying	(Curb)	+2560
J. BUFFETT	Clint Black Hey Good Lookin'	(RCA/Mailboat)	+1584
KENNY CHESNEY	I Go Back	(BNA)	+1533
TOBY KEITH	Whiskey Girl	(DreamWorks)	+1324
MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	+964
DAVID LEE MURPHY	Loco	(Koch)	+867
ANDY GRIGGS	She Thinks She Needs Me	(RCA)	+854
MARTINA MCBRIDE	How Far	(RCA)	+830
REBA MCENTIRE	Somebody	(MCA)	+639
TERRI CLARK	Girls Lie Too	(Mercury)	+629

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW	Live Like You Were Dying	(Curb)	+715
J. BUFFETT	Clint Black Hey Good Lookin'	(RCA/Mailboat)	+483
TOBY KEITH	Whiskey Girl	(DreamWorks)	+408
KENNY CHESNEY	I Go Back	(BNA)	+404
MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	+359
ANDY GRIGGS	She Thinks She Needs Me	(RCA)	+301
MARTINA MCBRIDE	How Far	(RCA)	+253
TERRI CLARK	Girls Lie Too	(Mercury)	+219
DAVID LEE MURPHY	Loco	(Koch)	+208
KELLIE COFFEY	Dance With My Father	(BNA)	+203

Breakers

JIMMY BUFFETT / **CLINT BLACK**
Hey Good Lookin' (RCA/Mailboat)
 33 Adds * Moves 31-23

TIM MCGRAW
Live Like You Were Dying (Curb)
 75 Adds * Moves 0-29

AMY DALLEY
Men Don't Change (Curb)
 3 Adds * Moves 33-31

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 5/16-5/22. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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42 R&R COUNTRY TOP 50 INDICATOR

May 28, 2004

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AID. (00)	± AID. (00)	WEEKS ON	TOTAL ADDS
1	1	GRETCHEN WILSON	Redneck Woman	(Epic)	5820	-85	4364	-42	134592	3441	11	110/0
2	2	JOHN MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	5815	111	4296	+34	134269	8318	19	110/1
6	3	MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	5434	546	4065	+415	124587	17420	17	109/1
7	4	LONESTAR	Let's Be Us Again	(BNA)	5026	258	3762	+177	114585	10808	14	110/0
9	5	TOBY KEITH	Whiskey Girl	(DreamWorks)	4997	825	3757	+428	114500	19050	9	111/0
5	6	GEORGE STRAIT	Desperately	(MCA)	4561	-333	3435	-268	106672	-1134	20	106/0
8	7	BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	4479	101	3359	+54	101269	5040	17	110/0
3	8	TRACY LAWRENCE	Paint Me A Birmingham	(DreamWorks)	4372	-1154	3127	-866	103929	-17707	30	98/0
4	9	RASCAL FLATTS	Mayberry	(Lyric Street)	4152	-1065	2904	-884	100327	-15133	21	99/0
10	10	DAVID LEE MURPHY	Loco	(Koch)	3971	336	2943	+232	91060	10436	20	108/4
11	11	CLAY WALKER	I Can't Sleep	(RCA)	3908	332	2892	+245	88286	10198	24	107/1
12	12	SHEDAISY	Passenger Seat	(Lyric Street)	3376	76	2509	+71	75138	3069	17	106/0
14	13	BRAD PAISLEY f/ALISON KRAUSS	Whiskey Lullaby	(Arista)	3340	362	2485	+257	77225	10999	10	107/1
13	14	REBA MCENTIRE	Somebody	(MCA)	3310	146	2479	+105	74044	4289	21	105/2
15	15	BILLY CURRINGTON	I Got A Feelin'	(Mercury)	3154	180	2416	+132	71173	6690	20	101/2
17	16	JOSH GRACIN	I Want To Live	(Lyric Street)	2882	284	2148	+192	65639	9767	11	105/0
16	17	SHANIA TWAIN	It Only Hurts When I'm Breathing	(Mercury/IDJMG)	2616	-43	1999	-67	61042	1248	16	85/0
25	18	KENNY CHESNEY	I Go Back	(BNA)	2451	708	1918	+511	55897	17738	4	106/7
20	19	ANDY GRIGGS	She Thinks She Needs Me	(RCA)	2380	290	1786	+198	55053	9327	12	89/3
18	20	EMERSON DRIVE	Last One Standing	(DreamWorks)	2361	66	1754	+38	52529	2377	20	88/0
19	21	JOE DIFFIE	Tougher Than Nails	(BBR)	2292	125	1866	+86	51645	5175	16	94/2
21	22	TERRI CLARK	Girls Lie Too	(Mercury)	2254	209	1693	+128	51555	7103	6	100/2
23	23	MARTINA MCBRIDE	How Far	(RCA)	2223	254	1708	+183	50740	7953	8	97/4
22	24	LEE ANN WOMACK	The Wrong Girl	(MCA)	2018	18	1553	+10	44381	1738	15	83/1
24	25	RACHEL PROCTOR	Me And Emily	(BNA)	1924	132	1452	+109	43902	3430	10	92/6
26	26	JOE NICHOLS	If Nobody Believed In You	(Universal South)	1696	103	1311	+71	37116	3481	10	77/0
27	27	JEFF BATES	I Wanna Make You Cry	(RCA)	1683	139	1257	+89	39212	5926	20	80/3
28	28	TRACE ADKINS	Rough & Ready	(Capitol)	1513	191	1164	+140	32280	4460	8	77/0
43	29	JIMMY BUFFETT f/CLINT BLACK	Hey Good Lookin'	(RCA/Mailboat)	1498	891	1148	+781	33488	21702	2	83/51
29	30	CHELY WRIGHT	Back Of The Bottom Drawer	(Vivaton)	1153	74	927	+54	25050	2652	11	69/3
30	31	JIMMY WAYNE	You Are	(DreamWorks)	1007	58	792	+43	21371	1622	10	63/0
37	32	BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	940	210	723	+169	21609	5833	4	57/6
33	33	JULIE ROBERTS	Break Down Here	(Mercury)	933	79	755	+64	19014	1743	13	54/1
31	34	JENKINS	Blame It On Mama	(Capitol)	929	36	725	+32	19945	1278	9	56/2
35	35	SARA EVANS	Suds In The Bucket	(RCA)	898	84	710	+71	20155	2702	5	57/2
32	36	BILLY DEAN	Thank God I'm A Country Boy	(View2/Curb)	823	-46	626	-20	21415	-810	14	46/3
34	37	AMY DALLEY	Men Don't Change	(Curb)	791	-36	618	-31	16389	-831	16	49/2
36	38	JOSH TURNER	What It Ain't	(MCA)	781	7	632	+13	16964	961	6	57/8
38	39	TRENT WILLMON	Bear Man	(Columbia)	733	9	516	+31	17481	1043	6	45/3
41	40	PHIL VASSAR	In A Real Love	(Arista)	720	130	541	+93	16591	2457	5	49/4
40	41	HANK WILLIAMS, JR.	Why Can't We All Just Get...	(Asylum/Curb)	638	9	498	+4	13820	144	9	38/2
42	42	TRAVIS TRITT	The Girl's Gone Wild	(Columbia)	635	116	446	+80	15131	2906	4	41/4
44	43	BRAD COTTER	I Meant To	(Epic)	601	129	436	+93	13272	2700	3	39/6
39	44	BLAKE SHELTON	When Somebody Knows You That Well	(Warner Bros.)	510	-177	398	-153	10978	-3193	11	35/0
Debut	45	TIM MCGRAW	Live Like You Were Dying	(Curb)	500	500	384	+384	11981	11981	1	37/37
45	46	CRAIG MORGAN	Look At Us	(BBR)	458	-6	350	-6	10639	289	5	33/0
49	47	DIERKS BENTLEY	How Am I Doin'	(Capitol)	403	93	327	+80	7880	1745	3	33/9
50	48	RUSHLOW	Sweet Summer Rain	(Lyric Street)	382	90	307	+79	9224	2388	3	31/5
48	49	CLINT BLACK	The Boogie Man	(Equity)	321	1	233	-1	7555	271	5	25/1
46	50	RODNEY ATKINS	Someone To Share It With	(Curb)	319	-38	239	-31	7524	-316	6	26/2

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 5/16 - Saturday 5/22.

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Most Added*

www.rindicator.com

ARTIST	TITLE	LABEL(S)	ADDS
J. BUFFETT f/CLINT BLACK	Hey Good Lookin'	(RCA/Mailboat)	51
TIM MCGRAW	Live Like You Were Dying	(Curb)	37
DIERKS BENTLEY	How Am I Doin'	(Capitol)	9
KENNY CHESNEY	I Go Back	(BNA)	7
SCOTTY EMERICK	The Watch	(DreamWorks)	7
RACHEL PROCTOR	Me And Emily	(BNA)	6
BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	6
BRAD COTTER	I Meant To	(Epic)	6

Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
J. BUFFETT f/CLINT BLACK	Hey Good Lookin'	(RCA/Mailboat)	+991
KENNY CHESNEY	I Go Back	(BNA)	+708
TOBY KEITH	Whiskey Girl	(DreamWorks)	+625
MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	+548
TIM MCGRAW	Live Like You Were Dying	(Curb)	+500
BRAD PAISLEY f/ALISON KRAUSS	Whiskey Lullaby	(Arista)	+362
DAVID LEE MURPHY	Loco	(Koch)	+336
CLAY WALKER	I Can't Sleep	(RCA)	+332
ANDY GRIGGS	She Thinks She Needs Me	(RCA)	+290
JOSH GRACIN	I Want To Live	(Lyric Street)	+284

Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
J. BUFFETT f/CLINT BLACK	Hey Good Lookin'	(RCA/Mailboat)	+781
KENNY CHESNEY	I Go Back	(BNA)	+511
TOBY KEITH	Whiskey Girl	(DreamWorks)	+428
MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	+415
TIM MCGRAW	Live Like You Were Dying	(Curb)	+384
BRAD PAISLEY f/ALISON KRAUSS	Whiskey Lullaby	(Arista)	+257
CLAY WALKER	I Can't Sleep	(RCA)	+245
DAVID LEE MURPHY	Loco	(Koch)	+232
ANDY GRIGGS	She Thinks She Needs Me	(RCA)	+198
JOSH GRACIN	I Want To Live	(Lyric Street)	+192

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 28, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of April 18-24.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	44.8%	73.3%	17.0%	97.8%	5.5%	2.0%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	41.8%	70.5%	17.5%	99.3%	7.0%	4.3%
CLAY WALKER I Can't Sleep (RCA)	41.0%	71.8%	18.8%	99.5%	7.3%	1.8%
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	40.3%	68.8%	22.3%	99.5%	8.3%	2.3%
BILLY DEAN Thank God I'm A Country Boy (View2/Curb)	38.5%	67.5%	18.8%	99.8%	11.3%	2.3%
GEORGE STRAIT Desperately (MCA)	38.0%	67.5%	28.0%	99.3%	5.0%	0.8%
GRETCHEN WILSON Redneck Woman (Epic)	37.5%	71.5%	18.8%	99.8%	9.3%	0.3%
TRENT WILLMON Beer Man (Columbia)	37.3%	66.3%	22.8%	97.0%	8.8%	1.3%
TOBY KEITH Whiskey Girl (DreamWorks)	36.0%	70.3%	18.5%	97.3%	7.3%	1.3%
JOE NICHOLS If Nobody Believed In You (Universal South)	34.8%	61.8%	24.0%	94.5%	6.8%	2.0%
LONESTAR Let's Be Us Again (BNA)	34.5%	66.3%	24.5%	99.0%	6.0%	2.3%
BILLY CURRINGTON I Got A Feelin' (Mercury)	34.0%	70.8%	20.3%	96.5%	4.0%	1.5%
ANDY GRIGGS She Thinks She Needs Me (RCA)	33.0%	69.5%	23.3%	99.5%	5.3%	1.5%
LEE ANN WOMACK The Wrong Girl (MCA)	33.0%	59.0%	28.3%	97.3%	9.3%	2.8%
JEFF BATES I Wanna Make You Cry (RCA)	32.5%	62.8%	23.0%	97.3%	8.8%	2.8%
RASCAL FLATTS Mayberry (Lyric Street)	32.5%	73.0%	19.0%	99.8%	6.5%	1.3%
SHEDAISY Passenger Seat (Lyric Street)	32.3%	64.8%	25.8%	98.3%	5.0%	2.8%
TERRI CLARK Girls Lie Too (Mercury)	32.3%	56.3%	27.8%	97.5%	9.5%	4.0%
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	32.0%	69.3%	19.5%	99.3%	6.8%	3.8%
JOE DIFFIE Tougher Than Nails (BBR)	31.8%	68.3%	20.5%	97.8%	7.8%	1.3%
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	31.5%	66.5%	21.8%	98.8%	7.5%	3.0%
DAVID LEE MURPHY Loco (Koch)	31.5%	71.3%	20.3%	99.5%	7.0%	1.0%
JULIE ROBERTS Break Down Here (Mercury)	30.8%	57.5%	23.0%	95.5%	11.5%	3.5%
EMERSON DRIVE Last One Standing (DreamWorks)	28.8%	62.8%	28.3%	99.5%	6.5%	2.0%
REBA MCENTIRE Somebody (MCA)	28.8%	70.3%	15.8%	98.0%	10.3%	1.8%
JENKINS Blame It On Mama (Capitol)	27.8%	57.5%	26.5%	97.3%	12.0%	1.3%
TRACE ADKINS Rough & Ready (Capitol)	27.5%	53.8%	24.8%	91.8%	11.3%	2.0%
JOSH GRACIN I Want To Live (Lyric Street)	27.3%	57.3%	27.3%	96.0%	9.3%	2.3%
RACHEL PROCTOR Me And Emily (BNA)	26.5%	51.8%	30.5%	97.0%	12.0%	2.8%
MARTINA MCBRIDE How Far (RCA)	25.3%	52.3%	28.0%	95.5%	12.8%	2.5%
BRAD PAISLEY /ALISON KRAUSS Whiskey Lullaby (Arista)	23.3%	57.8%	23.8%	95.3%	11.3%	2.5%
AMY DALLEY Men Don't Change (Curb)	22.8%	52.0%	29.0%	95.8%	13.3%	1.5%
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	21.5%	49.0%	27.5%	91.3%	12.0%	2.5%
PHIL VASSAR In A Real Love (Arista)	18.5%	39.0%	24.0%	78.5%	15.0%	0.5%
KENNY CHESNEY I Go Back (BNA)	13.8%	42.3%	29.8%	79.8%	7.5%	0.3%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Williams.
Question of the Week: If the Presidential Election were held today, who would you vote for? Question two: On a scale of 1-5 — with 1 meaning you strongly object and 5 meaning you strongly support — how do you feel about U.S. involvement in Iraq?

Total
George Bush: 55%
John Kerry: 26%
Undecided, other: 19%
5. Strongly support: 22%
4. Support: 34%
3. Don't know: 24%
2. Object: 12%
1. Strongly object: 8%

P1
George Bush: 57%
John Kerry: 26%
Undecided, other: 17%
5. Strongly support: 21%
4. Support: 36%
3. Don't know: 24%
2. Object: 12%
1. Strongly object: 7%

P2
George Bush: 51%
John Kerry: 27%
Undecided, other: 22%
5. Strongly support: 24%
4. Support: 28%
3. Don't know: 24%
2. Object: 9%
1. Strongly object: 15%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3" each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye. **NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

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America's Best Testing Country Songs
12 + For The Week Ending 5/28/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
J. MICHAEL MONTGOMERY Letters From... (Warner Bros.)	4.42	4.37	99%	25%	4.46	4.59	4.37
GRETCHEN WILSON Redneck Woman (Epic)	4.27	4.06	99%	22%	4.25	4.27	4.23
KEITH URBAN You'll Think Of Me (Capitol)	4.25	4.21	98%	24%	4.23	4.40	4.11
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	4.21	4.17	98%	24%	4.20	4.30	4.13
K. CHESNEY f/UNCLE KRACKER When The Sun... (BNA)	4.17	4.22	99%	33%	4.15	4.39	3.98
M. GENTRY If You Ever Stop Loving Me (Columbia)	4.16	4.04	95%	16%	4.15	4.29	4.05
REBA MCENTIRE Somebody (MCA)	4.14	4.03	93%	16%	4.17	4.37	4.04
RASCAL FLATTS Mayberry (Lyric Street)	4.12	4.00	99%	32%	4.06	4.17	3.98
BRAO PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	4.12	4.20	79%	7%	4.14	3.98	4.24
JOE NICHOLS If Nobody Believed In You (Universal South)	4.12	4.14	54%	3%	4.11	4.22	4.04
LONESTAR Let's Be Us Again (BNA)	4.08	4.02	92%	16%	4.06	4.36	3.84
CLAY WALKER I Can't Sleep (RCA)	4.08	3.94	91%	16%	4.00	4.19	3.87
ANDY GRIGGS She Thinks She Needs Me (RCA)	4.08	4.08	74%	5%	4.06	4.32	3.91
MARTINA MCBRIDE How Far (RCA)	4.08	3.95	65%	10%	4.07	4.14	4.03
GEORGE STRAIT Desperately (MCA)	4.07	4.14	94%	21%	4.06	4.17	3.99
BILLY CURRINGTON I Got A Feelin' (Mercury)	4.07	4.04	76%	9%	4.02	4.10	3.96
DAVID LEE MURPHY Loco (Koch)	4.05	3.97	81%	12%	4.05	4.15	3.99
BLUE COUNTY Good Little Girls (Asylum/Curb)	4.03	3.99	89%	21%	4.02	4.20	3.90
TOBY KEITH Whiskey Girl (DreamWorks)	4.02	3.91	96%	18%	3.98	3.97	3.98
BROOKS & DUNN That's What She Gets... (Arista)	4.02	3.96	95%	20%	4.01	4.17	3.90
CAROLYN DAWN JOHNSON Simple Life (Arista)	3.98	3.88	92%	18%	3.98	3.91	4.03
TERRI CLARK Girls Lie Too (Mercury)	3.97	3.91	68%	9%	3.99	4.02	3.97
LEE ANN WOMACK The Wrong Girl (MCA)	3.97	3.96	66%	6%	3.96	3.95	3.97
JEFF BATES I Wanna Make You Cry (RCA)	3.95	3.83	63%	10%	3.93	4.15	3.79
JOE DIFFIE Tougher Than Nails (BBR)	3.93	4.03	66%	10%	3.95	3.91	3.97
JOSH GRACIE I Want To Live (Lyric Street)	3.92	3.95	56%	7%	3.87	4.06	3.76
SHEDAISI Passenger Seat (Lyric Street)	3.90	3.80	92%	21%	3.88	3.83	3.92
EMERSON DRIVE Last One Standing (DreamWorks)	3.86	3.75	79%	16%	3.81	3.97	3.72
RACHEL PROCTOR Me And Emily (BNA)	3.82	3.78	55%	9%	3.77	3.89	3.70

Total sample size is 406 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.



COUNTRY TOP 30

POWERED BY MEDIATEBASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	GRETCHEN WILSON Redneck Woman (Epic)	510	+12	7	14/0
5	2	LONESTAR Let's Be Us Again (BNA)	450	+40	7	15/0
2	3	BROOKS & DUNN That's What She Gets... (Arista)	426	-3	7	16/0
4	4	S. TWAIN It Only Hurts When... (Mercury/IDJMG)	391	-18	7	16/0
3	5	RASCAL FLATTS Mayberry (Lyric Street)	391	-27	7	15/0
7	6	J. MICHAEL MONTGOMERY Letters... (Warner Bros.)	384	-17	7	15/0
8	7	M. GENTRY If You Ever Stop Loving Me (Columbia)	378	+5	7	13/0
6	8	GEORGE STRAIT Desperately (MCA)	353	-34	7	16/0
10	9	ADAM GREGORY Never Be Another (Sony Music Canada)	341	+1	7	14/0
15	10	TOBY KEITH Whiskey Girl (DreamWorks)	332	+24	6	12/0
12	11	AARON PRITCHETT My Way (Royalty)	328	+5	7	15/0
16	12	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	325	+10	7	12/0
11	13	AARON LINES Turn It Up (I Like The...) (RCA)	316	-20	7	15/0
21	14	C. DAWN JOHNSON Die Of A Broken Heart (Arista)	313	+75	2	10/0
22	15	TERRI CLARK Girls Lie Too (Mercury)	311	+80	4	9/1
13	16	GEORGE CANYON Good Day To Ride (Independent)	303	-18	7	15/0
14	17	KEITH URBAN You'll Think Of Me (Capitol)	279	-50	7	15/0
9	18	K. CHESNEY f/UNCLE KRACKER When The Sun... (BNA)	278	-78	7	16/0
17	19	CHRIS CUMMINGS Lucy Got Lucky (Warner Bros.)	277	+9	6	13/0
19	20	GIL GRAND Burnin' (Spin)	267	+25	7	13/0
18	21	DAVID LEE MURPHY Loco (Koch)	261	+19	7	11/0
20	22	B. PAISLEY f/A. KRAUSS Whiskey Lullaby (Arista)	233	-12	5	9/0
23	23	SHEDAISI Passenger Seat (Lyric Street)	215	-10	7	12/0
24	24	BILLY CURRINGTON I Got A Feelin' (Mercury)	199	+9	3	6/0
26	25	SEAN HOGAN Centered (Independent)	192	-1	6	12/0
27	26	CLAY WALKER I Can't Sleep (RCA)	191	+1	2	9/0
Debut	27	J. MCCOY I Feel A Sin Comin' On (Open Road/Universal)	182	+24	1	7/0
Debut	28	KENNY CHESNEY I Go Back (BNA)	180	+80	1	8/5
25	29	EMERSON DRIVE Last One Standing (DreamWorks)	179	-7	3	6/0
29	30	JAKE MATHEWS Time After Time (Open Road/Universal)	161	-1	3	7/0

16 Canadian Cou reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/16-5/22. 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: "Beer For My Horses" — Toby Keith

5 YEARS AGO

No. 1: "Please Remember Me" — Tim McGraw

10 YEARS AGO

No. 1: "Don't Take The Girl" — Tim McGraw

15 YEARS AGO

No. 1: "Love Out Loud" — Earl Thomas Conley

20 YEARS AGO

No. 1: "When We Make Love" — Alabama

25 YEARS AGO

No. 1: "Sail Away" — Oak Ridge Boys

30 YEARS AGO

No. 1: "Pure Love" — Ronnie Milsap

New & Active

CLINT BLACK The Boogie Man (Equity)
Total Plays: 205, Total Stations: 34, Adds: 2

BLUE COUNTY That's Cool (Asylum/Curb)
Total Plays: 203, Total Stations: 33, Adds: 8

SCOTTY EMERICK The Watch (DreamWorks)
Total Plays: 60, Total Stations: 15, Adds: 5

BUDDY JEWELL One Step At A Time (Columbia)
Total Plays: 57, Total Stations: 15, Adds: 15

CAROLYN DAWN JOHNSON Die Of A Broken Heart (Arista)
Total Plays: 42, Total Stations: 20, Adds: 7

Songs ranked by total plays

KEAN/Abilene, TX
OH: James Cameron
OM/PO: Rudy Fernandez
APD: Stacy Hill
11 STEVE HOLY
12 JERRY CHESTNEY
13 JERRY CHESTNEY
14 KERRY CHESTNEY
15 KERRY CHESTNEY
16 KERRY CHESTNEY
17 KERRY CHESTNEY
18 KERRY CHESTNEY
19 KERRY CHESTNEY
20 KERRY CHESTNEY

WHWK/Birmingham, AL
OH: Ed Walker
OM/PO: Ed Walker
APD: Ed Walker
11 STEVE HOLY
12 JERRY CHESTNEY
13 JERRY CHESTNEY
14 KERRY CHESTNEY
15 KERRY CHESTNEY
16 KERRY CHESTNEY
17 KERRY CHESTNEY
18 KERRY CHESTNEY
19 KERRY CHESTNEY
20 KERRY CHESTNEY

KCCY/Colorado Springs, CO
PO: Valerie Hart
OM/PO: Valerie Hart
APD: Valerie Hart
11 STEVE HOLY
12 JERRY CHESTNEY
13 JERRY CHESTNEY
14 KERRY CHESTNEY
15 KERRY CHESTNEY
16 KERRY CHESTNEY
17 KERRY CHESTNEY
18 KERRY CHESTNEY
19 KERRY CHESTNEY
20 KERRY CHESTNEY

KAFF/Flagstaff, AZ
PO: Chris Hulse
OM/PO: Chris Hulse
APD: Chris Hulse
11 STEVE HOLY
12 JERRY CHESTNEY
13 JERRY CHESTNEY
14 KERRY CHESTNEY
15 KERRY CHESTNEY
16 KERRY CHESTNEY
17 KERRY CHESTNEY
18 KERRY CHESTNEY
19 KERRY CHESTNEY
20 KERRY CHESTNEY

WMSI/Indianapolis, IN
OH: David Wood
OM/PO: David Wood
APD: David Wood
11 STEVE HOLY
12 JERRY CHESTNEY
13 JERRY CHESTNEY
14 KERRY CHESTNEY
15 KERRY CHESTNEY
16 KERRY CHESTNEY
17 KERRY CHESTNEY
18 KERRY CHESTNEY
19 KERRY CHESTNEY
20 KERRY CHESTNEY

WAMZ/Louisville, KY
PO: Cayote Calhoun
OM/PO: Cayote Calhoun
APD: Cayote Calhoun
11 STEVE HOLY
12 JERRY CHESTNEY
13 JERRY CHESTNEY
14 KERRY CHESTNEY
15 KERRY CHESTNEY
16 KERRY CHESTNEY
17 KERRY CHESTNEY
18 KERRY CHESTNEY
19 KERRY CHESTNEY
20 KERRY CHESTNEY

KNFM/Odessa, TX
PO: Brett Sharp
OM/PO: Brett Sharp
APD: Brett Sharp
11 STEVE HOLY
12 JERRY CHESTNEY
13 JERRY CHESTNEY
14 KERRY CHESTNEY
15 KERRY CHESTNEY
16 KERRY CHESTNEY
17 KERRY CHESTNEY
18 KERRY CHESTNEY
19 KERRY CHESTNEY
20 KERRY CHESTNEY

WYD/Roanoke, VA
PO: Joel Dearing
OM/PO: Joel Dearing
APD: Joel Dearing
11 STEVE HOLY
12 JERRY CHESTNEY
13 JERRY CHESTNEY
14 KERRY CHESTNEY
15 KERRY CHESTNEY
16 KERRY CHESTNEY
17 KERRY CHESTNEY
18 KERRY CHESTNEY
19 KERRY CHESTNEY
20 KERRY CHESTNEY

WBYT/South Bend, IN
OM/PO: Tom O'Hara
APD: Tom O'Hara
11 STEVE HOLY
12 JERRY CHESTNEY
13 JERRY CHESTNEY
14 KERRY CHESTNEY
15 KERRY CHESTNEY
16 KERRY CHESTNEY
17 KERRY CHESTNEY
18 KERRY CHESTNEY
19 KERRY CHESTNEY
20 KERRY CHESTNEY

KVOD/Tulsa, OK
PO: Moon Mullins
OM/PO: Moon Mullins
APD: Moon Mullins
11 STEVE HOLY
12 JERRY CHESTNEY
13 JERRY CHESTNEY
14 KERRY CHESTNEY
15 KERRY CHESTNEY
16 KERRY CHESTNEY
17 KERRY CHESTNEY
18 KERRY CHESTNEY
19 KERRY CHESTNEY
20 KERRY CHESTNEY

WWZD/Tupelo, MS
OM: Rick Stevens
PO: Bill Houghton
APD: Bill Houghton
11 STEVE HOLY
12 JERRY CHESTNEY
13 JERRY CHESTNEY
14 KERRY CHESTNEY
15 KERRY CHESTNEY
16 KERRY CHESTNEY
17 KERRY CHESTNEY
18 KERRY CHESTNEY
19 KERRY CHESTNEY
20 KERRY CHESTNEY



jkertes@radioandrecords.com

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2200	-83	203292	21	110/0
2	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2080	-58	223198	33	106/1
5	3	MARTINA MCBRIDE This One's For The Girls (RCA)	1976	+91	186722	19	108/1
3	4	DIDO White Flag (Arista/RMG)	1913	-64	213956	33	99/0
4	5	JOSH GROBAN You Raise Me Up (143/Reprise)	1815	-145	161800	30	110/0
6	6	MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	1707	-103	155502	29	99/1
9	7	SEAL Love's Divine (Warner Bros.)	1670	0	155574	17	99/3
8	8	TRAIN Calling All Angels (Columbia)	1634	-54	136756	46	111/0
7	9	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	1604	-112	138839	55	116/0
10	10	UNCLE KRACKER / DOBIE GRAY Drift Away (Lava)	1448	-131	145980	63	104/0
11	11	LIONEL RICHIE Just For You (Island/IDJMG)	1435	+24	125173	11	96/2
12	12	LUTHER VANDROSS Buy Me A Rose (J/RMG)	1212	-36	111995	12	90/2
13	13	WYONNONA I Want To Know What Love Is (Curb)	1066	-37	48037	15	83/0
14	14	3 DOORS DOWN Here Without You (Republic/Universal)	953	+2	115672	22	64/4
16	15	WILSON PHILLIPS Go Your Own Way (Columbia)	936	+97	69160	5	84/3
15	16	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	849	-85	77245	9	81/1
17	17	KIMBERLEY LOCKE 8th World Wonder (Curb)	747	+57	42661	8	80/2
18	18	GLORIA ESTEFAN I Wish You (Epic)	694	+18	40860	8	67/4
20	19	MERCYME Here With Me (INO/Curb)	658	+74	30292	6	73/5
21	20	MAROON 5 This Love (Octone/J/RMG)	613	+102	112984	5	38/3
22	21	JESSICA SIMPSON Take My Breath Away (Columbia)	485	+23	47338	6	48/0
24	22	JIM BRICKMAN / MARK SCHULTZ 'Til I See You Again (Windham Hill/RMG)	453	+55	18516	2	56/5
19	23	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	452	-220	41358	18	79/0
23	24	EVANESCENCE My Immortal (Wind-up)	442	+38	74791	6	28/2
25	25	CLAY AIKEN Solitaire (RCA/RMG)	392	+17	19900	4	56/4
27	26	DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)	328	+51	12482	3	55/3
27	27	KEITH URBAN You'll Think Of Me (Capitol)	303	+92	14639	1	52/7
26	28	KATRINA CARLSON Count On Me (Kataphonic)	279	-81	6820	10	50/0
30	29	NORAH JONES Sunrise (Blue Note/EMC)	265	+48	18792	5	30/4
29	30	NO DOUBT It's My Life (Interscope)	226	+8	27014	16	14/0

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 5/16-5/22. 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

SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swan)
Total Plays: 191, Total Stations: 40, Adds: 3

CORRS Summer Sunshine (Atlantic)
Total Plays: 138, Total Stations: 25, Adds: 4

RICK SPRINGFIELD Beautiful You (Gomer/Red Ink)
Total Plays: 100, Total Stations: 30, Adds: 8

KATIE MELUA The Closest Thing To Crazy (Dramatico/Verve/Universal)
Total Plays: 71, Total Stations: 21, Adds: 4

JAMIE CULLUM All At Sea (Verve/Universal)
Total Plays: 43, Total Stations: 21, Adds: 8

CELINE DION You And I (Epic)
Total Plays: 21, Total Stations: 30, Adds: 30

LEANN RIMES Last Thing On My Mind (Curb)
Total Plays: 5, Total Stations: 20, Adds: 20

Songs ranked by total plays

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
CELINE DION You And I (Epic)	30
LEANN RIMES Last Thing On My Mind (Curb)	20
HEART Perfect Goodbye (Sovereign Artists)	10
RICK SPRINGFIELD Beautiful You (Gomer/Red Ink)	8
JAMIE CULLUM All At Sea (Verve/Universal)	8
KEITH URBAN You'll Think Of Me (Capitol)	7
LDS LONELY BOYS Heaven (Or/Epic)	6
PATTI LABELLE New Day (Def Soul/IDJMG)	6
MERCYME Here With Me (INO/Curb)	5
J. BRICKMAN / M. SCHULTZ 'Til I See... (Windham Hill/RMG)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NORAH JONES Don't Know Why (Blue Note/Virgin)	+174
MAROON 5 This Love (Octone/J/RMG)	+102
WILSON PHILLIPS Go Your Own Way (Columbia)	+97
KEITH URBAN You'll Think Of Me (Capitol)	+92
MARTINA MCBRIDE This One's For The Girls (RCA)	+91
MERCYME Here With Me (INO/Curb)	+74
ISRAEL KAMAKAWIWO'OLE Over The Rainbow (Big Boy)	+73
KIMBERLEY LOCKE 8th World Wonder (Curb)	+57
J. BRICKMAN / M. SCHULTZ 'Til I See... (Windham Hill/RMG)	+55

Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
MATCHBOX TWENTY Unwell (Atlantic)	1427
NORAH JONES Don't Know Why (Blue Note/Virgin)	983
COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	979
LUTHER VANDROSS Dance With My Father (J/RMG)	936
YANESSA CARLTON A Thousand Miles (A&M/Interscope)	931
SANTANA / MICHELLE BRANCH The Game Of Love (Arista/RMG)	872
CHRISTINA AGUILERA Beautiful (RCA/RMG)	841
PHIL COLLINS Can't Stop Loving You (Atlantic)	841
SHERYL CROW Soak Up The Sun (A&M/Interscope)	770
CELINE DION Have You Ever Been In Love (Epic)	758
ENRIQUE IGLESIAS Hero (Interscope)	710
LOWESTAR I'm Already There (BNA)	702

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

BEAT the ODDS

REDUCE YOUR CHANCES OF AF RELATED STROKE

Most atrial fibrillation-related strokes could be prevented with anti-coagulation treatments.

Yet, up to two-thirds of AF patients who suffer these strokes are not prescribed anti-coagulants or blood thinners upon hospital discharge.

National Stroke Association is launching Beat the Odds, a national awareness campaign urging consumers to ask their doctors about the risks of AF and the importance of treatment.

Get more information on Beat the Odds at www.stroke.org. For details on atrial fibrillation visit www.afadvisor.org



National Stroke Association

Rate The Music

America's Best Testing AC Songs 12 + For The Week Ending 5/28/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top AC songs like 'You Raise Me Up' by Josh Groban.

Total sample size is 366 respondents. Total average favorability estimates are based on a scale of 1-5... Total familiarity represents the percentage of respondents who recognized the song.

RR 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 AC songs like 'Just For You' by Lionel Richie.

19 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/16-5/22.

Reporters

Grid of reporter information for various markets including Albany, NY; Boston, MA; Dayton, OH; Gainesville, FL; etc. Includes names and station affiliations.

POWERED BY MEDIABASE

Monitored Reporters

136 Total Reporters

119 Total Monitored

17 Total Indicator

Did Not Report, Playlist Frozen (1): WGN/Wilmington, NC

ON THE RECORD

Pete Cosenza
VP/Promotion, Adult Formats,
Columbia Records

We've got a jam-packed summer of music. Five For Fighting's current album, *The Battle for Everything*, just went gold. The first single, "100 Years," is No. 1 at mainstream AC and a top five smash at Hot AC. The next single, scheduled for release midsummer, is "The Devil in the Wishing Well." • Switchfoot's "Meant to Live," which crossed over from Alternative and Top 40, is breaking through in a big way at



Hot AC. The research on this song is undeniable, and the album is platinum. Norwegian singer-songwriter Maria Mena, one of our newer artists, is off to a solid start with her first single, "You're the Only One." The album will be released July 20, the same day she appears on *The Late Show With David Letterman*. • Jessica Simpson's album is double-platinum; her new single, "Angels," impacts Hot AC mid-July. Wilson Phillips are back after 10-plus years. Their new album, *California*, came out on May 25, and features classics from the '70s. The first single, "Go Your Own Way," is on its way to top 10 at mainstream AC. "Already Gone" will impact Hot AC mid-June. • Train have a brand-new single from the *Spiderman 2* soundtrack. The song, "Ordinary," rocks and is getting airplay everywhere! • Next up, music from Prince, Bruce Hornsby, Nellie McKay and Lara Fabian — and remember the name Crossfade.

At AC, Five For Fighting's "100 Years" (Aware/Columbia) holds steady at No. 1, with 2,200 plays ... Martina McBride's "This One's for the Girls" (RCA) closes in at No. 3 with +91 plays ... Maroon 5's "This Love" (Octone/J/RMG) is +102, going 21-20, and Wilson Phillips, whose album *California* is in stores today, go 16-15 on +97 plays with "Go Your Own Way" (Columbia) ... Most Added this week at AC are Celine Dion's "You and I" (Epic), with 30, and LeAnn Rimes' "Last Thing on My Mind" (Curb), with 20 ... Maroon 5 are still No. 1 at Hot AC, but Hoobastank's "The Reason" (Island/IDJMG) shows great potential for becoming the next chart leader, with +132 plays ... Jason Mraz's "Curbside Prophet" (Atlantic) makes a huge jump, 39-29 (+190) ... Counting Crows' "Accidentally in Love" (DreamWorks/Geffen) shares in the *Shrek 2* success. It's at No. 16 with +316 plays ... Melissa Etheridge's "This Moment" (Island/IDJMG) is Most Added at Hot AC, with 18 adds, while Uncle Kracker's "Rescue" (Lava) picks up 12.

AC/Hot AC

ON THE RADIO

Hot AC. The research on this song is undeniable, and the album is platinum. Norwegian singer-songwriter Maria Mena, one of our newer artists, is off to a solid start with her first single, "You're the Only One." The album will be released July 20, the same day she appears on *The Late Show With David Letterman*. • Jessica Simpson's album is double-platinum; her new single, "Angels," impacts Hot AC mid-July. Wilson Phillips are back after 10-plus years. Their new album, *California*, came out on May 25, and features classics from the '70s. The first single, "Go Your Own Way," is on its way to top 10 at mainstream AC. "Already Gone" will impact Hot AC mid-June. • Train have a brand-new single from the *Spiderman 2* soundtrack. The song, "Ordinary," rocks and is getting airplay everywhere! • Next up, music from Prince, Bruce Hornsby, Nellie McKay and Lara Fabian — and remember the name Crossfade.

— Julie Kertes, AC/Hot AC Editor

artistactivity

ARTIST: Richard Marx
LABEL: Manhattan/EMC
By MIKE THIAS/ASSOCIATE EDITOR

I recently had the opportunity to talk with Richard Marx, who was in Los Angeles working on various projects in addition to promoting his own album. Not only was he producing Australian starlet Delta Goodrem's new song, he was also working on a duet called "Remember When" to celebrate the 50th anniversary of Disneyland. The song will come out next year and will possibly feature Marx and Martina McBride on vocals.



As for his upcoming album, *My Own Best Enemy*, it was Bruce Lundvall, Marx's friend and CEO of Manhattan Records, who convinced Marx to record a new project. "I wasn't really sure if I was going to do another album," said a laid-back Marx. "I've been so busy writing and making a ton of music for other people — happily — and I just struck a balance in my life that I didn't have before. I have three boys and a great wife, and I found that the last few years I've been able to take my kids to school every day and pick them up and have a life."

However, he couldn't pass up the chance. Though he's written for countless hitmakers over the years, these were songs so personal to Marx that it felt right that he record them himself. "I made a more aggressive record than people would have thought I would — it's just not an AC record," he says. "I've been influenced by Coldplay, Travis, The Ataris — all kinds of different things that have crept into this album."

Along with the more hot AC/pop sound came other changes. The new album is

more guitar-based than piano-based, and Marx also didn't spend time being a perfectionist. "It's not about that," he says. "I just wanted to be able to hit 'play' and believe what I was singing, especially the stuff that's real personal."

The result is a dark album — which may be strange, considering that Marx sees his life as very happy. "No matter how happy I may be, I can come back to that dark feeling in a finger snap," he says. "I can remember exactly that feeling in the pit of my stomach where I couldn't sleep and I thought 'I'm never gonna fall in love again. I'm never gonna trust anybody again.'"

"When You're Gone" is the first single from the CD. Marx says, "It's pretty literal in that, even after being married for as long as I have been, and successfully, I don't foresee an end

to my marriage, but if it comes, I bet you anything that it's not my wife's fault. I bet you anything that it's me losing sight of something, losing my way. She's been consistently more in tune with what works. Guys tend to screw it up somehow. It doesn't always mean adultery or domestic abuse or anything that extreme; it's the little, subtle things, like losing sight of your priorities or becoming distant or obsessed with your career at the expense of your marriage.

"I think I wrote 'When You're Gone' subconsciously for me to listen to so that guy won't be me. My wife's reaction to the song was great. She's really brilliantly musical. She'll talk to me about snare sounds and chord changes — she's really intelligent musically. She heard that song and kind of looked at me with a look that, to me, said, 'Don't worry about it. You're not going to screw up. It'll be OK.' She appreciates the fact that it's on my mind."

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	MAROON 5 This Love (Octone/J/RMG)	4370	-84	299874	20	96/0
2	2	HOOBASTANK The Reason (Island/DJMG)	3992	+132	260356	14	95/0
3	3	EVANESCENCE My Immortal (Wind-up)	3218	-104	207966	26	93/0
4	4	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2752	-212	188173	27	91/0
5	5	NICKELBACK Someday (Roadrunner/DJMG)	2735	-73	182912	35	83/0
6	6	ALANIS MORISSETTE Everything (Maverick/Reprise)	2723	+86	161397	9	93/1
7	7	3 DOORS DOWN Here Without You (Republic/Universal)	2441	-61	170901	41	91/0
9	8	LOS LONELY BOYS Heaven (Dr/Epic)	2340	+206	151901	10	87/2
8	9	MATCHBOX TWENTY Bright Lights (Atlantic)	2070	-95	131789	41	87/0
11	10	SANTANA /ALEX BAND Why Don't You & I (Arista/RMG)	1991	-90	136135	49	88/0
10	11	NO DOUBT It's My Life (Interscope)	1942	-146	134958	30	81/0
14	12	3 DOORS DOWN Away From The Sun (Republic/Universal)	1792	+143	86150	15	76/4
15	13	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1770	+174	74859	11	71/1
13	14	SARAH MCLACHLAN Fallen (Arista/RMG)	1703	-13	127901	36	77/0
12	15	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1677	-211	114297	34	83/0
18	16	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	1660	+316	104447	3	93/3
16	17	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	1545	+61	67545	8	74/2
17	18	JET Are You Gonna Be My Girl (Atlantic)	1482	+48	87725	14	44/0
19	19	SARAH MCLACHLAN Stupid (Arista/RMG)	1367	+109	60961	11	75/4
20	20	CALLING Our Lives (RCA/RMG)	1171	+115	53636	7	64/3
22	21	SHERYL CROW Light In Your Eyes (A&M/Interscope)	1079	+133	58434	4	66/3
24	22	DIDO Don't Leave Home (Arista/RMG)	951	+131	51997	4	55/4
23	23	GAVIN DEGRAW I Don't Want To Be (J/RMG)	924	0	39113	10	51/4
21	24	LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	840	-214	30375	12	59/0
26	25	311 Love Song (Maverick/Volcano/Zomba)	831	+130	44267	6	47/5
27	26	SWITCHFOOT Meant To Live (Red Ink/Columbia)	807	+135	30539	8	43/1
25	27	JESSICA SIMPSON With You (Columbia)	634	-89	37564	16	25/0
31	28	FINGER ELEVEN One Thing (Wind-up)	606	+143	18477	3	35/6
39	29	JASON MRAZ Curbside Prophet (Atlantic)	567	+190	33202	2	42/1
30	30	LINKIN PARK Numb (Warner Bros.)	562	+38	25887	18	8/0
28	31	JESSICA SIMPSON Take My Breath Away (Columbia)	550	-112	23833	7	33/1
37	32	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	469	+72	12357	2	36/2
29	33	TOBY LIGHTMAN Devils And Angels (Lava)	458	-199	24477	19	28/0
38	34	UNCLE KRACKER Rescue (Lava)	426	+293	14104	1	48/13
34	35	BLINK-182 I Miss You (Geffen)	422	+41	17275	2	13/1
34	36	OUTKAST The Way You Move (LaFace/Zomba)	399	-8	27583	13	11/0
33	37	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	395	-37	25808	15	20/0
32	38	SEAL Love's Divine (Warner Bros.)	389	-60	26409	17	17/0
36	39	NORAH JONES Sunrise (Blue Note/EMC)	372	-26	26665	18	19/0
40	40	HILARY DUFF Come Clean (Buena Vista/Hollywood)	355	-13	25422	5	15/0

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 5/16-5/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
MELISSA ETHERIDGE This Moment (Island/DJMG)	18
UNCLE KRACKER Rescue (Lava)	13
TRAIN Ordinary (Columbia)	9
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	8
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)	7
FINGER ELEVEN One Thing (Wind-up)	6
311 Love Song (Maverick/Volcano/Zomba)	5
EDWIN MCCAIN (MAJIA SHARP) Say Anything (DRT)	5



MELISSA ETHERIDGE
THIS MOMENT
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WTMX/Chicago WWZZ/Washington WBMX/Boston
KPLZ/Seattle KMYI/San Diego KFMB/San Diego
WSNE/Providence

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+316
UNCLE KRACKER Rescue (Lava)	+293
LOS LONELY BOYS Heaven (Dr/Epic)	+206
JASON MRAZ Curbside Prophet (Atlantic)	+190
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	+174
3 DOORS DOWN Away From The Sun (Republic/Universal)	+143
FINGER ELEVEN One Thing (Wind-up)	+143
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+135
SHERYL CROW Light In Your Eyes (A&M/Interscope)	+133
HOOBASTANK The Reason (Island/DJMG)	+132

New & Active

CORRS Summer Sunshine (Atlantic)	Total Plays: 349, Total Stations: 32, Adds: 2
MARTINA MCBRIDE This One's For The Girls (RCA)	Total Plays: 279, Total Stations: 18, Adds: 2
MARIA MENA You're The Only One (Columbia)	Total Plays: 272, Total Stations: 21, Adds: 1
AVIOM Seven Days Without You (Independent)	Total Plays: 232, Total Stations: 17, Adds: 2
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/DJMG)	Total Plays: 227, Total Stations: 20, Adds: 7



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If 'Trane Were Alive Today....

John Coltrane remains a powerful influence nearly 40 years after his death

Tenor saxophonist John Coltrane was 40 when he died of cancer in 1967. During his relatively brief career — first as a sideman with Dizzy Gillespie, Johnny Hodges, Thelonious Monk and Miles Davis (*Kind of Blue*), then as a bandleader, recording such classic albums as *My Favorite Things*, *Meditations*, *Ascension* and the sublime *A Love Supreme* — Coltrane developed a singular, immensely influential style. This week I ask leading jazz personages to contemplate this provocative thought: What if 'Trane were alive today?

Ramsey Lewis

Pianist/Radio Host

To consider the era of John Coltrane is to consider hard work: The man practiced from five to 15 hours a day! Music, like any great art, is the result of focused, in-depth work that comes from one's spirit, from how one has lived. It remains wonderful and beautiful not because it's manufactured, but because it's garnered from the very universe we live in and filtered through one's experience in the language of music.

In the era of Coltrane it was OK to study him and the music of other masters, but you were expected to come up with something new and fresh on your own. The whole idea was to develop your individual voice. Today you're supposed to sound like the artist who sold the most records.

Steve Cole

Saxophonist

People wondered why Coltrane's solos were so long — often 30 minutes, even one hour! He was always searching for that thing that he hadn't heard before, that hadn't been played yet. He said he wished he could walk up to his music as though he had never heard it before.

Coltrane was trying to look past Western music into overtones, like Indian music, where the scale isn't just 12 notes, but a lot of notes between them. Think of the genius he was and the success he achieved in his short life; think of what he would have accomplished if he had lived for the past 30 or 40 years; think of a man of such dedication and singularity of purpose and what music could be if he had lived — jazz music would sound very different than it does.



Guy Eckstein

VP/A&R, Savoy

As crazy and blasphemous as it sounds, he was such a great player, but I'm not sure he'd have a major-label recording deal today, given the creative direction he was going in — searching the outer realms of the saxophone's capability — when he passed away, and given the majors' need to sell units. I don't think he would have come back inside after being outside or done concept albums, like Joe Henderson, or gone fusion, like Miles.

Kirk Whalum

Saxophonist

He would tell us that his spiritual quest through music had led him, much to his surprise, right back home to the faith of his forefathers. He would say that he was glad in one way and sad in another that he took the long route to find the path — glad because he was so fulfilled by the journey through so many layers of musical innovation and exploration to find "A Love Supreme"; sad because he wasted so much time in "Pursuance" looking for something profound, mystical and metaphysical, when he could have rested in the "Everlasting Arms" of a loving Savior, Jesus the Christ, who went to the cross to make that journey. Coltrane's awe-

some body of work remains a psalm of humility and grace to those of us who love to hear him play.

Carl Griffin

A440 Music Group

He would be our Hubble telescope, exploring new galaxies of music, taking us on an extraordinary journey of rhythm and harmony. And radio would be trying to edit his solos.

Dave Kez

Saxophonist/Radio Host

People would be very interested in what he was doing musically, because he stood for pushing the boundaries of what is possible in all of us. He wasn't swayed by outside influences but followed what was inside of him. Look at his popularity, although he's been gone almost 40 years. His lesson was not accepting the status quo.

Jason Miles

Producer

Coltrane's spirituality eclipsed everything. Listen to his solo on "Flamenco Sketches" on *Kind of Blue*. It's the voice of a man who understood what the world was about and expressed it in his music.

If Coltrane were around today, he probably couldn't get a record deal, but it wouldn't make him bitter; he was not that kind of man.

Steve Williams

Programming Consultant/
Air Talent

He would probably be appalled at the musical limitations that he was trying to break down. In his day Coltrane was considered an outlaw, doing shit people thought shouldn't be done or that wasn't jazz. They called him "anti-jazz." Just listen to jazz music today to imagine how castigated Coltrane would be if he were alive. He would probably give up music or commit suicide.

Rex Rideout

Producer

He would be amazed at how ahead of his time he was, because we haven't caught up yet. It's incredible, but music hasn't progressed beyond that, even though

Convention Agenda Update

• Friday, June 25, 3-5pm: "Showdown at the Smooth Jazz Corral"

Exploring Smooth Jazz's pressing issues in intimate roundtable discussions are Clear Channel Regional VP/Programming and WNUA/Chicago OM Bob Kaake, KWJZ/Seattle PD Carol Handley, KIFM/San Diego PD Mike Vasquez, WQCD/New York OM John Mullen, KHJZ/Houston PD Maxine Todd, KJCD/Denver PD Mike Fischer, KTWV/Los Angeles VP/Programming Paul Goldstein and Broadcast Architecture President Allen Kepler. From the record side, it's Rendezvous' Frank Cody, Columbia's John Vemile and A440's Carl Griffin. Co-moderated by Carol Handley and Carl Griffin.

• Saturday, June 26, 1-3pm: "It's Still The Revenue, Stupid!"

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, KHJZ/Houston VP/GM Laura Morris, KOAI (The Oasis)/Dallas PD Kurt Johnson and KTWV (The Wave)/Los Angeles Sr. Account Manager Art de la Parra. Moderated by Broadcast Architecture President Allen Kepler.

Register now at www.radioandrecords.com.



Bob Harner

VP/A&R,
Verve Music Group

He would be held in the same esteem as Herbie Hancock and Wayne Shorter — musicians never satisfied staying within the confines of traditional jazz. He would have incorporated rock music into his work. While he would continue to push the envelope, he would also compose more songs that would be considered standards, like "Giant Steps." He'd play the Hollywood Bowl with three generations of tenors — Michael Brecker, Chris Potter and 'Trane — or possibly in a super jazz band with Herbie Hancock, John Scofield, Christian McBride and Brian Blade.

Mindi Abair

Saxophonist

In his all-too-short career he became such an icon because of his ingenuity, his experimentation, his heart and his soul. It would be amazing to see where else he would have taken music and how much each of us would be different players, writers and improvisers due to his continued influence.

Euge Groove

Saxophonist

If he was alive as an old man today, would he have gotten into contemporary stuff and covered Michael Jackson songs, like Miles?

Or what if he was alive, but born at the same time I was and was 41 today? That's the more interesting perspective and the more mysterious possibility. I don't think he'd be as huge as he is today, because no one is recording the volume of stuff he did or is given the free rein he was given to record in the '50s and '60s, especially in today's economic climate.

Dave Love

President, Heads Up

If 'Trane were alive today, I'd be chasing him.

sonically and technologically it has. Coltrane and those guys were two steps from insanity.

Lawrence Tantor

Jazz And Smooth Jazz
Programmer

If 'Trane were alive today, his music would test well and possibly eliminate war on this planet.

Everette Harp

Saxophonist

At the time he died Coltrane was in transition to a more spiritual and introspective style of playing. The inspiration he was always seeking would have been extremely beneficial to us as players. We have so many inspirations who did live, like Herbie Hancock, that to imply that if John Coltrane, one of our true legends, had survived all these years, he would have had enormous impact on the direction of music as it is now — I don't think so.

Paul Brown

Producer

The ultimate Guitars & Saxes tour package: John Coltrane, Charlie Parker, Wes Montgomery and Grant Green.

Jeff Lorber

Keyboardist/Producer

It's hard to imagine what he'd be doing today, because his musical changes had a specific trajectory, from commercial R&B stuff during his early years, before he went with Miles, to his own recordings. I expect that if he were alive today, Coltrane would be like Pharaoh Sanders, Sonny Rollins or Joe Henderson — very much appreciated by the straight-ahead jazz audience.

It's very exciting to think of someone with Coltrane's richness of sound, technical skill and unbelievable harmonic knowledge combining with modern recording techniques, modern rhythms and today's players. It could be unbelievable.

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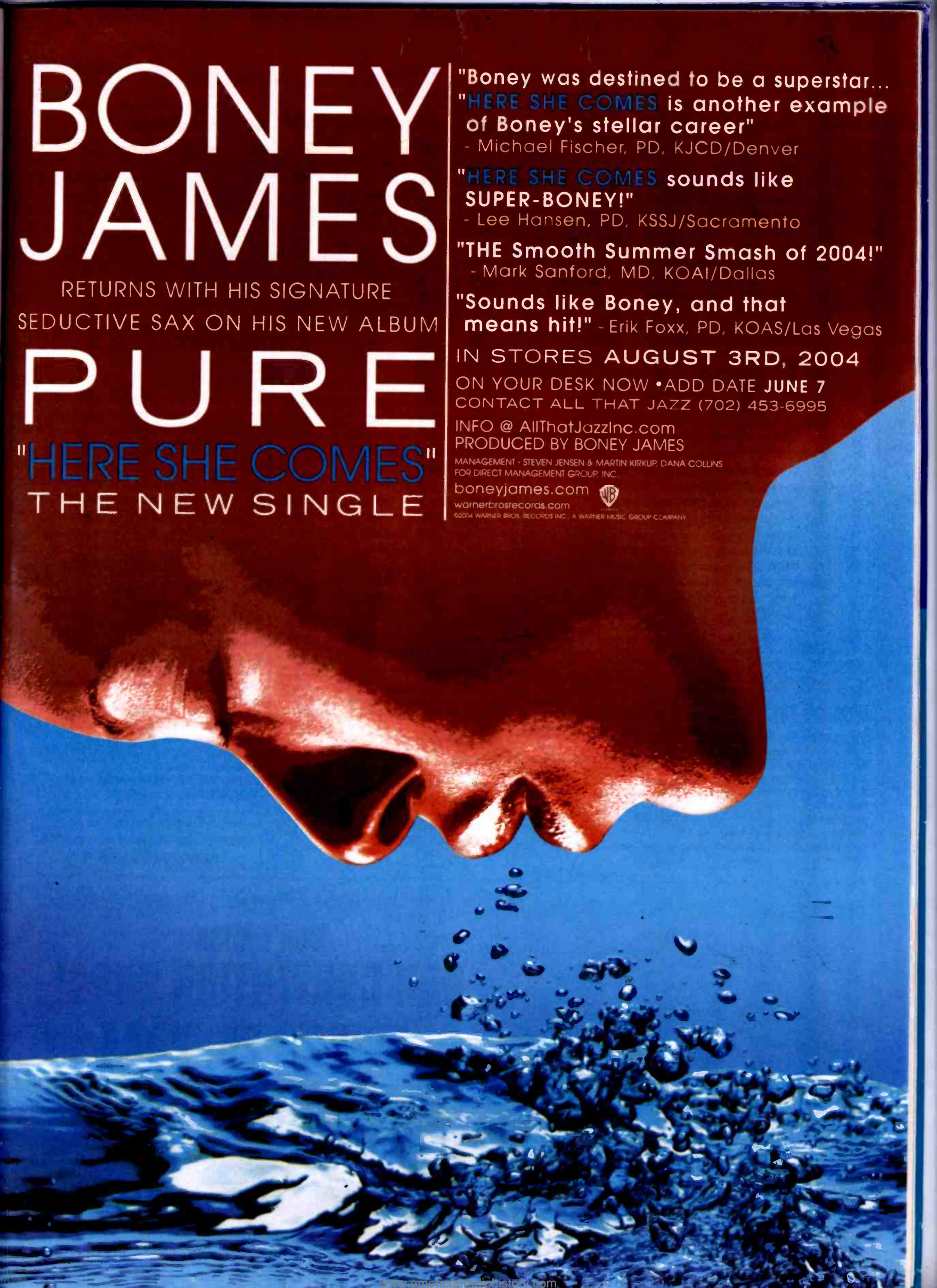
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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	PETER WHITE Talkin' Bout Love (Columbia)	918	-9	114116	19	40/0
2	2	PAUL BROWN 24/7 (GRP/VMG)	869	+12	108695	18	40/0
3	3	PAUL TAYLOR Steppin' Out (Peak)	835	-9	93622	17	39/0
4	4	DAVE KOZ All I See Is You (Capitol)	791	-11	100388	13	39/0
5	5	EUGE GROOVE Livin' Large (Narada)	769	+21	82675	16	38/0
6	6	DIANA KRALL Temptation (GRP/VMG)	568	-12	56934	9	38/0
7	7	RICHARD ELLIOT Sly (GRP/VMG)	542	-3	56577	25	37/0
9	8	MARC ANTOINE Mediterraneo (Rendezvous)	529	+12	72545	14	37/0
8	9	HIL ST. SOUL For The Love Of You (Shanachie)	515	-13	67973	19	38/0
12	10	JOYCE COOLING Expression (Narada)	492	+35	54811	11	39/0
10	11	MICHAEL LINGTON Show Me (Rendezvous)	481	+3	51254	7	37/0
11	12	MINDI ABAIR Save The Last Dance (GRP/VMG)	452	-12	57499	14	35/0
13	13	RICHARD SMITH Sing A Song (A440)	443	-7	54604	24	33/0
14	14	KIM WATERS The Ride (Shanachie)	431	-2	49607	27	38/0
16	15	BRIAN CULBERTSON /NORMAN BROWN Come On Up (Warner Bros.)	429	+15	45500	12	37/0
15	16	NORAH JONES Sunrise (Blue Note/EMC)	418	-5	47624	17	32/0
18	17	RICK BRAUN Daddy-O (Warner Bros.)	363	+31	39892	12	33/1
17	18	PRAFUL Let The Chips Fall (Rendezvous)	357	+4	47940	10	31/0
19	19	BEYONCE /LUTHER VANDROSS The Closer I Get To You (J/Columbia/RMG)	322	+37	36271	7	22/0
22	20	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	233	+79	27517	3	25/5
20	21	GERALD ALBRIGHT To The Max (GRP/VMG)	199	+28	30361	2	23/7
26	22	DAN SIEGEL In Your Eyes (Native Language)	168	+29	20702	11	15/0
24	23	CHRIS BOTTI Back Into My Heart (Columbia)	168	+21	15217	3	18/2
-	24	SEAL Love's Divine (Warner Bros.)	146	+16	11022	2	12/1
21	25	ALKEMX Time To Lounge (Rendezvous)	143	-12	30377	5	14/1
23	26	BRAXTON BROTHERS When You Touch Me (Peak)	139	-9	5020	9	13/0
27	27	DARYL HALL What's In Your World (Rhythm & Groove/Liquid B)	137	-2	3423	6	9/0
30	28	NESTOR TORRES Maybe Tonight (Heads Up)	135	+5	11755	5	13/0
25	29	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	131	-14	4349	11	10/0
29	30	JEFF GOLUB Pass It On (GRP/VMG)	130	-2	11255	16	12/0

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 5/16-5/22. 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

- PETE BELASCO** Deeper (Compendia)
Total Plays: 127, Total Stations: 9, Adds: 0
- RAMSEY LEWIS TRIO** The In Crowd (Narada)
Total Plays: 101, Total Stations: 15, Adds: 4
- MICHAEL MCDONALD** Ain't Nothing Like The Real Thing (Motown)
Total Plays: 101, Total Stations: 10, Adds: 0
- CHUCK LOEB** Bring It (Shanachie)
Total Plays: 91, Total Stations: 11, Adds: 1
- GLADYS KNIGHT /EDESIO ALEJANDRO** Feelin' Good (Vacilon) (Pyramid)
Total Plays: 75, Total Stations: 9, Adds: 2

- ERIC MARIENTHAL** Sweet Talk (Peak)
Total Plays: 73, Total Stations: 7, Adds: 0
- MARION MEADOWS** Sweet Grapes (Heads Up)
Total Plays: 71, Total Stations: 8, Adds: 2
- ALAN HEWITT** Breathless (215)
Total Plays: 69, Total Stations: 7, Adds: 1
- THA' HDT CLUB** I'm Gonna Love You Just A Little More Baby (Shanachie)
Total Plays: 67, Total Stations: 8, Adds: 1
- JAMIE CULLUM** These Are The Days (GRP/VMG)
Total Plays: 56, Total Stations: 6, Adds: 1

Songs ranked by total plays

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	21
GERALD ALBRIGHT To The Max (GRP/VMG)	7
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	5
RAMSEY LEWIS TRIO The In Crowd (Narada)	4
NICK COLIONNE It's Been Too Long (3 Keys Music)	3
PATTI LABELLE New Day (Def Soul/DJMG)	3
CHRIS BOTTI Back Into My Heart (Columbia)	2
G. KNIGHT /E. ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	2
MARION MEADOWS Sweet Grapes (Heads Up)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
RAMSEY LEWIS TRIO The In Crowd (Narada)	+81
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	+79
BEYONCE /L. VANDROSS The Closer L. (J/Columbia/RMG)	+37
JOYCE COOLING Expression (Narada)	+35
RICK BRAUN Daddy-O (Warner Bros.)	+31
DAN SIEGEL In Your Eyes (Native Language)	+29
GERALD ALBRIGHT To The Max (GRP/VMG)	+28
JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)	+26
G. KNIGHT /E. ALEJANDRO Feelin' Good (Vacilon) (Pyramid)	+24
PAMELA WILLIAMS Destined To Be (Shanachie)	+24

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STEVE COLE Everyday (Warner Bros.)	341
NAJEE Eye 2 Eye (N-Coded)	316
RONNY JORDAN At Last (N-Coded)	309
PRAFUL Sigh (Rendezvous)	290
NICK COLIONNE High Flyin' (3 Keys Music)	284
JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)	278
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	267
BASS X Vornni (Liquid B)	250
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	247
CHRIS BOTTI Indian Summer (Columbia)	232
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	215
CANDY OULFER Finsbury Park, Cafe 67 (Eagle Rock)	213
MINDI ABAIR Firt (GRP/VMG)	212
DAVID SANBORN Comin' Home Baby (GRP/VMG)	207
URBAN KNIGHTS Got To Give It Up (Narada)	205

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



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Ratings Chat

The winter book is the format's shock absorber

This week we armchair quarterback the winter 2004 Arbitron numbers. The whole indecency scandal may or may not have thrown a monkey wrench into the ratings results for various stations. The monthlies are most telling, but we'll leave those to dazed programmers. The good thing about quarterlies is the way they act as shock absorbers, combining the monthlies into a bigger picture.

In the charts you'll see two figures in the second column. The first is the 12+ AQH share from fall 2003 and the 12+ AQH share from winter 2004. This is followed by the station's rank, in parentheses.

In terms of demographic rankings for both Rock and Active Rock, the format is on par with winter 2003. In men 18-34 this book, 58% of Active Rock stations ranked No. 1 in their markets, as did 27% of Rockers. In men 18-34 this book, 58% of Active Rock stations ranked No. 1 in their markets, as did 27% of Rockers. In men 25-54, 25% of Actives ranked No. 1, while 31% of Rock stations claimed the top spot.

Ranking second place in their markets in both men 18-34 and men 25-54 were 19% of Actives and 8% of Rockers. Six percent of Actives and 15% of Rockers ranked third in their markets in men 18-34, and 8% of Actives and 12% of Rockers ranked third in men 25-54.

Special Notations

Some specific situations require special mention. In Columbus, OH, Active WBZX (The Blitz) bested long-time Classic Rock rival WLQ 5.1 to 4.5 12+. The Blitz ranked sixth and WLQ ranked eighth in a very competitive rock market.

WRIF/Detroit scooted up nicely in

market share, going from 4.4-5.0 12+ and taking home No. 1 rankings in both men 18-34 and men 25-54.

Las Vegas has seen fierce competition between rivals Active KOMP and Alternative KXTE. KOMP, with its local morning show of Craig, Sweet Al and Andy, flew past KXTE, which airs *The Howard Stern Show*. KOMP went 4.4-4.7 12+, while KXTE moved 4.5-4.4 and dropped to No. 9 in the market.

The loss of Stern at WTFX/Louisville dropped the station 4.6-4.0 12+, but it looks like the listeners went to Classic Rock sister WQMF, which rose 3.3-3.8. At least they're still in the family.

Other morning show blips include WXTB/Tampa, which suffered the loss of Bubba The Love Sponge in mornings and Pat Lynch and Taco Bob in the afternoon. For the first time, Alternative WSUN beat WXTB by rising 2.6-3.6.

For those who may be unaware, Lynch and Taco Bob were simulcasting their show from sister WJRR/Orlando. After Bubba went off the air in both Tampa and Orlando, Lynch and Taco Bob moved back to mornings in Orlando, while a morning show was just hired in Tampa. WXTB fell 4.1-3.2 12+.

Mainstream Rocker WKLS/Atlanta held steady despite losing The Regular Guys in mornings, but why did Alternative competitor WNNX (99X) fall so far? Its 12+ share dropped 3.4-2.8 while WKLS stayed even at 2.8. There's another weird scenario in the heavy rock market of Salt Lake City: Rocker KBER dropped 3.8-1.9 and went from fifth to No. 18. Something is wrong with that picture!

One place where all is well with the world is Seattle. It's wonderful to see KISW closer to where it was before Alternative baby sister KNDD (The End) came along. Now that The End is fighting a different battle, KISW — which airs Howard Stern — rose 2.8-3.5 12+ and climbed in rank from 14 to seven.

KEGL (The Eagle)/Dallas fell to its lowest point ever before flipping to AC as "Sunny" two weeks ago. The Eagle slipped 2.5-2.3 12+ and dropped from No. 14 to No. 17. Meanwhile, Alternative sister KDGE edged up 2.4-2.7.

Newbies And More

Two markets with Rock challengers are San Antonio and Norfolk. In San Antonio, Cox Radio's Active KISS has been at the top of the ratings for a long, long time, so it's not much of a surprise that someone would decide to take it on. Infinity has stepped in with KSRX (K-Rock), and in its first full book K-Rock scored a 3.0 (in the previous book, as KFSM, it had a 4.4). KISS holds its dominant position with a 6.1 share, ranking No. 2 overall and No. 1 in both male demos.

Saga's active WNOR/Norfolk is now in competition with Barnstable's new Rock outlet, WXMM (Max-FM). While WNOR fell 6.6-5.1 and its ranking went from one to five, Max-FM didn't do any better. It was 2.7 in its first full book, down from the 4.9 it scored in its previous Country incarnation.

Active KATT/Oklahoma City is on the comeback trail, going 5.0-5.4 and moving up from No. 7 in the market to No. 4. Classic Rock competitor KRXX dipped 6.9-5.2. Similarly, it's nice to see WKLQ/Grand Rapids make a comeback to the top 10, even if it's only at 3.5 and No. 9.

Nice gains were also seen in Tulsa, where Clear Channel mainstream Rock KMOD went 5.0-6.3 and rose from No. 8 to No. 3. Its Cox Radio Active competitor, KRTQ, recovered nicely from a bad fall book, going 1.7-3.3.

Active Rock

Mkt.	Call/City	Fall 12+ AQH Share-Winter 12+ AQH Share (Rank)	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
3	WZZN/Chicago	1.9-1.6 (22) t	3.9 (7) t	2.4 (16)
5	KEGL/Dallas	2.5-2.3 (17) t	5.4 (6)	2.8 (11) t
6	WYSP/Philadelphia	4.3-3.9 (8)	10.6 (2)	9.0 (1)
9	WAAF/Boston	2.4-1.8 (16) t	7.4 (3)	2.6 (14)
10	WRIF/Detroit	4.4-5.0 (4) t	13.9 (1)	10.9 (1)
14	KISW/Seattle	2.8-3.5 (7) t	11.6 (1)	6.4 (2)
15	KUPD/Phoenix	4.4-4.2 (7) t	11.8 (2)	8.0 (2)
16	KXXR/Minneapolis	5.3-4.1 (9) t	11.0 (1) t	5.7 (4)
17	KIOZ/San Diego	3.2-3.2 (10)	8.8 (1)	5.1 (2)
19	WIYY/Baltimore	3.8-3.6 (7) t	9.5 (2)	6.2 (2)
21	WXTB/Tampa	4.1-3.2 (12)	11.5 (1)	5.7 (3)
22	KBP/Denver	3.7-3.5 (10)	10.8 (1)	4.4 (7)
24	KUFO/Portland, OR	3.5-3.7 (10) t	10.6 (1)	5.4 (2)
29	KQRC/Kansas City	6.0-6.0 (3)	17.7 (1)	8.9 (1)
31	KISS/San Antonio	6.3-6.1 (2)	16.5 (1)	8.3 (1)
33	WLZR/Milwaukee	4.8-6.0 (5)	16.6 (1)	12.8 (1)
35	WAZU/Columbus, OH	1.5-1.3 (21)	3.8 (9)	1.4 (19) t
35	WBZX/Columbus, OH	4.6-5.1 (6)	14.9 (1)	8.5 (2)
39	KOMP/Las Vegas	4.4-4.7 (6) t	14.2 (1)	10.6 (1)
40	WNOR/Norfolk	6.6-5.1 (5)	14.0 (1) t	7.5 (2)
49	WCCC/Hartford	4.6-7.5 (3)	28.3 (1)	14.9 (1)
53	KATT/Oklahoma City	5.0-5.4 (4)	13.9 (1)	8.1 (2)
54	WNVE/Rochester, NY	3.9-3.5 (10)	12.3 (1)	5.3 (6)
55	WTFX/Louisville	4.6-4.0 (7)	13.3 (1)	6.5 (5)
59	WTPT/Greenville, SC	3.1-4.1 (9)	11.3 (2) t	7.7 (3)
61	KPOI/Honolulu	2.9-3.2 (13)	5.8 (6)	4.9 (8)
64	WQBK & WQBJ/Albany, NY	4.3-5.4 (7)	15.0 (1)	10.4 (1)
65	KRTQ/Tulsa	1.7-3.3 (14)	10.6 (1)	5.2 (5)
66	WKLO/Grand Rapids	2.9-3.5 (9) t	12.3 (2)	4.7 (6)
68	KRZR/Fresno	4.0-3.9 (8) t	13.8 (1)	4.5 (5) t
69	WBSX & WCWQ/Wilkes Barre	4.3-3.8 (9)	13.6 (3)	5.5 (5) t
79	WQXA/Harrisburg	5.8-6.0 (5)	20.4 (1)	10.8 (1)
80	WAQX/Syracuse	7.2-5.5 (7)	15.6 (1)	12.0 (1)
80	WWDG/Syracuse	2.7-1.8 (15)	5.2 (6) t	2.5 (12) t
81	WLZX/Springfield, MA	4.4-3.8 (7)	12.6 (2)	4.8 (6) t
84	WXQR/Greenville, NC	3.5-2.9 (11)	6.9 (6) t	3.4 (7) t
85	KDJE/Little Rock	4.8-4.3 (8)	9.7 (2)	4.7 (8) t
87	KRAB/Bakersfield	4.0-3.4 (10) t	6.5 (6) t	4.0 (7) t
87	KRFR/Bakersfield	2.2-2.0 (18) t	3.3 (10) t	3.1 (9) t
91	KAZR/Des Moines	7.1-6.9 (3) t	19.4 (1)	10.8 (3)
92	KHTQ/Spokane	6.5-7.0 (2)	19.6 (1)	10.9 (1)
95	KICT/Wichita	5.5-5.4 (5)	15.5 (1)	7.7 (4)
96	KILO/Colorado Springs	7.3-8.0 (2)	23.2 (1)	11.3 (1)
97	WJJO/Madison	4.9-4.1 (8)	11.8 (2)	6.3 (4)
105	WRXR/Chattanooga, TN	2.8-3.2 (11)	10.8 (2)	4.2 (6)
118	WRTT/Huntsville, AL	8.1-6.5 (5)	18.4 (1) t	8.4 (3)
120	WJXQ/Lansing, MI	8.0-6.5 (5)	19.5 (1)	9.5 (2) t
123	WRXW/Jackson, MS	2.6-3.0 (13)	6.0 (3) t	4.0 (6) t

Rock

Mkt.	Call/City	Fall 12+ AQH Share-Winter 12+ AQH Share (Rank)	M18-34 AQH Share (Rank)	M25-54 AQH Share (Rank)
6	WMMR/Philadelphia	2.4-2.8 (15)	4.6 (9)	5.4 (5)
7	KLOL/Houston	2.1-2.7 (15)	5.3 (5)	4.5 (4)
11	WKLS/Atlanta	2.8-2.8 (14) t	7.7 (3)	5.6 (3)
15	KDKB/Phoenix	3.0-2.6 (15) t	3.5 (8) t	5.4 (3)
18	WBAB & WHFW/Nassau	3.8-3.7 (9)	4.6 (7)	7.6 (2)
25	WMMS/Cleveland	3.9-3.5 (11) t	10.3 (2)	6.6 (5)
26	WEBN/Cincinnati	6.0-6.8 (2)	14.5 (1)	11.4 (1)
27	KRXX/Sacramento	3.3-3.3 (13) t	9.7 (2) t	5.9 (4)
28	KCAL/Riverside	2.6-3.6 (6) t	9.0 (1)	6.5 (2)
30	KSJO/San Jose	2.4-2.4 (17)	5.4 (6) t	2.8 (13) t
30	KSRX/San Antonio	4.4-3.0 (14)	5.9 (5)	4.2 (8)
32	KBER/Salt Lake City	3.8-1.9 (18)	4.1 (6) t	3.0 (11)
34	WHJY/Providence	5.7-5.6 (4) t	11.9 (1)	11.2 (1)
40	WXMM/Norfolk	4.9-2.7 (14)	4.9 (7) t	5.0 (7) t
42	KLBJ/Austin	4.5-3.8 (11)	5.7 (3) t	7.5 (1) t
46	WBBB/Raleigh	3.8-3.0 (12)	7.8 (3)	3.9 (10) t
51	WBUF/Buffalo	3.4-3.4 (12)	9.9 (4)	8.3 (3)
59	WBZT/Greenville, SC	1.7-1.3 (15)	1.9 (11) t	2.8 (12) t
65	KMOD/Tulsa	5.0-6.3 (3)	7.1 (4)	12.1 (1)
70	WZZO/Allentown	9.0-7.8 (5)	24.5 (1)	15.7 (1)
71	KZZR/Albuquerque	3.9-4.3 (7)	11.5 (1)	9.3 (1)
74	KEZO/Omaha	8.6-6.6 (3)	14.7 (1)	14.5 (1)
78	KLAQ/El Paso	7.0-7.9 (3)	19.1 (1)	13.3 (1)
83	KOOJ/Baton Rouge	3.0-3.2 (12)	9.3 (3)	6.7 (5)
85	KKZR/Little Rock	1.7-1.7 (17)	5.3 (7)	3.6 (10) t
132	KTUX/Shreveport, LA	3.6-3.1 (12)	6.0 (4) t	6.3 (6) t

Ties are noted with a t. © Arbitron. May not be quoted or reproduced without prior written permission from Arbitron. Data is Monday-Sunday, 6am-midnight, from Maximiser.

Breathalyzer Approved

While we are still screening the human panelists for the Rock "Rate-a-Record, Rate-a-Wine" session on Friday, June 25, at R&R Convention 2004 to make sure they have a blood alcohol level that meets our stringent criteria, we are ready to announce the wines that will be participating.



The Cupe (pronounced Coo-pay) Winery has generously provided a 2001 Bien Nacido Chardonnay Reserve, 2003 Ibarra-Young Viogner, 2002 Central Coast Syrah, 2000 Bien Nacido Hillside Estate Syrah, 2000 Los Olivos Cuvee and a 2002 Purisima Grenache. The pre-screened humans so far include WMMS/Philadelphia PD Bill Weston and WBZX/Columbus, OH PD Hal Fish.

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R&R ROCK TOP 30

May 28, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	JET Cold Hard Bitch (Atlantic)	680	+11	36713	16	27/0
3	2	SHINEDOWN 45 (Atlantic)	481	-15	22005	23	23/0
4	3	VELVET REVOLVER Slither (RCA/RMG)	475	+19	21782	6	23/1
2	4	AEROSMITH Baby, Please Don't Go (Columbia)	447	-61	18878	12	21/0
5	5	HOOBASTANK The Reason (Island/IDJMG)	437	-3	21972	15	19/1
6	6	GODSMACK Running Blind (Republic/Universal)	408	+7	16815	12	21/0
7	7	NICKELBACK Figured You Out (Roadrunner/IDJMG)	369	-28	23259	28	22/0
10	8	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	339	+28	12990	4	23/1
9	9	TESLA Caught In A Dream (Sanctuary/SRG)	322	-9	14614	18	17/0
11	10	LINKIN PARK Lying From You (Warner Bros.)	313	+12	16114	14	17/1
12	11	AUDIOSLAVE I Am The Highway (Interscope/Epic)	263	-20	16237	34	21/0
19	12	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	261	+39	14051	7	18/0
8	13	PUDDLE OF MUDD Heal Over Head (Geffen)	261	-81	11047	15	18/0
17	14	THORNLEY So Far So Good (Roadrunner/IDJMG)	252	+10	9119	7	20/0
13	15	JET Are You Gonna Be My Girl (Atlantic)	252	-13	16369	36	16/0
15	16	A PERFECT CIRCLE The Outsider (Virgin)	241	-9	7535	19	16/0
20	17	SEETHER (JAMIE LEE) Broken (Wind-up)	216	+41	9204	4	14/1
18	18	AUDIOSLAVE What You Are (Interscope/Epic)	209	-15	5635	11	17/0
23	19	THREE DAYS GRACE Just Like You (Live/Zomba)	176	+40	6600	5	16/0
26	20	DROWNING POOL Step Up (Wind-up)	155	+23	6418	11	10/0
29	21	CROSSFADE Cold (Columbia)	144	+43	6196	3	9/1
28	22	SLIPKNOT Duquity (Roadrunner/IDJMG)	142	+13	3788	3	10/0
22	23	LOSTPROPHETS Last Train Home (Columbia)	140	-26	3756	12	7/0
25	24	SOIL Redefine (J/RMG)	136	+2	5910	5	10/0
24	25	BLACK LABEL SOCIETY House Of Doom (Spitfire)	134	-1	7815	4	11/0
27	26	OFFSPRING (Can't Get My) Head Around You (Columbia)	132	+1	6793	7	9/0
21	27	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	123	-51	4346	16	13/0
(Debut)	28	EARSHOT Wait (Warner Bros.)	95	+28	2220	1	11/1
(Debut)	29	INCUBUS Talk Shows On Mute (Epic)	92	+20	3624	1	10/1
(Debut)	30	DARKNESS Growing On Me (Must...Destroy/Atlantic)	81	+19	4269	1	8/1

Most Added

www.rradioadds.com

ARTIST TITLE LABEL(S)	ADDS
MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)	4
KID ROCK I Am (Top Dog/Atlantic)	2
TANTRIC After We Go (Maverick/Reprise)	2
FINGER ELEVEN Stay In Shadow (Wind-up)	2
TRAIN Ordinary (Columbia)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CROSSFADE Cold (Columbia)	+43
SEETHER (JAMIE LEE) Broken (Wind-up)	+41
THREE DAYS GRACE Just Like You (Live/Zomba)	+40
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+39
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	+28
EARSHOT Wait (Warner Bros.)	+28
SHINEDOWN Fly From The Inside (Atlantic)	+26
DROWNING POOL Step Up (Wind-up)	+23

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Numb (Warner Bros.)	256
THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba)	249
INCUBUS Megalomaniac (Epic)	188
TRAPT Headstrong (Warner Bros.)	165
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	162
STAMMO So Far Away (Flip/Atlantic)	160
WHITE STRIPES Seven Nation Army (Third Man/V2)	150
GODSMACK Re-Align (Republic/Universal)	143
AUDIOSLAVE Like A Stone (Interscope/Epic)	119
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 5/16-5/22. 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

BREAKING BENJAMIN So Cold (Hollywood)
Total Plays: 77, Total Stations: 9, Adds: 1

DROPBOX Wishbone (Re-Align/Universal)
Total Plays: 51, Total Stations: 6, Adds: 1

KID ROCK I Am (Top Dog/Atlantic)
Total Plays: 47, Total Stations: 5, Adds: 2

BEASTIE BOYS Ch-Check It Out (Capitol)
Total Plays: 43, Total Stations: 5, Adds: 0

MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)
Total Plays: 39, Total Stations: 5, Adds: 4

THOUSAND FOOT KRUTCH Rawkist (Tooth & Nail/EMC)
Total Plays: 37, Total Stations: 3, Adds: 0

SEVEN WISER Take Me As I Am (Wind-up)
Total Plays: 36, Total Stations: 3, Adds: 0

SKILLET Savior (Lava)
Total Plays: 28, Total Stations: 3, Adds: 0

FLAW Recognize (Republic/Universal)
Total Plays: 20, Total Stations: 5, Adds: 1

SEVENDUST Broken Down (TVT)
Total Plays: 15, Total Stations: 3, Adds: 0

Songs ranked by total plays

Reporters

<p>KZRR/Albuquerque, NM* 60.1 AM Radio FM 93.7 FM 97.9 FM 107.9 No Adds</p>	<p>KDCC/Dumont, TX* 93.7 FM FM 93.7 FM 93.7 MONSTER MAGNET</p>	<p>WMMS/Cleveland, OH* FM 107.9 FM 107.9 FM 107.9 LINDSEY</p>	<p>WQHA/Morrisstown, NJ* FM 107.9 FM 107.9 FM 107.9 TANTRIC</p>	<p>KDKB/Phoenix, AZ* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WROV/Rosemead, VA* FM 107.9 FM 107.9 FM 107.9 TANTRIC</p>	<p>KZQZ/San Luis Obispo, CA FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>KMOD/Tulsa, OK* FM 107.9 FM 107.9 FM 107.9 No Adds</p>
<p>WZZQ/Allentown, PA* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WBUF/Buffalo, NY* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>KNCN/Corpus Christi, TX* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>KFZX/Odessa, TX FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WHEB/Portsmouth, NH* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WJRX/Rockford, IL FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>KTUX/Shreveport, LA* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>KRTD/Tulsa, OK* FM 107.9 FM 107.9 FM 107.9 No Adds</p>
<p>KWHI/Anchorage, AK FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WROX/Canton, OH* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>KLAQEI Paso, TX* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>KCLB/Palm Springs, CA FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WHLY/Providence, RI* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>KRXQ/Sacramento, CA* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WKLT/Traverse City, MI FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WRWZ/Wausau, WI FM 107.9 FM 107.9 FM 107.9 No Adds</p>
<p>KLBJ/Austin, TX* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WPXC/Cape Cod, MA FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WRQC/Fayetteville, NC* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WRWX/Panama, FL* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WBBB/Raleigh, NC* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>KBER/Salt Lake City, UT* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WVLT/Charleston, WV FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WVWZ/Wausau, WI FM 107.9 FM 107.9 FM 107.9 No Adds</p>
<p>KDOJ/Baton Rouge, LA* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WVLT/Charleston, WV FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WRWK/Kalamazoo, MI FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WWCT/Peoria, IL FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WMMR/Philadelphia, PA* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>KCAL/Riverside, CA* FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>WVLT/Charleston, WV FM 107.9 FM 107.9 FM 107.9 No Adds</p>	<p>KSJO/San Jose, CA* FM 107.9 FM 107.9 FM 107.9 No Adds</p>

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*Monitored Reporters

39 Total Reporters

27 Total Monitored

12 Total Indicator

Did Not Report, Playlist Frozen (1):
WMTT/Elmira, NY

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (M)	WEEKS ON CHART	TOTAL STATIONS
1	1	LINKIN PARK Lying From You (Warner Bros.)	1944	+24	108726	17	600
2	2	JET Cold Hard Bitch (Atlantic)	1821	+38	97876	21	610
4	3	VELVET REVOLVER Sitcher (RCA/RMG)	1629	+181	87161	7	610
3	4	SHREDDOWN 45 (Atlantic)	1522	-87	78888	31	570
6	5	HOOBASTANK The Reason (Island/IDJMG)	1519	+145	72244	18	580
5	6	GODSMACK Running Blind (Republic/Universal)	1518	+75	83758	12	580
8	7	DROWNING POOL Step Up (Wind-up)	1324	+86	58154	16	600
7	8	A PERFECT CIRCLE The Outsider (Virgin)	1253	-144	58312	25	510
12	9	CROSSFADE Cold (Columbia)	1157	+114	48824	17	57/1
15	10	SOIL Redefine (J/RMG)	1128	+146	44284	15	580
10	11	AUDIOSLAVE What You Are (Interscope/Epic)	1124	+3	53883	12	580
11	12	SLIPKNOT Duality (Roadrunner/IDJMG)	1122	+28	44123	6	580
14	13	THREE DAYS GRACE Just Like You (Live/Zomba)	1042	+45	38821	8	580
13	14	OFFSPRING (Can't Get My) Head Around You (Columbia)	1037	+18	40146	13	520
9	15	LOSTPROPHETS Last Train Home (Columbia)	955	-180	48719	23	470
20	16	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	942	+188	43418	4	543
16	17	THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba)	855	-88	43882	51	530
19	18	THORNLEY So Far So Good (Roadrunner/IDJMG)	828	+18	27718	10	58/1
22	19	SEETHER (AMY LEE) Broken (Wind-up)	790	+78	28853	8	444
17	20	NICKELBACK Figured You Out (Roadrunner/IDJMG)	788	-71	42884	28	55/3
24	21	BREAKING BENJAMIN So Cold (Hollywood)	725	+120	20188	5	55/1
23	22	SMILE EMPTY SOUL Silhouettes (Lava)	682	+29	18713	11	47/1
27	23	INCUBUS Talk Shows On Mute (Epic)	611	+188	20483	4	42/1
28	24	EARSHOT Wait (Warner Bros.)	600	+45	18580	4	57/4
25	25	THOUSAND FOOT KRUTCH Rawkfst (Tooth & Nail/EMC)	583	+8	19281	17	380
29	26	SKILLET Savior (Lava)	481	+41	10434	5	48/4
32	27	DROPBOX Wishbone (Re-Align/Universal)	454	+127	13725	18	43/4
21	28	PUDDLE OF MUDD Heal Over Head (Geffen)	450	-238	17880	18	320
28	29	KORN Everything I've Known (Immortal/Epic)	427	-58	14474	7	370
33	30	FLAW Recognize (Republic/Universal)	394	+78	8888	7	42/4
31	31	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	321	-25	18358	14	280
37	32	ATOMSHIP Pencil Fight (Wind-up)	301	+24	7885	8	25/2
30	33	AEROSMITH Baby, Please Don't Go (Columbia)	301	-52	15213	11	250
34	34	TANTRIC The Chain (Maverick/Reprise)	283	-10	10382	4	240
38	35	MAGNA-FI Where Did We Go Wrong? (Aezra)	288	+18	5818	4	28/2
40	36	AUF DER MAUR Followed The Waves (Capitol)	254	+18	4857	3	180
36	37	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	248	-52	8238	18	280
44	38	BEASTIE BOYS Ch-Check It Out (Capitol)	248	+35	8888	3	140
42	39	DARKESS Growing On Me (Must...Destroy/Atlantic)	238	+18	5387	4	23/1
43	40	CLUTCH The Mob Goes Wild (DRT)	233	+20	6387	8	25/3
39	41	DEFAULT Throw It All Away (TVT)	230	-20	5183	8	230
49	42	SEVEN WISER Take Me As I Am (Wind-up)	228	+33	3335	5	200
35	43	DAMAGEPLAN Save Me (Atlantic)	220	-81	8880	20	210
46	44	BLACK LABEL SOCIETY House Of Doom (Spitfire)	218	+10	12048	6	180
41	45	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	194	-41	4874	13	180
47	46	TESLA Caught In A Dream (Sanctuary/SRG)	183	-8	10837	16	120
45	47	SEVENDUST Broken Down (TVT)	182	-28	8824	20	120
50	48	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	152	-17	4138	8	120
48	49	TRAPT Echo (Warner Bros.)	146	-53	5884	19	130
-	50	KORN Y'All Want A Single (Immortal/Epic)	135	+58	6388	18	90

Most Added

www.rroads.com

ARTIST TITLE (LABEL)	ADDS
FINGER ELEVEN Stay In Shadow (Wind-up)	14
MONSTER MAGNET Unbroken (Hotel Baby) (SPY USA)	10
TANTRIC After We Go (Maverick/Reprise)	10
PUDDLE OF MUDD Spin You Around (Geffen)	7
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	7
SHREDDOWN Simple Man (Atlantic)	5

Most Increased Plays

ARTIST TITLE (LABEL)	TOTAL PLAY INCREASE
NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)	+188
SOIL Redefine (J/RMG)	+146
HOOBASTANK The Reason (Island/IDJMG)	+145
BREAKING BENJAMIN So Cold (Hollywood)	+127
CROSSFADE Cold (Columbia)	+114
INCUBUS Talk Shows On Mute (Epic)	+108
VELVET REVOLVER Sitcher (RCA/RMG)	+101
SEETHER (AMY LEE) Broken (Wind-up)	+78

Most Played Recurrents

ARTIST TITLE (LABEL)	TOTAL PLAYS
INCUBUS Megalomaniac (Epic)	753
GODSMACK Re-Align (Republic/Universal)	725
TRAPT Still Frame (Warner Bros.)	524
STAND So Far Away (Flip/Atlantic)	515
LINKIN PARK Numb (Warner Bros.)	508
TRAPT Headstrong (Warner Bros.)	487
LINKIN PARK Faint (Warner Bros.)	463
DISTURBED Liberate (Reprise)	385
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	377
AUDIOSLAVE I Am The Highway (Interscope/Epic)	372

New & Active

LIMP BIZKIT Almost Over (Flip/Interscope)
Total Plays: 134, Total Stations: 17, Adds: 3

FEAR FACTORY Archetype (Liquid 8)
Total Plays: 127, Total Stations: 20, Adds: 1

ATREYD Lip Gloss And Blood (Victory)
Total Plays: 125, Total Stations: 10, Adds: 0

KID ROCK I Am (Top Dog/Atlantic)
Total Plays: 108, Total Stations: 11, Adds: 3

PUDDLE OF MUDD Spin You Around (Geffen)
Total Plays: 103, Total Stations: 16, Adds: 7

SEVEN MARY THREE Without You Feels (DRT)
Total Plays: 93, Total Stations: 11, Adds: 0

HOOBASTANK Same Direction (Island/IDJMG)
Total Plays: 84, Total Stations: 11, Adds: 1

LOSTPROPHETS Wake Up (Make A Move) (Columbia)
Total Plays: 78, Total Stations: 7, Adds: 2

TANTRIC Hey Now (Maverick/Reprise)
Total Plays: 53, Total Stations: 8, Adds: 0

MONSTER MAGNET Unbroken (Hotel Baby) (SPY USA)
Total Plays: 41, Total Stations: 12, Adds: 10

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

62 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/16-5/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.



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America's Best Testing Active Rock Songs 12 + For The Week Ending 5/28/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, M 18-34, M 18-24, M 25-34. Lists top 30 active rock songs.

Total sample size is 466 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 Canadian rock songs.

24 Canadian Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks.

Reporters

Grid of reporter information by state, including station name, reporter name, and contact details. Includes a 'Powered By Mediabase' logo and '71 Total Reporters' statistic.



PUT UP YOUR RAWKFIST Thousand Foot Krutch played a patio performance at KUPD/Phoenix recently. The band's single, "Rawkfist," is steadily climbing the Active chart as the band crisscrosses the country playing to eager fans everywhere. Pictured (l-r) are TFK bassist Joel Bruyere and vocalist-guitarist Trevor McNeven, KUPD MD Larry McFeele and TFK drummer Steve Augustine and guitarist Jamie Aplin.

Great job to Warner Bros. and, of course, the band, as **Linkin Park's** "Lying From You" hits its sixth week at No. 1 at Active Rock ... **Velvet Revolver's** "Slither" snakes its way upward with another +101 spins ... **Finger Eleven's** "Stay in Shadow" leads the Active Most Added, followed by **Monster Magnet's** "Unbroken (Hotel Baby)" and **Tantric's** "After We Go," which tie for second Most Added ... Other add activity comes in for **Puddle Of Mudd** ("Spin You Around"), **Future Leaders Of The World** ("Let Me Out") and **Shinedown** ("Simple Man") ... Station totals also continue to rise for **Earshot** ("Wait"), **Skillet** ("Savior") and **Seether** featuring **Amy Lee** ("Broken") ... There's plenty of airplay growth for **Nickelback's** "Feelin' Way Too Damn Good," which climbs 20-16 with +188 spins ... **Soil** are also doing tremendously well, as "Redefine" moves 15-10, with +146 spins ... There's no better reason than the fact that it's a stone-cold smash to play "The Reason" by **Hoobastank**. The song grabs you by the ears and burns itself into your memory banks, and, with +145 spins, cracks the top five this week ... The best turnaround story of the year belongs to **Dropbox**. "Wishbone" looked like it was falling apart, but team Universal has been pulling in adds. Now the airplay has increased significantly, with +127 spins getting it up to No. 27 on the chart. Great job! **MAX PIX: VAN HELEN** It's About Time (Warner Bros.)

— Cyndee Maxwell, Active Rock/Rock Editor

Rock/Active Rock ON THE RADIO



QUEER EYE FOR THE ROCK CHICK Carson Kressley, style maven for Bravo's hit TV show *Queer Eye for the Straight Guy*, recently swung by WDHA/Morristown, NJ to share tips with PD/middayer Terri Carr. Carr, however, insisted that Bon Jovi T-shirts are still hip.

active INSIGHT

ARTIST: **Monster Magnet**

LABEL: **SPV USA**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



You only need look at the track listing to know you have a Monster Magnet album in your hand. Titles like "Slut Machine," "Radiation Day," "Supercruel" and "CNN War Theme" have the personality of frontman Dave Wyndorf written all over them. And in an era when the masses are bemoaning the lack of true rock stars, it's great to have Wyndorf back in the game.

It was 1998 when Monster Magnet dosed the mainstream with their dark psychedelia via the A&M Records release *Powertrip*. The underground had been grooving to their pill-poppin' blend of Hawkwind, Sabbath and biker rock on solid albums like *Spine of God*, *Superjudge* and *Dopes to Infinity*, but it was *Powertrip's* lead single, "Space Lord," that rocked radio's world, going to No. 1 at Active Rock. But then, A&M became part of Interscope, tensions mounted between Monster Magnet and their new label, and 2000's *God Says No* didn't follow up on *Powertrip's* promise.

Now Monster Magnet are recharged, with a new label (German-based indie SPV) and a new rhythm section (bassist Jim Baglino and drummer Bob Pantella). "At last we've signed with a label again where it's the music that matters, rather than all sorts of marketing strategies," Wyndorf says. "That's very inspiring for us as musicians, and doubtlessly it will also be to our fans' benefit."

Of course, that would all amount to a

warm pile of vomit from your local Hell's Angels chapter if the album wasn't so damn good. *Monolithic Baby!* is everything Monster Magnet fans have come to love and crave. Like the mysterious monolith in *2001: A Space Odyssey*, *Monolithic Baby!* drops from the cosmos to teach the knuckle-dragging, backward-baseball-cap-wearing chimps how to create real fire with rock 'n' roll. The grooves of "Supercruel" undulate like the red goo in your lava lamp, while "On the Verge" channels some of that "Cage Around the Sun" feel from *Superjudge* before coming to a count-down chorus that shows Wyndorf and company launching into a psychedelic-fueled rocket ride to the dark side of the moon. At the dead center of the album, "Monolithic" anchors the journey with a epic slab of rock.

Meanwhile, the lead single, "Unbroken (Hotel Baby)," has kicked down the doors at Active Rock with second-Most Added status this week, thanks to adds from heavyweights like WAAF/Boston; WRIF/Detroit; KQRC/Kansas City; WBZZ/Columbus, OH; and more. Meanwhile, the single's rocking on the Rock side with support from KLBJ/Austin; KMOD/Tulsa; and especially WDHA/Morristown, NJ, where Terri Carr and crew are cranking it 20 times a week. The label may be smaller, but the riffs are bigger than ever. Prepare to be crushed.

R&R TOP 20 SPECIALTY ARTISTS

1. **SLIPKNOT** (Roadrunner/IDJMG) "Pulse Of The Maggots"
2. **KILLSWITCH ENGAGE** (Roadrunner/IDJMG) "A Bid Farewell"
3. **DEATH ANGEL** (Nuclear Blast) "Thrown To The Wolves"
4. **IN FLAMES** (Nuclear Blast) "Like You Better Dead"
5. **MARTYR A.D.** (Victory) "American Hollow"
6. **NONPOINT** (Lava) "Broken Bones"
7. **BEYOND THE EMBRACE** (Metal Blade) "Fleshengine Breakdown"
8. **MACHINE HEAD** (Roadrunner/IDJMG) "Bite The Bullet"
9. **A18** (Victory) "Gravelines"
10. **HEAVILS** (Metal Blade) "Outside The Circle"
11. **CRISIS** (The End) "Politics Of Domination"
12. **MISERY SIGNALS** (Ferret) "The Stinging Rain"
13. **TWELVE TRIBES** (Ferret) "Backburner"
14. **PRD-PAIN** (Candlelight) "Can You Feel It"
15. **TORCHBEARER** (Metal Blade) "Dead Children, Black Rats"
16. **FEAR FACTORY** (Liquid B) "Archetype"
17. **MONSTER MAGNET** (SPV USA) "Unbroken (Hotel Baby)"
18. **AMEN** (EatUrMusic/Columbia) "California's Bleeding"
19. **ALL THAT REMAINS** (Prosthetic) "The Deepest Gray"
20. **EXODUS** (Nuclear Blast) "Tempo Of The Damned"

Ranked by total number of shows reporting artist.



MAX TOLKOFF
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PART TWO OF A TWO-PART SERIES

Who Is Zephyr Teachout?

And why does she know more about the Internet than you?

Last week we had a nice chat with Fred Jacobs, the brain in a jar who controls Jacobs Media. He told us what the focus will be of the Alternative and Rock Summit at R&R Convention 2004, now less than a month away. As usual, the list of guest speakers and sessions is top-notch, guaranteeing cranial overload.

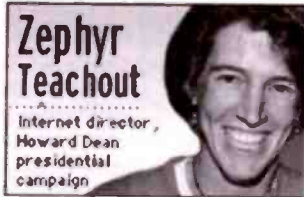
One of this year's speakers is a woman with a very unusual name, Zephyr Teachout. Most of you have never heard of her, but you may be aware of her work. She was the driving force behind the grass-roots Internet campaign that brought former Vermont Gov. Howard Dean to early frontrunner status in the race for president. This despite the fact that, by her own admission, she knew nothing about the Internet.

Jacobs Media recruited Zephyr for the summit so she can share with us what she ultimately learned about the Net: how to build, and then tap in to, the power of a database. What does this mean for radio? If you have to ask, then you absolutely, positively need to be at the summit.

This week I thought it would be fun to let Fred Jacobs do the interviewing for a change. I organized a three-way conference call with Fred in Detroit, Zephyr in Vermont and me in the Alternative bunker at R&R World HQ. We wanted to give you a short preview of what Zephyr will talk about at the summit, starting with her work for the Dean campaign. Amazingly, I let Fred and Zephyr do most of the talking.

FJ: Give us a little background about how you got to where you are now. You took sort of a circuitous route to get into the political world.

ZT: I'm a Vermonter, and I worked for Howard Dean in 1994. When I heard he was running for president, I basically spammed his office. I called him, his assistant Kate and the legal counsel for the governor. I sent him



Zephyr Teachout

five resumes and didn't get any response. So I finally just sold all my stuff and moved up to Vermont—I'd been living in North Carolina for about six years — and started volunteering.

After about a month I started doing field organizing, and a month later [Dean Campaign Manager] Joe Trippi asked me to do Internet work because of the stuff I'd been doing with field organizing. We actually fought for about three weeks because I said I didn't know anything about the Internet. He said, "Yeah, but the stuff you've been doing in these other states has been working." I eventually agreed to do it, and I ended up loving it. Basically, my job was to obsess over ways in which we could use the Internet to amplify anything we were doing with field organizing.

FJ: You're originally a lawyer by trade, which sort of raises the question: How many lawyers does it take to compose a great e-mail? Can you talk about your legal background? Does that come into play anymore, or is that a past life?

ZT: I was a death-penalty lawyer. I did post-conviction appeals. I have this wonderful client, actually — who's now being taken over by a cou-

ple of other wonderful lawyers — who is on death row, and there's a lot of evidence he didn't do it.

The core of good death-penalty litigation — or, really, any litigation — is storytelling. You take all these rather dry facts, and you figure out a way to tell a compelling story. That's not just for the jury, it's for the judge. We're human. We're really interested in stories. The thing that struck me most about coming over to politics is how it's the same thing, and that's especially true online. People are deeply interested in not just little tidbits or facts, but how they fit into a story and a narrative.

The way in which we worked at using e-mail is deciding that each e-mail is not a thing, a little package. Rather, it's part of an ongoing story. The stronger story you can tell, the more likely you are to continue to open your e-mails. It's like an installment plan of a pulp novel. What's going to happen next? What did Dean do today? Hey, I gave \$10 last week — what happened with that \$10? If anything, the biggest thing that's taken over is the storytelling.

FJ: State-of-the-art radio-station database communiques tend to be newsletters, promotions that stations are doing or appearances that jocks are making, which are in a completely different vein. Why would a radio station reconsider the basic tone and direction of those kinds of e-mails for its biggest fans, who are members of the database?

ZT: I love thinking about this, largely because I know nothing about it. One of the things that seems like it might already be successful is this mentioning of events or particular promotions. There you have an implicit story.

But it seems to me — like most successful Internet sites, and certainly like political campaigns — radio is based around very strong personalities. The reason people return is to hear that voice and to find out more about what's going on inside the head of whoever your particular DJ is. Certainly that's true online.

The stronger you can make that voice, and the more strongly you can establish a connection — an intimate connection — the better. We call it "stickiness" online. You want to establish a sticky site. It's not that people like the site, it's that they return.

Telling stories is one part of that, having a strong personal voice is one part of it, and another part of it is feedback. You're going to find your sticki-

Jacobs Media Summit Agenda

Note to self: Alt/Rock Summit starts at 11am this year. Must get up earlier this time. Don't want to piss off Max or the Jacobs Media boys. Attach urine-collection bag to right leg before entering room.

Thursday, June 24

• 11am-noon: "Sandbox Wisdom." Tom Asacker is a renowned speaker and consultant who specializes in the shifting winds of culture and business. He will provide compelling stories that will force everyone to approach their jobs in different, creative and more fulfilling ways.

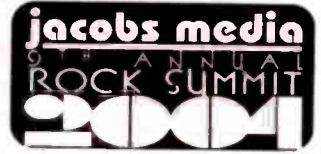
• Noon-1:15pm: Lunch break.

• 1:30-2:30pm: **Zephyr Teachout.** Zephyr Teachout is the brains behind the amazing Internet strategy of presidential candidate Howard Dean. She has figured out how to use databases (which virtually all radio stations have) to motivate consumers to action. The implications for radio are obvious.

• 2:40-3pm: **Shock Jock Web Poll.** Larry Rosin of Edison Media Research will review the results of this groundbreaking research study to help provide the groundwork for the sessions on indecency.

• 3:10-4pm: **Test Your Indecency IQ.** John King and Erwin Krasnow are FCC lawyers at the Washington, DC firm of Garvey Schubert Barer, and they're extremely knowledgeable about what the FCC is thinking and what you need to know. To help things along, they'll be conducting an "Indecency IQ Test."

• 4-5pm: **"Between a Rock and a Hard Place."** Is Rock radio becoming too dangerous to own? We'll bring together a panel of experts, including Emmis Radio President Rick Cummings, to discuss differing views on indecency and the barriers Rock radio has to hurdle.



est relationships online when you have some kind of feedback loop. It seems like radio has enormous potential to play around with feedback as well.

FJ: One of the interesting things about you is that when you got into the whole Dean machine, you really didn't know very much about the Internet. Obviously, Joe Trippi didn't care, because what you brought to the table was a completely different contribution. There are a lot of PDs at stations who don't know much about the Internet technically, but they obviously have strong communication skills or they wouldn't be in the positions they're in. What would you say to someone like that, who doesn't have technical skills but perhaps has a feel for what people are thinking or feeling at any given point in time?

ZT: I think I had the same prejudice when I went into it — that you had to be a techie to think about the Internet. But it's a little bit like the telephone. We're using the telephone now, and nobody ever says they're running a "telephone campaign," although we use telephones in every political campaign. But you would never think you'd need to understand why a telephone works in order to imagine the best ways to use it socially or for organizing or inspiring people. I assume most DJs don't understand the technical part of radio.

R&R: What is the difference between 2000 and 2004 in terms of what you've learned about the culture of the Internet? What is it that you've discovered about running a grass-roots campaign that couldn't have been done in 2000, or that wasn't tapped in to then?

ZT: This sort of goes back to the culture of politics too. Part of it is definitely that there are more people online. There are now 200 million peo-

ple online in the U.S. That happened maybe 2 1/2 months ago. That's a huge milestone. We've reached the tipping point. Everybody's online now, and if they're not, they know people who are. Most people who do not have computers get information from the Internet on a daily basis at this point. That's one part of it.

Another part has to do with the culture of politics. We love to joke about this great book called *Living Campaigns Online*, which was published in 2002. It said, "Have a pretty site, have lots of references to getting in as a volunteer." It approached the Internet as a really big billboard, basically. The culture of politics is such that people weren't interested in giving up control or hearing new ideas, quite honestly. A huge part of the Internet's success is that there's genuine feedback. There's a genuine relationship developing between your online audience and your personality.

R&R: So you have a sense that radio people can make more of an impact than just the typical TV or billboard campaigns? You think they have the ability to respond right away and make an impact in a way they didn't before?

ZT: Yeah. Our goal was to say that anytime anybody walks in the door — most of the time the door is signing up online to our e-mail list — but whether it's a virtual door or a real door, our goal is to maximize their potential to help the campaign. The Internet is an extraordinary tool for that. We provide hundreds and thousands of opportunities for people to be imaginative. That is a culture that is still not widespread among politicians, but it's essential to the success of the Internet in terms of respecting that interactivity and trying to go with it.

"We're human. We're really interested in stories. The thing that struck me most about coming over to politics is how it's the same thing, and that's especially true online."

Zephyr Teachout

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDED
1	1	LINKIN PARK Lying From You (Warner Bros.)	2429	-27	160145	16	64/0
2	2	JET Cold Hard Bitch (Atlantic)	2313	-132	142329	18	73/0
4	3	BEASTIE BOYS Ch-Check It Out (Capitol)	2225	+90	165328	4	77/0
3	4	HOOBASTANK The Reason (Island/IDJMG)	2137	-47	134843	18	66/0
5	5	VELVET REVOLVER Slither (RCA/RMG)	1931	+58	126202	7	67/0
10	6	MODEST MOUSE Float On (Epic)	1899	+185	118617	11	64/1
7	7	INCUBUS Talk Shows On Mute (Epic)	1691	+54	103666	9	75/1
6	8	OFFSPRING (Can't Get My) Head Around You (Columbia)	1647	-45	77942	15	70/0
9	9	A PERFECT CIRCLE The Outsider (Virgin)	1381	-197	76621	25	61/0
8	10	311 Love Song (Maverick/Volcano/Zomba)	1381	-263	100038	18	62/0
12	11	BLINK-182 I Miss You (Geffen)	1373	-60	76988	22	59/1
15	12	MUSE Time Is Running Out (EastWest/Warner Bros.)	1279	+122	83854	10	67/4
11	13	LOSTPROPHETS Last Train Home (Columbia)	1268	-158	81613	23	60/0
13	14	YEAH YEAH YEAHS Maps (Interscope)	1224	-200	98928	14	58/0
20	15	SEETHER I/AMY LEE Broken (Wind-up)	1211	+166	70251	7	58/5
18	16	NEW FOUND GLORY All Downhill From Here (Geffen)	1203	+126	57726	7	65/2
17	17	THREE DAYS GRACE Just Like You (Jive/Zomba)	1190	+114	68046	8	60/1
19	18	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1154	+83	44799	11	54/0
21	19	AUDIOSLAVE What You Are (Interscope/Epic)	998	-22	53271	12	42/0
14	20	GODSMACK Running Blind (Republic/Universal)	995	-155	41543	12	51/0
22	21	SMILE EMPTY SOUL Silhouettes (Lava)	974	+29	32289	10	54/1
23	22	SLIPKNOT Duality (Roadrunner/IDJMG)	956	+66	53890	6	48/0
25	23	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	881	+81	51690	5	54/2
24	24	SHINEDOWN 45 (Atlantic)	844	+40	34969	12	35/2
31	25	CURE The End Of The World (Geffen)	814	+235	55905	2	51/4
28	26	FRANZ FERDINAND Take Me Out (Domino/Epic)	803	+127	64416	5	52/7
27	27	VON BONDIES C'mon C'mon (Sire/Reprise)	801	+106	33798	8	49/2
29	28	BLINK-182 Down (Geffen)	796	+199	54504	5	54/3
26	29	THORNLEY So Far So Good (Roadrunner/IDJMG)	755	+26	31512	9	42/0
30	30	DARKNESS Growing On Me (Must...Destroy/Atlantic)	631	+50	37954	5	45/1
33	31	BREAKING BENJAMIN So Cold (Hollywood)	600	+81	23428	4	40/1
37	32	KILLERS Somebody Told Me (Island/IDJMG)	576	+119	34718	3	44/4
34	33	AUF DER MAUR Followed The Waves (Capitol)	553	+49	21419	4	41/3
35	34	MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	517	+55	37550	7	33/1
40	35	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	495	+111	18459	2	33/4
Debut	36	DASHBOARD CONFESSIONAL Vindicated (Interscope)	430	+208	33466	1	51/24
44	37	SNOW PATROL Spitting Games (A&M/Interscope)	384	+40	9481	5	27/1
38	38	TRAPT Echo (Warner Bros.)	384	-68	21699	19	22/0
41	39	BAD RELIGION Los Angeles Is Burning (Epitaph)	357	-4	31282	4	18/2
46	40	EARSHOT Wait (Warner Bros.)	347	+54	8870	2	30/2
42	41	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	330	-11	20821	6	21/0
45	42	SUGARCULT Memory (Fearless/Artemis)	314	-8	15648	6	24/0
39	43	PUDDLE OF MUDD Heel Over Head (Geffen)	310	-102	9290	16	21/0
36	44	EVANESCENCE Everybody's Fool (Wind-up)	302	-157	13134	10	27/0
43	45	STROKES Reptika (RCA/RMG)	301	-59	51808	19	29/0
47	46	DROWNING POOL Step Up (Wind-up)	272	+11	14368	9	16/0
Debut	47	LIT Looks Like They Were Right (Nitrus/DRT)	255	+47	8894	1	26/3
49	48	STELLASTARR My Coco (RCA/RMG)	255	+9	6619	3	19/0
Debut	49	KICKS Mix (TVT)	205	+15	3397	1	17/0
Debut	50	CROSSFADE Cold (Columbia)	198	+7	7139	1	13/1

78 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 5/16-5/22. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
DASHBOARD CONFESSIONAL Vindicated (Interscope)	24
MIDTOWN Give It Up (Columbia)	12
FINGER ELEVEN Stay In Shadow (Wind-up)	12
311 First Straw (Volcano/Zomba)	12
FRANZ FERDINAND Take Me Out (Domino/Epic)	7
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	7
SEETHER I/AMY LEE Broken (Wind-up)	5
SONI Redefine (J/RMG)	5
TAKING BACK SUNDAY A Decade Under the Influence (Victory)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CURE The End Of The World (Geffen)	+235
DASHBOARD CONFESSIONAL Vindicated (Interscope)	+208
BLINK-182 Down (Geffen)	+199
MODEST MOUSE Float On (Epic)	+185
SEETHER I/AMY LEE Broken (Wind-up)	+166
FRANZ FERDINAND Take Me Out (Domino/Epic)	+127
NEW FOUND GLORY All Downhill From Here (Geffen)	+126
MUSE Time Is Running Out (EastWest/Warner Bros.)	+122
KILLERS Somebody Told Me (Island/IDJMG)	+119
THREE DAYS GRACE Just Like You (Jive/Zomba)	+114

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
INCUBUS Megalomaniac (Epic)	992
THREE DAYS GRACE I Hate Everything About You (Jive/Zomba)	878
FINGER ELEVEN One Thing (Wind-up)	837
NICKELBACK Figured You Out (Roadrunner/IDJMG)	793
SWITCHFOOT Meant To Live (Red Ink/Columbia)	783
WHITE STRIPES Seven Nation Army (Third Man/V2)	769
LINKIN PARK Numb (Warner Bros.)	762
JET Are You Gonna Be My Girl (Atlantic)	734
AFI Silver And Cold (DreamWorks/Interscope)	618
YELLOWCARD Ocean Avenue (Capitol)	577

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



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America's Best Testing Alternative Songs 12+
 For The Week Ending 5/28/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LOSTPROPHETS Last Train Home (Columbia)	4.14	4.05	93%	21%	4.11	4.20	4.03
STORY OF THE YEAR Anthem Of Our... (Maverick/Reprise)	4.08	-	65%	8%	3.95	3.87	4.04
HOOBASTANK The Reason (Island/IDJMG)	4.07	4.18	98%	35%	4.12	4.06	4.17
THREE DAYS GRACE Just Like You (Jive/Zomba)	3.99	3.98	78%	18%	3.86	3.85	4.05
NEW FOUND GLORY All Downhill From Here (Geffen)	3.97	3.80	79%	18%	3.93	4.18	3.78
BLINK-182 I Miss You (Geffen)	3.96	3.87	99%	34%	3.95	4.00	3.91
INCUBUS Talk Shows On Mute (Epic)	3.95	3.94	78%	11%	3.95	3.87	3.93
THREE DAYS GRACE (I Hate) Everything... (Jive/Zomba)	3.91	3.71	99%	48%	3.88	3.83	4.11
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3.91	3.82	74%	11%	3.88	3.77	3.98
OFFSPRING (Can't Get My) Head Around You (Columbia)	3.90	4.04	92%	28%	3.88	3.83	3.84
SMILE EMPTY SOUL Silhouettes (Lava)	3.89	3.88	72%	13%	3.73	3.88	3.78
INCUBUS Megalomaniac (Epic)	3.85	3.88	96%	37%	3.87	3.84	3.88
LINKIN PARK Lying From You (Warner Bros.)	3.83	3.82	94%	28%	3.90	3.90	3.90
SHINEDOWN 45 (Atlantic)	3.82	3.83	57%	12%	3.86	3.88	3.83
A PERFECT CIRCLE The Outsider (Virgin)	3.81	3.88	74%	18%	3.82	3.81	3.73
SEETHER I AMY LEE Broken (Wind-up)	3.77	3.88	78%	18%	3.77	3.78	3.84
JET Cold Hard Bitch (Atlantic)	3.76	3.84	95%	28%	3.88	3.72	3.85
VELVET REVOLVER Sither (RCA/RMG)	3.71	3.88	58%	18%	3.78	3.86	3.75
MUSE Time Is Running Out (EastWest/Warner Bros.)	3.68	3.82	48%	9%	3.88	3.88	3.71
311 Love Song (Maverick/Vokano/Zomba)	3.63	3.88	94%	33%	3.88	3.74	3.82
AUDIOSLAVE What You Are (Interscope/Epic)	3.62	3.88	70%	18%	3.62	3.74	3.51
VON BONDIES C'mon C'mon (Sire/Reprise)	3.48	-	47%	10%	3.42	3.31	3.52
PUDDLE OF MUDD Heel Over Head (Geffen)	3.47	3.48	78%	28%	3.33	3.35	3.32
GODSMACK Running Blind (Republic/Universal)	3.44	3.48	75%	20%	3.40	3.39	3.42
MODEST MOUSE Float On (Epic)	3.41	3.32	57%	17%	3.44	3.60	3.30
YEAH YEAH YEAHS Maps (Interscope)	3.28	3.14	77%	29%	3.37	3.23	3.49
SLIPKNOT Duality (Roadrunner/IDJMG)	3.27	3.34	56%	14%	3.26	3.19	3.35

Total sample size is 453 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. EAGLES OF DEATH METAL (Records Records) "Speaking In Tongues"
2. KILLERS (Island/IDJMG) "Somebody Told Me"
3. BUMBLEBEEZ 81 (Geffen/Interscope) "Pony Ride"
4. BETA BAND (Astralwerks/EMC) "Assessment"
5. FRANZ FERDINAND (Domino/Epic) "Take Me Out"
6. LOLA RAY (DC Flag/Red Ink) "Automatic Girl"
7. PIEBALD (Sideonedummy) "Haven't Tried It"
8. DRESDEN DOLLS (Roadrunner/IDJMG) "Girl Anachronism"
9. GOMEZ (Hut/Virgin) "Silence"
10. ROCK AGAINST BUSH VOL. I (Fat Wreck Chords) "Warbrain"
11. BURNING BRIDES (V2) "Heart Full Of Black"
12. SCISSOR SISTERS (Universal) "Take Your Mama"
13. AUTHORITY ZERO (Lava) "Revolution"
14. DASHBOARD CONFESSIONAL (Vagrant) "Vindicated"
15. SNOW PATROL (A&M/Interscope) "Wow"
16. SONIC YOUTH (Geffen/Interscope) "Unmade Bed"
17. CURE (Geffen/Interscope) "The End Of The World"
18. SCATTERTHEASHES (Epitaph) "Caesura"
19. BAD RELIGION (Epitaph) "Los Angeles Is Burning"
20. THRICE (Island/IDJMG) "The Artist In The Ambulance"

Ranked by total number of shows reporting artist.



BONDING WITH THE BONDIES Sire/Reprise rockers The Von Bondies recently brought the good times to Phoenix, and hometown Alternative KEDJ (The Edge) was there to greet them with a 16 oz. beer. Passing the cup around are (l-r) VB drummer Don Blum; Edge MD Robin Nash; and VB bassist Carrie Smith, guitarist Marcie Boler and frontman-guitarist Jason Stollsteimer.

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Stations and their adds listed alphabetically by market

Reporters

<p>WHIL/Albany, NY* PD: John Casper PB: Lisa Gruber LOSTPROPHETS</p> <p>KTZO/Albuquerque, NM* PD: Scott Sadrade MD: Dan Reddy 1 DASHBOARD CONFESSIONAL BURNING BRIDES LOSTPROPHETS</p> <p>WHNY/Atlanta, GA* MD: Leslie Frank PB: Chris Williams MD: Jay Harris 1 NEW FOUND GLORY 311</p> <p>WJSE/Atlantic City, NJ* PD: Al Perronello NEGATIVE SPACE FINGER ELEVEN DASHBOARD CONFESSIONAL</p> <p>KROX/Austin, TX* MD: Jill Corral PB: Whitney Lee MD: Taly Ryan No Adds</p> <p>WRAX/Birmingham, AL* PD: Susan Groves MD: Ruth Lindsey 1 MIDTOWN DEXTER FRESHISH</p> <p>KQX/Dallas, TX* MD: Dan McCoy PB: Eric Kristensen MD: Jonell Smith 5 BAD RELIGION SETHER VAMPI LEE</p> <p>WBCN/Boston, MA* PB: Melissa APO/MD: Steven Strick 1 KILLERS BLURK-102</p> <p>WFNX/Boston, MA* PD/MD: Paul Driscoll APO: Eddy Olan 7 STREETS 1 AUTHORITY ZERO 311</p> <p>WEDG/Buffalo, NY* PD: Lanny Deane FINGER ELEVEN SOIL</p> <p>WBIZ/Burlington* MD/PO: Matt Grist APO/MD: Kevin May 1 MIDTOWN 311</p>	<p>WAVF/Charleston, SC* PB: Dave Rossi MD: Stacy Bee No Adds</p> <p>WEND/Charlotte* MD: Bruce Lipson PD/MD: Jack Bennett 1 DASHBOARD CONFESSIONAL</p> <p>WXLX/Chicago, IL* PB: Mike Stern APO/MD: Jonell Jackson MD: Frank Ferdinand 1 CURE LOSTPROPHETS</p> <p>WAOZ/Cincinnati, OH* MD/MD: Jill Hagedorn 3 TAKING BACK SUNDAY 311</p> <p>WXTM/Cleveland, OH* PB: Kim Shorne MD: Dan Horvath MD: Peter Schutte MIDTOWN 311</p> <p>WARO/Columbia, SC* PB: Steve Stewart MD: Dave Fero 1 DASHBOARD CONFESSIONAL FRANK FERDINAND</p> <p>WFWD/Columbus, OH* MD: Sandy Sharkey PB: Andy Davis MD: Jack DeWitt D. FRANKENREITER</p> <p>KDGE/Dallas, TX* PD: Susan Oshery APO/MD: Alan Ajit BLUE OCTOBER</p> <p>WREG/Dayton, OH* MD: Tom Wilford PB: Steve Kramer MD: Bomar 6 SOIL</p> <p>KTCL/Des Moines, CO* PD: Mike O'Connor APO: Rich Rubin MD: Will Jacobs No Adds</p>	<p>CMX/Detroit, MI* PB: Murray Brotschuh APO: Vince Compton MD: Steve Fratkin 1 FRANK FERDINAND MARBLE INDEX</p> <p>KHRO/El Paso, TX* MD: Mike Preston PD/MD: John Garcia FINGER ELEVEN PUDDLE OF MUDD COPPER LOSTPROPHETS</p> <p>KDMA/Fayetteville, AR PD/MD: Dave Jackson 2 HOOBASTANK DASHBOARD CONFESSIONAL</p> <p>KFRM/Fresno, CA* PB: Chris Squares MD: Reverend MARGOIR 5</p> <p>WJLX/Ft. Myers, FL* MD/PO: John Ruzz APO: Fitz Mulard MD: Jill Zito 2 DASHBOARD CONFESSIONAL MIDTOWN</p> <p>WXTW/Ft. Wayne, MI* MD: JJ Fohlin PB: Ben Weber APO: Bill Jericho MD: Greg Travis 4 SOIL 1 DASHBOARD CONFESSIONAL 311 (AMP BUCK) FINGER ELEVEN PUDDLE OF MUDD</p> <p>WGRD/Grand Rapids, MI* PB: Bobby Duncan APO: Kevin Carrion MD: Melissa Lamb 2 INCLUBS FINGER ELEVEN</p> <p>WENR/Greenville, NC* PB: Jeff Sanders APO/MD: Charlie Shaw 1 ALF DER MAUR 1 DASHBOARD CONFESSIONAL</p> <p>WEEQ/Hagerstown PD/MD: Doug Roberts 1 FLAW 1 AUTHORITY ZERO 1 DASHBOARD CONFESSIONAL</p> <p>KUCD/Honolulu, HI* PB: James Hurl 10 LIBRARI PARK 1 MIDTOWN 311 RICKELBACK FLAW</p>	<p>KTBZ/Houston, TX* PB: Vince Richards APO: Eric Schmidt MD: Steve Jacobs 5 KILLERS 4 MUSE 1 BLURK-102 FRANK FERDINAND CURE</p> <p>WRZL/Indianapolis, IN* PD: Scott Johnson MD: Michael Young 3 MIDTOWN</p> <p>WPLA/Jacksonville, FL* MD: Paul Austin APO/MD: Chad Chantley BREAKING BENJAMIN EARSHOT</p> <p>WRZJ/Jacksonville, FL* MD: Mark Williams FINGER ELEVEN SOIL MIDTOWN DASHBOARD CONFESSIONAL</p> <p>KABZ/Kansas City, MO* PB: Greg Burgoon APO: Laine MD: James Ullmet 4 DEATH CAB FOR CUTIE 311 LOSTPROPHETS</p> <p>WTFZ/Knoxville, TN* PB: Anthony Powell 1 ALF DER MAUR</p> <p>KFTE/Lafayette, LA* PB: Paul Panto MD: Roger Pate 1 AUTHORITY ZERO 1 DASHBOARD CONFESSIONAL MIDTOWN</p> <p>KTEA/Las Vegas, NV* PB: Dave Wellington APO/MD: Chris Ripley 17 LIT EARSHOT</p> <p>KLEA/Little Rock, AR* No Adds</p> <p>KROQ/Los Angeles, CA* PD: Gene Westbury APO: Gene Westbury MD: Matt Smith 12 LIBRARI PARK 9 311 SETHER VAMPI LEE CHRONIC FUTURE HIVES</p>	<p>WLRS/Louisville, KY* PB: Andrea Fitzerald MD: Davis Hill 5 FRANK FERDINAND</p> <p>WFWS/Memphis, TN* PB: Rob Cressman MD: Sydney Wilson NICKELBACK VON BORDIES BURNING BRIDES</p> <p>WLUM/Milwaukee, WI* PD: Tommy Miller MD: Nancy Newman FINGER ELEVEN LIT</p> <p>WHIG/Monmouth, NJ* MD: Brian Altier MD: Bryan Phillips DASHBOARD CONFESSIONAL STORY OF THE YEAR NICKELBACK KILLERS LIT</p> <p>KMBY/Monterey, CA* MD: Barry Adams 3 DASHBOARD CONFESSIONAL 2 SCISSOR SISTERS 1 LOCAL H THREELS FINGER ELEVEN</p> <p>WOUZ/ Nashville, TN* MD: Jim Palmer APO/MD: Russ Schanz 14 MUSE 6 PUDDLE OF MUDD 4 SOIL 3 FRANKENREITER FINGER ELEVEN</p> <p>KKNW/New Orleans, LA* MD: Tony Florantini PB: Jay APO: Nick Pucinario 2 ALF DER MAUR 2 FLAW 2 MIDTOWN 1 FINGER ELEVEN</p> <p>WKRK/New York, NY* PD: Robert Cross MD: Mike Papp 3 TAKING BACK SUNDAY 2 DASHBOARD CONFESSIONAL LIBRARI PARK</p> <p>WRRV/Newburgh, NY PB: Andrew Burns MD: James Walling FINGER ELEVEN HOOBASTANK</p> <p>WROX/Norfolk, VA* MD: Michele Diamond MD: Mike Powers 3 LOLA RAY</p>	<p>KQAK/Oakland, TX PD: Michael Todd MD: Andy 7 URGE 7 MY MORNING JACKET 7 STORY OF THE YEAR 7 SHOW PATROL</p> <p>KHBZ/Oklahoma City, OK* MD: Bill Harley PB: Jimmy Smith APO/MD: Bill Davila CROSSFADE</p> <p>WJRR/Orlando, FL* MD: Adam Cook MD: Paul Lynch APO: Rick Everett MD: Brent Wickerman No Adds</p> <p>WOLC/Orlando, FL* PB: Billy Smith 1 BURNING BRIDES 1 DASHBOARD CONFESSIONAL</p> <p>WPLV/Philadelphia, PA* MD: Dan Berman MD: Dan Fen 2 DASHBOARD CONFESSIONAL SMILE EMPTY SOUL MIDTOWN</p> <p>KEDJ/Phoenix, AZ* MD: Laura Howe APO: David Air Bous MD: Robby Smith SEETHER VAMPI LEE TAKING BACK SUNDAY</p> <p>KZOM/Phoenix, AZ* PB: Kevin Williams MD: Mike Lewis BURNING BRIDES SCISSOR SISTERS</p> <p>WXIA/Pittsburgh, PA* MD: John Wiscloski MD: Vince F. 4 MUSE 3 MODEST MOUSE 2 THREE DAYS GRACE STORY OF THE YEAR</p> <p>WCYU/Portland, ME PD: Herb Ivy MD: Brian Jones 13 DASHBOARD CONFESSIONAL PARANOID SOCIAL CLUB</p> <p>KXRK/Portland, OR* PD: Mark Hamblin APO: James Gosling MD: Mike Powers 3 LOLA RAY</p>	<p>WRUP/Providence, RI* PD: Seth Austin MD: Andy Yan 9 D.A.I.E. DASHBOARD CONFESSIONAL 311</p> <p>KRZO/Reno, NV* MD: Rob Brooks PB: Jeremy Smith APO/MD: Bill Davila CROSSFADE</p> <p>WDRY/Richmond, VA* MD: Dustin Matthews MIDTOWN</p> <p>WRXL/Richmond, VA* MD: Bill Cahill PD/MD: Casey Grunewald SHORELINE</p> <p>KCZR/Riverside, CA* MD/PO: Kevin Cooper APO/MD: Bruce Jones 1 DASHBOARD CONFESSIONAL LOSTPROPHETS</p> <p>WZLH/Rochester, NY* MD/PO: John McCraw MD: Jeff Fortson MD: Jim Keller 3 SCISSOR SISTERS 1 CURE 1 AUTHORITY ZERO DASHBOARD CONFESSIONAL LACUNA COIL FINGER ELEVEN</p> <p>KPNL/Salt Lake City, UT* MD: Travis MD: Jason 2 DASHBOARD CONFESSIONAL NY MORNING JACKET NICKELBACK</p>	<p>XTRA/San Diego, CA* PB: Jim Richards MD: Marty Williams 4 NEW FOUND GLORY 2 MUSE HOOBASTANK LOSTPROPHETS DASHBOARD CONFESSIONAL</p> <p>WYSL/San Francisco, CA* MD: Paul Gilman APO/MD: Aaron Aashoe No Adds</p> <p>KICN/San Jose, CA* PD/MD: John Altier No Adds</p> <p>KJEE/Santa Barbara, CA MD: Dave Henscott 3 LOSTPROPHETS MIDTOWN 311</p> <p>KMDQ/Seattle, WA* PD: Phil Horman APO: Jim Keller 11 SET 10 WALKMAN 2 SHWS</p> <p>KPNL/Seattle, WA* MD: Phil Horman APO: Jim Keller 11 SET 10 WALKMAN 2 SHWS</p> <p>KPNL/Salt Lake City, UT* MD: Travis MD: Jason 2 DASHBOARD CONFESSIONAL NY MORNING JACKET NICKELBACK</p> <p>WYSL/San Diego, CA* MD: Paul Gilman APO/MD: Aaron Aashoe No Adds</p>	<p>WYSN/Tallahassee, FL MD: Steve Cannon PB: Gino Fiat APO/MD: Michael 1 STREETS 1 DASHBOARD CONFESSIONAL</p> <p>WYUN/Tampa, FL* MD: Paul Gilman PB: Steve BLURK-102 KILLERS</p> <p>KFMA/Tucson, AZ* PB: Matt Gray 1 TAKING BACK SUNDAY DASHBOARD CONFESSIONAL</p> <p>KMYZ/Tulsa, OK* PB: Lynn Barlow MD: Caron Pearce MD: CURE 1 BLURK-102</p> <p>WVPL/W. Palm Beach, FL* PB: John O'Connor MD: Rob Rivers 2 VON BORDIES 1 SHOW PATROL</p> <p>WYFS/Washington, DC* PB: Jay Benington MD: Paula Farris LIBRARI PARK TAKING BACK SUNDAY 311</p> <p>WWDC/Washington, DC* PB: Jay Benington MD: Paula Farris DASHBOARD CONFESSIONAL 311</p> <p>WFSM/Wilmington, NC MD: Mike Kennedy 3 SWITCHFOOT 2 FINGER ELEVEN 2 MOMENTS IN GRACE 1 KID ROCK</p>
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POWERED BY
MEDIABASE

***Monitored Reporters**
86 Total Reporters
78 Total Monitored
8 Total Indicator

Dropped Stations (1):
KLEA/Little Rock, AR

New & Active

FLAW Recognize (Republic/Universal)	Total Plays: 195, Total Stations: 18, Adds: 2
MIDTOWN Give It Up (Columbia)	Total Plays: 148, Total Stations: 29, Adds: 12
AUTHORITY ZERO Revolution (Laval)	Total Plays: 125, Total Stations: 18, Adds: 3
BURNING BRIDES Heart Full Of Black (V2)	Total Plays: 121, Total Stations: 21, Adds: 4
SOIL Redefine (JJ/RMG)	Total Plays: 104, Total Stations: 8, Adds: 5

D. FRANKENREITER f/J. JOHNSON Free (Brushfire/Universal)	Total Plays: 102, Total Stations: 10, Adds: 2
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	Total Plays: 98, Total Stations: 13, Adds: 7
MY MORNING JACKET One Big Holiday (ATO/RCA/RMG)	Total Plays: 89, Total Stations: 11, Adds: 1
SCISSOR SISTERS Take Your Mama (Universal)	Total Plays: 84, Total Stations: 9, Adds: 3
FINGER ELEVEN Stay In Shadow (Wind-up)	Total Plays: 52, Total Stations: 13, Adds: 12

Songs ranked by total plays

Indicator

Most Added*

DASHBOARD CONFESSIONAL	Vindicated (Interscope)
HOOBASTANK	Same Direction (Island/IDJMG)
FINGER ELEVEN	Stay In Shadow (Wind-up)

Please Send Your Photos

R&R wants your best snapshots(color or black & white). Please include the names and titles of all pictured and send them to:

R&R, c/o Mike Trias: 10100 Santa Monica Blvd.,
 3rd Floor, Los Angeles, CA 90067
 Email: mtrias@radioandrecords.com



JOHN SCHOENBERGER
jschoenberger@radioandrecords.com

It Was A Blast!

The fourth annual NONCOMMvention was a success

In spite of rain and the nightmarish airport experiences of people trying to get into town, the fourth annual NONCOMMvention in Louisville was a huge success. With a keynote address by baseball legend and author Jim Bouton, WXPN/Philadelphia winning the Louisville Slugger Award for most audience growth, informative sessions and more than 30 performances by a wide range of artists, the three-day event was a memorable one. Here are a few photos from the gathering.



OUR HOSTS In the brief moments when they weren't stressed out about one thing or another, convention hosts (l-r) Stacy Owen and Dan Reed actually smiled.



LONG TIME NO SEE Jody Petersen, now doing voiceover work, gives Songline's Sean Coakley a big 50th-birthday hug.



IT'LL BE THEIR HEADACHE NEXT YEAR The NONCOMMvention will be relocating to Philadelphia next year, so WXPN/Philadelphia's Roger LaMay (l) and Bruce Warren certainly have something to look forward to.



OH, HAPPY DAY On the first day of the NONCOMMvention most folks weren't that tired yet — hence the healthy glow on the faces of (l-r) WYEP/Pittsburgh's Mike Sauter, Red Hat 22's Paul Brown, the WNS Group's Brad Hunt and KRCL/Salt Lake City's Doug Young.



WHO'S HOLDING UP WHAT? Pictured here admiring a beautiful vase in the lobby of the historic Brown Hotel — where the convention took place — are (l-r) WFHB/Bloomington, IN's Jim Manion; Maine Public Radio's Sara Willis; and New West Records' Jeff Cook.



TIM & THE BABES I had to break in to get Alligator's Tim Kolloeth to let me take a picture of him with KVNf/Paonia, CO's Candy Pannetta (c) and KSUT/Agnacio, CO's Stasia Lenler.



A CHANCE TO CHAT Taking a moment to get acquainted, the Beggars Group's Jenn Lanchart (l) and EMI Music Collective's Dayna Talley found a quiet place to talk.



GOOD BUDDIES Conventions are a good time to see old friends. Pictured here are (l-r) E-Town's Chris Griffin and Red Ink's Dave Morrell.



PUT THE RADIO GUY IN THE BACK During a moment of rest I grabbed this shot of (l-r) Lost Highway's Ray Di Pietro, Verve's Jill Weindorf, KTBG/Kansas City's Jon Hart and RCA Victor's Dave Einstein.



NEW KID IN TOWN WBJB/Monmouth-Ocean's Jeff Raspe (l) and KSPN/Aspen, CO's Sam Scholl spent some time getting to know Koch Entertainment's new promo maven, Jessica Pomerantz.



THE TALL AND THE SHORT OF IT Between sessions. WFUV/New York's Rita Houston (l) and Vanguard's Art Phillips posed for this shot.



STILL STANDING It was pretty late when I took this shot, but these guys showed they have staying power. Seen here are (l-r) free agent Jon Peterson and Virgin's Ray Gmeiner.



INFIDELS A handful of commercial programmers slipped into Louisville during the convention for the bands and the camaraderie. Seen here are (l-r) WNCB/Burlington, VT's Mark Abuzzahab and Interscope's James Evans.



BABE SANDWICH WRLT/Nashville's Keith Coes is feeling no pain with Warner Bros.' Julie Muncy on his left and Columbia's Trina Tombrink on his right!

May 28, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	ALANIS MORISSETTE Everything (Maverick/Reprise)	443	+12	19240	9	21/0
5	2	DAVE MATTHEWS Oh (RCA/RMG)	365	+33	18345	10	20/0
2	3	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	362	0	15255	8	21/0
8	4	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	326	+39	16612	12	19/0
3	5	MICHAEL ANDREWS ft GARY JULES Mad World (Universal)	309	-31	20650	14	19/0
10	6	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	288	+22	17026	4	20/1
6	7	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	288	-23	17984	19	18/0
4	8	JOHN MAYER Clarity (Aware/Columbia)	283	-50	17042	20	16/0
11	9	DONAVON FRANKENREITER ft JACK JOHNSON Free (Brushfire/Universal)	264	+4	9898	10	20/0
7	10	JET Are You Gonna Be My Girl (Atlantic)	264	-40	16006	22	13/0
9	11	NORAH JONES Sunrise (Blue Note/EMC)	249	-26	17322	20	21/0
15	12	WHEAT I Met A Girl (Aware/Columbia)	232	+26	9588	9	19/0
19	13	NORAH JONES What Am I To You? (Blue Note/EMC)	228	+49	12059	2	19/0
16	14	SHERYL CROW Light In Your Eyes (A&M/Interscope)	228	+24	9502	4	20/0
12	15	MAROON 5 This Love (Octone/JRMG)	227	+8	10809	16	9/0
13	16	MINDY SMITH Come To Jesus (Vanguard)	212	+2	9775	10	14/1
14	17	JASON MRAZ Curbside Prophet (Atlantic)	208	-2	8596	12	14/1
18	18	TOOTS AND THE MATTALS w/ B.E. RAITT True Love Is Hard To Find (V2)	200	+12	9550	7	16/1
17	19	BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)	198	+6	8092	3	12/0
23	20	HOOBASTANK The Reason (Island/IDJMG)	169	+22	9628	7	7/1
22	21	PAT MCGEE BAND Beautiful Ways (Warner Bros.)	163	-6	5269	6	13/0
20	22	MELISSA ETHERIDGE Lucky (Island/IDJMG)	162	-17	6030	5	14/0
25	23	THRILLS Big Sur (Virgin)	132	0	2793	2	11/0
21	24	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	132	-39	7650	14	13/0
26	25	PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)	131	0	7397	3	9/0
24	26	JEM They (ATO/RCA/RMG)	128	-12	5473	4	10/1
Debut	27	DIANA KRALL Temptation (GRP/VMG)	125	+31	4030	1	10/0
Debut	28	MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	124	+15	5693	1	9/0
30	29	311 Love Song (Maverick/Volcano/Zomba)	123	+3	10425	3	4/1
29	30	JOE FIRSTMAN Can't Stop Loving You (Atlantic)	118	-2	1500	2	11/1

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 5/16-5/22. 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: 116, Total Stations: 11, Adds: 1

BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)
Total Plays: 109, Total Stations: 10, Adds: 0

INDIGO GIRLS Fill It Up Again (Epic)
Total Plays: 105, Total Stations: 13, Adds: 0

MODEST MOUSE Float On (Epic)
Total Plays: 105, Total Stations: 6, Adds: 1

PHISH The Connection (Elektra/Atlantic)
Total Plays: 103, Total Stations: 14, Adds: 12

JAMIE CULLUM All At Sea (Verve/Universal)
Total Plays: 100, Total Stations: 13, Adds: 2

CURE The End Of The World (Geffen)
Total Plays: 88, Total Stations: 5, Adds: 1

MATCHBOX TWENTY Bright Lights (Atlantic)
Total Plays: 83, Total Stations: 6, Adds: 0

LOS LOBOS Hurry Tomorrow (Mammoth/Hollywood)
Total Plays: 81, Total Stations: 6, Adds: 0

3 DOORS DOWN Away From The Sun (Republic/Universal)
Total Plays: 81, Total Stations: 4, Adds: 0

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
PHISH The Connection (Elektra/Atlantic)	12
BODEANS If It Makes You (Zoe/Rounder)	11
SONIA DADA Old Bones (Calliope)	6
STING Stolen Car (Take Me Dancing) (A&M/Interscope)	3
KEB' MO' Keep It Simple (Epic)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHISH The Connection (Elektra/Atlantic)	+80
INDIGO GIRLS Fill It Up Again (Epic)	+52
NORAH JONES What Am I To You? (Blue Note/EMC)	+49
FOUNTAINS OF WAYNE Hey Julie (S-Curve/EMC)	+48
ERIC CLAPTON If I Had Possession... (Duck/Reprise)	+39
STING Stolen Car (Take Me Dancing) (A&M/Interscope)	+35
DAVE MATTHEWS Oh (RCA/RMG)	+33
CURE The End Of The World (Geffen)	+32
DIANA KRALL Temptation (GRP/VMG)	+31
EDWIN MCCAIN ft MAIA SHARP Say Anything (DRT)	+31

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Dr/Epic)	252
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	184
SARAH MCLACHLAN Fallen (Arista/RMG)	152
GUSTER Careful (Palm/Reprise)	152
COLDPLAY Clocks (Capitol)	140
MELISSA ETHERIDGE Breathe (Island/IDJMG)	119
JOHN EDDIE If You're Here... (Thrill Show/Lost Highway)	107
COUNTING CROWS She Don't Want Nobody Near (Geffen)	100
TRAIN Calling All Angels (Columbia)	95
MATCHBOX TWENTY Unwell (Atlantic)	95

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



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Kathryn Schenker/KSM, Inc.
A&R: Martin Kierszenbaum

Soundscan 1.2 million

Credits:
Music & Lyrics by Sting
Produced by Kipper & Sting
Recorded & Mixed by Simon Osborne

May 28, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	± PLAYS	TOTAL AUDIENCE (K)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	ALANIS MORISSETTE Everything (Maverick/Reprise)	414	-13	3245	9	21/0
2	2	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	374	-27	3929	12	22/0
6	3	D. FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	372	+43	3945	11	23/0
9	4	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	343	+48	3895	3	24/1
5	5	JEM They (ATO/RCA/RMG)	336	+3	4738	10	24/0
11	6	NORAH JONES What Am I To You? (Blue Note/EMC)	329	+45	5084	2	27/3
4	7	DAVE MATTHEWS Oh (RCA/RMG)	324	-19	1678	9	18/0
3	8	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	323	-43	3770	12	22/0
8	9	PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)	303	+2	5274	7	25/0
12	10	SHERYL CROW Light In Your Eyes (A&M/Interscope)	293	+12	2257	3	22/0
10	11	MELISSA ETHERIDGE Lucky (Island/IDJMG)	280	-7	1636	5	20/0
7	12	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	280	-34	2425	19	17/0
13	13	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	277	+7	1498	6	15/0
14	14	TOOTS AND THE MAYTALS W/ B. RAITT True Love Is Hard To Find (V2)	274	+22	4767	6	22/1
17	15	JAMIE CULLUM All At Sea (Verve/Universal)	237	+10	4712	3	23/0
16	16	THRILLS Big Sur (Virgin)	235	-3	2912	6	21/0
18	17	DIANA KRALL Temptation (GRP/VMG)	227	+2	3563	4	23/0
19	18	SARAH HARMER Almost (Zoe/Rounder)	223	0	3663	10	21/0
22	19	MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	206	+12	4534	4	19/1
15	20	JASON MRAZ Curbside Prophet (Atlantic)	199	-51	704	13	13/0
23	21	GOMEZ Silence (Hut/Virgin)	197	+4	4561	3	19/0
28	22	LORETTA LYNN f/JACK WHITE Portland, Oregon (Interscope)	193	+14	3929	2	20/2
25	23	JARS OF CLAY Show You Love (Essential/PLG/RCA/RMG)	193	+7	1319	4	15/0
Debut	24	RYAN ADAMS Wonderwall (Lost Highway/IDJMG)	191	+30	3202	1	21/2
20	25	JOHN MAYER Clarity (Aware/Columbia)	189	-8	1292	21	12/0
30	26	RANDALL BRAMBLETT You Can Be The Rain (New West)	183	+9	1266	5	15/0
21	27	MY MORNING JACKET Golden (ATO/RCA/RMG)	182	-12	2585	5	15/0
27	28	MINDY SMITH Come To Jesus (Vanguard)	176	-4	2918	17	14/0
-	29	WHEAT I Met A Girl (Aware/Columbia)	175	+5	2133	7	13/0
26	30	ZERO 7 Home (Atlantic)	174	-11	2655	5	17/0

34 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 5/16 - Saturday 5/22. © 2004 Radio & Records.

Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BODEANS If It Makes You (Zoe/Rounder)	16
PHISH The Connection (Elektra/Atlantic)	15
SONIA DADA Old Bones (Calliope)	13
CHRIS ROBINSON 40 Days (Vector Recordings)	10
J.J. CALE The Problem (Sanctuary/SRG)	7
KEB' MO' Keep It Simple (Epic)	6
GLENB TILBROOK Untouchable (Compass)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHISH The Connection (Elektra/Atlantic)	+90
FOUNTAINS OF WAYNE Hey Julie (S-Curve/EMC)	+67
EDWIN MCCAIN (MAJA SHARP) Say Anything (DRT)	+63
INDIGO GIRLS Fill It Up Again (Epic)	+53
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+48
NORAH JONES What Am I To You? (Blue Note/EMC)	+45
BODEANS If It Makes You (Zoe/Rounder)	+45
D. FRANKENREITER f/J. JOHNSON Free (Brushfire/Universal)	+43
SONIA DADA Old Bones (Calliope)	+36

Syndicated Programming

Added This Week

World Cafe - Ali Castellan

Zig Zag
40 Days
Two Way Monologue

Acoustic Cafe - Bob Reinhart

One Step

Reporters

WAPS/Akron, OH
PD: Bill Barber
CSOSAC ROUGH RIDERS
1 BODEANS
2 PHISH
3 CHRIS ROBINSON
4 KEB' MO'
5 JEM

KSPN/Aspen, CO
PD: Sam Schell
1 EDWIN MCCAIN (MAJA SHARP)
2 JARS OF CLAY
3 PHISH
4 CHRIS ROBINSON
5 SONIA DADA

KGSR/Austin, TX*
OM: Jeff Carroll
PD: Jody Denberg
AP: Jyl Hershman-Ross
MD: Susan Castle
1 PATTY GRIFFIN

WRNR/Baltimore, MD
OM: Bob Wainwright
PD: Bob Cartridge
1 SHERRYL CROW
2 MINDY SMITH
3 J. J. CALE

WTMD/Baltimore, MD
PD: Dan Reed
MD: Mike Matthews
1 RYAN ADAMS
2 CHRIS ROBINSON
3 COSMIC ROUGH RIDERS
4 J.J. CALE
5 A.C. NEWMAN

KVCB/Boise, ID*
OM: Dan McCully
1 JEM

WBCS/Boston, MA*
OM: Buzz Knight
PD: Michele Williams
MD: David Gensberg
1 FOUNTAINS OF WAYNE
2 EDWIN MCCAIN
3 JAMIE CULLUM

KMNS/Borman, MT*
OM:PD: Michelle Wolf
1 BODEANS
2 BOOTH MISSISSIPPI ALLSTARS
3 CHRIS ROBINSON

WICS/Burlington*
PD: Mark Azzurrah
1 BODEANS
2 GONDOY JARVIS

WMVY/Cape Cod, MA
PD: Barbara Dacey
1 BODEANS

WDOO/Chattanooga, TN*
OM: Brad Hertz
MD: Todd Berryman
11 TITAN
12 RICHIE MULL
13 LOBBEY BOYS

WXRT/Chicago, IL*
PD: Steve Winer
AP: John Farneda
1 GOMEZ
2 SONIA DADA
3 NICHOLAS TREMBLES

KXBR/Columbia, MO
OM: Jack Lawson
PD: MD: Lynn Trazise
AP: Jill Swanson
1 RYAN ADAMS
2 NORAH JONES

WCBE/Columbus, OH
OM: Tammy Allen
PD: Dan Hershba
MD: Stacie Brennan
1 PHISH
2 J.J. CALE
3 RICHIE MULL
4 SONIA DADA
5 DEXTER ROBBERS

KBCO/Denver, CO*
PD: Scott Archough
MD: Kyster
14 BODEANS
6 JEM

WDET/Detroit, MI
PD: Andy Adams
MD: Martin Banovits
1 CHELSEA
2 JAR
3 MENDO GIRLS
4 BOB SCHNEIDER
5 SAM PHILLIPS
6 PHISH
7 J.J. CALE

WVDK/Elizabeth City, NC
PD: Neil Cooper
MD: Ted Abbey
1 FOUNTAINS OF WAYNE
2 BODEANS

WWCW/Greenville, SC
OM: Evan Plawman
PD: Dan Clark
AP: Martin Anderson
1 SONIA DADA
2 LORRETTA LYNN GLAZER WHITE
3 SONIA DADA
4 J.J. CALE
5 A.C. NEWMAN
6 RICHARD ROBERTT
7 TERRY NENOS
8 ARTO LINDSAY
9 REED KRYM
10 COSMIC ROUGH RIDERS
11 BODEANS

WTTN/Indianapolis, IN*
PD: Brad Holt
MD: Todd Berryman
6 PHISH

KMTN/Jackson, WY
OM: Scott Anderson
PD: MD: Mark "Fish" Fishman
1 BLUE TRAVELER
2 PHISH
3 BODEANS
4 SONIA DADA
5 CHRIS ROBINSON
6 COSMIC ROUGH RIDERS

KTBG/Kansas City, MO
PD: Jan Hart
MD: Ryan Johnson
12 BODEANS
11 PHISH
13 CHRIS ROBINSON
14 GLENB TILBROOK
15 SONIA DADA
16 J.J. CALE
17 SONIA DADA
18 STEVE FORBERT
19 JARILLA MCCUBERTY

KZPL/Kansas City, MO
OM: Bill McCabe
PD: Ted Edwards
MD: Jason Justice
1 PHISH
2 SHANE NICHELSEN
3 BODEANS

WOKI/Knoxville, TN*
PD: Jan Ziegler
1 DEXTER FREEBISH
2 PHISH
4 TOOTS AND THE MAYTALS W/ BOBBIE RAITT
3 MINDY SMITH

WFPK/Louisville, KY
OM: Brian Coon
AP: MD: Emily Ovan
1 GARY JULES
2 BOB SCHNEIDER
3 SONIA DADA
4 PHISH
5 SONIA DADA
6 A.C. NEWMAN

WMMB/Madison, WI*
PD: Tom Youner
MD: Robby Parsons
1 PHISH
2 SONIA DADA
3 BODEANS

KTCZ/Minneapolis, MN*
PD: Laura MacLean
MD: Mike Wolf
1 BODEANS
2 JEM
3 JOE FIRSTMAN

WGVJ/Minneapolis, MN*
OM: Dave Ham/Rea
PD: Jeff Collins
23 PHISH
12 KILLERS
13 KILLERS

WZEW/Mobile, AL*
OM: Tim Camp
PD: Jim Mahoney
MD: Lou Ann Kanth
1 JAMIE CULLUM
2 PHISH
3 J.J. CALE
4 J.J.

WJBS/Monmouth, NJ
OM: PD: Tom Brennan
AP: Lou Zaccari
MD: Jill Rappe
11 TOOTS AND THE MAYTALS W/ JEFF BECK
12 MCKRISSEY
13 PATTY GRIFFIN
14 SIMPLE MIND
15 LONNIE MCKENNA
16 CURE

KPIG/Monterey, CA
OM: Frank Capristo
PD: MD: Laverne Hopper
AP: Aileen Mackay
13 SONIA DADA
9 CONKEY WINTER
3 BILL HILLER
2 JEM
7 JAM LAURENCE

WRLT/Nashville, TN*
OM: PD: David Hall
AP: MD: Rev. Keith Coon
8 MICHAEL TOLCHER
9 SONDRÉ LERCHE
10 BODEANS
11 CHRIS ROBINSON
12 SONIA DADA

WEHM/Nassau, NY
PD: Brian Coppov
MD: Lauren Stone
11 CLAPS

DAFX/Fox Rock/Network
OM: Denis Fluck
13 COUNTING CROWS
14 PASTALL
15 PHISH
16 TOOTS AND THE MAYTALS W/ BOBBIE RAITT

Music Choice Adult Alternative/Network
OM: Adam Rosen
PD: Liz Ogata
1 JULIANA MATHELD
8 HOWIE DAY

Sirius Spectrum/Network
OM: Darin Smith
PD: Gary Schumaker
MD: Rick Lahey
No Adds

XM Cafe/Network
PD: Bill Evans
MD: Brian Chismar
1 MICHAEL TOLCHER
2 NORAH JONES
3 NORAH JONES
4 RANDALL BRAMBLETT
5 PAT MCGEE BAND
6 PAT MCGEE BAND
7 RANDALL BRAMBLETT
8 THANE
9 GLENB TILBROOK
10 ARTO LINDSAY
11 GLENB TILBROOK

WFUV/New York, NY
PD: Chuck Singleton
MD: Rita Hession
1 JAR
2 MINDY SMITH
3 SCISSOR SISTERS
4 GLENB TILBROOK
5 SONIA DADA
6 J.J. CALE

WXPN/Philadelphia, PA
PD: Bruce Warren
AP: MD: Helen Leicht
12 PATTY GRIFFIN
13 SONIA DADA
14 SONIA DADA
15 SONIA DADA
16 J.J. CALE
17 SONIA DADA
18 SONIA DADA

WYEP/Pittsburgh, PA
PD: Rosemary Wolsch
MD: Mike Sauter
1 KEB' MO'
2 SONIA DADA
3 PHISH
4 J.J. CALE
5 JEM

WCLZ/Portland, ME
PD: Steve Ivy
MD: Brian James
BODEANS
PHISH

KMNE/Portland, OR*
OM: PD: Dennis Cavanaugh
MD: Kevin Welch
14 STRIP

WXIV/Porstmouth, NH*
MD: Dave Jackson
1 PHISH
2 EDWIN MCCAIN (MAJA SHARP)
3 STRIP

WDSI/Poughkeepsie, NY
PD: Greg Ostine
AP: MD: Roger Menell
1 CURE
2 PHISH
3 PHISH
4 BOB SCHNEIDER
5 SONIA DADA

KSQY/Rapid City, SD
OM: PD: Chad Gagnier
MD: Brian Chismar
11 LORETTA LYNN GLAZER WHITE
9 LOS LOBBEY BOYS

KTHX/Reno, NV*
OM: Rob Brooks
PD: Harry Reynolds
AP: MD: David Herold
1 PHISH
2 PHISH
3 KEB' MO'
4 BODEANS

WOCM/Salisbury, MD
PD: Joshua Cleverlei
AP: MD: Debra Lee
10 KEB' MO'
11 BODEANS
12 PHISH
13 PAT MCGEE BAND
14 SONIA DADA
15 BOB SCHNEIDER
16 PHISH
17 PHISH
18 JAMIE CULLUM

KENZ/Salt Lake City, UT*
OM: PD: Bruce Jones
MD: Karl Bushman
1 SONIA DADA
2 HOWIE DAY

KPRI/San Diego, CA*
PD: MD: Debra Shanon
1 SONIA DADA
2 PHISH
3 STRIP

KFOG/San Francisco, CA*
PD: David Bonomo
AP: MD: Reilly Jones
1 BODEANS

KBAC/Santa Fe, NM
OM: PD: Ian Gordon
1 PHISH
2 SONIA DADA
3 J.J. CALE
4 PAT MCGEE BAND

KTAD/Santa Fe, NM
OM: MD: Bruce Whitney
PD: Brad Hechtmeyer
MD: Paddy Rha
1 J.J. CALE
2 BOB SCHNEIDER
3 OZUNATLI
4 PHISH
5 KEB' MO'
6 PHISH
7 BOB SCHNEIDER
8 SONIA DADA
9 SONIA DADA
10 SONIA DADA

KRSN/Santa Rosa, CA*
OM: PD: Dean Kattari
1 REED KRYM
2 SONIA DADA
3 COSMIC ROUGH RIDERS
4 KEB' MO'
5 BODEANS

WWVY/Savannah, GA
OM: PD: MD: Bob Newman
AP: MD: Gene Burral
1 PHISH
2 PHISH
3 MICHAEL TOLCHER
4 BODEANS

KMTT/Seattle, WA*
OM: PD: Steve Smith
AP: MD: Sharon Stewart
2 COUNTING CROWS

WRNX/Springfield, MA*
PD: Tom Davis
AP: MD: Donald Moorhead
MD: Lee Wintance
1 REED KRYM
2 SONIA DADA
3 SONIA DADA
4 SONIA DADA
5 SONIA DADA
6 SONIA DADA
7 SONIA DADA
8 SONIA DADA
9 SONIA DADA
10 SONIA DADA
11 SONIA DADA
12 SONIA DADA
13 SONIA DADA
14 SONIA DADA
15 SONIA DADA
16 SONIA DADA
17 SONIA DADA
18 SONIA DADA

KCLC/St. Louis, MO
OM: Rich Rayburn
PD: Mike Wolf
MD: Erin Williams
1 SONIA DADA
2 SONIA DADA
3 SONIA DADA
4 SONIA DADA

WUIN/Wilmington, NC
PD: Mark Keele
MD: Jerry Burrow
1 DEXTER ROBBERS
2 SONIA DADA
3 J.J. CALE
4 BODEANS

POWERED BY MEDIABASE
Monitored Reporters
57 Total Reporters
23 Total Monitored
34 Total Indicator

ON THE RECORD

With
Mike "Matthews" Vasilikos
MD, WTMD/Baltimore



Forbert's first original studio work in four years, *Just Like There's Nothin' to It*, is evoking. • There is a leisurely vibe to this record that leaves you in a trouble-free state of mind, while Steve's unmistakable voice just seems to carry wisdom from note to note. The first single, "Wild as the Wind," is a great place to dive in. The song is a tribute to Rick Danko of The Band, who passed away in December of 1999. "Wild as the Wind" captures the essence of a tribute song: It can make you crack a smile and shed a tear in just four minutes. • Other highlights on this record: "I Just Work Here," a tune with a bit of a dark side that certainly has attitude, and "Oh, Yesterday," a reflective piece with a pretty, slick groove. Forbert also brought out a wide array of players to appear on this recording. Edie Brickell and Victor Krauss are a couple of names you'll find lending a hand. • Steve Forbert is undoubtedly a fixture in this format, and *Just Like There's Nothin' to It* is a record that your listeners have been waiting to hear.

It always intrigues me to witness a person's reaction to music. At an on-site promotion a couple of weeks ago, I had a listener stop by our booth and pick up an information sheet about our summer concert series. Noticing Steve Forbert's name, she told me how she loved that we were playing the new record and how she hadn't heard his name in such a long time. That is the type of reaction that Steve

It's Alanis Morissette at the top of the monitored airplay chart for the fourth week, as Dave Matthews rebounds to 2*, Lenny Kravitz holds a bullet at No. 3, and Eric Clapton moves back up to 4* ... Counting Crows and Donavon Frankenreiter featuring Jack Johnson round out the bulleted top 10 at 6* and 9*, respectively ... The middle part of the monitored chart is packed with developing projects, including Wheat, Norah Jones, Sheryl Crow, Mindy Smith, Toots & The Maytals with Bonnie Raitt, Bob Schneider, Hoobastank, The Thrills and Patty Griffin ... Diana Krall and Morrissey debut ... Morissette is also No. 1 on the Indicator chart, Frankenreiter jumps up to 3*, Counting Crows climb to 4*, and Jem remains at 5* ... Also in the bulleted top 10 are Crow and Griffin ... Others gainers include Kravitz, Toots, Jamle Cullum, Sarah Harmer, Gomez and Loretta Lynn featuring Jack White ... Ryan Adams' "Wonderwall" debuts ... Keep an eye on Butterfly Boucher, Indigo Girls, Modest Mouse, The Cure, Los Lobos, Sting and Cowboy Junkies ... In the Most Added category The BoDeans and Phish tie for No. 1 most added overall, with 27 adds each ... Sonia Dada are also off to a good start, with 19 adds overall, and the new Chris Robinson brings in a dozen first-week adds ... Also having a good first week are Keb' Mo', J.J. Cale, Cosmic Rough Riders, Glenn Tilbrook and A.C. Newman ... Jones, The Damnwells, Fountains Of Wayne, The Who and Rachael Yamagata close some important holes.



— John Schoenberger, Triple A Editor

AAA ARTIST OF THE WEEK

ARTIST: Los Lobos

LABEL: Mammoth/Hollywood

By JOHN SCHOENBERGER / TRIPLE A EDITOR



It's been 30 years since Los Lobos formed in Los Angeles, and since then they have proven their resiliency time and time again. From the get-go, this collection of East Los Angelinos has demonstrated their affinity for blending a wide variety of musical idioms together: They may draw equally from rock, Tex-Mex, country, folk, R&B, blues and traditional Spanish and Mexican music, but they always create a sound that is far greater than the sum of its parts. All in all, they have released more than a dozen albums. In addition, many of the members have been involved in side projects, such as The Latin Playboys, and have contributed to many soundtracks.

To celebrate 30 years together, Steve Berlin, David Hidalgo, Conrad Lozano, Cesar Rosas and Louie Perez have asked a broad spectrum of artists and friends to contribute to the project known as *The Ride*. Included are featured performances by Café Tacuba, Little Willie G., Dave Alvin, Bobby Womack, Tom Waits, Martha Gonzalez, Reuben Blades, Richard Thompson, Elvis Costello and Mavis Staples, as well as guest contributions by such stellar players as Greg Leisz, Mitchell Froom, Rev. Charles Williams, Francisco Torres, Alberto Salas, Lonnie Jordan and Garth Hudson.

"We're very proud of this new CD," says Perez. "It reflects our evolution as musicians who have been playing together for a long time and have worked to absorb a lot of different musical styles and artistic ideas during a long and enjoyable musical journey. Above all, it was great to make music with some of our good friends."

The material for *The Ride* also repre-

sents the glorious diversity of Los Lobos, as they have chosen to rework a number of their older originals, create some tasteful collaborations with their guests and add some new tunes that fit well into the mix. Standouts include "La Venganza De Los Pelados," "Rita," "Hurry Tomorrow" (co-written by Grateful Dead lyricist Robert Hunter), "Somewhere In Time," "Is This All There Is," "Someday" and "Wreck of the Carlos Rey."

"We knew we wanted to do something a little larger than simply another record," says Berlin. "So the idea of collaborations took shape within that context. It gradually came together late last winter as we wrote a long list of whom we might invite and winnowed it down from there. I am amazed at the batting average, even now, as so many folks agreed right away to get involved. Once we got started, many of these songs happened almost instantly. A few took time, but they all came through big-time."

After a handful of special TV performances, including *The Tonight Show With Jay Leno* and *The Late Show With David Letterman*, Los Lobos will be on an extensive tour throughout the summer, including an appearance at The Bonnaroo Festival and Milwaukee's Summerfest.

"It's been one heck of a ride," says Hidalgo, "and it just gets better all the time."

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	± PLAYS	CUMULATIVE PLAYS
1	1	LORETTA LYNN Van Lear Rose (Interscope)	791	+7	2918
2	2	PATTY GRIFFIN Impossible Dream (ATO/RCA/RMG)	733	-34	5276
3	3	SLAID CLEAVES Wishbones (Philo/Rounder)	650	-87	9684
4	4	ALLISON MOORER The Duel (Sugar Hill)	485	+10	3183
5	5	SAM BUSH King Of My World (Sugar Hill)	477	+3	2776
6	6	SUBDUDES Miracle Mule (Back Porch/EMC)	449	-10	4278
7	7	FLATLANDERS Wheels Of Fortune (New West)	441	-11	12281
9	8	M. CHAPIN CARPENTER Between Here And Gone (Columbia)	426	+12	2007
14	9	JIM LAUDERDALE Headed For The Hills (Dualtone)	424	+59	1416
10	10	STEVE FORBERT Just Like There's Nothing To It (Koch)	420	+21	2039
20	11	LOS LOBOS The Ride (Hollywood)	415	+114	1209
13	12	BR549 Tangled In The Pines (Dualtone)	386	-2	10193
8	13	LEFTOVER SALMON Leftover Salmon (Compendia)	379	-38	5338
11	14	MINDY SMITH One Moment More (Vanguard)	369	-28	8978
15	15	R. MALD, P. FLYNN, R. ICKES... The Nashville... (CMH)	339	-14	3002
17	16	MOOT DAVIS Moot Davis (Little Dog)	335	+25	3146
12	17	JAMES MCMURTRY Live In Aught Three (Compadre)	327	-70	6037
21	18	LORI MCKENNA Bittertown (Signature Sound)	318	+19	1417
18	19	BLACKIE AND THE RODEO KINGS Bark (True North)	315	+6	1525
19	20	GURF MORLIX Cut 'N Shoot (Blue Corn)	309	+2	1346
16	21	GREY DE LISLE The Graceful Ghost (Sugar Hill)	308	-11	3339
24	22	KING WILKIE Broke (Rebel)	280	+3	1752
25	23	ED BURLESON Cold Hard Truth (Palo Duro)	280	+11	1348
Debut	24	DALE WATSON Dreamland (Koch)	273	+146	400
23	25	ELIZA GILKYSOON Land Of Milk And Honey (Red House)	264	-15	2841
22	26	GRAHAM PARKER Your Country (Bloodshot)	256	-24	4173
27	27	ALECIA NUGENT Alecia Nugent (Rounder)	240	-17	2456
28	28	GIBSON BROTHERS Long Way Back Home (Sugar Hill)	237	-19	3281
29	29	CHARLIE MUSSELWHITE Sanctuary (Realworld)	228	-22	1742
Debut	30	KATE JAMES... Homewrecker Heartbreaker (Hayden's Ferry)	221	+15	1273

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts.

For more information please visit www.americanamusic.org.

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Americana Spotlight

by John Schoenberger

Artist: Jim Lauderdale

Label: Dualtone



Jim Lauderdale has been involved in the development of the Americana music scene since the very beginning. He has toured as a solo artist and has also accompanied such greats as Dwight Yoakam, Lucinda Williams and Merle Haggard. In addition, a number of impressive artists have recorded his songs, including George Strait, Patty Loveless, Vince Gill and Kathy Mattea. Over the course of 12 albums, between 1991 and 2003, he has explored the many sides of roots music, ranging from straight country albums to more commercial projects, but through it all he has never lost his touch with the music that has influenced him

most. This becomes very clear with his latest offering, *Headed for the Hills*. The disc features 13 brand-new songs that Lauderdale co-wrote with famous lyricist Robert Hunter. The music itself is deeply rooted in American traditions, covering the bases from rural and mountain styles from the Civil War on through to modern folk and bluegrass. The feel is very much back-porch, with lots of acoustic instrumentation and absolutely no percussion. Joining Lauderdale in the sessions were such great players as Darrell Scott, Tim O'Brien, Donna The Buffalo and David Rawlings. In addition, Buddy Miller, Gillian Welch, Emmylou Harris and Allison Moorer add their vocals. Standouts include "Paint and Glass," "Headed for the Hills," "Tales From a Sad Hotel," "High Timberline" and "Joanne."

Americana News

J.D. May will be leaving the Americana Music Association at the end of the year in order to pursue an opportunity with a company called EchoMusic. He will continue as the Executive Director for the remainder of this year. The AMA board will be searching for a replacement. There is a complete job posting at www.americanamusic.org... Willie Nelson has canceled concerts for the next two months to have surgery for carpal tunnel syndrome... Twangfest, a national roots music festival held each June in St. Louis, has set its roster of performers. They include Susanna Van Tassel and Jim Stringer & The Austin Music Band, Adrienne Young & Little Sadie, Grey DeLisle, Paul Burch & The WPA Ballclub, Robbie Fulks and many others... *Touch My Heart: A Tribute to Johnny Paycheck*, featuring artists such as George Jones, Buck Owens and Bobby Bare, will be released Aug. 10 on Sugar Hill Records. Robbie Fulks produced the project, which also features Neko Case, Radney Foster, Lloyd Green, Mayb Staples, Marshall Crenshaw, Al Anderson, Dave Alvin, Mike Ireland, Hank Williams III and Jeff Tweedy... The Americana Music Association has announced the artist roster for the first *NARM/Americana CD Sampler*, to be released Aug. 3. The artists include Willie Nelson, Alison Krauss & Union Station, Lucinda Williams, The Jayhawks, Ralph Stanley, Shelby Lynne, Jay Farrar, The Nitty Gritty Dirt Band featuring Kris Kristofferson, Rosanne Cash featuring Johnny Cash, BR549, Tift Merritt, Danny Barnes, Anne McCue, Arthur Godfrey, Fairfax, King Wilke and Lori McKenna.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added

ARTIST TITLE LABEL(S)	ADDS
DALE WATSON Dreamland (Koch)	13
J.J. CALE To Tulsa And Back (Sanctuary/SRG)	11
LOS LOBOS The Ride (Hollywood)	9
VARIOUS ARTISTS Merlefest (Live) (Wek)	8
JIM LAUDERDALE Headed For The Hills (Dualtone)	7
CHRISTINE KANE Right Outta Nowhere (Independent)	7

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Monitor And Indicator

An assessment of the new R&R chart system for Christian AC

Effective with the May 7 issue, R&R changed the Christian AC chart platform to include monitoring of major-market stations by Mediabase. With the conversion, the way we do business changed. How will this affect us now and in the future?

The whole monitoring thing is relatively new for the Christian radio and music industries; however, monitoring has existed for more than 15 years, and, in fact, it was Mediabase that revolutionized the industry in 1987 when it launched in the pages of *Monday Morning Replay*, a trade publication. Now that the partnership between R&R and Mediabase has been enhanced to include Christian radio, it will move us in new directions that I strongly believe to be positive.

Mediabase Monitoring

Let me break things down for you. Mediabase has the ability to monitor hundreds of stations in the top 140 U.S. markets. This doesn't mean that every station is monitored. Sometimes stations with lesser signals and underperforming ratings will not make the cut to become monitored outlets.

The Mediabase system tunes in more than 1,000 stations and logs every song that is played on them

throughout the day. That information is then reconciled and double-checked for accuracy to ensure that all tunes that were played are accounted for. Mediabase has a great checks-and-balances system that makes certain that everything is correct by way of technology and human reconciliation.

What's unique about monitoring is the tighter partnership that the labels, the charts and radio now enjoy. Monitoring will help clear up the foggy image the Christian format has had for the industry as a whole, for the record labels that fight to get their records played every day and for those of us entrusted to put out accurate charts each and every week.

Simply put, it has raised the bar for all of us involved with Christian music.

Indicators Unite

The Indicator chart system is set up in such a way that each station on the panel informs R&R every

week how many spins the current songs on its playlist are getting. This helps us present smaller-market stations to the industry and shows the collective spin power that these stations have. It's the way the Christian charts began in R&R more than three years ago.

There are those who believe that the Indicator chart may have lost some of its importance because of the dual-chart system now in place. In my opinion, that is the farthest thing from the truth. Here's why:

Stations that deserve to report can now do so on the chart that best represents them and stations like them.

- **Bigger fish in a smaller pond.** Stations that were considered minor influences under the old chart system can now enjoy being the big boy on the block on the new Indicator chart panel. Large-market stations and networks now have their own chart, while the movers and shakers in medium and small markets have greater influence over the new artists and new music that are being introduced to the industry.

- **New-music pioneering.** Because the monitored chart will reflect actual spins for all major-market stations, it is expected to slow down a bit. Charts are a reflection of what is happening across the country — no more, no less. As this true reflection takes shape over the next several weeks, the Indicator chart will take the lead in introducing new artists and new music.

Stations in smaller markets are known for being more willing to introduce new music to their listeners in unique ways, thereby helping to break new songs much faster than their major-market brothers. The new chart will help these stations become more important to labels



STARS APLENTY Sparrow group Starfield celebrated their new label association by visiting WZFS/Chicago and performing for the staff. Pictured here are (l-r, front) WZFS evening host Brian Kovacs, morning co-host Mo Myles and midday host Diane Sosa; (l-r, back) Starfield members Jon Neufeld, John Andrews and Tim Neufeld; WZFS PD Smailin' Tom Fridley, Promotions Director Dan Nelson and intern Danielle Derks; and Starfield member Shaun Huberts.



MOMS' NIGHT OUT WYLV/Knoxville hosted its second annual free Moms' Night Out recently, with 250 mothers receiving a free dinner, great prizes and a free concert by Rockettown artists Watermark. Pictured here during the event are (l-r) Rockettown VP/Promotions Derek Jones, WYLV midday jock Danielle Hedges, Nathan and Christy Nockles of Watermark and WYLV morning co-host Marisa Lykins.

that want to break new artists in new ways.

For example, a label might work a new song to the Indicator panel to test a marketing plan or to create greater marketing possibilities. It opens up a whole new realm for these stations as they champion new music and create buzz for emerging artists.

The Industry Side

What do these chart changes mean for the record industry? Let's start with faster access to more accurate radio-station information. With the addition of 12 new stations to the Christian AC charts, it also means that labels will have a better picture of where the format is today, because more information almost always means better information. Stations that deserve to report can now do so on the chart that best represents them and stations like them.

While other publications involved in Christian music are cutting down the number of stations that represent what is going on at Christian radio, R&R is taking the lead in moving the format to a place of prominence and equality with other genres. Anyone who preaches otherwise does not understand the landscape of new-millennium radio.

Simply put, monitoring has raised the bar for all of us involved with Christian music.

Christian-music record labels and independent promoters now have useful and accurate information available to them through the R&R Music Tracking system. Soon we will introduce other vehicles that will more accurately reflect what is going on in other Christian formats. It's all about putting our best foot forward and being a true partner in all that is good at the format. R&R has taken a lead role in championing Christian music.

I encourage you to keep pressing on toward the mark that God has placed before you as you serve your markets with the best music on the planet. If you have questions regarding your station or the new charting system, please contact me.

Chris Rice

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Promotions:
Derek T. Jones/Rockettown Records/#615.503.9994
derek@rockettownrecords.com

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL(S))	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	965	+113	12	33/3
1	2	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	924	-12	14	33/2
4	3	MERCYME Here With Me (INO/Curb)	887	+40	9	33/3
2	4	TREE63 Blessed Be Your Name (Inpop)	884	+27	16	32/3
5	5	MATTHEW WEST More (Universal South/EMI CMG)	673	-80	25	24/1
9	6	SELAH You Raise Me Up (Curb)	644	+114	7	25/3
6	7	MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	621	+54	7	28/4
7	8	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	580	+21	15	28/2
8	9	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	552	+20	14	22/4
10	10	FFH Good To Be Free (Essential/PLG)	474	+8	13	21/2
14	11	KUTLESS Sea Of Faces (BEC)	428	+42	5	20/3
11	12	NATE SALLIE Whatever It Takes (Curb)	422	-33	22	17/0
13	13	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	397	-18	15	24/3
15	14	DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	392	+39	5	16/3
12	15	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	376	-42	19	21/1
22	16	THIRD DAY I Believe (Essential/PLG)	363	+82	3	17/2
17	17	BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	360	+14	10	15/1
18	18	PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow/EMI CMG)	344	-8	18	13/1
23	19	SARA GROVES The One Thing I Know (INO)	291	+22	10	17/3
16	20	TODD AGNEW Grace Like Rain (Ardent)	291	-39	18	16/1
29	21	JEREMY CAMP Walk By Faith (BEC)	281	+78	2	12/5
19	22	GINNY OWENS I Love The Way (Rocketown)	278	+11	10	15/0
20	23	REBECCA ST. JAMES The Power Of Your Love (ForeFront/EMI CMG)	266	-40	13	14/1
21	24	BIG DADDY WEAVE Heart Cries Holy (Fervent)	260	-11	9	11/1
28	25	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	226	+23	3	10/1
30	26	JARS OF CLAY Sunny Days (Essential/PLG)	223	+39	2	12/1
26	27	TREVOR MORGAN Upside Down (BHT)	222	+15	6	15/2
25	28	SONICFLOOD Shelter (INO)	195	-25	17	10/1
-	29	GEORGE ROWE Think About That (Rocketown)	176	+31	8	11/2
-	30	ACROSS THE SKY Broken World (Word/Curb/Warner Bros.)	169	-11	2	9/1

33 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 5/16-5/22. 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

AVALON You Were There (Sparrow/EMI CMG)
Total Plays: 168, Total Stations: 8, Adds: 2

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 156, Total Stations: 6, Adds: 0

JUMPS Wonderful (Sparrow/EMI CMG)
Total Plays: 148, Total Stations: 9, Adds: 0

CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)
Total Plays: 147, Total Stations: 6, Adds: 0

FUSEBOX Once Again (Elevate/Inpop)
Total Plays: 111, Total Stations: 8, Adds: 2

TAIT God Can You Hear Me (ForeFront/EMI CMG)
Total Plays: 111, Total Stations: 6, Adds: 0

RJ HELTON Even If (B-Rite/PLG)
Total Plays: 104, Total Stations: 5, Adds: 1

GREG LONG Fifteen (Christian)
Total Plays: 86, Total Stations: 2, Adds: 1

DOWNHERE Starspin (Word/Curb/Warner Bros.)
Total Plays: 85, Total Stations: 5, Adds: 0

STARFIELD Filled With Your Glory (Sparrow/EMI CMG)
Total Plays: 85, Total Stations: 5, Adds: 1

Songs ranked by total plays

Most Added®

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ARTIST TITLE (LABEL(S))	ADDS
JEREMY CAMP Walk By Faith (BEC)	5
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	4
JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	4

Most Increased Plays

ARTIST TITLE (LABEL(S))	TOTAL PLAY INCREASE
SELAH You Raise Me Up (Curb)	+114
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	+113
THIRD DAY I Believe (Essential/PLG)	+82
JEREMY CAMP Walk By Faith (BEC)	+78
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	+54
NEWSONG Cherish (Reunion/PLG)	+44
KUTLESS Sea Of Faces (BEC)	+42
MERCYME Here With Me (INO/Curb)	+40
DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	+39
JARS OF CLAY Sunny Days (Essential/PLG)	+39

Christian Activity

by Rick Welke

The Battle Has Begun

While Casting Crowns are this week's winners in the "Who is going to be No. 1?" sweepstakes, the battle is far from over. In all, the top four places at Christian AC are separated by a mere 81 plays. That, coupled with No. 3 MercyMe's and No. 4 Tree63's gains in stations and plays, will make the upcoming few weeks very interesting.

A new entrant into the battle is now perched at No. 6, as Selah storm up 114 plays and could stake a claim for the top spot. For this week, they can claim Most Increased plays.

Other strong movers this week include Third Day (22-16, +82) and Jeremy Camp (29-21, +78). As expected with the new monitoring in place, there isn't a lot of movement presently on the New & Active rolls, making predicting the next hitmakers difficult. Some probable chart movers should be Avalon, Fusebox and Downhere.

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1094	-75	14	25/0
2	2	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	1064	-69	15	26/0
3	3	CASTING... Who Am I (Beach Street/Reunion/PLG)	994	+89	10	27/2
9	4	STACIE ORRICO Instead (ForeFront/EMI CMG)	835	+90	11	22/1
4	5	KUTLESS Sea Of Faces (BEC)	833	-47	11	26/0
6	6	TREE63 Blessed Be Your Name (Impop)	809	+22	15	22/1
12	7	THIRD DAY Come On Back To Me (Essential/PLG)	761	+60	7	25/0
5	8	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	740	-98	14	20/0
7	9	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	725	-48	14	20/0
15	10	BARLOWGIRL Never Alone (Fervent)	706	+62	7	24/1
10	11	TODD AGNEW Grace Like Rain (Ardent)	697	-34	25	18/0
8	12	BIG DISMAL Just The Same (Wind-up)	694	-73	13	20/0
13	13	MERCYME Here With Me (HWO/Curb)	689	-7	9	23/0
11	14	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	594	-115	19	19/0
14	15	MATTHEW WEST More (Universal South/EMI CMG)	577	-108	23	17/1
17	16	JARS OF CLAY Sunny Days (Essential/PLG)	459	+55	5	20/2
16	17	WATE SALLIE Whatever It Takes (Curb)	434	+9	15	12/0
18	18	FM STATIC Something To Believe In (Tooth & Nail)	390	+36	8	11/1
19	19	RJ HELTON Even If (B-Rite/PLG)	372	+45	5	15/1
20	20	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	363	+82	3	13/2
22	21	JUMPS Wonderful (Sparrow/EMI CMG)	294	+30	8	10/0
24	22	TREVOR MORGAN Upside Down (BHT)	285	+22	5	13/1
27	23	TAIT God Can You Hear Me (ForeFront/EMI CMG)	269	+27	2	14/3
26	24	STARFIELD Filled With Your Glory (Sparrow/EMI CMG)	247	-8	3	12/2
Debut	25	DOWNHERE Starspin (Word/Curb/Warner Bros.)	244	+37	1	9/2
21	26	SEVEN PLACES Landslide (BEC)	232	-54	17	7/0
30	27	ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool (HWO)	222	+2	2	7/0
-	28	DETOUR 180 Beautiful (Cross Driven)	214	-4	2	7/1
Debut	29	BIG DADDY WEAVE Heart Cries Holy (Fervent)	208	+8	1	9/2
Debut	30	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	197	+22	1	7/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 5/16 - Saturday 5/22.
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New & Active

DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)
Total Plays: 179, Total Stations: 11, Adds: 0

JEREMY CAMP Stay (BEC)
Total Plays: 172, Total Stations: 8, Adds: 1

WARREN BARFIELD Soak It Up (Creative Trust Workshop)
Total Plays: 171, Total Stations: 8, Adds: 0

SANCTUS REAL Everything About You (Sparrow/EMI CMG)
Total Plays: 165, Total Stations: 8, Adds: 6

FALLING UP Broken Heart (BEC)
Total Plays: 156, Total Stations: 4, Adds: 1

JONAH33 Working Man Hands (Ardent)
Total Plays: 153, Total Stations: 6, Adds: 1

BEBD NORMAN / JOY WILLIAMS Yes I Will (Essential/PLG)
Total Plays: 152, Total Stations: 5, Adds: 0

R. ST. JAMES The Power Of Your Love (ForeFront/EMI CMG)
Total Plays: 145, Total Stations: 4, Adds: 0

SWITCHFOOT Meant To Live (Red Ink/Columbia)
Total Plays: 142, Total Stations: 5, Adds: 1

SEVENTH DAY SLUMBER Spiraling (Crownne)
Total Plays: 142, Total Stations: 4, Adds: 0

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
4	1	PILLAR Bring Me Down (Flicker)	389	+40	8	35/1
6	2	SEVENTH DAY SLUMBER Spiraling (Crownne)	376	+35	15	27/1
2	3	SKILLET My Obsession (Ardent/Lava)	369	-5	10	28/1
3	4	SPOKEN Falling Further (Tooth & Nail)	358	+7	11	28/1
1	5	FM STATIC Something To Believe In (Tooth & Nail)	352	-25	14	28/0
5	6	BLINDSIDE All Of Us (Atlantic)	333	-8	11	22/0
7	7	NUMBER ONE GUN Starting Line (Floodgate)	315	-12	16	21/0
8	8	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	307	-15	13	22/2
10	9	APRIL SIXTH You Come Around (Atlantic)	301	+19	5	28/6
9	10	P.O.D. Change The World (Atlantic)	285	-18	18	26/1
11	11	SUBSEVEN Emotion (Flicker)	274	+8	8	23/2
12	12	KIDS IN THE WAY We Are (Flicker)	278	+9	8	24/0
13	13	BARLOWGIRL Never Alone (Fervent)	265	+22	5	22/4
14	14	JONAH33 Watching You Die (Ardent)	255	+15	15	21/1
17	15	TINMAN JONES Party (Cross Driven)	246	+12	8	26/1
18	16	STAPLE DVD Dictatorship vs. Democracy (Flicker)	245	+20	11	21/0
23	17	SANCTUS REAL Everything... (Sparrow/EMI CMG)	238	+48	2	20/6
20	18	THIRD DAY Come On Back To Me (Essential/PLG)	227	+15	4	25/0
29	19	HAWK NELSON Every Little Thing (Tooth & Nail)	221	+48	3	19/3
24	20	UNSHAKEN Break (SPI)	211	+25	12	28/2
16	21	AMBERLIN Ready Fuels (Tooth & Nail)	211	-25	11	20/1
19	22	SKY HARBOR Welcome (Impop)	207	-8	18	19/1
27	23	BUILDING 429 Free (Word/Curb/Warner Bros.)	193	+8	18	23/1
25	24	MODERN DAY JOHN Autumn (Independent)	184	-2	10	13/0
30	25	EVERYDAY SUNDAY What Love Is (Flicker)	183	+37	2	13/5
26	26	EMERY The Ponytail Parades (Tooth & Nail)	177	-8	7	14/1
Debut	27	FALLING UP Bittersweet (Tooth & Nail)	175	+52	1	11/6
22	28	BIG DISMAL Just The Same (Wind-up)	175	-29	17	16/0
15	29	THOUSAND FOOT... Rawkfst (Tooth & Nail/EMC)	172	-67	18	22/0
Debut	30	DEMON HUNTER My Heartstrings... (Solid State)	152	+13	1	14/2

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 5/16 - Saturday 5/22.
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New & Active

JEREMY CAMP Stay (BEC)
Total Plays: 150, Total Stations: 11, Adds: 2

OC SUPERTONES We Shall Overcome (Tooth & Nail)
Total Plays: 130, Total Stations: 8, Adds: 3

VAGABOND12 Crystal Clear (Independent)
Total Plays: 124, Total Stations: 9, Adds: 3

DEAD POETIC New Medicines (Solid State)
Total Plays: 121, Total Stations: 7, Adds: 0

RE:ZOUND Majesty (Wrinkle Free)
Total Plays: 93, Total Stations: 6, Adds: 0

TAIT God Can You Hear Me (ForeFront/EMI CMG)
Total Plays: 72, Total Stations: 9, Adds: 1

EMISSARY Authority (Independent)
Total Plays: 58, Total Stations: 7, Adds: 1

TODD AGNEW Grace Like Rain (Ardent)
Total Plays: 56, Total Stations: 4, Adds: 0

LONGDAY Follow (Music Dog)
Total Plays: 55, Total Stations: 6, Adds: 4

SEVEN PLACES Like It Never Happened (BEC)
Total Plays: 47, Total Stations: 11, Adds: 2

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~ Kurt Neuswanger, Music Director
KJOL AM 620, Grand Junction, CO



Amy Wilken, PraiseDisc Manager
972-406-6822 ■ awilken@tmcentury.com

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)	432	-12	11	21/0
2	2	SELAH You Raise Me Up (Curb)	398	+1	9	21/0
6	3	MERCYME Here With Me (INO/Curb)	340	+30	7	21/0
3	4	PAUL BALOCHE My Reward (Hosanna)	323	-10	12	18/0
5	5	4HIM You Reign (Word/Curb/Warner Bros.)	305	-9	11	17/0
7	6	B. NORMAN (J.J. WILLIAMS) Yes I Will (Essential/PLG)	283	-6	8	18/1
4	7	SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	283	-38	13	15/0
8	8	SARA GROVES The One Thing I Know (INO)	278	+16	6	17/0
15	9	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	258	+48	5	17/2
9	10	TODD AGNEW Grace Like Rain (Ardent)	227	+2	8	12/0
13	11	FERNANDO ORTEGA Sleepless Night... (Curb)	215	-1	7	17/0
11	12	J. VELASQUEZ Where I Belong (Word/Curb/Warner Bros.)	215	-5	12	12/0
10	13	JAMIE SLOCUM By Your Side (Curb)	210	-13	19	11/0
14	14	DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)	207	-8	16	14/0
12	15	NEWSONG For The Glory Of Christ (Reunion/PLG)	160	-59	15	11/0
17	16	FFH Good To Be Free (Essential/PLG)	154	+11	3	12/0
18	17	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	129	-11	3	10/0
Debut	18	KELLY MINTER This Is My Offering (Cross Driven)	112	+19	1	11/2
20	19	VARIOUS ARTISTS Sing To The Lord (Discovery House)	111	-11	8	8/0
Debut	20	DARLENE ZSCHECH Heaven On Earth (INO)	107	+7	1	11/1

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 5/16 - Saturday 5/22.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	APT. CORE Loved (Rocketown)
2	L.A. SYMPHONY Gonna Be Alright (Gotee)
3	KJ-52 Back In The Day (Uprok)
4	FLYNN Love Is Dead (When) (Illect)
5	URBAN D The Immigrant (Flavor Alliance)
6	JOHN REUBEN Life Is Short (Gotee)
7	SINTAX.THE.TERRIFIC When I Don't Show (Illect)
8	STU DENT That's It (Illect)
9	VERBS Love Triangle (Gotee)
10	SHELTERSHEDED 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)	1150	+21	3	36/1
3	2	MERCYME Here With Me (INO/Curb)	1101	+54	3	37/1
2	3	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	1082	-15	3	37/0
4	4	TREE63 Blessed Be Your Name (Inpop)	961	+16	3	35/0
7	5	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	883	+67	3	35/1
5	6	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	879	+10	3	30/0
6	7	MATTHEW WEST More (Universal South/EMI CMG)	783	-61	3	26/0
8	8	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	746	+9	3	27/0
10	9	FFH Good To Be Free (Essential/PLG)	737	+37	3	27/0
9	10	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	670	-59	3	28/0
11	11	B. NORMAN (J.J. WILLIAMS) Yes I Will (Essential/PLG)	661	-14	3	26/0
12	12	SARA GROVES The One Thing I Know (INO)	601	-5	3	26/0
15	13	SELAH You Raise Me Up (Curb)	544	+31	3	25/2
14	14	D. CROWDER... Open Skies (Sixsteps/Sparrow/EMI CMG)	513	-2	3	23/0
13	15	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	443	-78	3	17/0
16	16	GINNY DWENS I Love The Way (Rocketown)	435	+9	3	21/1
27	17	THIRD DAY I Believe (Essential/PLG)	434	+140	2	23/5
19	18	TREVOR MORGAN Upside Down (BHT)	410	+3	3	18/0
18	19	R. ST. JAMES The Power... (ForeFront/EMI CMG)	397	-20	3	17/1
17	20	TODD AGNEW Grace Like Rain (Ardent)	377	-44	3	15/0
22	21	GEORGE ROWE Think About That (Rocketown)	344	+7	3	18/0
30	22	KUTLESS Sea Of Faces (BEC)	342	+68	3	16/1
26	23	BIG DADDY WEAVE Heart Cries Holy (Fervent)	323	+25	3	16/0
25	24	JARS OF CLAY Sunny Days (Essential/PLG)	310	+12	3	14/0
20	25	NATE SALLIE Whatever It Takes (Curb)	309	-86	3	14/0
29	26	W. BARFIELD Soak It Up (Creative Trust Workshop)	301	+22	2	14/1
24	27	4HIM You Reign (Word/Curb/Warner Bros.)	270	-51	3	13/0
21	28	AVALON All (Sparrow/EMI CMG)	251	-130	3	13/0
Debut	29	JEREMY CAMP Walk By Faith (BEC)	249	+88	1	16/5
23	30	SONICFLOOD Shelter (INO)	247	-84	3	12/0

38 AC reporters. Songs ranked by total plays for the airplay week of Sunday 5/16 - Saturday 5/22.
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New & Active

DARLENE ZSCHECH Heaven On Earth (INO)
Total Plays: 198, Total Stations: 11, Adds: 1

TAIT God Can You Hear Me (ForeFront/EMI CMG)
Total Plays: 176, Total Stations: 8, Adds: 0

ACROSS THE SKY Broken World (Word/Curb/Warner Bros.)
Total Plays: 153, Total Stations: 10, Adds: 2

AVALON You Were There (Sparrow/EMI CMG)
Total Plays: 150, Total Stations: 8, Adds: 1

CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)
Total Plays: 149, Total Stations: 6, Adds: 0

STARFIELD Filled With Your Glory (Sparrow/EMI CMG)
Total Plays: 143, Total Stations: 8, Adds: 0

ERIN O'DONNELL And So I Am (Inpop)
Total Plays: 142, Total Stations: 9, Adds: 4

NEWSONG Cherish (Reunion/PLG)
Total Plays: 140, Total Stations: 6, Adds: 2

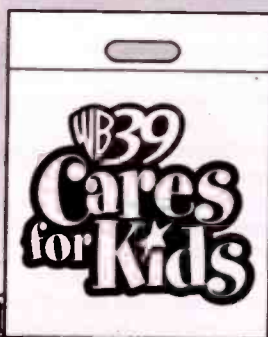
SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 136, Total Stations: 7, Adds: 2

FUSEBOX Once Again (Elevate/Inpop)
Total Plays: 110, Total Stations: 7, Adds: 1

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OLE: The Industry's New Business Model

An interview with Oscar Llord

Multinational record companies are facing hard times and having to cut costs, and everyone is looking for the magic solution that will help them get out of the rut. It is in times like these that independent labels seem to thrive. One example of this is Oscar Llord Entertainment, founded and headed by former Sony Discos Chairman Oscar Llord, who is credited, among other things, with Sony's crossover explosion in the late '90s with Ricky Martin and "Livin' La Vida Loca."

But OLE is not only a record label; it is a multidimensional entertainment company. It encompasses Ole Music, a record label; the Network, an artist-management company; EQ's, music and video production; and Encore, a concert-promotion division. With the current state of the record industry, is this all-encompassing business model the answer? This week Llord explains why he thinks so and discusses the future of the Latin record industry.



Oscar Llord

R&R: What did you have in mind when you created OLE?

OL: It's different in that very few record companies have been able to integrate recording with artist management, music publishing and concerts under one banner, although it has been contemplated before. OLE has embarked on that path. We've been signing talent for recording and management or co-management. We also handle the publishing opportunities for our artists in-house. In certain instances we would consider going to a third party, but we would handle the negotiations.

We're also in the area of concert events and sponsorships. It offers the artists we represent multiple plat-

forms. One thing feeds on the other. With the competitive environment in the record business today — not only because of the number of acts compet-

ing, but because the industry as a whole is affected by physical and Internet piracy — you have to open up to different avenues of opportunity.

R&R: In this case there is as much benefit for the company as there is for the artist.

OL: That's true. There is a mutual benefit. I've been on the label side, and when

I had discussions with artist managers, the agendas and the timetables were not necessarily cohesive or complementary. When putting together a marketing plan for an OLE artist, we sit down and bring the manager into the meeting with the marketing and promotion staff to look at the event calendar and make sure one thing connects with the other. It creates a much better scenario for the artist than if we wanted to launch the record on a given day and management had a tour planned then. The opportunity to collectively time things in a way that best suits the artist is definitely a big plus for both the artist and the company.

R&R: The majors are not doing well. They are cutting their artist rosters and

staff. Is this the time for independents to succeed where the majors haven't?

OL: There have always been opportunities for independents. Historically, the independents have always needed to stay closer to what's going on in the street, and they see trends and opportunities that the multinationals are too busy to see because they are caught up with mergers, cutting costs and reporting to upper man-

"Many of the independents are going back to the concept of integrating different revenue areas of the business — management, publishing, records and concerts — under the same umbrella."

agement rather than concentrating on the essence of our business, which is creative.

What has been going on in the last three years has definitely opened the doors for independents to pick up artists whose careers the majors don't think they can further or who don't meet the level of profitability the majors are looking for. Yet the artist may still be quite viable.

Also, what happens when we are in a period of financial contraction? There is less investment by the majors in the development of new talent. And what will happen if you cut your employees and cut your new-talent development? Eventually, you will find that you gutted your operation to the point where you may never rebound. That's a very dangerous path to walk, and it has happened in the past. I do see that opportunities have opened up for independents.

R&R: What's happening with the in-

Convention Essentials

- **Date:** June 24-26
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- **Registration:** Online at www.radioandrecords.com; click on "Conventions/Summits."
- **Note:** Early-bird registration ends **May 28.**



dustry now, and what will happen in the future?

OL: The industry has gone through different cycles. It was run at certain times by independents. That was the beginning of great labels like A&M, Island and many others whose owners came from a creative background. Then multinational corporations started investing in the record industry and began buying the independents and creating multinational structures. Replacing the creative people who ran these companies were attorneys or accountants. Then the industry tapped managers, and those kinds of individuals took over the industry.

In recent years we have gone back to many of the companies being financially and administratively driven. As a result of the metamorphosis of the industry, the independents are forced to merge. Many of the independents are going back to the concept of integrating different revenue areas of the business — management, publishing, records and concerts — under the same umbrella. They are emerging in Europe, Asia and here in the Latin industry. That may be the next wave that the industry taps in to — the individuals and companies that have been able to integrate all these areas and turn them into a true moneymaking model.

R&R: So you need to keep a creative staff and have the vision to see and develop great artists.

OL: Without a doubt. That's the whole basis. It's very difficult to get established artists who will give their management, record, publishing and concert rights to one company. It's much easier to negotiate that with new talent. If you do a good job, you can continue to build the model.

R&R: You mentioned the many artists the majors have dropped. You've signed many of them to OLE, specifically those who came from Sony Discos — Angel López, Elvis Crespo and Tommy Torres — whom you signed to Sony back in the day. Why are they now a good fit for OLE?

OL: The reason I signed them at Sony was because I believed they were talented individuals. In the time I worked with them, not only did we build a relationship, but I also built in-depth knowledge of their talents. Then this opportunity presented itself, and these artists were available. Understanding where they want to go

and their talents, I was in a 'good position to help nurture and further their careers. That's why they looked to OLE and me.

We're off to a pretty good start. Elvis Crespo debuted at No. 1 on the Tropical charts and No. 3 overall, and the single went to No. 1, becoming the first merengue record to achieve that status in a very long time.

R&R: That's quite an accomplishment, given merengue has been suffering recently.

OL: Merengue has had a challenge as a result of fewer stations playing it, especially in Puerto Rico. But I think Elvis' success will create a new path of opportunity for other merengue artists and make radio see that it is a viable music style.

R&R: Do you feel that all tropical music has been suffering, or just merengue? Can tropical ever again have the success it had in its glory days?

OL: Tropical music is one of the true genres of Latin music. It's had its ups and downs since it began to be commercialized. Five or six years ago it reached a peak when Elvis had a big hit with "Suavemente." It was a big moment for the tropical industry. After that, there was nothing that came through at that level. Nothing has come close. The reggaetón movement is becoming more and more popular, but it hasn't hit the level of sales that merengue *bomba* did when Elvis and Grupo Manía first came on the scene.

Talking about seeing the glory days, I think tropical, like any other music, suffered with the industry's decline. And pop music is much better promoted in Latin America and Spain than tropical is. Chances are that labels, in the midst of cost cutting, are getting away from tropical and putting their budgets into the pop artists.

Now people are coming back to the basic understanding that from tropical music you can cultivate artists who will go on and have wider careers in the music business.

R&R: Moving on to another genre that is not suffering and that accounts for more than 50% of sales in the Latin record industry — Regional Mexican — will OLE be developing Regional Mexican artists?

OL: I want to take OLE into whatever genres of music we come across

"We're not set on being a label based on one type of music, but we are going to be very selective. We're not looking to sign 100 acts and throw things out there to see what sticks. Our approach is that the talents we have are multitalented."

RADIO Y MÚSICA™

by R&R.

This Week In Spanish-Language Music

Radio Corner

Javier Salgado
PD, KXXS/Austin

We recently changed the station's format from Regional Mexican to Mexican Cumbia. We play cumbias from the '70s by artists like Rigo Tovar and Mr. Chivo with cumbias by bands like Aroma, Control, Tigrillos, La Onda, etc. The station used to be called "La Mejor," and now it's called "El Gato."

We made the switch because cumbia has always been very strong here in Texas. This is cumbia territory because we're close to Coahuila and Monterrey. Many of the stations in the area promote artists like Aniceto Molina and Celso Piña, who are not even known in other markets.

OLE: The Industry's New....

Continued from Page 74

that fit with our approach to the business. That means the artist has to be able to deliver not only in the recording studio, but also live. We see ourselves not only as a record label, but also as a multidimensional entertainment company. We have to make sure the acts we represent are marketable when it comes to live performances. I'm looking for an artist who combines a number of capabilities, whether that artist is in Regional Mexican, pop, tropical or hip-hop.

We're not set on being a label based on one type of music, but we are going to be very selective. We're not looking to sign 100 acts and throw things out there to see what sticks. Our approach is that the talents we have are multitalented. Tommy Torres, for example, writes, produces, sings and performs. Elvis Crespo is multidimensional. Angel López has an incredibly soulful voice and writes and produces a lot of his stuff. K1, same thing — they write, produce and are exciting onstage. That's really the criteria for us.

R&R: You were at the forefront of the crossover boom. Is this the time to look for crossover artists for the American market, or is it time to concentrate on developing strong artists for the Latin market?

OL: It's something that you keep your eye on as you go along. If we realize that we have a hit that is of a certain magnitude and that has created its own springboard to go to the next level — which is to have an English-language version of a hit Spanish-language song delivered to that segment of the industry — and the artist has the ability to deliver it, that's the moment we would make that decision. But first you have to have that really big success in the core part of the business, which is Latin. We do have talent on board who are bilingual and who come from markets where they've listened to and loved artists who record in English and Spanish.

Not all the artists we sign have to have the ability to cross over though. It's about an artist who, at a given moment, has built such a base. That was the case with Ricky Martin. He was already selling a few million albums before he recorded in English. Or you have an amazing song that's unstoppable, like "A Puro Dolor," which we made an English-language version of. That song was so powerful that it took on a new dimension when it went to English, just like "Suavemente." There are several scenarios that can lead to an opportunity to cross over.

R&R: With the current state of the record industry, everyone is searching for the magic solution. What is OLE doing to stay ahead of the game and not suffer during this downturn?

"With the competitive environment in the record business today — not only because of the number of acts competing, but because the industry as a whole is affected by physical and Internet piracy — you have to open up to different avenues of opportunity."



LET'S TALK KLVE/Los Angeles afternoon DJ Carlos Alvarez (l) is always going after the best interviews for his show. He's seen here with Spanish pop band Oreja De Van Gogh.



LIGHTS, CAMERA, ACTION Brazeros Musical were in California not only to promote their latest single, "Lágrimas Y Lluvia," which was written by Juan Gabriel, but also to film the song's video. Check them out in action.



ALL IN THE FAMILY Some of the EMI Latin family members got together recently, and it made for a great Kodak moment. Seen here are (l-r) Amaral member Juan Aguirre, Obie Bermúdez, Aleks Syntek, Amaral's Eva Amaral, EMI Latin President/CEO Jorge A. Pino, Vico C and four members of the rock band Babasónicos.

OL: One of the things the industry enjoyed is the benefit of the catalog being converted to CD. That fueled the growth of the industry for a five- to 10-year period. OLE doesn't have that. It is focused on the artists it signs, and every single recording we do is carefully developed so that we have a good batting average. This will enable OLE to be profitable and viable.

It goes back to what I was saying earlier: Representing artists who are multifaceted plays even more into the idea of OLE being an integrated company in all those business areas. Rather than us being dependent on the catalog business, we are very much focused on the talent and new product that come out of here. We are forced to be very smart about which artists we sign and develop.

R&R: What can the music industry expect from

OLE, and what can music lovers expect from Ole Music?

OL: What the public and the industry can expect is a very selective approach to the talent we represent — the qualitative aspect of the business vs. the quantitative.

TALK BACK TO R&R!

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

Call me at 310-788-1670
or e-mail:

jmadrigal@radioandrecords.com

Ole Music celebrated its big coming out at South Beach's Eden Roc Hotel

with live performances by Angel Lopez,
Tommy Torres, Charlie Zaa, K1
and Elvis Crespo!



Angel Lopez with special guest appearance by
Nestor Torres



Tommy Torres rocked the house!



Charlie Zaa's smooth style captivated the
audience



K1 got the party started



Elvis Crespo got everyone on their feet!



Alan Sokol, Ken Helfer, Mordy Rothberg, Oscar Liord



Jim Urie, Oscar Liord



Javier Romero event MC



**Jeff Weiner, Jerry Brenner, Edgardo Diaz,
-Barry Solomon, Oscar Liord**



Oscar Liord, Alejandro Jaen



**Oscar Liord was presented a proclamation
from the mayor's office naming
April 27th, OLE Music Day**



OLE MUSIC STAFF



Ivan Fernandez, Oscar, John Sepulveda



Oscar, Sissi & Alex Hernandez



**Oscar Liord, Oscar Liord Sr.,
and the Billboard Execs**



Tommy Torres and Oscar Liord



Oscar, Ivan Alvarez, Kike Santander, Wife, Jesus Lopez



Yadira Rangel, Oscar, Bruno Lopez

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	SIN BANDERA Que Lloro (Sony Discos)	169
2	PAULINA RUBIO Te Quise Tanto (Universal)	150
3	CHAYANNE Cuidarte El Alma (Sony Discos)	145
4	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	125
5	MANA Sábanas Frías (Warner M.L.)	120
6	FRANCO DE VITA Tú De Qué Vas (Sony Discos)	119
7	LUIS FONSI Abrazar La Vida (Universal)	118
8	JULIETA VENEGAS Andar Conmigo (BMG Latin)	116
9	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	113
10	VICTOR MANUELLE Tengo Ganas (Sony Discos)	99
11	TIZIANO FERRO Tardes Negras (EMI Latin)	99
12	PEPE AGUILAR Cruz De Olvido (Univision)	98
13	OREJA DE VAN GOGH Deseos De Cosas Imposibles (Sony Discos)	96
14	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	87
15	ANDY & LUCAS Tanto La Quería (BMG Latin)	85
16	CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)	80
17	THALIA Cerca De Ti (EMI Latin)	79
18	ALEJANDRO FERNANDEZ Lucharé Por Tu Amor (Sony Discos)	77
19	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	76
20	CAFÉ TACUBA Eres (MCA)	74
21	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	67
22	OREJA DE VAN GOGH Rosas (Sony Discos)	65
23	ALEJANDRO SANZ Eso (Warner M.L.)	64
24	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	62
25	OBIE BERMUEZ 4:30am (EMI Latin)	62

Data is compiled from the airplay week of May 16-22, and based on a point system.
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ALEKS SYNTEK & ANA TORROJA Duele El Amor (EMI Latin)
AMARAL Te Necesito (EMI Latin)
MAFU CREW Y Ahora Lloras Por Mi (Fuentes)
PRESAGIO Pido Que Brinquen (Perfect Image)
SANCHIA Perdiste Tú (Fuentes)
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)	287
2	SON DE CALI La Sospecha (Univision)	196
3	ELVIS CRESPO Hora Enamorada (Ole Music)	187
4	VICTOR MANUELLE Lloré Lloré (Sony Discos)	165
5	TOROS BAND Si Tú Estuvieras (Universal)	156
6	LIMI-T 21 Me Acordaré (EMI Latin)	153
7	MARC ANTHONY Ahora Quién (Sony Discos)	121
8	GRUPO MANIA Teléfono (Universal)	95
9	JERRY RIVERA Puerto Rico (BMG Latin)	94
10	ZAFRA NEGRA Pa' La Rumba Voy (J&N)	84
11	FULANITO Pégate (Cutting)	76
12	VICTOR MANUELLE Tengo Ganas (Sony Discos)	76
13	AVENTURA Llorar (Premium)	73
14	N'KLAVE Navegándote (Nu Life)	71
15	EDDY HERRERA Y Tu Amor No Vuelve (J&N)	62
16	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	59
17	AREA 305 Hay Que Cambiar (Univision)	58
18	ANDY & LUCAS Tanto La Quería (BMG Latin)	57
19	EDDIE SANTIAGO Flor Dormida (Sony Discos)	57
20	NEGROS Me Cambiaste La Vida (Premium)	56
21	COSTA BRAVA Decir Adiós (EJR Music)	53
22	OBIE BERMUEZ 4:30am (EMI Latin)	51
23	LA GRAN BANDA Merengue Loco (DAM Productions)	47
24	MARIANA Me Equivoqué (Univision)	46
25	MANA Sábanas Frías (Warner M.L.)	46

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BAO BOYS Sin Miedo A Naña (Fuentes)
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 De Higuey (MP)
TITO ROJAS Házmelo Otra Vez (MP)
TRIVALES Rumba Caribeña (Perfect Image)

EN EL MEDIO



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REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MONTEZ DE DURANGO Te Quise Olvidar (Disa)	297
2	HOROSCOPOS DE DURANGO Dos Locos (Disa)	291
3	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	238
4	INTOCABLE A Dónde Estabas (EMI Latin)	207
5	BANDA EL RECODO Para Toda La Vida (Fonovisa)	204
6	ADAN CHALINO SANCHEZ Nadie Es Eterno (Sony Discos)	203
7	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	193
8	PODER DEL NORTE No Tengas Miedo De Enamorarte (Disa)	145
9	BRONCO "EL GIGANTE DE AMERICA" Mi Peor Enemigo (Fonovisa)	137
10	CARDENALES DE NUEVO LEON Mi Amante (Disa)	126
11	ANGELES DE CHARLY Y Qué (Fonovisa)	122
12	PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	119
13	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	113
14	PALOMO Baraja De Oro (Disa)	111
15	TIGRES DEL NORTE No Tiene La Culpa El Indio (Fonovisa)	109
16	JUAN TAVARES A Un Paso De Olvidarte (Fonovisa)	105
17	CONJUNTO ATARDECER Antes De Que Te Vayas (Universal)	100
18	ALICIA VILLARREAL No Oh Oh La Suegra (Universal)	99
19	PEPE AGUILAR Cruz De Olvido (Univision)	97
20	YOLANDA PEREZ Estoy Enamorada (Fonovisa)	96
21	K-PAZ DE LA SIERRA Imposible Olvidarte (Edimonsa)	93
22	PALOMO Miedo (Disa)	93
23	LUPILLO RIVERA Pero Qué Tal Si Te Compró (Univision)	91
24	TIGRES DEL NORTE José Pérez León (Fonovisa)	90
25	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	88

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BANDA PIRINOLA La Llorona Loca (Balboa)
CLIMAX El 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)	233
2	SOLIDO Tal Vez (Freddie)	231
3	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	196
4	PALOMINOS Chulita (Urbana)	171
5	JIMMY GONZALEZ & GRUPO MAZZ Perla Del Mar (Freddie)	167
6	MICHAEL SALGADO La Cruz De Vidrio (Freddie)	152
7	DJ KANE La Negra Tomasa (EMI Latin)	143
8	INTOCABLE A Dónde Estabas (EMI Latin)	139
9	JOE LOPEZ (J.A.B. QUINTANILLA) Me Duele (EMI Latin)	113
10	ALICIA VILLARREAL No Oh Oh La Suegra (Universal)	110
11	RAM HERRERA (JAY PEREZ) No Me Volveré A Enamorar (Tejas)	108
12	IMAN Ya No (Univision)	80
13	DUELO Por Amarte Tanto (Univision)	71
14	CONTROL Mi Najayita (EMI Latin)	67
15	BIG CIRCO Voy Navegando (EMI Latin)	59
16	ESTRUENDO Tengo Miedo De Amar (Univision)	58
17	PALOMINOS Callejón Sin Salida (Urbana)	51
18	MARCOS OROZCO De Corazón A Corazón (Catalina)	50
19	MONTU Sexo, Pudor Y Lágrimas (A.R.C. Discos)	49
20	LA FIEBRE Quiero (Freddie)	48
21	SOLIDO Cómo Olvidarte (Freddie)	43
22	DUELO Un Minuto Más (Univision)	43
23	ELIDA REYNA Por Dios (Tejas)	41
24	DAVID LEE GARZA No Puedo Estar Sin Ti (Azrag Music Inc.)	36
25	INTOCABLE Soy Un Novato (EMI Latin)	35

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LA FUERZA Fusión (Independiente)

Rock/Alternative

TW	ARTIST Title Label(s)
1	INSPECTOR Ska Voovie Boobie Baby (Universal)
2	FOBIA Más Caliente (BMG Latin)
3	ZOE Peace And Love (Sony Discos)
4	BERSUIT VERGARABAT La Soledad (Universal)
5	ESTOPA Tu Fuente De Energía (BMG Latin)
6	SUPERLITIO Qué Vo' Hacer (Cielo Music Group/BMG Latin)
7	KINKY Presidente (Nettwerk)
8	ALEJANDRA GUZMAN Lipstick (BMG Latin)
9	CAFE TACUBA Eres (MCA)
10	BABASONICOS Irresponsables (EMI Latin)
11	CURANDEROS Perro (Independiente)
12	JULIETA VENEGAS Lento (BMG Latin)
13	JULIETA VENEGAS Andar Conmigo (BMG Latin)
14	VICENTICO Se Despierta La Ciudad (BMG Latin)
15	CONTROL MACHETE El Genio Del Dub (Universal)

Songs ranked by total number of points. 10 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	ELVIS CRESPO Hora Enamorada (De Music)
2	SON DE CALI La Sospecha (Univision)
3	TITO ROJAS El No Es Mejor Que Yo (MP)
4	VICTOR MANUELLE Lloré Lloré (Sony Discos)
5	SONORA CARRUSELES La Salsa La Traigo Yo (Fuentes)
6	GRUPO MANIA Teléfono (Universal)
7	ZAFRA NEGRA Pa' La Rumba Voy (J&N)
8	REY RUIZ Creo En El Amor (Sony Discos)
9	IVY QUEEN Papi Te Quiero (Real Music)
10	THALIA Acción Y Reacción (EMI Latin)
11	DAVID BISBAL Bulería (Universal)
12	PAULINA RUBIO Te Quise Tanto (Universal)
13	SON CALLEJERO Dame La Droga (Cutting)
14	BANDA GORDA Papeleta Mato A Menudo (MP)
15	EDDIE SANTIAGO Flor Dormida (Sony Discos)

Songs ranked by total number of points. 23 Record Pool reporters.

SOUTH

WBHK 98.7 KISS FM BIRMINGHAM, ALABAMA HAS AN IMMEDIATE OPENING FOR AN AIR PERSONALITY. THREE YEARS COMMERCIAL RADIO EXPERIENCE AND EXCELLENT PRODUCTION SKILLS REQUIRED. PLEASE SEND ALL TAPES AND RESUMES TO: COX RADIO, INC. 950 22ND STREET NORTH, SUITE 1000 BIRMINGHAM, ALABAMA 35203. ATTN: DARRYL JOHNSON.

WEST

NRC Broadcasting seeks Music Director who knows Jack!!!

The "new" Jack FM in Denver is looking for a music director today! If you have at least 5 years in the MD chair, 5 years on the air, vast knowledge of music covering the past 35 years, experience working with Selector along with knowledge/experience with any digital music delivery system then we want to hear from you now!!! You'll work with an independent and local company in one of the most competitive radio markets in America and also one of the most desirable places to live! If you have a win at all costs attitude, want to have fun, and the experience to back it then send your CD and resume to:

Bryan Schock/Program Director
 Jack FM - NRC Broadcasting
 1201 18th Street #250
 Denver, CO. 80202
 Or e-mail your mp3 and resume to:
 bryan@nrcbroadcasting.com
 NO calls please. EOE.

Radio Announcer

Interested in entertaining in a live environment? Are you better than voice tracking? Can you handle the heat of a head to head battle? KSON, San Diego's #1 Country Station, needs an on-air TALENT (7pm - 12mdnt). Music and Selector knowledge helpful. Show us what you've got. (No calls) EOE. Send tape & resume:

Jefferson Pilot Communications
 Attn: Human Resources
 1615 Murray Canyon Rd., Ste. #710
 San Diego, CA 92108

WEST

Cumulus Media has an immediate opening for Market Manager of our 5 station cluster in Grand Junction, Colorado. If you are sales oriented, expense conscious and have an unrelenting drive to be the best rush your resume to:

Marco Camacho
 Regional Vice President
 marco.camacho@cumulus.com
 Cumulus Media is an equal opportunity employer.

EAST

MORNINGS ON THE JERSEY SHORE

105-7 The Hawk, Jersey's Home of Classic Rock, has a rare morning show opening. Send me your propaganda if you and/or your team can answer yes to all these questions:

- Your show is topical and local
- Your show is compelling
- Your ratings are strong
- You put together a show targeted to Males 25-54
- You are a team player
- You are ready to compete not only with local signals but with stations from NYC
- You know just where the hell the Jersey Shore is
- You believe that Tony Blundetto will be whacked this season

You'll work for me and the Millennium Radio Group, a private company that is the largest operator of radio stations in New Jersey. If you hate the thought of living in Jersey, an hour away from New York City, don't bother. Send airchecks either on CD, cassette or MP3 e-mail.
 Phil LoCascio
 Operations Manager, 105-7 The Hawk
 2401 RT 66
 Ocean, NJ 07712
 Phil.LoCascio@mrgnj.com

NTR Director

WBCN Boston has an immediate opening for a Director of Non Traditional Revenue. Responsibilities will include designing, and implementing non-traditional revenue programs. As well as managing the sales team in their efforts to sell those programs. Ideal candidate should have superior motivational, creative and communication skills. Must have a proven track record of NTR success. Interested parties should contact General Sales Manager Chris Paquin at paquin@wzlx.com, or at WBCN, GSM, 1265 Boylston St., Boston, MA 02215. No phone calls. EOE.

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.

RADIO NEWS REPORTER 4 STATION CLUSTER CENTRAL NEW YORK. SOME EXPERIENCE OR COMMUNICATION DEGREE. TAPE & RESUME TO BOB STRINKAMP, EAGLE BROADCASTING, 1751 HANSHAW RD., ITHICA, NY 14850. TEL (607) 257-6400.

MIDWEST



GENERAL MANAGER OPPORTUNITY

Saga Communications has filed applications with the FCC to acquire WISE AM and WOXL FM serving Asheville, NC. This is one of the most outstanding radio markets in North America. Not only is it very under radioed...but it also provides an amazing lifestyle. Quite simply put: The quality of life is world class and the GM opportunity is one of the best. If you are good at what you do...stay where you are. If you understand greatness, we would love to hear from you. We do compelling radio and expect leadership, sales ability, and business acumen from our market managers. Write us in confidence. We promise that.

Warren Lada
 Senior VP, Operations
 Saga Communications, Inc.
 73 Kercheval Avenue
 Grosse Pointe Farms, MI 48236
 wlada@sagacommunications.com
 EOE

ESPN 1510 Milwaukee seeking Promotions Director. Responsible for promotions, contesting, remotes, interns, website, media kit, etc. Contact criegel@gkbradio.com for info. (5/28)

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.

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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

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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.

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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	310-203-9783	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	310-203-9783	mailroom@radioandrecords.com
WASHINGTON, DC BUREAU:	301-951-9050	301-951-9051	rddc@radioandrecords.com
NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhelton@radioandrecords.com

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Only **\$65**

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Includes year-end charts for all R&R formats from 1974 through 2003!

Call (310) 788-1625 or email moreinfo@radioandrecords.com



CHR/POP

LW	TW	ARTIST	SON	Label
1	1	HOBBASTANK	The Reason	(Island/IDJMG)
2	2	BEYONCE	Naughty Girl	(Columbia)
3	3	MAROON 5	This Love	(Octone/JRMG)
4	4	M. WINANS (IENYA & P. DIDDY)	I Don't Wanna Know	(Bad Boy/Universal)
5	5	USHER (LUDACRIS & LIL' JON)	Yeah	(LaFace/Zomba)
6	6	USHER	Burn	(LaFace/Zomba)
7	7	D12 (EMINEM)	My Band	(Shady/Interscope)
8	8	J-KWON	Tipsy	(So So Def/Zomba)
9	9	BLACK EYED PEAS	Hey Mama	(A&M/Interscope)
10	10	JESSICA SIMPSON	Take My Breath Away	(Columbia)
11	11	AVRIL LAVIGNE	Don't Tell Me	(Arista/RMG)
12	12	OUTKAST	Roses	(LaFace/Zomba)
13	13	EVANESCENCE	My Immortal	(Wind-up)
14	14	BRITNEY SPEARS	Everytime	(Jive/Zomba)
15	15	SWITCHFOOT	Meant To Live	(Red Ink/Columbia)
16	16	MIS-TEEQ	Scandalous	(Reprise)
17	17	BRITNEY SPEARS	Toxic	(Jive/Zomba)
18	18	JAY-Z	Dirt Off Your Shoulder	(Roc-A-Fella/IDJMG)
19	19	BLINK-182	I Miss You	(Geffen)
20	20	JESSICA SIMPSON	With You	(Columbia)
21	21	YELLOWCARD	Ocean Avenue	(Capitol)
22	22	SEAN PAUL	I'm Still In Love With You	(VP/Atlantic)
23	23	JOJO	Leave (Get Out)	(Blackground/Universal)
24	24	CHRISTINA MILIAN	Dip It Low	(Island/IDJMG)
25	25	KIMBERLEY LOCKE	8th World Wonder	(Carib/Reprise)
26	26	KANYE WEST (SYLVEENA JOHNSON)	All Falls Down	(Roc-A-Fella/IDJMG)
27	27	SUGABABES	Hole In The Head	(Interscope)
28	28	CASSIDY (KELLY KELLY)	Hotel	(JRMG)
29	29	LIZ PHAIR	Extraordinary	(Capitol)
30	30	LOS LONELY BOYS	Heaven	(Dr/Epic)

#1 MOST ADDED
JESSICA SIMPSON Angels (Columbia)

#1 MOST INCREASED PLAYS
BRITNEY SPEARS Everytime (Jive/Zomba)

TOP 5 NEW & ACTIVE

- SARAH HUDSON Girl On The Verge (S-Curve/EMC)
- JANET JACKSON All Night (Don't Stop) (Virgin)
- NINA SKY Move Ya Body (Next Plateau/Universal)
- HANSON Penny & Me (3CG)
- NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)

CHR/POP begins on Page 28.

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)
3	3	MARTINA MCBRIDE	This One's For The Girls	(RCA)
4	4	DIDO	White Flag	(Arista/RMG)
5	5	JOSH GROBAN	You Raise Me Up	(143/Reprise)
6	6	MICHAEL MCDONALD	Ain't No Mountain High Enough	(Motown)
7	7	SEAL	Love's Divine	(Warner Bros.)
8	8	TRAIN	Calling All Angels	(Columbia)
9	9	SHANIA TWAIN	Forever And For Always	(Mercury/IDJMG)
10	10	UNCLE KRACKER (HODDIE GRAY)	Dirt Away	(Lava)
11	11	LIONEL RICHIE	Just For You	(Island/IDJMG)
12	12	LUTHER VANDROSS	Buy Me A Rose	(JRMG)
13	13	WYNNONA	I Want To Know What Love Is	(Carib)
14	14	3 DOORS DOWN	Here Without You	(Republic/Universal)
15	15	WILSON PHILLIPS	Go Your Own Way	(Columbia)
16	16	SHANIA TWAIN	It Only Hurts When I'm Breathing	(Mercury/IDJMG)
17	17	KIMBERLEY LOCKE	8th World Wonder	(Carib)
18	18	GLORIA ESTEFAN	I Wish You (Epic)	
19	19	MERCYME	Here With Me	(INO/Carib)
20	20	MAROON 5	This Love	(Octone/JRMG)
21	21	JESSICA SIMPSON	Take My Breath Away	(Columbia)
22	22	JIM BRICKMAN (MARK SCHULTZ)	Till See You Again	(Windham Hill/RMG)
23	23	SIMPLY RED	You Make Me Feel Brand New	(SimplyRed.com/Red Ink)
24	24	EVANESCENCE	My Immortal	(Wind-up)
25	25	CLAY AIKEN	Solitaires	(RCA/RMG)
26	26	DARYL HALL	What's In Your World	(Rhythm & Grooves/Liquid 8)
27	27	KEITH URBAN	You'll Think Of Me	(Capitol)
28	28	KATRINA CARLSON	Count On Me	(Kataphonic)
29	29	MORAH JONES	Sunrise	(Blue Note/EMC)
30	30	NO DOUBT	It's My Life	(Interscope)

#1 MOST ADDED
CELINE DION You And I (Epic)

#1 MOST INCREASED PLAYS
ROBAR JONES Don't Know Why (Blue Note/Virgin)

TOP 5 NEW & ACTIVE

- SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swan)
- CORRS Summer Sunshine (Atlantic)
- RICK SPRINGFIELD Beautiful You (Gamer/Red Ink)
- KATIE MELUA The Closest Thing To Crazy (Dramatica/Verve/Universal)
- JAMIE CULLUM All At Sea (Verve/Universal)

AC begins on Page 48.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	USHER	Burn	(LaFace/Zomba)
2	2	BEYONCE	Naughty Girl	(Columbia)
3	3	TWISTA	Overnight Celebrity	(Atlantic)
4	4	M. WINANS (IENYA & P. DIDDY)	I Don't Wanna Know	(Bad Boy/Universal)
5	5	PETEY PABLO	Freek-A-Leek	(Jive/Zomba)
6	6	USHER	Confessions Part 2	(LaFace/Zomba)
7	7	USHER (LUDACRIS & LIL' JON)	Yeah	(LaFace/Zomba)
8	8	KANYE WEST (SYLVEENA JOHNSON)	All Falls Down	(Roc-A-Fella/IDJMG)
9	9	D12 (EMINEM)	My Band	(Shady/Interscope)
10	10	LIL' FLIP	Game Over	(Sucka Free/Loud/Columbia)
11	11	ALICIA KEYS	If I Ain't Got You	(JRMG)
12	12	J-KWON	Tipsy	(So So Def/Zomba)
13	13	PITBULL (LIL' JON)	Culo	(TVT)
14	14	OUTKAST	Roses	(LaFace/Zomba)
15	15	JUVENILE	Slow Motion	(Cash Money/Universal)
16	16	AMANDA PEREZ	I Pray	(Powerhouse/Virgin)
17	17	JAY-Z	Dirt Off Your Shoulder	(Roc-A-Fella/IDJMG)
18	18	NO RИDАЗ	(EMINEM) So Fly	(Upstairs)
19	19	LLOYD BANKS	On Fire	(Interscope)
20	20	SEAN PAUL	I'm Still In Love With You	(VP/Atlantic)
21	21	YING YANG TWINS	Whats Happnin!	(TVT)
22	22	NINJA SKY	Move Ya Body	(Next Plateau/Universal)
23	23	JAY-Z	99 Problems	(Roc-A-Fella/IDJMG)
24	24	MC-A-CHE	Coo Coo Chee	(SRC/Universal)
25	25	CASSIDY (MASHONDA)	Get No Better	(JRMG)
26	26	KANYE WEST	Jesus Walks	(Roc-A-Fella/IDJMG)
27	27	DILATED PEOPLES (KANYE WEST)	This Way	(Capitol)
28	28	PLAY-B-SHULZ	Freaks	(Independent)
29	29	KEVIN LYTTLE	Turn Me On	(Atlantic)
30	30	YUNG WUN (DMX, LIL' FLIP & DAVID BANNER)	Tear It Up	(JRMG)

#1 MOST ADDED
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)

#1 MOST INCREASED PLAYS
OUTKAST Roses (LaFace/Zomba)

TOP 5 NEW & ACTIVE

- MIS-TEEQ Scandalous (Reprise)
- B-BALL & MJG You Don't Want Drama (Bad Boy/Universal)
- Z-RD I Hate You (Rap-A-Lot)
- DOON YUTE FLYING YANG TWINS Row Da Boat (Slip-N-Slide/Priority/Capitol)
- LIL' WAYNE Bring It Back (Cash Money/Universal)

CHR/RHYTHMIC begins on Page 31.

HOT AC

LW	TW	ARTIST	SON	Label
1	1	MAROON 5	This Love	(Octone/JRMG)
2	2	HOBBASTANK	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)
6	6	ALANIS MORISSETTE	Everything	(Maverick/Reprise)
7	7	3 DOORS DOWN	Here Without You	(Republic/Universal)
8	8	LOS LONELY BOYS	Heaven	(Dr/Epic)
9	9	MATCHBOX TWENTY	Bright Lights	(Atlantic)
10	10	SANTANA (ALEX BAND)	Why Don't You & I	(Arista/RMG)
11	11	NO DOUBT	It's My Life	(Interscope)
12	12	3 DOORS DOWN	Away From The Sun	(Republic/Universal)
13	13	AVRIL LAVIGNE	Don't Tell Me	(Arista/RMG)
14	14	SARAH MCCLACHLAN	Fallen	(Arista/RMG)
15	15	SHERYL CROW	The First Cut Is The Deepest	(A&M/Interscope)
16	16	COUNTING CROWS	Accidentally In Love	(DreamWorks/Geffen)
17	17	LENNY KRAVITZ	Where Are We Runnin'?	(Virgin)
18	18	JET	Are You Gonna Be My Girl	(Atlantic)
19	19	SARAH MCCLACHLAN	Stupid	(Arista/RMG)
20	20	CALLING	Our Lives	(RCA/RMG)
21	21	SHERYL CROW	Light In Your Eyes	(A&M/Interscope)
22	22	DIDO	Don't Leave Home	(Arista/RMG)
23	23	GAVIN DEGRAW	I Don't Want To Be	(JRMG)
24	24	LIVE W/ SHELBY LYNNE	Run Away	(Radioactive/Geffen)
25	25	311	Love Song	(Maverick/Volcano/Zomba)
26	26	SWITCHFOOT	Meant To Live	(Red Ink/Columbia)
27	27	JESSICA SIMPSON	With You	(Columbia)
28	28	FINGER ELEVEN	One Thing	(Wind-up)
29	29	JASON MRAZ	Curveball	(Atlantic)
30	30	LINCOLN PARK	Mud	(Warner Bros.)

#1 MOST ADDED
MELISSA ETHERIDGE This Moment (Island/IDJMG)

#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)
- AVIOL Seven Days Without You (Independent)
- NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)

AC begins on Page 48.

URBAN

LW	TW	ARTIST	SON	Label
1	1	USHER	Burn	(LaFace/Zomba)
2	2	TWISTA	Overnight Celebrity	(Atlantic)
3	3	ALICIA KEYS	If I Ain't Got You	(JRMG)
4	4	M. WINANS (IENYA & P. DIDDY)	I Don't Wanna Know	(Bad Boy/Universal)
5	5	KANYE WEST (SYLVEENA JOHNSON)	All Falls Down	(Roc-A-Fella/IDJMG)
6	6	LIL' FLIP	Game Over	(Sucka Free/Loud/Columbia)
7	7	USHER	Confessions Part 2	(LaFace/Zomba)
8	8	PETEY PABLO	Freek-A-Leek	(Jive/Zomba)
9	9	R. KELLY	Happy People	(Jive/Zomba)
10	10	BEYONCE	Naughty Girl	(Columbia)
11	11	OUTKAST	Roses	(LaFace/Zomba)
12	12	KANYE WEST	Jesus Walks	(Roc-A-Fella/IDJMG)
13	13	MONICA	I Should've Known Better	(JRMG)
14	14	JUVENILE	Slow Motion	(Cash Money/Universal)
15	15	LLOYD BANKS	On Fire	(Interscope)
16	16	USHER (LUDACRIS & LIL' JON)	Yeah	(LaFace/Zomba)
17	17	J-KWON	Tipsy	(So So Def/Zomba)
18	18	JAY-Z	Dirt Off Your Shoulder	(Roc-A-Fella/IDJMG)
19	19	AVANTI	Don't Take Your Love Away	(Geffen)
20	20	BRANDY (KANYE WEST)	Talk About Our Love	(Atlantic)
21	21	LLOYD (ASHANTI)	Southside	(Murder Inc./Def Jam/IDJMG)
22	22	JADAKISS (MATE DOGG)	Time's Up!	(Ruff Ryders/Interscope)
23	23	B-BALL & MJG	You Don't Want Drama	(Bad Boy/Universal)
24	24	JOE HS UNIT	Ride Wit U	(Jive/Zomba)
25	25	SLUM VILLAGE	Selfish	(Barak/Capitol)
26	26	CHIBBY	One Call Away	(DTP/Capitol)
27	27	MOB D	Deep Got It Twisted	(Mintner/Zomba)
28	28	YUNG WUN (DMX, LIL' FLIP & DAVID BANNER)	Tear It Up	(JRMG)
29	29	NINJA SKY	Move Ya Body	(Next Plateau/Universal)
30	30	CASSIDY (MASHONDA)	Get No Better	(JRMG)

#1 MOST ADDED
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)

#1 MOST INCREASED PLAYS
USHER Confessions Part 2 (LaFace/Zomba)

TOP 5 NEW & ACTIVE

- MURPHY LEE FINELY Hold Up (Universal)
- LIL SCRAPPY No Problem (BME/Reprise)
- ANGIE STONE I Wanna Thank Ya (JRMG)
- ANTHONY HAMILTON Charlene (So So Def/Zomba)
- YOUNG ROMIE FIDMARION After Party (Universal)

URBAN begins on Page 34.

ROCK

LW	TW	ARTIST	SON	Label
1	1	JET	Cold Hard Bitch	(Atlantic)
2	2	SHINEDOWN	45	(Atlantic)
3	3	VELVET REVOLVER	Slither	(RCA/RMG)
4	4	AEROSMITH	Baby, Please Don't Go	(Columbia)
5	5	HOBBASTANK	The Reason	(Island/IDJMG)
6	6	GODSMACK	Running Blind	(Republic/Universal)
7	7	NICKELBACK	Figured You Out	(Roadrunner/IDJMG)
8	8	NICKELBACK	Feelin' Way Too Damn Good	(Roadrunner/IDJMG)
9	9	TESLA	Caught In A Dream	(Sanctuary/SRG)
10	10	LINCOLN PARK	Lying From You	(Warner Bros.)
11	11	AUDIOSLAVE	I Am The Highway	(Interscope/Epic)
12	12	LENNY KRAVITZ	Where Are We Runnin'?	(Virgin)
13	13	PUDDLE OF MUDD	Heel Over Head	(Geffen)
14	14	THORNLEY	So Far So Good	(Roadrunner/IDJMG)
15	15	JET	Are You Gonna Be My Girl	(Atlantic)
16	16	A PERFECT CIRCLE	The Outsider	(Virgin)
17	17	SEETHER	HAMMY LEE Broken	(Wind-up)
18	18	AUDIOSLAVE	What You Are	(Interscope/Epic)
19	19	THREE DAYS GRACE	Just Like You	(Jive/Zomba)
20	20	DROWNING POOL	Step Up	(Wind-up)
21	21	CROSSFADE	Cold	(Columbia)
22	22	SLEEPNOT	Duality	(Roadrunner/IDJMG)
23	23	LOSTPROPHETS	Last Train Home	(Columbia)
24	24	SOUL	Redefine	(JRMG)
25	25	BLACK LABEL SOCIETY	House Of Doom	(Spitfire)
26	26	OFFSPRING	(Can't Get My) Head Around You	(Columbia)
27	27	KID ROCK	Jackson, Mississippi (Top Dog/Atlantic)	
28	28	BEASTIE BOYS	Ch-Check It Out	(Capitol)
29	29	EARSNOT	Wait	(Warner Bros.)
30	30	INCUBUS	Talk Shows On Mute	(Epic)
31	31	DARKNESS	Growing On Me	(Must...Destroy/Atlantic)

#1 MOST ADDED
MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)

#1 MOST INCREASED PLAYS
CROSSFADE Cold (Columbia)

TOP 5 NEW & ACTIVE

- BREAKING BENJAMIN So Cold (Hollywood)
- DROPBOX Wishbone (Re-Align/Universal)
- KID ROCK I Am (Top Dog/Atlantic)
- BEASTIE BOYS Ch-Check It Out (Capitol)
- MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)

ROCK begins on Page 68.

URBAN AC

LW	TW	ARTIST	SON	Label
1	1	ALICIA KEYS	If I Ain't Got You (J/RMG)	
2	2	TEENA MARIE	I'm Still In Love (Cash Money/Universal)	
3	3	LUTHER VANDROSS	Think About You (J/RMG)	
4	4	PATTI LABELLE	New Day (Def Soul/IDJMG)	
5	5	JANET JACKSON	I Want You (Virgin)	
10	6	R. KELLY	Happy People (Live/Zomba)	
6	7	RUBEN STUDOARD	Sorry 2004 (J/RMG)	
7	8	BEYONCE	Me, Myself And I (Columbia)	
13	9	USHER	Burn (LaFace/Zomba)	
9	10	PRINCE	Musicology (Columbia)	
8	11	MUSIQ	Whoknows (Def Soul/IDJMG)	
11	12	KEM	Love Calls (Motown/Universal)	
12	13	TAMIA	Questions (Atlantic)	
16	14	DWELE	Hold On (Virgin)	
19	15	M. WINANS (ENYA & P. DIDDY)	I Don't Wanna Know (Bad Boy/Universal)	
20	16	CARL THOMAS	Make It Alright (Bad Boy/Universal)	
15	17	RUBEN STUDOARD	What If (J/RMG)	
17	18	AVANT	Don't Take Your Love Away (Geffen)	
18	19	BABYFACE	The Loneliness (Arista/RMG)	
30	20	PRINCE	Call My Name (Columbia)	
22	21	LASHELL GRIFFIN	Free (Epic)	
21	22	ANTHONY HAMILTON	Charlene (So So Def/Zomba)	
23	23	MONICA	U Should've Known Better (J/RMG)	
25	24	MARY J. BLIGE	It's A Wrap (Geffen)	
27	25	ANGIE STONE	I Wanna Thank Ya (J/RMG)	
26	26	JESSE POWELL	Did You Cry (Liquid B)	
24	27	EN VOGUE	Ooh Boy (33rd Street/Funky Girl)	
—	28	USHER (LUDACRIS & LIL' JON)	Yeah (LaFace/Zomba)	
28	29	HIL ST. SOUL	Pieces (Shanachie)	
29	30	GOAPELE	Closer (Columbia)	

#1 MOST ADDED
PRINCE Call My Name (Columbia)

#1 MOST INCREASED PLAYS
USHER Burn (LaFace/Zomba)

TOP 5 NEW & ACTIVE

- JOE Priceless (Live/Zomba)
- AMEL LARRIEUX For Real (Bliss Life)
- TMOE Chemistry (TWP)
- TEMPTATIONS Something Special (Motown/Universal)
- GLADYS KNIGHT FIEDESIO ALEJANDRO Feelin' Good (Vocalion) (Pyramid)

URBAN begins on Page 34.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	LINKIN PARK	Lying From You (Warner Bros.)	
2	2	JET	Cold Hard Bitch (Atlantic)	
3	3	VELVET REVOLVER	Slither (RCA/RMG)	
4	4	SHINEDOWN	45 (Atlantic)	
6	5	HOOBASTANK	The Reason (Island/IDJMG)	
5	6	GODSMACK	Running Blind (Republic/Universal)	
8	7	DROWNING POOL	Step Up (Wind-up)	
7	8	A PERFECT CIRCLE	The Outsider (Virgin)	
12	9	CROSSFADE	Cold (Columbia)	
15	10	SOIL	Redefine (J/RMG)	
10	11	AUDIOSLAVE	What You Are (Interscope/Epic)	
11	12	SLIPKNOT	Duality (Roadrunner/IDJMG)	
14	13	THREE DAYS GRACE	Just Like You (Live/Zomba)	
13	14	OFFSPRING	(Can't Get My) Head Around You (Columbia)	
9	15	LOSTPROPHETS	Last Train Home (Columbia)	
20	16	NICKELBACK	Feelin' Way Too Damn Good (Roadrunner/IDJMG)	
16	17	THREE DAYS GRACE	(I Hate) Everything About You (Live/Zomba)	
19	18	THORNLEY	So Far So Good (Roadrunner/IDJMG)	
22	19	SEETHER (JAMY LEE)	Broken (Wind-up)	
17	20	NICKELBACK	Figured You Out (Roadrunner/IDJMG)	
24	21	BREAKING BENJAMIN	So Cold (Hollywood)	
23	22	SMILE EMPTY SOUL	Silhouettes (Lava)	
27	23	INCUBUS	Talk Shows On Mute (Epic)	
26	24	EARSNOT	Wait (Warner Bros.)	
25	25	THOUSAND FOOT KRUTCH	Rawk'ist (Tooth & Nail/EMC)	
29	26	SKILLET	Savior (Lava)	
32	27	DROPBOX	Wishbone (Re-Align/Universal)	
21	28	PUDDLE OF MUDD	Heel Over Head (Geffen)	
28	29	KORN	Everything I've Known (Immortal/Epic)	
33	30	FLAW	Recognize (Republic/Universal)	

#1 MOST ADDED
FINGER ELEVEN Stay In Shadow (Wind-up)

#1 MOST INCREASED PLAYS
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)

TOP 5 NEW & ACTIVE

- LIMP BIZKIT Almost Over (Flip/Interscope)
- FEAR FACTORY Archetype (Liquid B)
- ATREYU Lip Gloss And Black (Victory)
- KID ROCK I Am (Top Dog/Atlantic)
- PUDDLE OF MUDD Spin You Around (Geffen)

ROCK begins on Page 56.

COUNTRY

LW	TW	ARTIST	SON	Label
1	1	GRETCHEN WILSON	Redneck Woman (Epic)	
2	2	JOHN MICHAEL MONTGOMERY	Letters From Home (Warner Bros.)	
7	3	TOBY KEITH	Whiskey Girl (DreamWorks)	
3	4	RASCAL FLATTS	Mayberry (Lyric Street)	
9	5	MONTGOMERY GENTRY	If You Ever Stop Loving Me (Columbia)	
6	6	GEORGE STRAIT	Desperately (MCA)	
8	7	LONESTAR	Let's Be Us Again (BNA)	
11	8	DAVID LEE MURPHY	Loco (Koch)	
10	9	BROOKS & DUNN	That's What She Gets For Loving Me (Arista)	
12	10	CLAY WALKER	I Can't Sleep (RCA)	
13	11	SHEDAJSY	Passenger Seat (Lyric Street)	
14	12	REBA MCENTIRE	Somebody (MCA)	
15	13	BILLY CURRINGTON	I Got A Feelin' (Mercury)	
16	14	BRAD PAISLEY (ALISON KRAUSS)	Whiskey Lullaby (Arista)	
23	15	KENNY CHESNEY	I Go Back (BNA)	
18	16	JOSH GRACIN	I Want To Live (Lyric Street)	
20	17	ANDY GRIGGS	She Thinks She Needs Me (RCA)	
17	18	SHANIA TWAIN	It Only Hurts When I'm Breathing (Mercury/IDJMG)	
22	19	RACHEL PROCTOR	Me And Emily (BNA)	
19	20	EMERSON DRIVE	Last One Standing (DreamWorks)	
24	21	MARTINA MCBRIDE	How Far (RCA)	
21	22	JOE DIFFE	Tougher Than Nails (BBR)	
31	23	JIMMY BUFFETT (CLINT BLACK)	Hey Good Lookin' (RCA/Mailboat)	
26	24	TERRI CLARK	Girls Lie Too (Mercury)	
25	25	LEE ANN WOMACK	The Wrong Girl (MCA)	
27	26	BIG & RICH	Save A Horse, Ride A Cowboy (Warner Bros.)	
28	27	JEFF BATES	I Wanna Make You Cry (RCA)	
29	28	JOE NICHOLS	If Nobody Believed In You (Universal South)	
0	29	TIM MCGRAW	Live Like You Were Dying (Curb)	
30	30	TRENT WILLMON	Beer Man (Columbia)	

#1 MOST ADDED
TIM MCGRAW Live Like You Were Dying (Curb)

#1 MOST INCREASED PLAYS
TIM MCGRAW Live Like You Were Dying (Curb)

TOP 5 NEW & ACTIVE

- CLINT BLACK The Boogie Man (Equity)
- BLUE COUNTY That's Cool (Asylum/Curb)
- SCOTTY EMERICK The Watch (DreamWorks)
- BUDDY JEWELL One Step At A Time (Columbia)
- CAROLYN DAWN JOHNSON Die Of A Broken Heart (Arista)

COUNTRY begins on Page 39.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	LINKIN PARK	Lying From You (Warner Bros.)	
2	2	JET	Cold Hard Bitch (Atlantic)	
4	3	BEASTIE BOYS	Ch-Check It Out (Capitol)	
3	4	HOOBASTANK	The Reason (Island/IDJMG)	
5	5	VELVET REVOLVER	Slither (RCA/RMG)	
7	6	MODEST MOUSE	Float On (Epic)	
10	7	INCUBUS	Talk Shows On Mute (Epic)	
6	8	OFFSPRING	(Can't Get My) Head Around You (Columbia)	
9	9	A PERFECT CIRCLE	The Outsider (Virgin)	
8	10	311	Love Song (Maverick/Vocalion/Zomba)	
12	11	BLINK-182	I Miss You (Geffen)	
15	12	MUSE	Time Is Running Out (EastWest/Warner Bros.)	
11	13	LOSTPROPHETS	Last Train Home (Columbia)	
13	14	YEAH YEAH YEAHS	Maps (Interscope)	
20	15	SEETHER (JAMY LEE)	Broken (Wind-up)	
17	16	NEW FOUND GLORY	All Downhill From Here (Geffen)	
19	17	THREE DAYS GRACE	Just Like You (Live/Zomba)	
19	18	SWITCHFOOT	Dare You To Move (Red Ink/Columbia)	
21	19	AUDIOSLAVE	What You Are (Interscope/Epic)	
14	20	GODSMACK	Running Blind (Republic/Universal)	
22	21	SMILE EMPTY SOUL	Silhouettes (Lava)	
23	22	SLIPKNOT	Duality (Roadrunner/IDJMG)	
25	23	STORY OF THE YEAR	Anthem Of Our Dying Day (Maverick/Reprise)	
24	24	SHINEDOWN	45 (Atlantic)	
31	25	CURE	The End Of The World (Geffen)	
28	26	FRANZ FERDINAND	Take Me Out (Domino/Epic)	
27	27	VON BONDIES	C'mon C'mon (Sire/Reprise)	
29	28	BLINK-182	Down (Geffen)	
26	29	THORNLEY	So Far So Good (Roadrunner/IDJMG)	
30	30	DARKNESS	Growing On Me (Must...Destroy/Atlantic)	

#1 MOST ADDED
DASHBOARD CONFSSIONAL Vindicated (Interscope)

#1 MOST INCREASED PLAYS
CURE The End Of The World (Geffen)

TOP 5 NEW & ACTIVE

- FLAW Recognize (Republic/Universal)
- MIDTOWN Give It Up (Columbia)
- AUTHORITY ZERO Revolution (Lava)
- BURNING BRIDES Heart Full Of Black (V2)
- SOIL Redefine (J/RMG)

ALTERNATIVE begins on Page 61.

SMOOTH JAZZ

LW	TW	ARTIST	SON	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)	
9	8	MARC ANTOINE	Mediterraneo (Rendezvous)	
8	9	HIL ST. SOUL	The Love Of You (Shanachie)	
12	10	JOYCE COOLING	Expression (Narada)	
10	11	MICHAEL LINGTON	Show Me (Rendezvous)	
11	12	MINOI ABAM	Save The Last Dance (GRP/VMG)	
13	13	RICHARD SMITH	Sing A Song (A440)	
14	14	KIM WATERS	The Ride (Shanachie)	
16	15	BRIAN CULBERTSON (NORMAN BROWN)	Come On Up (Warner Bros.)	
15	16	NORAH JONES	Sunrise (Blue Note/EMC)	
18	17	RICK BRAUN	Daddy O (Warner Bros.)	
17	18	PRAFUL	Let The Chips Fall (Rendezvous)	
19	19	BEYONCE (LIL' VANDROSS)	The Closer I Get To You (J/Columbia/RMG)	
22	20	PAUL JACKSON, JR.	Walkin' (Blue Note/EMC)	
20	21	GERALD ALBRIGHT	The Max (GRP/VMG)	
26	22	DAN SIEGEL	In Your Eyes (Native Language)	
24	23	CHRIS BOTTI	Back Into My Heart (Columbia)	
—	24	SEAL	Love's Divine (Warner Bros.)	
21	25	ALKEMX	Time To Lounge (Rendezvous)	
23	26	BRAXTON BROTHERS	When You Touch Me (Peak)	
27	27	DARYL HALL	What's In Your World (Rhythm & Groove/Liquid B)	
30	28	NESTOR TORRES	Maybe Tonight (Heads Up)	
25	29	SIMPLY RED	You Make Me Feel Brand New (simplyred.com/Red Ink)	
29	30	JEFF GOLUB	Pass It On (GRP/VMG)	

#1 MOST ADDED
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)

#1 MOST INCREASED PLAYS
RAMSEY LEWIS TRIO The In Crowd (Narada)

TOP 5 NEW & ACTIVE

- PETE BELASCO Deeper (Compendia)
- RAMSEY LEWIS TRIO The In Crowd (Narada)
- MICHAEL MCCONALD Ain't Nothing Like The Real Thing (Motown)
- CHUCK LOEB Bring It (Shanachie)
- GLADYS KNIGHT FIEDESIO ALEJANDRO Feelin' Good (Vocalion) (Pyramid)

Smooth Jazz begins on Page 52.

TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	ALANIS MORISSETTE	Everything (Maverick/Reprise)	
5	2	DAVE MATTHEWS	Oh (RCA/RMG)	
2	3	LENNY KRAVITZ	Where Are We Runnin'? (Virgin)	
8	4	ERIC CLAPTON	If I Had Possession Over Judgment Day (Duck/Reprise)	
3	5	MICHAEL ANDREWS (GARY JULES)	Mad World (Universal)	
10	6	COUNTING CROWS	Accidentally In Love (DreamWorks/Geffen)	
6	7	DAMIEN RICE	Cannonball (Vector Recordings/Warner Bros.)	
4	8	JOHN MAYER	Clarity (Aware/Columbia)	
11	9	DONAVON FRANKENREITER (JACK JOHNSON)	Free (Brushfire/Universal)	
7	10	JET	Are You Gonna Be My Girl (Atlantic)	
9	11	NORAH JONES	Sunrise (Blue Note/EMC)	
15	12	WHEAT	I Met A Girl (Aware/Columbia)	
19	13	NORAH JONES	What Am I To You? (Blue Note/EMC)	
16	14	SHERYL CROW	Light In Your Eyes (A&M/Interscope)	
12	15	MAROON 5	This Love (Octone/J/RMG)	
13	16	MINDY SMITH	Come To Jesus (Vanguard)	
14	17	JASON MRAZ	Curbside Prophet (Atlantic)	
18	18	TOOTS AND THE MAYTALS	Wi B. Raitt True Love Is Hard To Find (V2)	
17	19	BOB SCHNEIDER	Come With Me Tonight (Sho-Kora/Vanguard)	
23	20	HOOBASTANK	The Reason (Island/IDJMG)	
22	21	PAT MCGEE BAND	Beautiful Ways (Warner Bros.)	
20	22	MELISSA ETHERIOGE	Lucky (Island/IDJMG)	
25	23	THRILLS	Big Sur (Virgin)	
21	24	BARENAKED LADIES	Testing 1, 2, 3 (Reprise)	
26	25	PATTY GRIFFIN	Love Throw A Line (ATO/RCA/RMG)	
24	26	JEM	They (ATO/RCA/RMG)	
—	27	DIANA KRALL	Temptation (GRP/VMG)	
—	28	MORRISSEY	Irish Blood, English Heart (Sanctuary/SRG)	
30	29	311	Love Song (Maverick/Vocalion/Zomba)	
29	30	JOE FIRSTMAN	Can't Stop Loving You (Atlantic)	

#1 MOST ADDED
PHISH The Connection (Elektra/Atlantic)

#1 MOST INCREASED PLAYS
PHISH The Connection (Elektra/Atlantic)

TOP 5 NEW & ACTIVE

- LORETTA LYNN (JACK WHITE) Portland, Oregon (Interscope)
- BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)
- INDIGO GIRLS Fill It Up Again (Epic)
- MODEST MOUSE Float On (Epic)
- PHISH The Connection (Elektra/Atlantic)

TRIPLE A begins on Page 65.

Publisher's Profile

By Erica Farber



MARTIN BANDIER

Chairman and CEO, EMI Music Publishing

Martin Bandier has helped create the largest and most successful music-publishing company in the world. As Chairman and CEO of EMI Music Publishing, Bandier oversees a staff of about 600. EMI currently controls the rights to more than 1 million titles, ranging from "Santa Claus Is Coming to Town" to many current hits.

The company represents many of today's top songwriters and artists, including Sting, Matchbox Twenty, Alicia Keys and Ludacris, to name a few. And, as part of its extensive catalog base, the company also has 50% ownership of Jobete Music, representing all the classic hits of Motown.

Getting into the business: "Like every kid growing up, I was in love with music. Through my journeys in early life, I went to law school. When I graduated I went to work for a firm in New York that was a little stuffy. I was a long-haired kid. I remember one of the senior partners coming in and — never really looking at my eyes, but looking at my hair — saying that one of our clients was involved in the acquisition of a music-publishing company. He thought this might be something I could work on. I had no idea what he was talking about, but I said, Yes, that sounds perfect to me."

"I worked on this transaction, and I remember going home and telling my parents, I really don't understand this, but, wow, what a great business! A few years later I had the opportunity to go into business with Charles Koppelman, who was running CBS Music Publishing. We went into business together with another person, and the rest is Hollywood history."

Leading the largest publishing company: "I always had aspirations of growing the music-publishing business we had started, and it was a business I didn't want to leave. It was a business I chose, as opposed to going into the recorded-music business or some other aspect of the entertainment or music business. While I never thought about it, I have to say my goal was to become the biggest and the best. Somehow, after all these years and doing this at EMI for 15 years, that is where we are."

What a music publisher does: "If you're a music publisher, you're in the song business. You own the words and music to songs. Those songs are protected by copyright laws all around the world. Essentially, those copyright laws all say the same thing: that no one can use your copyrighted song unless they come to you for a license. That license would entail your granting them the right to use your songs and receiving payment for it, in most instances."

"That's essentially how a music publisher derives his income. How he gets the songs is either by acquiring existing catalogs of music that have been around for a while or by signing writers who write songs for others or singer-songwriters who write songs for themselves and others, and exploiting those songs by means of presenting them to others to record for use in a movie, on TV and in

advertising. It's very involved, and it's a wonderful business. It entails every aspect of the music business and is not limited just to recording artists. You deal with record producers, writers and artists. Some of our best artists are writer-artists who write and record their own material and may write for others."

"EMI Music Publishing has relationships with ASCAP and BMI, which are performing-rights societies. These societies license radio and TV stations and venues — Madison Square Garden, bars, etc. They get their repertoire from the music publishers. I would have an arrangement with ASCAP and give them broad rights to license my material to their users. They would make a deal with the radio industry for the use of EMI's music on radio."

On the company's success: "A lot of it has to do with having good people and making the right creative and business decisions. Recently, I was at a Publisher of the Year ceremony in Los Angeles. When I went to accept the award, my entire crew came onstage with me. We had about 11 of our creative people there. Every one of them has been with me for more than 10 years. We have a seasoned bunch of people who move to the same drumbeat, don't feel threatened by egos, get credit for what they do and, hopefully, have a good conductor in myself, making sure that it's all harmonious and it works."

Biggest challenge: "How we deal with new technology — figuring out what role music publishers will play and what role writers, authors and composers will play. Deciding how the pie will be divided between the record companies and the music-publishing companies in terms of fees for uses of songs. Once we get that out of the way, the rest will flow easily."

"It's a slow process, because technology has moved so quickly that it is not 'one-size-fits-all.' There are records that are now dual discs that you can play on DVDs and computers. There are records that have copy controls on them. There are computers that come pre-loaded with songs. All of those raise a whole host of licensing issues. Some of them may have been contemplated by existing law, others may not and have to be dealt with."

Illegal downloading of music: "Piracy is a big issue for us and for the record companies. It's an industrywide issue that we're all attempting to deal with. Piracy is almost tangential for music publishing. The people directly facing it are the record companies. Of course, we're supporting them and doing whatever we can. They are finally making some headway here in America. Offering alternative sources of legitimate downloads and at the same time filing lawsuits against the pesky people who seem to be taking music seems to be having an impact."

Why someone would decide to sign with EMI: "I like to think we can give them creative direction and financial security. We'll collect their money all over the world without leaving a nickel for someone else. We'll distribute it to them on a timely basis, and we'll give them an opportunity to work with our other artists. If you're a writer or producer, you would have an opportunity to work with Pink or Usher or Rob Thomas or Jay-Z — I'm only mentioning a smattering of them. You would have a better opportunity to cross-pollinate within the confines of the EMI family."

Something about EMI Music Publishing that might surprise our readers: "If I were an outsider looking in, I'd think it was a well-run company that continues to be a leader in its area and that doesn't go to sleep with its success, but continues to strive for new and better things."

State of radio: "It seems to be pretty successful these days. Radio is something I never looked at as a business, but only as a barometer for the music we have

and whether someone was playing it. There isn't a day that goes by that I'm not briefed on adds on radio stations and where we are in different formats."

State of the music industry: "The business is in a period of consolidation. Maybe it is being run in a more businesslike manner and there's not as much waste as there once was. Also, people are more conscientious about what they want to support. The business is becoming more responsible. We're seeing the results of it this year. The Usher record has sold 2.6 million albums in a month. We've been complaining about piracy and a whole bunch of other issues, but you don't sell 2.6 million albums in a month by not having good music that people actually walk into the store and buy. Norah Jones is a great artist who sells millions of records. People have to actually walk into a store and buy it. The business is getting healthier, and the companies are getting healthier in terms of their approach."

Most influential individual: "Berry Gordy. It's a treat and a great pleasure for me to be in business with him. This is a man who not only impacted the world from a musical standpoint, but also had a worldwide impact both culturally and socially in bringing black music to a white audience and making it America's music."

Career highlight: "EMI Music Publishing. It was very much a company that was not as focused and not as in sync when I came here. We changed it. It's always nice to be the leader in your industry. We're the leader by a lot. We don't do it by hitting people over the head with hammers; we continue to do it by making the right signings and the right financial deals and, at the same time, maintaining a reputation for integrity. I'm really proud of that. This is one spectacular company."

Career disappointment: "I'm a song junkie, kind of a collector. At one point in time I was inches from buying The Beatles catalog. I wish I could have owned it, but everything worked out in the end. Other than that, everything else has filled out the picture pretty well."

Favorite radio format: "I'm all over the place, from Pop to Urban to Dance."

Favorite television show: "I watch sports mostly, and I try to go to bed laughing at *Seinfeld*."

Favorite song: "I wish I could come up with just one. Songs are such an inherent part of my life. There are so many different songs that I can't find one that I could say I would listen to all day long. Music is such a vital part of my life, and I've always been lucky that I could remember melodies and lyrics — sometimes to a fault."

New songwriter he's excited about: "Rob Thomas from Matchbox Twenty."

Favorite movie: "It's got to be one of the *Godfather* movies."

Favorite book: "I wind up reading lots of biographies. I'm into Winston Churchill these days."

Favorite restaurant: "Two of my favorite restaurants — one is in Los Angeles, and one is in London — have the same name and nothing to do with each other: the Ivy."

Beverage of choice: "Iced tea."

Hobbies: "Golf and watching tons of sports. I'm on my way to the Yankee game as we speak."

E-mail address: "mbandier@emimusicpub.com."

Advice for broadcasters: "I like radio the way it is. I think radio's an integral part of the music business and will continue to be because so many people listen to it."

Advice for the record industry: "I'd love to see the music industry stick with new artists on a longer basis. Sometimes the cost of that is prohibitive. If one record is not successful, it doesn't mean that's the end of the world. If you believe in something, it would be nice if you believed in it for more than a minute."

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