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## Ch-Check It Out: Beasties Are No. 1

The **Beastie Boys** move to the top spot on R&R's Alternative chart this week with "Ch-Check It Out," the first single from their forthcoming album *To The 5 Boroughs*, set to hit stores June 15. The song also charted at Active Rock and will be going for CHR/Pop airplay next week.



# R&R

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**JUNE 4, 2004**

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**Q&A WITH STEVE GOLDSTEIN**

In an exclusive interview, new Arbitron Radio Advisory Council Chairman and Saga Exec. VP **Steve Goldstein** discusses the Portable People Meter, diary response rates and small-market issues. The Q&A starts on this page and continues in R&R's Management/Marketing/Sales section. Also: Paragon President/North America **Larry Johnson** outlines the problems of reaching 18-24 diarykeepers; a spotlight on R&R Achievement Award Market Manager/GM nominee **Linn Hodgson**; and GMs **Kim Dodds** and **Scott Miller**, along with Hodgson and sales expert **Irwin Pollack**, on the risks of offering advertisers guarantees.

Pages 9-11

**CONVENTION COLUMNS**

This week R&R Urban Editor **Dana Hall** and AC/Hot AC Editor **Julie Kertes** turn the spotlight on Convention 2004, being held June 24-26 at the Beverly Hilton Hotel in Los Angeles. Hall asks Urban executives their feelings on what's next for Urban, while Kertes runs down all AC and Hot AC events and looks at nearby restaurants in star-studded Beverly Hills.

Pages 39, 51

**R&R NUMBER ONES**

- CHR/POP**
  - HOOBASTANK The Reason (Island/IDJMG)
- CHR/RHYTHMIC**
  - USHER Burn (LaFace/Zomba)
- URBAN**
  - TWISTA Overnight Celebrity (Atlantic)
- 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**
  - DAVE KOZ All I See Is You (Capitol)
- ROCK**
  - JET Cold Hard Bitch (Atlantic)
- ACTIVE ROCK**
  - LINKIN PARK Lying From You (Warner Bros.)
- ALTERNATIVE**
  - BEASTIE BOYS Ch-Check It Out (Capitol)
- TRIPLE A**
  - ALANIS MORISSETTE Everything (Maverick/Reprise)
- CHRISTIAN AC**
  - CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)
- CHRISTIAN CHR**
  - CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)
- CHRISTIAN ROCK**
  - SPOKEN Falling Further (Tooth & Nail)
- CHRISTIAN INSPO**
  - CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)
- SPANISH CONTEMPORARY**
  - SIN BANDERA Que Lloro (Sony Discos)
- TEJANO**
  - SOLIDO Tal Vez (Freddie)
- REGIONAL MEXICAN**
  - HOROSCOPOS DE DURANGO Oos Locos (Disa)
- TROPICAL**
  - REY RUIZ Creo En El Amor (Sony Discos)



**Karmazin Leaves Viacom**

**Moonves, Freston named co-Presidents/co-  
COOs; Moonves leads Infinity radio assets**

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

After returning from the long Memorial Day weekend, the radio industry — and the entire business world — was jolted by the news that **Mel Karmazin** had tendered his resignation as President/COO of Infinity parent Viacom. Two Viacom veterans — CBS Chairman/CEO **Les Moonves** and MTV Networks Chairman/CEO **Tom Freston** — have been named co-Presidents/co-



**Karmazin Moonves**

COOs and will split Karmazin's former duties.

"After more than 20 years with the company, for personal and professional reasons, **KARMAZIN** ▶ See Page 22

**'Nobody Asked Mel To Resign'**

**Redstone addresses Karmazin departure**

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

Viacom Chairman/CEO **Sumner Redstone** held two conference calls on Tuesday morning — one for Wall Street, one for the media — just hours after President/COO **Mel Karmazin**

announced his departure from the company (see story, above).

During both calls, Redstone shared his thoughts on why he thinks Karmazin chose to leave and on the company's future. He also assured investors that Viacom can withstand tough

**REDSTONE** ▶ See Page 22

**Radio Revenue Up 4% In April**

Radio revenue for April was up a solid 4% compared to the same month a year ago, according to the RAB. Local business also rose 4% on a year-to-year basis, while national sales figures climbed 6% over April 2003. National's 6% improvement was the best year-to-year improvement for a particular month since last September.

On a year-to-date basis, overall radio revenue paced 4% ahead of the previous year for the second month in a row. Local dollars were up 4% over January-April 2003, while national business was at a year-high 2% above the same four-month period last year.

The picture is particularly encouraging when one reviews

**REVENUE** ▶ See Page 16

**Teens And Downloading**

**New Barna Research Group survey sheds light on teen downloading**

**By Rick Welke**  
R&R Christian Editor  
rwellke@radioandrecords.com

The Gospel Music Association has just launched an anti-piracy campaign aimed at Christian teens who are also music consumers. That's important, because information from a new Barna Research Group survey shows that Christian teens and those who don't claim a Christian lifestyle are fairly alike in their music-downloading habits.

Barna, in partnership with Harris Interactive, surveyed 1,448 people from 13-18 years of age. Some 634 of

those people said they live a Christian lifestyle. Of the respondents who were committed Christians, 416 met the study's guidelines for being music consumers.



Music is a key element of teenagers' lives. This survey found that 95% of all teenagers have acquired music in some form within the past six months. The following table details the types of music acquired by both Christians and non-Christians.

**See Page 76**

**Radio Faces Critical Ratings, Technology Issues**

**A Q&A with Arbitron Radio Advisory Council chair Steve Goldstein**

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

In his new role as Chairman of the Arbitron Radio Advisory Council, Saga Communications Exec. VP **Steve Goldstein** has the formidable assignment of balancing the varying interests of commercial broadcasters while working to improve audience measurement. In this exclusive interview, the longtime council member discusses the progress toward deployment of the Portable People Meter, concerns about diary response rates and the issues facing small-market radio.

**R&R:** How would you characterize the relationship between the Ra-



**Goldstein**

dio Advisory Council and Arbitron these days?

**SG:** It is very productive. There's a great appreciation for the difficulties that Arbitron is having sustaining a ratings service. As a council, we have given them some excellent guidance over the past several years.

**R&R:** What difficulties do you feel Arbitron is facing right now?

**SG:** There are a ton of issues that are at the forefront of media research, and response rates top the list. For the first time, they've fallen to just about 30%. Ten years ago, in my first run on the council, Arbitron President/CEO **Steve Morris** drew the line in the sand at 40%.

**See Page 9**

**Delilah Readies To Move To Premiere**

**Kabel to do AC and Hot AC programs for Jones**

**By Julie Kertes**  
R&R AC/Hot AC Editor  
jkertes@radioandrecords.com

**Delilah** will move her syndicated *Delilah After Dark* AC program from **Jones Radio Networks** to **Premiere Radio Networks** when her JRN contract expires at the end of this month. She will keep her 7pm-midnight slot when she moves to **Premiere** and continue to originate from her home base in Seattle.

Back at JRN, that company's syndicated Hot AC evening talent, **Alan Kabel**, has been named to replace **Delilah**. Kabel's existing Hot AC affiliates will continue to carry his show; he will add **Delilah's**



**Delilah Kabel**

shift under the slogan "The New Sound of AC at Night."

"This is a program I have long sought to bring to **Premiere**," said **Premiere** President/COO **Kraig Kitchin** of *Delilah After Dark*. "Our talent leads the pack

**DELILAH** ▶ See Page 16

**Radlovic Set As Market Mgr. At SBS/New York**

**Marko Radlovic** has been named **New York Market Manager** for **Spanish Broadcasting System**. **Radlovic**, who succeeds **Clancy Woods**, will initially commute from **Miami** to **New York** to oversee **Spanish AC WPAT (93.1 Amor)** and **Tropical WSKQ (Mega 97.9)**. **Radlovic** took corporate-level duties as **SBS's Chief Revenue Officer** in **November 2003** and will retain those duties.

**Radlovic** joined **SBS** in **September 2001** as **VP/Station**



**Radlovic**

**RADLOVIC** ▶ See Page 16

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# Survey: More Indecency On TV, Internet Than On Radio

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

A new Paragon Media Strategies study of 18-64-year-old adults found that only 6% regard radio as the medium with the most indecency, far below the Internet (51%) and television (35%). Magazines came in fourth, with 4%, while only 1% said newspapers.

Asked if they had been exposed to what they considered indecent material in the past six months, participants said radio had less of such material than television programming, e-mail and Internet sources, and even less than TV spots. Here's how they responded about indecency exposure, by media type:

Television programming	63%
E-mail solicitations	53%
Television ads	50%
Internet ads	49%
Internet websites	45%
Music played on radio stations	44%
Magazine ads	40%
Radio-station DJs/guests	37%
Magazine articles	34%
Newspaper articles	25%
Radio ads	25%
Newspaper ads	21%

When asked what they regarded as indecent material, 70% said sexual content or nudity, 66% said adult language, and 63% said violence.

Fourthly percent of respondents were personally offended by this year's Super Bowl halftime show. Asked to comment on the statement "The Super Bowl halftime show was indecent to me personally," 30% strongly agreed, 11% somewhat agreed, 19% somewhat disagreed, 26% strongly disagreed, and 14% didn't know. Seventy-nine percent said they were aware of the recent issues concerning indecency in the media; only 19% said they weren't.

The May survey of 401 respondents was equally divided between men and women and focused on people who listen to the radio for at least one hour on an average weekday. The margin of error in the survey was plus or minus 5%.

More exclusive findings from this survey will appear in R&R soon.

## XM Enlists Listeners' Help To Battle House Legislation, NAB Thousands flood FCC with support for the satcaster

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

On May 28 XM Satellite Radio sent notices to its 1.7 million subscribers asking them to contact Congress and the FCC to speak out against legislation introduced in the House of Representatives and to counter an NAB petition to the FCC that are both aimed at shutting down the satcaster's locally focused traffic and weather channels.

The NAB has filed a petition asking

the FCC to stop XM from airing the locally oriented channels on the grounds that the channels defy the original intent of the nationwide satellite service, and a bill introduced in the House by Reps. Gene Green and Charles Pickering would look into whether the channels violate XM's and rival satcaster Sirius' FCC licenses.

XM set up a page on its website ([www.xradio.com](http://www.xradio.com)) with a direct link

**XM ▶ See Page 13**

## Daniels Joins WSBC Broadcasting Company's Dir./Programming to serve as WRZA PD

Sky Daniels has been named Director/Programming for WSBC Broadcasting, the radio arm of Chicago-based NewsWeb Corp. In his new role Daniels will immediately take on day-to-day PD duties for suburban Chicago's WRZA, which NewsWeb purchased from Entravision in January.



Daniels

Group Manager Harvey Wells told R&R. "A lot of people feel that Sky belongs behind a Chicago microphone."

Said Daniels, who reports to Wells, "Considering that Harvey nurtured and supported WXRT for the last 20 years as GM, this opportunity will challenge me to take

everything I learned in the broadcasting, record, retail and publishing fields to make great radio again."

**DANIELS ▶ See Page 13**

## Loftin: America's Radio Star

After 14 weeks, some 2,600 entries from 85 radio stations across the country and 35,000 listener votes, a winner has been announced in the Radio Star contest, an *American Idol*-type radio competition sponsored by Clear Channel, Epic Records and Winterfresh Gum in which aspiring recording artists submitted songs to be judged in weekly quarterfinal and semifinal rounds.



Loftin

Natalie Loftin, 21, was named the winner at the Radio Star finals, broadcast last week from New

York's S.I.R. Studios in front of a live studio audience.

Loftin, a Dallas native currently attending Oklahoma City University, entered the contest through KJYO (KJ103)/Oklahoma City and was one of three semifinalists, along with Long Island-based band Last Week, who entered via WHTZ (Z100)/New York, and Lauren Barrett, representing KIIS-FM/Los Angeles.

"I was not expecting to get so many votes and have so much support," Loftin told R&R. "This is

**RADID STAR ▶ See Page 13**

## Entercom/Seattle Restructures Mgmt.

Forrest joins KISW & KQBZ as VP/GM; McCarthy adds management duties at KBSG, KMTT & KNDD

Melissa Forrest has been named VP/GM at Entercom's Active Rock KISW and FM Talk KQBZ (The Buzz) in Seattle, effective June 14. At the same time, Entercom/Seattle VP/Market Manager Kevin McCarthy adds day-to-day management responsibilities for the cluster's Oldies KBSG, Triple A KMTT and Alternative KNDD.

"Energy, focus, new ideas and a fresh perspective are just a few of the things that Melissa will bring to not only KISW and KQBZ,

but to our entire Seattle operation as well," McCarthy said.

Forrest joins Entercom from Clear Channel's Detroit cluster, where she was Director/Sales. She previously worked for Clear Channel's Dallas cluster, overseeing group sales, and for that company's St. Louis stations, where she started in sales management.

As previously reported in R&R, Dave Pridemore has been named VP/GM for Entercom/Seattle's Talk trio of KIRO, KNWX & KTTH

**SEATTLE ▶ See Page 16**



**MORE SHINING STARS IN VEGAS** It was a star-studded night as the Academy of Country Music Awards were given out during a huge event held at the Mandalay Bay Hotel & Casino in Las Vegas on May 26. Toby Keith walked away with four awards, including Album of the Year and Entertainer of the Year (he's now won the latter twice in two years); and Martina McBride took home two awards, including Top Female Vocalist, which she's won three years in a row. The show was hosted by Reba McEntire, who made her seventh appearance as MC. Seen here are (clockwise from top left) Keith, McBride, Tim McGraw and McEntire, who all performed that night.

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## Novak Named Sr. VP At EMF

Educational Media Foundation, home to the Christian AC K-Love and Christian CHR Air1 radio networks, has promoted Mike Novak to Sr. VP. Novak will continue to head up programming for K-Love.



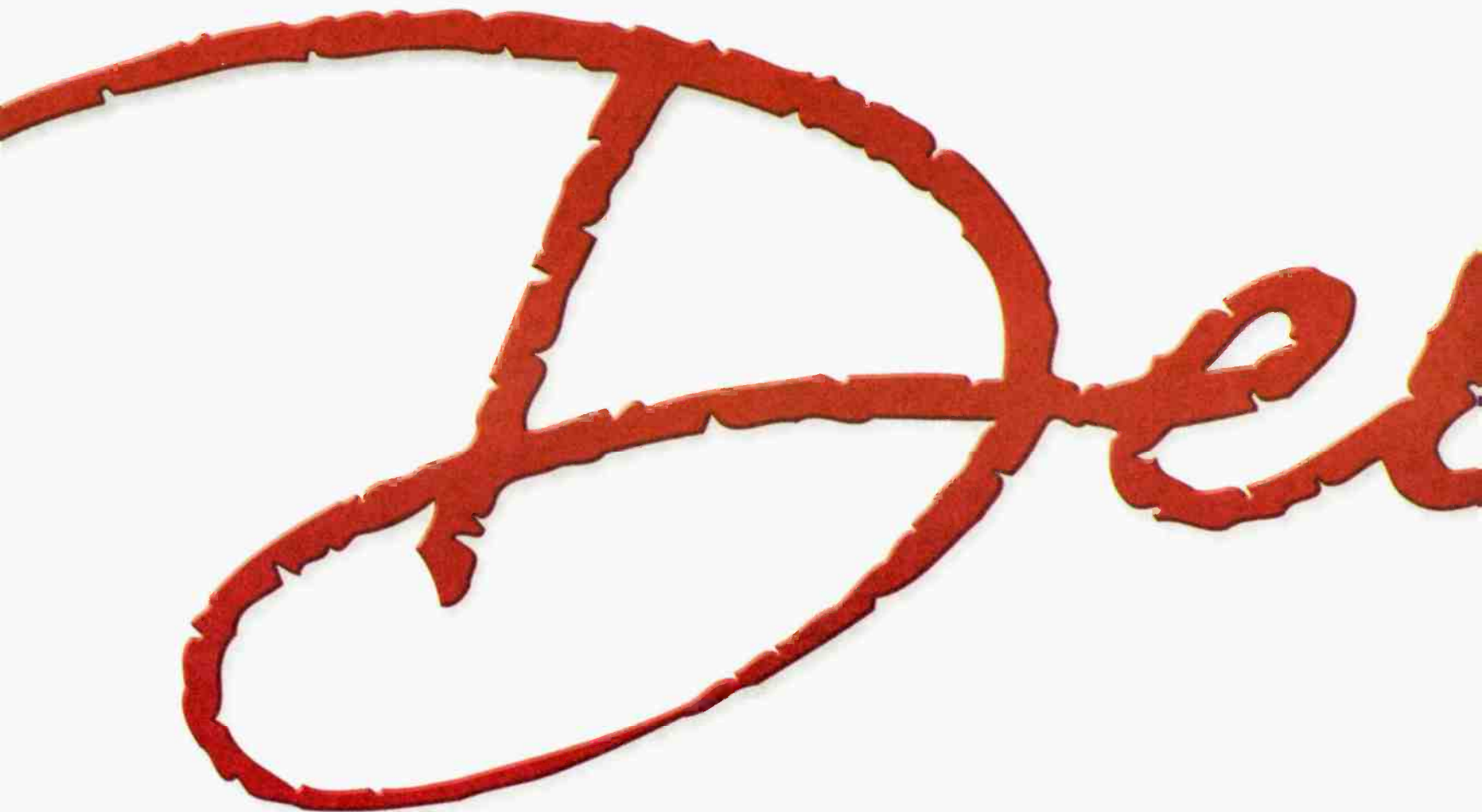
Novak

"Mike possesses extraordinary leadership skills," EMF CEO/President Dick Jenkins told R&R. "He's been on every side of radio and has become an invaluable part of our organization. When I'm on the road, EMF will now have a solid person in place to take the reins."

The company has also elevated Keith Whipple from Director/Operations & Development to VP/Operations & Development and Lloyd Parker from Director/Promotions to Director/Corporate Relations, a newly created position. Meanwhile, Randy Cantrell, former VP of the Envoy Group and Planet Communications, has joined EMF as Manager/Operations, and Audience Development Group research specialist Alan Mason has been named EMF's Director/Research, effective July 1.

"Research and strategy are becoming a very integral part of what the

**EMF ▶ See Page 16**



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RADIO NETWORKS

# Analyst Cuts Growth Forecast For Radio

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

Citing April revenue growth that was below his expectations and disappointing forward pacings, Merrill Lynch analyst Marc Nabi on May 29 reduced his Q2 and 2004 growth forecasts for the radio industry.

The industry's marginal 4% climb in April, combined with weak pacings for May, led Nabi to cut his Q2 growth forecast from 5.5% to 4% and to lower his industry growth forecast from 6.1% to 5.6%. In particular, Nabi expressed concern about reports that national advertising outpaced local in April, as he believes local dollars are a key component of industry health.

"This reversal is somewhat concerning," Nabi said. "We have consistently maintained that the health of the radio business and a strong recovery in 2004 are dependent on the recovery of local advertising, which represents 75%-80% of total radio-industry sales."

While Nabi also cut his May revenue-growth forecast, from 6% to 2%, he noted that early June pacings are positive and upped his forecast for the month from 5% to 6%. He added that while May was on track for 1%-2% growth, some stations that hadn't already sold all their ad inventory for the month could benefit from last-minute Memorial Day holiday spending.

On a long-term basis, Nabi said he believes the radio industry is "undergoing negative secular changes as it evolves from a growth sector to a mature business following several years of acceleration largely driven by consolidation." Because of that trend, Nabi believes that, over time,

radio-industry growth will fall in line with overall ad-industry growth while radio maintains its current 8% share of the overall advertising pie.

Nabi is also advising investors to take money out of midcap, pure-play radio companies and recommending that they buy in to the outdoor-advertising sector. He has assigned a "buy" rating to only two radio stocks: Clear Channel, thanks to a broad asset mix that includes its outdoor business; and Radio One, due to that company's historic ability to outpace the industry and the momentum being gained by its TV One cable channel.

## WW1 Eyeing Network Acquisitions

During a daylong summit with investors on May 25, Westwood One said that because its core traffic and

ANALYST See Page 8

## BUSINESS BRIEFS

### Analyst: Karmazin's Exit A 'Significant Negative' For Viacom

Merrill Lynch analyst Jessica Reif Cohen said in a report issued Tuesday that the resignation of Viacom President/COO Mel Karmazin (see story, Page 1) is a "significant negative" for Viacom. "Mel Karmazin is talented and, importantly, a very strong executive who's capable of saying no," Cohen said. "This ability is especially important in an industry that boasts a track record of less-than-desirable mergers and acquisitions. Although we believe that the company's remaining executives also possess a keen sense of financial discipline, we view Mr. Karmazin's ability to hold firm as unique."

Despite her misgivings, Cohen retained her "buy" rating on Viacom stock, citing the company's broad asset base. She said, "The company's very attractive valuation, supported by very strong operating fundamentals, has not changed due to this announcement." Cohen added that newly named Viacom co-Presidents/co-CEOs Les Moonves and Tom Freston are "incredibly capable executives."

### Disney Affirms Confidence In Eisner

Walt Disney Co. Chairman George Mitchell said Tuesday that Disney's board "has complete confidence in the current management" of the company. Mitchell was responding to speculation that outgoing Viacom President/COO Mel Karmazin could be considered as a successor to embattled Disney CEO Michael Eisner. Dissident Disney shareholders Roy Disney and Stanley Gold have called for Disney's board to look at Karmazin as a potential replacement for Eisner, who lost his Chairman title following the company's annual shareholders' meeting earlier this year.

### Sporting News Radio Added To RADAR

Arbitron's RADAR network-radio ratings service will begin reporting listening estimates for the Sporting News Radio network, starting with RADAR 82, set for release Oct. 4. Sporting News Radio, which targets men 25-54, will offer one program per daypart Monday through Sunday for a total of 35 minutes, or 70 30-second weekly commercial units. The addition of the network brings the count of RADAR-rated networks to 41.

### Broadcast Capital Increases Financing For Hispanic Ad Net

Broadcast Capital, which provides financing for the acquisition and construction of media properties, has given followup financing to the Latin Entertainment Network, an advertising network serving the U.S. Hispanic population. LEN's cross-media platforms include LEN Radio, TV, print, cinema, live events and promotions and the Internet.

Continued on Page 8

POINT A

POINT B

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## Localism Addressed At South Dakota FCC Hearing

Powell's absence sparks minor controversy

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

The FCC on May 26 held the third of six official field hearings focused on how well broadcasters are serving local communities. For FCC Commissioners Michael Copps and Jonathan Adelstein, the only two commissioners in attendance, the session mirrored the unofficial hearings the two held in 2003 before FCC Chairman Michael Powell agreed to put together a localism road show.

FCC Commissioners Kathleen Abernathy and Kevin Martin did not attend the most recent official hearing, held in Adelstein's hometown of Rapid City, SD. Powell had been in town a day earlier and was at a May 25 meeting on wireless Internet service providers also attended by South Dakota Gov. Mike Rounds and Adelstein, but he returned to Washington, DC early on May 26 at the behest of congression-

al leaders, who asked him to participate in an inside-the-Beltway event. Powell was also forced to cancel his keynote address at the FCC's Indian Telecommunications Initiative workshop.

Despite some criticism of Powell's last-minute absence from the hearing, a lively crowd of almost 300 South Dakotans had their say on consolidation, voicetracking and the

FCC See Page 8





## BUSINESS BRIEFS

Continued from Page 6

### First Broadcasting Sells North Texas FMs

Dallas-based broadcast merchant bank and radio-station owner **First Broadcasting** announced May 26 that it is selling KRVA-FM/Sulphur Springs, TX, east of Dallas, and KRVF-FM/Corsicana, TX, south of Dallas, to **LKCM Radio Partners** for an undisclosed price. Both stations air an Oldies format, but it's not yet known if LKCM will keep the current programming. LKCM also owns KFWR/Mineral Wells, TX, which reaches Ft. Worth, TX and much of Tarrant County. First will retain ownership of the towers used by KRVA and KRVF.

### XM Introduces Multizone Receivers

**XM Satellite Radio** this week introduced the XM-3000 multizone receiver, which will let XM subscribers distribute up to three different XM channels to different rooms, or zones, through a single antenna that internally splits the signals to "tuner modules." The tuners can also be individually controlled, and

Continued on Page 16

### Analyst

Continued from Page 6

network businesses are on a steady growth track, it's turning its attention to possibly acquiring some regional collegiate-sports networks.

Credit Suisse First Boston analyst Paul Sweeney, who attended the summit, wrote in a report on the gathering, "We believe [buying such networks] represents an attractive use of free cash flow and means of growing the network business. There are roughly half a dozen of them that might attract the company's attention, each with modest

revenue in the tens-of-millions range."

Sweeney also reported that WW1 believes it can double its television business over the next five years. The company currently generates about \$30 million annually in local traffic, news and weather through roughly 200 TV affiliates nationwide.

As for its bread-and-butter radio-traffic business, Westwood One said that while the entry of Traffic Pulse and Clear Channel into some of its markets has increased the competitive threat, revenue is returning to more normal levels.

"While Traffic Pulse remains a viable competitor in some markets, Westwood One feels it has succeeded in re-establishing price integrity in the contested markets," Sweeney wrote, adding that Westwood One isn't seeing any "affiliate erosion" from Clear Channel's plans to expand its in-house traffic business from 100 to 135 stations by year's end.

Sweeney also said he believes WW1's gradual improvements since Q2 2003 were aided by a 10% increase in its sales force and the replacement of 15 of its 40 regional managers.

### FCC

Continued from Page 6

community-service efforts of the region's radio stations.

Adelstein said of himself and his commission colleagues, "Localism, in our view, is the responsiveness of the broadcast station to the needs and interests of the community of license. This is what distinguishes broadcasters from a cable or satellite channel that has no local content and has no special public-interest obligation."

He added that localism, in his view, goes beyond promotional airtime or fundraising opportunities

for local charitable organizations. "It means providing opportunities for local self-expression," Adelstein said. "It means reaching out — developing and promoting local talent, local artists, local musicians. It means being responsive to communities in many ways, such as dedicating the resources to discover and address the needs of the community. And there needs to be competition for all of those angles."

Copps said, to applause, "We the people own the airwaves." He continued, "No company, no station, no firm, no special interest owns an airwave in the United States of America. The people together own them

all, and corporations are given the privilege of using this public asset — and even profiting from it — in exchange for their commitment to serve the public interest."

Copps added that broadcasters have been given "very special privileges, and they have very special responsibilities to serve their local communities." He also said he and Adelstein have seen "cascading national concern over what millions of Americans see as disturbing and worrisome trends in our media."

But Copps said he hoped to find that localism, diversity and competition are alive and well in Rapid City, where Triad Broadcasting owns six

## TRANSACTIONS AT A GLANCE

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

### Multistate Deal

- WKSJ-AM & WHUG-FM/Jamestown, NY and WQFX-FM/Russell, PA \$4.5 million

### State-By-State Transactions

- KBOV-AM & KIBS-FM/Bishop, CA \$965,000
- KFIF-FM/Soda Springs, ID \$234,000
- WBMF-FM/Crete, WAWF-FM/Kankakee & WWGN-FM/Ottawa, IL \$1 million
- WHIR-FM/Danville, KY \$1 million
- KOLQ-FM/Columbia (Monroe), KXRR-FM/Monroe, KMYF-FM/Rayville (Monroe) and KZRZ-FM/West Monroe, LA \$6.25 million
- WWNF-FM/Kinston, NC \$875,000
- KTUE-AM/Tulsa, TX \$150,000

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

## DEAL OF THE WEEK

- **KESO-FM & KZSP-FM/South Padre Island (McAllen), TX**  
**PRICE: \$6.6 million**  
**TERMS: Asset sale for cash**  
**BUYER: Border Media Partners, headed by Chairman of Board Rafael Garza. Phone: 817-335-5999. It owns nine other stations, including KSOX-AM, KURV-AM, KILM-FM & XCAO-FM/McAllen.**  
**SELLER: Alternative Broadcasting Corp., headed by President Susan Lundborg. Phone: 956-542-9161**  
**FREQUENCY: 92.7 MHz; 95.3 MHz**  
**POWER: 38kw at 466 feet; 6kw at 328 feet**  
**FORMAT: Alternative; Smooth Jazz**  
**BROKER: Holt Media Group**

## 2004 DEALS TO DATE

<b>Dollars to Date:</b>	<b>\$869,302,043</b> <i>(Last Year: \$2,344,977,266)</i>
<b>Dollars This Quarter:</b>	<b>\$374,886,510</b> <i>(Last Year: \$570,981,395)</i>
<b>Stations Traded This Year:</b>	<b>374</b> <i>(Last Year: 896)</i>
<b>Stations Traded This Quarter:</b>	<b>139</b> <i>(Last Year: 190)</i>

stations and operates a seventh via an LMA. The market, ranked No. 268 by Arbitron, also includes such local owners as Duhamel and Haugo.

without a laugh, at Powell's expense: Following his introduction by Adelstein, who presided over the hearing, Copps wryly replied, "Thank you, Mr. Chairman."

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# Classic Hits

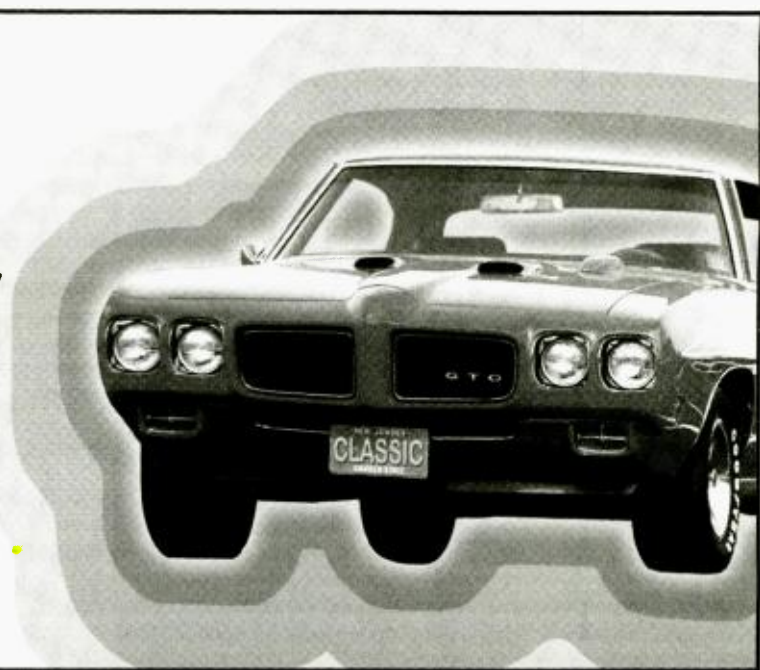
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# Radio Faces Critical Ratings, Technology Issues

Continued from Page 1

The really disturbing part is that we've seen a precipitous drop in the last two years. It's dramatic. Arbitron just announced some new post-placement strategies and plans to work on the 20 lowest-response markets. [Editor's note: For more on response rates, see the May 21 issue of R&R and this week's Management/Marketing/Sales section.]

Second, the diary is in trouble. It's a 40-year-old technology, and very few devices or instruments have remained relevant for that long. Research has changed significantly, and the needs of the marketplace have also changed. There's tremendous desire from the advertisers' side for more accountability, which is occurring in all media, so we need to come up with solutions that fit the needs of the market today. The diary doesn't do that elegantly.

**"I don't believe there is a perfect form of research. Every approach has its downside and its bias, and PPM will be no different in that sense."**

Third, there's been discussion lately about the value of the ratings service in small markets. Instead of looking at "one size fits all," we're looking at developing a separate service for smaller markets.

**R&R: Why have response rates fallen so low?**

**SG:** Because of lifestyle changes, the do-not-call lists, spam, 9/11 and simply the tenor of the times. The diary is an interruption in busy lives. People are more suspicious of intrusion.

**R&R: Are response rates something the Advisory Council can fix? What can turn them around — if anything?**

**SG:** It will take a variety of things, and none of them is a silver bullet — all are complicated and incremental. Clearly, it's going to cost more in the future to recruit people to participate in surveys, but money is not the entire problem.

At our last meeting, we learned that 6% of 18- to 24-year-olds have only a cell phone, and, by law, Arbitron cannot contact people on cell phones. That percentage figure pre-dates all the recent [phone-number] portability changes, so one could estimate that those numbers are already up sharply, will keep growing and will certainly affect Arbitron's ability and efficiency in recruiting people.

Right now it's mostly affecting the lower demos, but it will most likely be pervasive over time. That's one of the reasons the People Meter is intriguing. A panel of respondents can be managed more easily than the vagaries of balancing samples on a weekly basis. They're contacting 1.5 million people over the course of a year to fill out diaries. That's an onerous task.

**R&R: Along with Arbitron's having to do less recruiting, would the PPM improve response rates? It requires less work than diarykeeping.**

**SG:** No, it probably wouldn't, because you're asking for the intrusion of a device in the home and a commitment to carry around the PPM for as long as two years. I believe achieving an acceptable response-rate level is one of the challenges in getting the PPM to market.

**R&R: With Cox and Radio One still holding out on the Houston PPM test, how much overall agreement is there within the Advisory Council about the PPM?**

**SG:** The council's predisposition at this point is that electronic measurement is going to be part of our future in the larger markets. The question is whether the PPM is the right device and what all the issues are surrounding it. But, one way or another, we're looking at a seismic change for this industry. We have gone from being suspect to circum-spect about electronic measurement — meaning that we do believe Arbitron is answering each of the myriad issues on how to make this new methodology viable.

But we're only in a test phase. We have not endorsed the product, nor

will we until we see a lot more data, and that's why Houston is so important next winter.

**R&R: How much of a problem will it be if Cox and Radio One don't participate in Houston?**

**SG:** It invalidates some of the total rating data, but not all of the numerous significant issues that need to be answered are rating-dependent — there are response-rate-dependent and equipment-related issues.

**"By remaining with the diary, we automatically are discounted by a large portion of the ad community."**

As a council, we're not asking anybody to commit, nor is Arbitron [committed] at this point, beyond the test. By the way, local cable, television stations and retailers are all involved in the encoding in Houston. They've all agreed on it. Radio needs to be here.

**R&R: What are the feelings about the inevitably higher cost for PPM measurement?**

**SG:** Broadcasters are looking for return on investment today, and if they're going to have to spend more money on a ratings service, they want to know they're going to get something back for that. That's the reason we asked Arbitron to fund an important economic-impact study chaired by former council Chairman and Pearlman Advisors President David Pearlman. That will be ready before the end of the year.

The reason we don't know what the costs are is ostensibly because Nielsen has not decided whether it will participate or not. That is a significant factor in what it will cost radio to be involved in the PPM. However, we're told the PPM will likely move ahead even if Nielsen doesn't jump in — that is, if radio

Continued on Page 11

## Linn Hodgson, Leighton Broadcasting/Grand Forks, ND Nominee, Market Manager/GM of the Year (Markets 101+)

Out on the Upper Plains, in market 276, the Grand Forks, ND, radio scene is not unlike that of a small-town basketball game, with a little five-on-five cluster rivalry between publicly owned Clear Channel and employee-owned regional group Leighton Broadcasting.

The teams suit up to play each other twice a year, and everybody knows everybody else's moves. Everyone's trying to score, including the GMs — but when someone goes down, as happened during the terrible floods of 1997, the opponents rush to each other's rescue.

You would think that with its considerable might, Clear Channel would clobber the little guys. But during 2003 the Leighton lineup soared from a 26.6 to a 35.5 12+. All five stations in the cluster (News/Talk KNOX-AM, Country KNOX-FM, Country KYCK and newly acquired News/Talk KCNN-AM and AC KZLT) went up.

Perhaps more significant, the Leighton team beat Clear Channel's local crew, which fell from a combined 44.1 to 33.9, excluding out-of-market signals, in 2003. Four of CC's five starters lost ground, including former Rock leader KJKJ, which was outscored by Leighton MVP and new No. 1 KYCK.

The head coach of the remarkable Leighton/Grand Forks team is Linn Hodgson, who is nominated for the 2004 R&R Industry Achievement Award in the Market Manager/GM of the Year (Markets 101+) category. Hodgson points to the cluster's ownership, led by Minnesota Pavek Museum of Broadcasting Hall of Fame inductee Al Leighton and President John Sowada, based at sister stations in St. Cloud, MN.

"They're just great people," Hodgson says. "When we had the big flood, they sent every employee a check to help them weather the storm and they never took anybody off payroll. When people do stuff like that for you, you'll get up at 4am and enjoy doing it."

### Investment In And By The People

Many of the cluster's airstaff have been around for years,



Linn Hodgson

even decades, including legendary local personality and KCNN morning man Jim Bollman and the 15-year KYCK morning duo of PD Jaci Anderson and Ronn Kennedy. Another star player is KCNN & KNOX-AM PD Kevin Arvidson, who took KNOX 3.3-8.7 during 2003.

As his employees invest years in Leighton to earn a share of the company's financial success, Hodgson reciprocates with quarterly sales training for all salespeople by Chuck Mefford and weekly coaching for every air personality, even overnight talents, with Brian Wright and his associates from Audience Development Group. "We've worked with these folks for years. They're just great," Hodgson says.

An Iowa-born 20-year broadcaster who takes all his own calls, Hodgson says the key to his group's success is simple: "We give people lots of reasons to tune in and never a reason to leave."

Despite the fine ratings, strong sales training and longtime airstaff, Hodgson does find it hard to retain good salespeople, especially in a market yielding only \$8.5 million in annual radio revenue and little in national dollars. He says, "It's tough keeping them, because we train them so well, and then everybody wants them. I have a very young sales staff. We hold them to some very high standards, and that sometimes leads to turnover."

"We're not expecting perfection, but we want the job done right and our clients taken care of in a professional manner. So we maybe move a little slower, and if there's anything we're missing, it's urgency — just an energy level that needs to be bumped up a bit more."

Continued on Page 11



# Weighting Wonky & The Ratings Factory

By Larry Johnson

When I was reviewing a client's ratings recently, some of the shortfalls in Arbitron's sampling took on grim overtones. The client had instituted a Rock format a year before. Logically, the format was well placed in the competitive landscape. But the station didn't appear to be gaining traction. A lot is at stake when a Rock format is placed on a premier signal, and the client was so concerned that they commissioned our company to do a telephone perceptual study.

The perceptual came back with the Rock station performing very well. That drove me to study the Arbitron sampling for that market and similar markets. There were some dramatic sampling shortfalls in some age and gender cells in which person-per-diary values were already statistically shaky. We've known



Larry Johnson

about the challenges of getting diaries from men 18-24 and 25-34. Lately, some markets have also recorded the same dramatic shortfalls for women 18-24. Quota shortfalls are nearly 50% in some cases.

We're used to seeing 20% undersampling in age and gender cells like men 18-24, and even that makes for some funny wobbles. When you get to 50% sampling shortfalls, the results become very suspect. For example, in a market of 152,300 people and 845 diaries with a 9.5% male

18-24 population, the number of 18-24 male diaries should be 80 as a proportion of the population. But in that market Arbitron collected only 45 diaries, 5.4% of its sample, from men 18-24 in fall 2003. The PPDVs went from what should have been 1,897 to 3,338 before county weighting was applied.

## Losing Unreachable Demos

Adding to the traditional woes of reaching 18-24 and 25-34-year-old men is that fact that 18-24s are the cell-phone generation. This group is the most likely to have forsaken their land lines, which have local prefixes. Researchers cannot call cell phones, so these already hard-to-reach 18-24-year-olds become unreachable because the only telephone they have is a cell. Use of cell phones may be

an important factor in these historically unprecedented quota shortfalls for Arbitron.

When an ethnic overlay is placed on a dramatic undersampling of, say, male 18-24-year-olds, the effects on stations targeting a nonethnic (or even an ethnic) audience are greatly amplified. For example, in a Southern market of 253,100 people and 986 diaries with a 6.7% male 18-24 pop-

**When you get to 50% sampling shortfalls, the results become very suspect.**

ulation, the number of 18-24 male diaries should be 66 as a proportion of the population.

But Arbitron collected only 37 diaries. The PPDVs went from what should have been 3,831 to 6,755, before ethnic and county weighting were applied. Since this market has a 33% African-American composition and Arbitron collected 37% of its sample from African Americans, one can project that there were 22 nonethnic diaries from men 18-24 in fall 2003.

## A Ratings Crapshoot

When county weighting was applied, there were actually a mere 19 male nonethnic 18-24 diaries. Nineteen diaries fall far short of the layperson's reliability criterion of 30 respondents in any category being analyzed. Many ratings-analysis programs will not display a category with fewer than 30 people. If there are heavy-listening diaries within those 19 nonethnic 18-24 diaries, the results truly become a crapshoot. Woe to those markets with 600, 500 or 400 diaries, given the example cited here.

It's a disservice to all to try to institute a well-thought-out format when you are forced to judge the format with unreliable numbers because of undersampling. One action clients might take is to contact their Arbitron representative and insist that sampling come within 20% of the actual population. Anything less subjects you to an empty statistical exercise that can have catastrophic results.

Larry Johnson is President/ North America of Paragon Media Strategies in Denver. He can be reached at 303-922-5600 or via www.paragonmediastategies.com.

clients. Even our bookkeeping people know our clients."

As if Clear Channel weren't enough, Hodgson hears another and much different voice that keeps him on his toes: "When we go to church on Sunday morning, we don't want some little old lady giving us hell about something we screwed up on the radio station. I know that sounds hokey and small-town. God bless her soul and we know her well, but the last thing I want is for her to come up and say, 'You know, you guys were off the air last night,' or, 'We heard 10 minutes of commercials running back-to-back because nobody was paying attention.'

"Those things don't happen anymore, and that is because everybody is empowered to do their own thing. We follow the old adage 'Just make a decision and do it, and if it's wrong, beg for forgiveness.' And every day we're trying to be better than we were yesterday."

## Linn Hodgson

Continued from Page 9

### The Confidence Factor

Hodgson says that even with good ratings, there's significant lag time before the business catches up. "Radio can be a tough thing to sell," he says. "And, in fact, ratings don't have anything to do with it. You need to have the idea, the trust and the confidence. To steal a quote from [sales trainer] Roy Williams, selling is simply the transference of confidence. It takes time for salespeople to understand that, and it only comes from creating success for clients. As soon as they achieve that, they can just fly.

"It isn't just about transactions. This whole business is based on relationships. Our listeners have a relationship with our announcers, the senators and congressmen all have relationships with our news department and talk hosts, and our salespeople have relationships with our

# Are Guarantees Risky Business?

Last week's commentary by RAB Educational Service Division VP/GSM Mark Levy introduced the topic of offering guaranteed results to advertisers. Levy discussed some specific terms and conditions broadcasters can use when they approach clients with a promise of performance.

But how do broadcasters in the trenches feel about guarantees? Here's what three of R&R's 2004 Market Manager of the Year nominees in secondary markets have to say, along with comments from veteran sales trainer Irwin Pollack.

**Linn Hodgson  
GM, Leighton Broadcasting/  
Grand Forks, ND**

That's a real touchy issue. We use a tool from the Harvard School of Business called the Marketing Bridge. It's been out for 20 or 30 years, and it identifies that, as far as the retailer is concerned, advertising is only 20% of the equation of connecting customers to the sale — or separating customers from the sale.

The advertising has to be right, but so do the store, its merchandising and the sellers' skills, grooming and attitude. And if you're talking about offering a guarantee, those merchants will measure cash-register rings, not just traffic. All the advertising in the world can't turn a bad bowl of soup into a good one, so if you're selling a lesser product, how can you ask me to guarantee sales, especially since we're only one-fifth of the equation?

**Kim Dodds  
Market Manager, Clear Channel/  
Lawton & Wichita Falls, TX**

Our AEs always try to quantify our clients' expectations of a successful return on their investment, and then it's our goal to exceed them. Offering a guarantee is a challenge because that's a subjective thing — it's kind of a gray area. But it's an interesting concept, and if there's a good, clean way for it to work, I'd be interested in hearing about it.

**Scott Miller  
VP/Market Manager,  
Clear Channel/Wheeling, WV**

In my 16 years of broadcasting, I came up in the school of saying, "I can't guarantee you specific results, but I will guarantee that if we put you on the right station, run the right frequency of commercials and have the right copy, it's going to work." If a car dealer is selling pickup trucks, they need to be on our Country station. I can guarantee them that I can help sell those trucks because we know who listens, and it's the people who are going to buy trucks.

We also don't run copy that says, "Mention you heard our ad on the radio and get 10% off," because most people won't mention it. That's almost a bit of an exercise in failure. Clear Channel may have some plans for this if it takes off in other parts of the country, but for now, we go out and sell the qualitative.

**Irwin Pollack  
Sales Trainer**

Asking for guaranteed results is one of advertisers' most common objections. After all, most advertisers would be tickled pink to get a guarantee on their advertising; it would take the risk out of the investment equation, so it basically becomes a one-way, "I can't lose" proposition. While cable, magazines and even online models are starting to offer guarantees, it's important to take a look at how it could work (or fail) at your station.

Any relationship needs to be a win-win proposition, or it is doomed to fail from the start. For advertisers that want a guarantee, make sure you reap the benefits of overachievement as well. A car dealer, for example, might want to pay only \$1,000 of a \$5,000 schedule if the results are lower than expected. But is he willing to set up a program where the station gets \$10,000 for that same schedule if it delivers much better than you both expected?

The best advertisers to set up a long-term, mutually beneficial program like this are those that have the long-term, big-picture vision. We all know the 10-day "spray and pray" schedule doesn't work, so only roll the dice with advertisers that are willing to play in the major leagues. Offering guarantees make sense, as long as it's with the right advertiser.

**Radio Faces Critical....**

Continued from Page 9

agrees. By the way, if there is no co-operation on the part of the radio broadcasters, PPM is dead on arrival, since signals need to be encoded.

**R&R:** *As a station-group executive, how much are you willing to pay to make PPM measurement a reality?*

**SG:** The real question is, will there be a significant ROI? Will radio be seen as more legitimate at the agency level, and will that help us get past our perennially small 8% share of the ad dollar. We've been stuck at 7%-8%, and one of the reasons is that many feel radio is difficult to buy and that we offer no means of accountability. Moving to PPM would, theoretically, improve all that and also put us on the same platform as television and, eventually, outdoor as well.

By remaining with the diary, we are automatically discounted by a large portion of the ad community. Does the PPM put us in line to make more money as an industry? That's what the economic-impact study is all about.

**R&R:** *It sounds as if the diary is now regarded as such an antiquated mechanism that it is, by itself, an accountability issue. Is that true?*

**SG:** Yes and no — not just for radio, but on the television side as well. Keep in mind that most of Nielsen's ratings are still derived by diary today, and radio will be in the diary business in medium and small markets for years to come.

**R&R:** *How satisfied are you with the technology of the PPM and its potential to improve business for radio?*

**SG:** I don't believe there is a perfect form of research. Every approach has its downside and its bias, and PPM will be no different in that sense. The question is, when you put these two things on the table next to each other, do you feel that one of them is going to give you a more accurate representation of the way media is being consumed today? Do you believe the average person listens to three radio stations or six stations? That is a fundamental difference.

Based on what I'm seeing, the PPM compliance rates are quite high. In other words, when people have the PPM device, they are carrying it around. That has been one of the central concerns we've had all along and is another reason the Houston test is so important. It's to look at all the data on compliance and whether people are taking the device out of its cradle and using it on a regular basis. And there are safeguards within the system to ensure that is happening.

**R&R:** *Do you think the Houston test will support the direction you ultimately envision for the PPM?*

**SG:** I do. But as Chairman of the council, and for the council itself, that's an opinion that needs to be informed. And the only way it can be informed is by actually conducting the test.

**R&R:** *Should the PPM be measuring Sirius and XM Satellite Radio to reflect their impact?*

**SG:** That is a question that's come before the council. The numbers at this point are very small, and according to the bylaws of the Arbitron ratings service, it measures only terrestrial radio.

**R&R:** *One would hope the PPM will be better at capturing listening by younger demos than the diary.*

**“If we don't do something to protect the lower end, I fear what will happen for the next generation of radio stations.”**

**SG:** The PPM will allow Arbitron to move the demographic down to 6 years old and can count a whole lot more people in the cume than we currently have. TV, of course, starts measuring at 2 years old. If we don't do something to protect the lower end and create valuable radio formats and properties on the lower end, I fear what will happen for the next generation of radio stations. We are losing the teens of today, and the 25-year-olds of the not-too-distant future.

**R&R:** *You also hope that the PPM will help get agencies to take a better look at the 35+ audience too, right?*

**SG:** That's the other side of it. What an incredible bias! I tell my guys who are complaining about the Oldies format that it's as healthy today as a couple of years ago. The reason people are concerned is that 54-year-olds become 55-year-olds every day, and all of a sudden they're irrelevant. That means George W. Bush, Bill Clinton, these guys are irrelevant? They're so old that we can't talk to them anymore? That's insane.

**R&R:** *When might we see the PPM actually deployed?*

**SG:** I really don't know. I do know that we're going to be in the diary business for a very long time because the PPM will only go into the largest markets. It will not — at least, not in the near term — be cost-effective for medium and smaller markets. So, regardless of what happens with the PPM, we'll need the diary to continue to be viable and strong and enhanced for most of our careers.

I should note that BBM, the Canadian service, is already using the PPM for television. Canada is already moving forward, and radio will have PPM in Quebec City and Montreal before the year is out.

**R&R:** *Looking at the economics and needs of small-market broadcasters, what kinds of services is the council discussing?*

**SG:** Historically, small markets wanted to be treated the same as the large markets. That's why they

moved up to two books a year and upgraded their sample size — to, it is hoped, generate more stability. But Arbitron's small-market ratings service was originally designed to measure markets in which there were just a few stations, and now many of those same markets have 12 to 18 stations. It's hard for the diary to capture that granularity with such a small sample base.

What's happening is that we're seeing a lot of instability in the numbers, making it very difficult for small-market broadcasters to figure out from one book to the next which ratings are correct. It's as if they're being told, "You were really smart in the fall, and now you're really stupid in the spring." Well, which is it? Like United Airlines' TED Airlines, there's a need for a different sort of service more reflective of the needs in these markets.

What we talked about in the last council meeting, which is on a fast track to becoming reality this summer, is taking about 180 smaller markets and rebuilding the service so it becomes based on a rolling average. It'll probably be a similar sample to what is in each market today, but rolled out over a year so you'll have more diaries in the sample over a long period of time.

One of the side effects of gaining stability is, if a station were to change format, the impact might not be seen as quickly as you might have in the previous service. On the other hand, you won't see the astronomical bounces that currently occur in small markets. So that's probably the biggest step in the change in small markets.

**R&R:** *What else is in store for secondary markets?*

**SG:** There would be possibly another service dealing with qualitative. We asked Arbitron to do a survey on the satisfaction of small-market broadcasters. They found that 43% of their clients were unaware of the qualitative data that exists in every diary — data the stations were paying for.

**R&R:** *Isn't it Arbitron's job to make it known that material is available?*

**SG:** Absolutely. In fact, Arbitron told us at the meeting that they get an "F-" for not doing a good job of marketing their own service to the small markets. So there's a question about creating a new, enhanced qualitative service. We hope it will meet the needs of small-market clients, because in small markets, they're not just selling on numbers, they're selling on qualitative.

**R&R:** *Is the fact that smaller stations are increasingly owned by big groups giving those stations more clout?*

**SG:** No question. Small-market radio is a significant portion of Arbitron's business, and now that it's under the auspices of a lot of larger companies, it's taken on a great deal more prominence. On the council are such important voices as Sr. VP Jay Meyers from Clear Channel and Corporate Director Val Garris from Cumulus. Both companies own a lot of small-market stations. And then there's our past Chairman, Tom

**Mark Your Calendar**

**Important dates and events for June**

**June**

• **June 7-8** — Mid-Atlantic Broadcasters Conference, Atlantic City, NJ; 609-860-0111 or [www.njba.com](http://www.njba.com)

• **June 9** — 2004 Radio-Mercury Awards luncheon and ceremony, New York; 800-232-3131 or [www.rab.com](http://www.rab.com)

• **June 9** — Direct Marketing Association's "Winning Communications Strategies to Increase Sales" Webinar; [www.dmaloyaltyweb.org](http://www.dmaloyaltyweb.org)

• **June 10-11** — Strategic Research Institute's fifth annual Hispanic Market Boom, Los Angeles; 212-967-0095, ext. 252, or [www.srinstitute.com](http://www.srinstitute.com)

• **June 10-12** — Missouri Broadcasters Convention, St. Louis; 573-636-6692 or [www.mbaweb.org](http://www.mbaweb.org)

• **June 10-13** — CMA Music Festival & Fan Fair, Nashville; 615-244-2840 or [www.cmafest.com](http://www.cmafest.com)

• **June 10-13** — New Mexico Broadcasters Convention, Albuquerque; 505-881-4444 or [www.nmba.org](http://www.nmba.org)

• **June 11-12** — Wyoming Broadcasters Convention, Sheridan, WY; 307-632-7622 or [www.wyomingbroadcasting.org](http://www.wyomingbroadcasting.org)

• **June 11-13** — Georgia Association of Broadcasters Convention, Columbus, GA; 770-395-7200 or [www.gab.org](http://www.gab.org)

• **June 12-13** — Global Entertainment and Media Summit, Los Angeles; [www.globalentertainmentnetwork.com](http://www.globalentertainmentnetwork.com)

• **June 14** — NAB Education Foundation Service to America Summit and Symposium, Washington, DC; 202-775-3297 or [www.nab.org](http://www.nab.org)

• **June 15-16** — NAB Spring Board Meeting, Washington, DC; 202-775-3297 or [www.nab.org](http://www.nab.org)

• **June 16-17** — Wisconsin Broadcasters Convention, Appleton, WI; 608-255-2600 or [www.wi-broadcasters.org](http://www.wi-broadcasters.org)

• **June 18** — Iowa Broadcasters Convention, West Des Moines, IA; 515-224-7237 or [www.iowabroadcasters.com](http://www.iowabroadcasters.com)

• **June 21-22** — New York State Broadcasters Convention, Lake George, NY; 518-456-8888 or [www.nysbroadcastersassn.org](http://www.nysbroadcastersassn.org)

• **June 21-22** — Foundation of American Women in Radio and Television's 29th annual Gracie Allen Awards, New York; 703-506-3290 or [www.awrt.org](http://www.awrt.org)

• **June 22** — Interep Radio Symposium, New York; 212-916-0748 or [www.radiosymposium.com](http://www.radiosymposium.com)

• **June 23-25** — Florida Association of Broadcasters Convention, Longboat Key, FL; 850-681-6444 or [www.fab.org](http://www.fab.org)

• **June 23-25** — 48th annual PROMAX & BDA Conference & Expo, New York; 310-788-7600 or [www.promax.org](http://www.promax.org)

• **June 24-26** — R&R Convention, Los Angeles; 310-553-4330 or [www.radioandrecords.com](http://www.radioandrecords.com)

• **June 24-26** — Virginia Association of Broadcasters Convention, Virginia Beach, VA; 804-977-3716 or [www.vabonline.com](http://www.vabonline.com)

• **June 29-July 1** — Illinois Broadcasters Association Convention, Chicago; 618-942-2139 or [www.ilba.org](http://www.ilba.org)

Send updates and additions to Jeff Green at [jgreen@radioandrecords.com](mailto:jgreen@radioandrecords.com).

Skinner from KJZY & KZST/Santa Rosa, CA. They are all advocates of change.

**R&R:** *What is the latest on electronic diaries?*

**SG:** We are pushing Arbitron to put them into the testing cycle much more quickly. Eighty-five percent of younger demos are online, and they have a proclivity to do things online that they would never do with paper.

**R&R:** *How are shifting demographics shaping the ratings?*

**SG:** Claritas, which is where Arbitron gets its data, came out with new population estimates in fall 2003, and the population in lower demos, and especially men 18-24, changed as much as 40%. That's why you're seeing large swings in a lot of markets right now.

Broadcasters are saying, "My God! What happened to me?" They need to be looking at these population shifts. I'm primarily talking about increases, which change the per-person diary value in each market.

**R&R:** *What legacy do you want to leave as Chairman of the Advisory Council?*

**SG:** I'm excited about the changes for small markets but am concerned about response rates. I believe that, whether it's the PPM or something like the PPM, we need to be moving toward electronic measurement. Not all these things are on a fast enough track to be done during my one year as Chairman, but I'd like to be thought of as having helped shepherd them through.

# The Wireless World Is Coming

And it'll be here sooner than you think

These days the air around us is buzzing not just with AM, FM and TV signals, but with mobile-phone calls, e-mail, text messages, ringtones, games, photographs flying from camera phone to camera phone and more. And as true wireless broadband becomes widely available over the next two or three years, music, movies and software will be zipping effortlessly around the world.

## 802 Dot What?

The current standard for wireless broadband is known as 802.11b ("eight-oh-two dot eleven B"), which is why pretty much everybody calls it WiFi, short for "wireless fidelity." As of now, WiFi isn't properly used for wireless networks in general, but only for 802.11b, which is the rough equivalent for wireless local area networks of the

Ethernet standard used for many wired LANs.

True wireless broadband is not the same as the wireless routers being handed out like candy by so many cable and DSL providers these days. Though most systems use the WiFi standard, they require a hard-wired connection to one computer on the network, with an Ethernet card and a broadband modem. That

By Brida Connolly  
Associate Managing Editor

connection is directed by way of the router, and possibly a repeater or two, to as many other computers as needed.

It's not as simple as some commercials make it look. To have broadband on "every computer in the house" with a wireless router will probably require more hardware than just the single freebie router, especially if there are computers on different floors. Just the same, these routers, combined with wired broadband, are getting American consumers into the wireless habit.

And so are "wireless hot spots." These little WiFi networks are turning up in more and more coffeeshops and restaurants, and some cities — including, not surprisingly, heart-of-the-Silicon Valley San Jose — offer free hot spots in city centers. All that's required to use one is a PDA or a laptop equipped, as most newer laptops are, with WiFi capability and software that can sniff out available networks.

Starbucks is offering by-the-hour hot spots in many of its stores, while its fellow icon of corporate ubiquity, McDonald's, has worked out a deal with Intel to test hot spots in several larger cities this year with an eye to offering wireless hookups in all its restaurants in the future.

But to ensure that as many customers as possible can log in, public hot spots generally have minimal security, which means they're not all that useful for conducting serious business. Hot spots are the pay phones of Internet access — in fact, Verizon is creating hot spots around its pay phones throughout New York — and they'll probably turn out to be an interim approach that will be phased out when true wireless broadband becomes widely available.

## Truly Wireless

True wireless broadband works like a cell phone: no external modem, no base station, no need to plug anything in ever except to recharge the battery. What standard it will use is not clear, but it probably won't be the 802.11b standard that nearly all newer laptops and PDAs can handle out of the box.

WiFi is designed to work in small areas — 100 to 300 meters — and, practically speaking (and considering the neighborhood hysteria that arises these days over the mere prospect of a new cell-phone tower), scat-

## 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, June 1, 2004.

### Top 10 Songs

1. **HOOBASTANK** The Reason
2. **AVRIL LAVIGNE** Don't Tell Me
3. **COUNTING CROWS** Accidentally In Love
4. **OUTKAST** Roses
5. **ASHLEE SIMPSON** Pieces Of Me
6. **MAROON 5** This Love
7. **BRITNEY SPEARS** Everytime
8. **BEYONCÉ** Naughty Girl
9. **YELLOWCARD** Ocean Avenue
10. **USHER** Bum (Radio Mix)

### Top 10 Albums

1. **AVRIL LAVIGNE** *Under My Skin*
2. **ALANIS MORISSETTE** *So-Called Chaos*
3. **JOHN WILLIAMS** *Harry Potter & The Prisoner Of Azkaban ST*
4. **NEW FOUND GLORY** *Catalyst*
5. **MORRISSEY** *You Are The Quarry*
6. **MODEST MOUSE** *Good News For People Who Love Bad News*
7. **MAROON 5** *Songs About Jane*
8. **RENEE OLSTED** *Renee Olsted*
9. **HOOBASTANK** *The Reason*
10. **FRANZ FERDINAND** *Franz Ferdinand*

## Between Now And The Revolution

True wireless broadband will be along sooner or later, but on the way right now, perhaps very soon, is a new wired-broadband technology that could, supporters say, provide cheap and nearly universal broadband access.

Broadband over power lines, or BPL, now being tested here and there around the country, stacks radio frequencies onto transmissions through power lines to provide a broadband data service that's about as fast as cable through standard electrical outlets. BPL requires no changes to regular household wiring, and it could theoretically make every outlet a broadband hookup. Proponents say BPL will be of particular value in rural areas not covered by traditional cable and DSL carriers.

BPL already has a trade group, the Power Line Communications Association (motto: "Broadband for Everyone"), and the PLCA is aggressively pushing for standards to be approved so its members can get BPL to market. President Bush recently urged that technical standards be set, and the FCC is looking at the technology closely. The commission seems to be pretty high on it, in fact: FCC Chairman Michael Powell, long a proponent of universal broadband, said last year that BPL could "simply blow the doors off the provision of broadband," and Commissioner Kathleen Abemathy has said it could be "broadband nirvana." The FCC is taking comments now on a rulemaking covering BPL.

But BPL also has some fierce detractors, particularly in amateur-radio circles. Opponents say power lines carrying BPL would interfere with a huge range of existing services, including ham radio, shortwave (a certain number of conspiracy theorists say the White House supports BPL because it would block Americans from receiving foreign news coverage over shortwave receivers), emergency communications and even AM radio.

Perhaps the most persuasive argument against BPL is that because the interference potential is unknown, it's not worth the risk of disrupting emergency communications, particularly in these tense times.

Just the same, as of now it seems likely that BPL subscription services will roll out in some areas by the end of the year. And people in radio and the record businesses should be keeping an eye on BPL, and on the broadband industry in general. Yes, it's competition, but it also offers huge potential to enhance what both industries can offer to consumers. Whether it's cable, DSL, BPL or wireless, you want to be part of this.

tering WiFi transmitters hither and yon is not going to be the answer. What will eventually take over in the U.S. may very well be some variation on mobile-phone technology.

Verizon has been testing one variation, called Evolution Data-Optimised, or EVDO, in San Diego and Washington, DC, and it's been generating generally positive response in the techie press. EVDO reportedly provides nearly universal Net access, including in areas where WiFi would never work (say, a moving car), with speed and security comparable to wired broadband.

But, at \$80 a month, Verizon's EVDO is startlingly expensive, even for deep-pocketed corporate users. It works only with computers right now — no BlackBerry or other PDA connectivity — and it requires a couple of hundred dollars worth of hardware to start. Computer makers will eventually build in the hardware if EVDO catches on, but it's not likely to build much of a user base until the price comes way down.

You'll also be hearing about "3G," or third-generation, technology — that is, high-speed wireless connections intended for applications other than voice. (The first generation was analog phones, the second cell phones, and in the U.S. we are, with some exceptions, somewhere around generation 2.5.) There's an armload of different 3G protocols, and the earliest have been around since the mid-'90s.

But 3G has never really fired the imagination of consumers or businesses, perhaps because of that confusion of protocols. Even in Europe, which tends to run ahead of the U.S. in adopting consumer electronics, 3G has been slow to catch on. It may be that 3G will simply be skipped

over in the U.S. on the way to faster, more uniform technologies.

## It's Coming

Though the form it will take is not clear, what's certain is that true wireless broadband is on the way. Consumers are already beginning to expect to have the Internet, their employer's network and their own personalized content available everywhere they go. And that content includes music, which means wireless broadband could be great news for some industries.

Webcasting could benefit tremendously from cheap, widespread wireless broadband, which will take streaming audio off the desktop and onto PDAs, phones, laptops and, no doubt, new devices designed just to play webcast audio. And what benefits webcasting benefits the recording industry: Streaming is a powerful marketing tool, and the labels will get performance royalties on all those added plays.

But this is not such good news for radio. Not only will there be added competition for consumers' attention, when webcasting moves into the car — and it will — it will bring with it a loyal cume of about 10 million. That's more than five times the listener base of satellite radio.

So radio has a choice: It can either ignore the approach of wireless broadband, or it can embrace it by providing better, more content-rich websites; dedicated, branded audio side channels; and perhaps even more compelling over-the-air content that will make listeners want to stick around even as newer, cooler technologies arise. It'd be a shame if radio, the original wireless entertainment, were to be left behind in the wireless revolution.

**Salomone Leads Clear Channel/Greensboro**

Cheryl Salomone has been named Market Manager for Clear Channel's Greensboro cluster, which comprises CHR/Rhythmic WGBT, AC WMAG, Country WTQR and Rock WVVBZ. She transitions from the company's Yakima, WA cluster, where she spent four years as Market Manager.

Salomone has more than 20 years of experience in radio, including a stint as Controller for Clear Channel's Pacific Northwest Region, overseeing business operations for five area clusters from the company's Portland, OR offices. She's also worked for Sconnix Broadcasting, EZ Communications, American Radio Systems and Jacor.

"An extensive search was conducted to find a market manager who could continue our commitment to listeners, advertisers and the greater Greensboro community," said Clear Channel Regional VP/Mid South Ken Spitzer, to whom Salomone reports. "Cheryl's previous success made her a natural fit for Greensboro."

**Radio Star**

Continued from Page 3

very exciting, to say the least." Asked about her reaction to being named the winner, Loftin said, "I just stood there in shock. Words completely failed me — it was the weirdest thing. They actually had to record some pickup lines at the end of the show because I just stood there and didn't say anything."

As part of the contest, Loftin scored a singles deal with Epic, \$50,000 cash, scheduled performances at both Z100's and KIIS's annual winter Jingle Balls this year and a management contract with the William Morris Agency.

**XM**

Continued from Page 3

to the FCC's comment-filing system and listed contact information for Green and Pickering.

"This is a very basic effort to let our customers' voices be heard and a meaningful way for Congress and the FCC to understand the real story," XM Director/Corporate Affairs Alan Goldberg told R&R. "The NAB has teams of lobbyists spending a lot of money to paint an unfair and inaccurate picture, and they're basically acting like bullies. And if you don't stand up to a bully, they'll just keep pushing you around."

An NAB spokesman declined to comment on the issue, but Pickering press secretary Brian Perry told R&R that some XM subscribers who have called his office "seem



**GO WEST, YOUNG MAN** Producer-turned-rapper Kanye West stopped by Sirius to talk with Hip-Hop Nation personality Amanda Diva about his new album, *The College Dropout*. Seen here are (l-r) Diva, West and Sirius Hip-Hop/Dance Director Geronimo and Hip-Hop Format Manager Reggie Hawkins.

**Limardi Named PD At Star 97/Nashville**

Cumulus Hot AC WDBY (Y105)/Danbury, CT PD Joe Limardi has transferred to similar duties at Hot AC sister WRQQ (Star 97)/Nashville. He fills the position made vacant when Scott Chase exited the station in September 2003.

Limardi launched Y105 in September 2002 after programming heritage CHR/Pop sister WZOK/Rockford, IL for 16 months. He also previously served as PD of WFHN (Fun 107)/New Bedford, MA and was Asst. PD/air talent at WZMX/Hartford. For the past eight years Limardi has also been a weekender at WBMX/Boston.

"This is an awesome deal," Limardi told R&R. "Cumulus seems to have really taken a shine to me — this is my third market for them in less than three years. Yes, I know — everyone's telling me I can't hold a job. Nashville is a wide-open market for Hot AC, and that's my forte. The Cumulus compound is located right in the heart of Music Row, and I'm really looking forward to getting in on the action."

**WYSF/Birmingham Appoints Arledge PD**

Chip Arledge has been named PD/afternoon host of Citadel's AC WYSF (Y94.5)/Birmingham, effective June 7. Arledge was previously OM/PD for KEZA & KIGL/Fayetteville, AR and morning host for KEZA.

Arledge's move to Birmingham will reunite him with current WYSF GM Dale Daniels, with whom he previously worked in Fayetteville. Daniels told R&R, "Chip has a tremendous track record in AC, and we're excited he's joining us in Birmingham."

Arledge said, "WYSF is a very important property for Citadel, and I'm very much looking forward to helping it reach its full potential. This is also the second go-round for the 'Chip and Dale show,' and we look forward to duplicating the results that were produced when we worked together in Fayetteville."

As for a new station strategy, Arledge told R&R, "The Rick & Bubba morning show team is a tremendous base on which to build. If we can find a way to transfer their magic to the rest of the radio station, we'll all be eating caviar in Birmingham."

**Daniels**

Continued from Page 3

Daniels, a former R&R GM and Alternative Editor who served as MD of WLUP/Chicago in the late 1970s and early 1980s, will also hold the afternoon shift at WRZA.

WRZA's 50kw Kankakee, IL-based signal covers the southern parts of the Chicago area. WSBC oversees that station in addition to five brokered AMs in Chicago, and Daniels told R&R the company will be buying more stations in the near future.

confused" about the intent of Pickering and Green's legislation. "Once callers realize it's not meant to disrupt the service, they seem OK with it," Perry said, saying some callers believe the bill aims to shut down satellite radio altogether. Perry noted that the bill seeks only to prohibit satcasters from inserting

local content via their terrestrial repeaters and directs the FCC to study whether XM's and Sirius' existing locally focused channels violate the intent of their licenses.

As of R&R's Tuesday-night deadline, nearly 14,000 XM customers had submitted comments to the FCC.

**EXECUTIVE ACTION**

**CC/Little Rock Taps Two Dirs./Programming**

Clear Channel/Little Rock has restructured its management by eliminating the OM position, which had been held by Ken Wall. Under the new arrangement, Wall has become Director/Rock Programming for Active Rock KDJE (The Edge), where he has served as PD for a year and a half, and Classic Rock KMJX (Magic 105). Tom Wood remains in place as PD of KMJX.



Wall Heritage

Also at the cluster, Country KSSN PD Chad Heritage has been promoted to Director/Country Programming for CC's Little Rock Country comco, which also includes Classic Country KHKN. Heritage will remain KSSN's afternoon driver, and Charlie Fox will continue as PD/morning personality for KHKN.

"I'm glad there is a day when my demotion makes R&R," said Wall, who before joining Clear Channel's Little Rock cluster was OM at Mix 106.5 in Sydney, Australia. "I'm happy they didn't screw with my pay. Seriously, the bottom line is I get to focus on my specialty, and Chad gets to focus on his specialty, and that's beautiful."

Heritage told R&R, "This is an exciting opportunity that will allow me to stay focused on the Country product, imaging and promotion, making sure that it all flows together. It really ensures that the two stations are on the same page and working together."

Heritage joined KSSN market sister KMKV/Little Rock for middays in 1993. He was named Asst. PD for KMKV & KSSN in April 1997 and became PD of KMKV successor KDDK when Clear Channel bought that station and KSSN in October 1997. He was named PD of KSSN in October 2002.

**Arbitron Gives Guyther, Bedford New PPM Posts**

Arbitron has firmed up its Portable People Meter marketing team by naming Jay Guyther Sr. VP/PPM Marketing, U.S. & International. At the same time, company veteran Brad Bedford has taken VP/International PPM Marketing duties, rising from VP/Internet Broadcasting Services.

Guyther most recently assisted Arbitron in obtaining a multinational license agreement with global research firm Taylor Nelson Sofres. Before that he was GM/Radio Services for Arbitron. In his new role Guyther will focus exclusively on the PPM and work with the radio, TV, cable and advertising communities on Arbitron's hoped-for deployment of the electronic survey device.

"A key part of Jay's responsibilities will be to work with the radio industry to help address the issues and concerns the industry has as it considers a transition to electronic measurement," said Arbitron President/U.S. Media Services Owen Charlebois, to whom Guyther reports. "Having managed Arbitron's role in the first deployments of the PPM for radio and television in Belgium and TV in Canada, Jay is the ideal executive to lead our domestic and international marketing efforts." Guyther will also act as a liaison between Arbitron and both the Radio Advisory Council and the RAB.

Bedford, who has spent 20 years in sales for Arbitron and in 2003 became a member of Arbitron's international PPM team, will be responsible for all PPM marketing and client-service activities for international markets. He'll continue to work closely with Guyther on such key international PPM marketing efforts as Britain's RAJAR service and the Bureau of Broadcast Management in Canada. Bedford reports to Arbitron New Ventures President Pierre Bouvard.



**RACE FOR THE FACE** WPLJ/New York afternoon driver Race Taylor (l) recently caught up to artist Jason Mraz backstage at the Staples Center in Los Angeles, where they posed for this museum-worthy photo.

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

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## ★ 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 **Gomer Records**  
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

**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'Neil Inc.**

**RHYTHMIC**  
Dontay's Radio Idol

**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 **Qadeer**

6-8pm  
R&R INDUSTRY ACHIEVEMENT AWARDS CEREMONY  
Sponsored by **L.E.G. Records**  
Performance by **Temmora**

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



10pm  
SMOOTH JAZZ CHILL DOWN WITH CHRIS BOTTI  
Sponsored by **Rendezvous Entertainment**

### 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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# 2004



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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](mailto:conventions@radioandrecords.com) no later than June 10, 2004 to request this special rate. Eligibility for this rate is at R&R's discretion will not be available on site.

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

- ⊕ **3 OR MORE\*** ON OR BEFORE **MAY 28, 2004**    ⊕ **\$975 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

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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.

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

**Mailing Address:** The Beverly Hilton Hotel  
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## National Radio

• **WESTWOOD ONE** presents the *BET Awards '04* on June 29 at 8pm, hosted by Mo'Nique. For more information, contact Peter Sessa at 212-641-2053.

## CHRONICLE

## CONDOLENCES

WHBN/Harrodsburg, KY personality **Darleen Vanover**, 42, May 26.

Former VP/GM of KICS/Hastings, NE **Ron Swanson**, 56, May 23.

## Radlovic

Continued from Page 1

Manager of KLAX & KXOL/Los Angeles. He later became VP/GM for SBS/L.A. and in March 2003 gained oversight of simulcast KZAB & KZBA/L.A. Before joining SBS Radlovic was Market Manager for Cumulus' Oxnard, CA cluster, spent three years as VP/GM of KCMG/Los Angeles and was GSM for KPWR (Power 106)/L.A. from 1989-1998.

"I am very excited about this new role," Radlovic told R&R. "The New York market is SBS's No. 1 revenue market, and with me being Chief Revenue Officer, it just makes sense that I'm included in the day-to-day events in New York. Clancy's departure opens up a door for us to focus and to consolidate our efforts." Radlovic added that he'll work closely with SBS/New York VP/GM Carey Davis, who will now report to Radlovic.

## Delilah

Continued from Page 1

in talk and music programming through the day and late night. We had a space that only Delilah could fill."

Delilah got her start in radio as a DJ when she was just a teenager and moved across the country and back as each new opportunity presented itself. In 1996 *Delilah After Dark* was syndicated by JRN, picking up 200 markets in four years.

"I want to thank the folks at Jones for making the show a success, but the time has come to move on," Delilah said. "We are confident that Premiere's resources, strengths and amazingly talented people will enable us to further strengthen our wonderful relationships with our existing affiliates and add others."

JRN Exec. VP/COO Jim LaMarca said, "Alan Kabel's dynamic style, passion and enthusiasm have made him a hit at the Hot AC format, and he'll expand his appeal in the broader AC market. Our research shows that Alan connects with today's AC listeners; contemporary women in their late 30s just love him. Focus groups showed us time and time again that a younger, entertaining personality like Alan is where the format needs to go."

Kabel has had a successful two years of increasing numbers in competitive markets in the 7pm-mid-

## Changes

*Records:* Compendia Music Group names **Debbie Loring** Manager/Regional Sales & Marketing, **Paul Colson** Marketing & Promotions Coordinator and **Holly Nelson** Director/Creative Services.

## EMF

Continued from Page 3

industry is all about," Jenkins said. "There isn't a week that goes by that research doesn't change our way of thinking on important matters. We have to know our audience, and Alan's addition will enhance this for EMF tremendously. Randy is simply an amazing guy. His background and media experience are unparalleled. We're glad to have both of them aboard."

Woods, who joined SBS in mid-January after serving as Infinity's Sr. VP/Western Region, will remain available to SBS through June 9. He told R&R his initial agreement with SBS "began as a project with options to continue beyond the original terms of this deal," which was for six months. "The project is nearing an end, and I've got an interest in some other things that required my time," he said.

Woods called SBS a "fascinating" company and said he expects it to capitalize on its product positions and growth trends in both ratings share and sales performance. "I don't want anything to diminish that," he said.

— Adam Jacobson

night time slot. LaMarca said, "We felt it critical to have a personality in that daypart who can grow numbers."

## Revenue

Continued from Page 1

the figures for 2003, when overall radio revenue for the first four months was ahead of 2002 by only 3%, and April 2003 was only 1% better than April 2002. Even better, March and April 2004 registered the best back-to-back months of comparative local sales growth since October-November 2002.

"The positive results for April are encouraging as we begin to see a strengthening in radio revenue compared to last year," RAB President/CEO Gary Fries said. "Indicators point to stability in radio sales over the next few months, with increased acceleration in the second half of the year."

— Jeff Green

## Seattle

Continued from Page 3

to replace Ken Beck, who was promoted to VP of News/Talk Programming for the company. Those appointments also take effect June 14.

"My goal from Day One has been to create an organization that is streamlined, focused, agile and populated by broadcasting's best," McCarthy said. "We are well on our way to achieving that goal."

## FCC ACTIONS

## FCC Launches New Rules Review

Although the fate of the FCC's June 2003 media-ownership rules is still being weighed by a federal appeals court in Philadelphia, the commission is readying its next congressionally mandated biennial rules review. The commission is seeking comment on whether any of its existing regulations are still "necessary in the public interest," as it is required to do every two years under the Telecommunications Act of 1996. Parties interested in commenting on rules that may come under review have until July 12 to submit initial comments; reply comments are due Aug. 11.

## FCC Begins Station EEO Audits

The FCC last week sent letters to 230 randomly selected broadcast and cable stations seeking data on the outlets' EEO programs. The commission is requesting copies of all advertisements, bulletins and other communications posted for each full-time position filled during the most recent EEO reporting period; details on recruitment activities; and information on whether any discrimination complaints have been lodged against the station in the past five years. The commission is also asking stations for details on how they evaluate the effectiveness of their EEO programs. Every year the FCC audits the EEO programs of about 5% of its broadcast and cable licensees. Responses from audited stations are due back at the FCC by June 28.

## Giuliani Joins FCC Media Panel

Former New York Mayor **Rudy Giuliani** is among the new members of the FCC's Media Security & Reliability Council, which was scheduled to convene at the FCC's Washington, DC headquarters on June 2 to begin its second term. The panel — created in the aftermath of the Sept. 11, 2001 terrorist attacks to ensure the operational viability of the nation's media in the event of another such catastrophe — also counts NAB President/CEO Eddie Fritts, Clear Channel Chairman/CEO Lowry Mays, Cumulus Chairman/CEO Lew Dickey and Radio One Chair Catherine Hughes among its members. In March the council released a 14-page list of best practices for broadcast and cable to ensure emergency preparedness.

Meanwhile, ABC News stalwart **Sam Donaldson** was selected to moderate a panel focused on emergency planning and coordination between local media and government at a public forum co-sponsored by the FCC and the Department of Homeland Security. The agenda for the forum, scheduled for immediately after the June 2 Media Security & Reliability Council meeting, included panels focused on improving communication between media and government and on media guidelines for emergency readiness. Scheduled panelists included Texas Assoc. of Broadcasters Exec. Director Ann Arnold, Florida Association of Broadcasters President Pat Roberts and Dept. of Homeland Security Undersecretary/Information Analysis & Infrastructure Protection Gen. Frank Libutti.

## Will 'Superpowered' Stations Survive The Digital Transition?

The FCC has for years required radio stations to follow strict power limits, but a handful of stations licensed between the late 1940s and early 1960s at higher levels have been protected by a grandfathering clause. Now a group of licensees that compete with these grandfathered superpowered stations, or GSSs, wants the FCC to require the stations to come into compliance with current power regulations during the transition to digital radio. "Today, very few GSSs remain," said WHMI/Howell, MI President/GM **Greg Jablonski**, whose station competes with a GSS, "but those that do cause an inordinate amount of interference."

In a letter to R&R, Jablonski said that while stations like WHMI "quietly tolerate these excessively loud neighbors on the dial," he believes the FCC's rulemaking seeking input on regulations for digital radio offers a chance to level the playing field. "We have an opportunity to have all FM stations operating at or below class limits with their digital signals," said Jablonski, who added that other companies are joining WHMI owner Livingston Radio in filing comments on the issue. "Not only would interference be greatly reduced in the all-digital future, there would be an immediate benefit in reduced interference to analog co-channel and adjacent-channel stations operating in the shadow of GSSs."

## BUSINESS BRIEFS

Continued from Page 8

each requires a separate XM subscription. Antex Electronics manufactures the receivers and will begin selling them as part of its TriplePlay line later this year.

## NBC News Reporter Tapped For NABEF Symposium

NBC White House correspondent **David Gregory** will deliver the keynote luncheon address at the **NAB Educational Foundation's** sixth annual Service to America Symposium, taking place June 14 at Washington, DC's Ronald Reagan Building and International Trade Center. Gregory has been with NBC since 1995 and was named White House correspondent in February 2001. The daylong Service to America Summit recognizes local broadcasters' community-service efforts.



**BACK TO THE FUTURE OF ROCK** The Stone Pony in Asbury Park, NJ recently played host to the fourth annual Light of Day Concert to Benefit the Parkinson's Disease Foundation. Joe Grushecky & The Houserockers were joined onstage by guests Bruce Springsteen and Michael J. Fox, and the event was hosted by CBS Early Show weatherman Dave Price and Sopranos actor Vincent Pastore. Seen here, in the foreground, are (l-r) Grushecky, concert organizer Bob Benjamin, Fox and Springsteen.



72 million households



Lori Parkerson  
202-380-4425



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

Plays table with columns for artist and plays count. Includes HOOBASTANK, BEASTIE BOYS, KANYE WEST, etc.

Video playlist for the week of May 25-31.



David Cohn  
General Manager

Plays table for David Cohn's section. Includes JAY-Z, BEASTIE BOYS, MORRISSEY, etc.

Video playlist for the week of May 25-31.



75 million households  
Paul Marszalek  
VP/Music Programming

ADDS

Table with columns for artist and plays count. Includes COUNTING CROWS, BEASTIE BOYS, Usher, etc.

Video playlist for the week of May 31-June 7.

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.

- Top Rock
YEAH YEAH YEAHS Maps
JET Cold Hard Bitch
HOOBASTANK The Reason
DARKNESS I Believe In A Thing Called Love
FRANZ FERDINAND Take Me Out



Travis Storch • 866-365-HITS

- Top Country
GRETCHEN WILSON Redneck Woman
SHEDAISY Passenger Seat
SARA EVANS Suds In The Bucket
TERRI CLARK Girls Lie Too
REBA MCENTIRE Somebody

- Top Blues
JOSS STONE Fell In Love With A Boy
LOS LONELY BOYS Heaven
ROBERT RANDOLPH Going In The...
WAIFS Lighthouse
BEN HARPER Brown Eyed Blues

ADDS

- JEFF BATES I Wanna Make You Cry
JOSH TURNER What If Ain't
JEDD HUGHES High And Lonesome

TOP 20

Table with columns for artist, TW, and LW. Includes CLAY WALKER, TOBY KEITH, MONTGOMERY GENTRY, etc.

Airplay as monitored by Mediabase 24/7 between May 25-31.



Jim Murphy, VP/Programming  
26.5 million households

ADDS

- SHANIA TWAIN When You Kiss Me
RACHEL PROCTOR Me And Emily
LORETTA LYNN Miss Being Mrs.
BLAINE LARSEN In My High School

TOP 20

Table with columns for artist and plays count. Includes TOBY KEITH, GRETCHEN WILSON, etc.

Information current as of June 4.



Table with columns for Pos., Artist, and Avg. Gross (in 000s). Includes BETTE MIDLER, ROD STEWART, etc.

Among this week's new tours:

- BOBBY BARE JR.
CLINT BLACK
COURTNEY LOVE
D12
SHEDAISY

The CONCERT PULSE is courtesy of Polstar, a publication of Promoters' On-Line Listings, 800-344-7363; California 209-271-7900.

TELEVISION

Due to the Memorial Day Weekend, Nielsen television ratings were not available at press time. TV ratings will return next week.

COMING NEXT WEEK

Tube Tops



Beastie Boys

The Beastie Boys, D12 and The Yeah Yeah Yeahs are slated to perform on the MTV Movie Awards (Thursday, 6/10, 9pm ET/PT).

Friday, 6/4

In Concert: Aerosmith airs as a two-hour special on A&E (9pm ET/PT).

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

American Idol runner-up Diana DeGarmo, Live With Regis & Kelly (check local listings for time and channel).

Chicago, The Ellen DeGeneres Show (check local listings for time and channel).

Mandy Moore, The View (ABC, check local listings for time).

Jewel, The Sharon Osbourne Show (check local listings for time and channel).

Wayne Newton, The Tonight Show With Jay Leno (NBC, check local listings for time).

Barry Manilow, Jimmy Kimmel Live (ABC, check local listings for time).

Toby Lightman, Late Night With Conan O'Brien (NBC, check local listings for time).

Joe Jackson, Late Late Show With Craig Kilborn (CBS, check local listings for time).

The Pussycat Dolls t/Carmen Electra and Camp Freddy t/Dave Navarro, Last Call With Carson Daly (NBC, check local listings for time).

Saturday, 6/5

Black Eyed Peas, Saturday Night Live (NBC, 11:30pm ET/PT).

Sunday, 6/6

Tony Bennett and Mary J. Blige perform a Broadway-tunes medley when CBS presents the 58th annual Tony Awards (8pm ET/PT).

Monday, 6/7

Bow Wow and Solange Knowles, Sharon Osbourne.

The Calling, Jay Leno.

PJ Harvey, Late Show With David Letterman (CBS, check local listings for time).

Zero 7, Jimmy Kimmel.

Los Lobos, Craig Kilborn.

Mobb Deep, Carson Daly.

Tuesday, 6/8

Gavin DeGraw, Ellen DeGeneres.

Wilson Phillips, Jay Leno.

Bette Midler, David Letterman.

Michael Stipe and Patti LaBelle, Craig Kilborn.

Ben Lee, Carson Daly.

Wednesday, 6/9

Macy Gray, Sharon Osbourne.

Sonic Youth, Jay Leno.

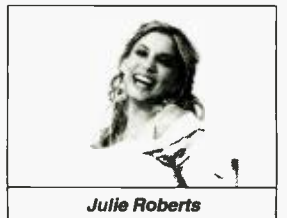
Kid Rock, David Letterman.

Sparta, Carson Daly.

Bright Eyes, Craig Kilborn.

Thursday, 6/10

Avant, Sharon Osbourne.



Julie Roberts

Julie Roberts, Jay Leno.

Indigo Girls, Conan O'Brien.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

Table with columns for Title, Distributor, May 28-31, \$ Weekend, and \$ To Date. Includes Shrek 2, The Day After Tomorrow, Troy, etc.

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

COMING ATTRACTIONS: There are no music-related movies opening this week.

— Julie Gidlow



# It's The Talent, Stupid

## Why finding and grooming great talent is job one

The thing that truly separates any form of Talk radio from music radio is the talent. While music radio can fall back on "today's hits" and "40 minutes of non-stop music," Talk stations must rely solely on their hosts to build ratings by holding an audience.

If Talk radio talents are ever looking for an advocate, Sabo Media CEO Walter Sabo is their man. He insists that talents must have the tools, resources and freedom they need to create — and even sometimes fail. Many of the industry's most successful talents were first heard and given a break by the longtime programmer and management adviser.

This week I asked Sabo to share some of his secrets for identifying and developing great Talk radio talents and for keeping them happy once you've made them part of your radio station or network. He also shares his thoughts on why he thinks having guests is a bad idea for most talk hosts.

**R&R:** What qualities must a great talk talent have?

**WS:** Preparation, a strong opinion and a pristine knowledge of radio technique.

**R&R:** You've discovered more than a few great talents in your career. When did you realize that you had a knack for recognizing star talent?

**WS:** It's a radar that is always on. It's never occurred to me that there was any beginning to it; it's just something I've always had. The way it works for me is that I pay no attention to resumes or to anything that anyone else thinks about a talent,



Walter Sabo

good or bad. I pay 100% attention to my gut. If I hear intelligence and something that is compelling and memorable that stands out to me, odds are that person is very talented and a star.

I've heard PDs say, "Oh, he's a good Country jock, but I don't know if he'd work on our AC station."

Let me tell you, if he's a good Country jock, he'll be fine for your AC station. When I first heard [KFI/Los Angeles afternoon hosts] John & Ken, they were doing a "Morning Zoo" kind of show on an AOR in Atlantic City, NJ. But within five seconds I heard a cut-through presence on their tape that made me say to the management of WXXW/Trenton, NJ, "That's our afternoon team." And that was after hearing them for all of 20 seconds.

**R&R:** What separates stars from average performers?

**WS:** People who are true stars, both on and off the air, are people who are true to themselves. They trust their own instincts, and they don't copy off someone else's paper. They pay attention to the audience they're talking to and trust that they have an ability to talk directly to that listener.

**"People who are true stars, both on and off the air, are people who are true to themselves."**

A consistent trait of every star I have ever heard on the radio is that they have a superior knowledge — almost a poetic knowledge — of who it is they're talking to. They can articulate their audience to a degree that would put any researcher to shame, because they put a heart to it. That is true of every star.

The second thing that's true of every Talk star is that they have an

Continued on Page 21

# Guests Are Usually A Bad Idea

By Walter Sabo, CEO Sabo Media

The core appeal of Talk radio for a listener is hearing the host speak to a caller. It can be thrilling. A big-voiced announcer going one-on-one with an average Joe — people love it. The more calls a host takes, the more calls they'll get. Often hosts ignore this magical dynamic and want to book guests on their show. Generally, this is a bad idea.

Many hosts hear master interviewers like Howard Stern and think, "That's easy. I can interview guests really well." But most hosts don't interview well at all. Even the best host changes his format when he does an in-studio interview. The appeal to the audience is hearing the host take phone calls from the public. A host doing an interview is performing a different format. Here is what usually goes wrong when a talk host books a guest on his or her show:

• **Hosts don't prepare:** I heard a host on a top-five-market station say to *Penthouse* Publisher Bob Guccione, "You must be proud of all your son has accomplished." The problem was, that month Bob and his son were suing each other in court. *The Tonight Show* has a staff that pre-interviews the guests. They research the guest's recent activities, dig for amusing anecdotes and hand Jay Leno the questions in writing. The job of the staff is to help Jay appear to be a good interviewer. They do all of that preparation for an eight-minute interview — eight minutes, maximum! The biggest stars in the world get *eight minutes*. Lesser stars get four.

• **Hosts don't listen.** They tend to talk over the guest and fail to let the guest fully answer a question. They don't listen to the answer and ask an appropriate followup question.

• **Hosts forget listeners.** Who are you talking to? It's not television, and the guest's name isn't at the bottom of the screen. Attention, hosts: Please don't call the guest "John" for half an hour; say his full name every time you speak to him.

• **Why the guest is on the radio and not me.** Explain frequently why the guest is on the show, even if it's a sort of famous person. This makes the audience understand why the host thinks the guest is interesting. The show must never lose its compass: the host's opinion. It's the host's treehouse. The audience wants to know why the host invited the new kid into the treehouse.

• **Hosts become "pod" people.** When faced with a guest, many hosts become different people. Radio hosts tend to be loners and to have poor social skills. When confronted with another person in their nest, they sound weird and unlike the usual person the audience knows. It's uncomfortable.

• **You don't have a booker.** In TV there are people who do nothing but book guests. That's all they do. They don't decide when to start and end the interview; *real* producers do that. Usually, in radio, the host tracks down the guest and negotiates the interview date and time. The result is that it's then hard for the host to be objective about the quality

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KXL Portland OR	4.0	4.9	23%	0.6	1.0	67%
KNUU Las Vegas	0.2	0.7	250%	0.0	0.5	100%
KNZR Bakersfield	1.3	1.8	38%	0.0	2.8	100%

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

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**\*Time Spent Listening to Dr. Laura is UP and the longest on stations:**

**KFI** in Los Angeles :48 minutes daily.

**WFMP-FM** in Minneapolis :55 minutes daily.

**WPIT** in Pittsburgh :61 minutes daily.

**KOGO** in San Diego :42 minutes daily.

**KCMO** in Kansas City :45 minutes daily.

**KNRS** in Salt Lake City :48 minutes daily.

**KXNT** in Las Vegas :44 minutes daily.

Source: Arbitron, Exact time, MSA, Winter, 2004.  
Persons 25-54. TSL is expressed in minutes per day.

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[www.americanradiohistory.com](http://www.americanradiohistory.com)

**It's The Talent, Stupid**

Continued from Page 19

opinion on any given subject, and the opinion never changes. That is how the audience gets to know them.

**R&R:** Can you cite a good example of someone you knew had star power from the very start?

**WS:** It's always a cut-through personality that I hear first. In 1979 Dr. Ruth Westheimer was a professor at City College in New York when we put her on an AC station on Sunday nights for \$20 a show. That was AFTRA scale at the time for a 15-minute show. She read letters on the air, and within a month she was getting 1,000 letters a week — on a Sunday-night show! We expanded her time on the air, and she started taking phone calls. By the end of that first year she was represented by the William Morris Agency and was being paid \$65,000 for a two-hour show.

**R&R:** Do you subscribe to the oft-heard complaint that it's hard to find good talent out there today?

**WS:** When I hear managers saying, "Where are we going to find good talent?" I always tell them not to worry about that. There's tons of talent out there. Visit acting schools and colleges and really listen to every tape that comes across your desk. Pay attention to who has a crowd gathered around them at the bar or in the bleachers. In other words, notice people who draw a crowd.

But the real question that needs to be asked is, "Who's going to manage them?" I don't worry that there's not enough talent, I always ask, "Where are the great coaches coming from?" I can't tell you how many times I ask a talent what they were advised to do at their last station and the answer is, "Nobody ever really talked to me." That always amazes me, because the only job of the program director of any Talk station is to coach the talent — that's the job.

**R&R:** What was one of your most personally challenging coaching jobs?

**WS:** For six months I coached Pete

Rose, who had a radio show at the time. I know nothing about baseball and Pete knew nothing about radio, so it was a perfect match. There was no ego clash, because he could not have cared less about what I was telling him about radio and I could not have cared less about baseball.

**"There's this myth that stars are difficult to manage, but guess what? A lot of really average and even lousy performers are difficult to manage, too, and they're not worth the trouble."**

The problem I noted was that he wasn't really preparing for the show. So I asked him one day, "Did you do batting practice through your whole career in baseball?" Of course he said that he did and that, in fact, right up until his last major league game, he took batting practice every day.

I asked him if he had a batting coach he listened to, and again he said yes. When I asked him why, he said, "Because you can't see yourself swing." And there it is. Every star, no matter how big they are, needs a coach. They need someone they can trust; someone who will tell them to aim higher, aim lower, try this or that; someone they will listen to who will help them be better.

Interestingly, no less a talent than Johnny Carson had a coach sitting just three feet away from him during every *Tonight Show*. Freddie DeCordova had one major job, and that was to tell Johnny when to end the interview. Carson knew that if he did his job, mining everything he could from an interview, he'd lose track of time. He knew that his job was to make it so interesting that the audience would feel like it could go on forever. Often you'd see Carson get mad and throw a pencil at Freddie for ending the interview — not because he was mad, but because he was startled that it was over because he'd been so focused on the interview. Having Freddie three feet away allowed him to be able to do that.

**R&R:** Finally, what do you say to that manager who might be reluctant to devote the resources and patience needed to develop a true star talent?

**WS:** Developing talent is the best and fastest way to make money in radio. There is nothing more economical than finding, developing and paying a star, because a star on your station will do many things for you. First and foremost, they will generate revenues far beyond their ratings. If you put someone else on Don Imus' show, they might be able to get identical ratings, but they'd get one-tenth of the revenue he generates. That's what a star does.

A star is also pre-emptive, which means that no one else can do what they do. Once you have them, no one else can copy them. People can try, but everyone can hear it's a copy. A star can also solidify your cume and establish you with an audience faster than any promotional campaign or contest, saving a station two or three years in ramp-up time and expense.

There's this myth that stars are difficult to manage, but guess what? A lot of really average and even lousy performers are difficult to manage, too, and they're not worth the trouble. Those who deliver the big ratings are always worth the trouble.

**Guests Are Usually A Bad Idea**

Continued from Page 19

of the actual interview and when it should end. The more time a host spends getting the guest, the more difficult it is to realize that the guest might be a bore. It would be wise for someone to have the job of telling the host when the interview should end, regardless of how agitated the host will no doubt become when he gets the signal.

• **The best guest is one who has been a major topic of discussion between the host and callers during recent weeks.** The problem is that, often, when the guest shows up, all the tough questions vanish. Face-to face with their nemesis, many hosts soften up. The listeners resent the personality change, and the host loses credibility.

• **On occasion, a guest works.** If the guest is on the phone; shares some interesting, entertaining information; then leaves, that's a good guest. It's similar to good houseguests — they leave.

• **Busy listeners don't have time for guests.** Our clients demand younger listeners. In reaching younger listeners, form is as important as content. A groovy subject presented in a ponderous manner with really long phone calls renders any subject "old." Guests can do the same thing. If a host lets a guest ramble, fails to ID them and fails to stand up to them, the only person who will have time to listen is a retiree.

**A live, unrehearsed phone call from a listener is a feature of radio that other media envy. Take the calls. Skip the guests.**

• **Take advantage of the medium.** I am haunted by something I saw on C-SPAN. A radio host you would know was having his show broadcast on C-SPAN, and he had a guest. The interview was absolutely fascinating. He was talking to this famous person about raising teenage sons, and parenting was not a topic you would associate with this guest. It was really interesting to hear the host and guest express their anxieties about raising teens. They were passionate, honest and revealing.

Just as startling was that this great interview ended abruptly when the radio break was over. C-SPAN was taking an uninterrupted feed. I caught the show during a commercial break on the radio, but the cameras kept rolling for C-SPAN. The moment the break was over and the host was back on the radio, he snapped back into his "official host" mode, and the questions were the exact same predictable questions heard at any press conference or on any dreary Sunday-morning TV show. Too bad. I wonder how their kids are doing.

Radio is good at taking phone calls. TV isn't, and newspapers can't. A live, unrehearsed phone call from a listener is a feature of radio that other media envy. Take the calls. Skip the guests.

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A 35-54 12.5 to 15.4 #1 ▲

**KRMG Tulsa**

A 25-54 4.0 to 5.9 #5 ▲  
A 35-54 4.2 to 8.1 #3 ▲

**WOKV Jacksonville**

A 25-54 6.4 to 10.1 #1 ▲  
A 35-54 6.5 to 9.4 #2 ▲

**WDBO Orlando**

A 25-54 5.4 to 6.4 #4 ▲  
A 35-54 7.8 to 7.8 #2 —

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## Karmazin

Continued from Page 1

I have decided to leave Viacom and pursue other challenges," Karmazin said. "Viacom is performing exceptionally well, with leadership positions in all of its businesses. The company's very talented management team will ensure its continued success."

Though the changes were effective immediately, Karmazin agreed to remain with Viacom for 60 days as a consultant to help Moonves and Freston transition to their new duties, in which the duo will jointly oversee all of Viacom's operations under the direction of Viacom Chairman/CEO Sumner Redstone.

In addition to overseeing Viacom's broadcast-television businesses, Moonves will oversee the operations of Infinity, Viacom Outdoor and Paramount Television. Moonves has been in the top role at CBS since last year and joined the network in 1995 as President of CBS Entertainment.

In addition to MTV Networks, Freston will have oversight of the Showtime and BET cable TV networks, Paramount amusement parks, the Simon & Schuster publishing company and Paramount's motion-picture operations. Freston has been in charge of MTV Networks since 1987.

Viacom said the changes were part

of a "corporate succession plan" that will provide for "the orderly transition to the next generation of senior management." As part of the plan, Redstone said he will relinquish his role as Viacom's top executive within three years. Until then, he'll work closely with the Viacom board in identifying his successor and selecting candidates for other high-level positions at Viacom.

In a memo to Viacom employees, Redstone said, "As we all know, Mel has made incalculable contributions to Viacom since the merger of Viacom and CBS and has been instrumental in making us the best managed company in the media industry. His legacy of achievement and success with our company is long and impressive, spanning more than 20 years. I know you will join me in wishing him well."

Speaking of Freston and Moonves, Redstone said, "I have worked closely with both Tom and Les for many years, and there are no two finer executives in the media industry. Each has presided over phenomenal growth stories — Les in broadcast and Tom at the cable networks — and each has served as an integral member of Viacom's senior management team. Obviously, Tom and Les are the two leading candidates to be the next CEO of Viacom."

Moonves said, "It has been extremely gratifying to play a role in the CBS comeback over the past several years, working with a great team. I am

excited to take on these new responsibilities at such an important moment in the evolution of Viacom, and I am thrilled that I will be working so closely with Sumner and Tom as we chart the future for this great company. Viacom's assets and management are the best in the business, and I know that working together we will take Viacom to new heights."

Before joining CBS Moonves served as President of Warner Bros. Television. Prior to that he held a similar position for Lorimar Television, which merged with Warner Bros. in 1993.

Meanwhile, it remains unclear what's next for Karmazin, who turns 61 this year. The veteran executive began his career in 1967 as a sales executive for WCBS-AM/New York and spent most of the 1970s as GM of Metromedia-owned WNEW-AM & FM/New York. In 1981 he became the head of Infinity Broadcasting.

Karmazin served as President/CEO of Infinity until January 1997, when Westinghouse/CBS merged with Karmazin's company and he became Chairman/CEO of CBS Radio. His duties were amended in May 1997 to those of Chairman/CEO of the CBS Station Group, in which he picked up oversight of the company's TV stations, and from April 1998 to January 1999 he served as President/COO of CBS Corp. Karmazin became Viacom President/COO in May 2000.

## Redstone

Continued from Page 1

challenges, including Karmazin's departure and the possibility that Karmazin will someday work for a rival.

Redstone insisted that Karmazin decided on his own to leave the company. "Nobody asked Mel to resign," he said. Redstone also said that while Karmazin didn't come to him personally with the news, a recent conversation between the two men may have illustrated why Karmazin decided to leave.

Redstone said Karmazin expressed frustration during that conversation over Viacom's sagging stock price and said Karmazin felt largely responsible for the decline. "I told him he had no right to blame himself," Redstone said. "I was totally supportive of Mel, and I thought he was wrong about his concern over the stock price."

While he wouldn't speculate further on Karmazin's reasons for leaving, Redstone insisted that there were no issues that divided the two executives. "There were none," Redstone said. "At our last board meeting, Mel and I were on exactly the same page. There was no strategic division between Mel and me." In fact, Redstone said his relationship with Karmazin has "never been higher."

**"We Can Compete With Anybody"**

While Redstone wished Karmazin good luck in his future endeavors, if Karmazin winds up working for a competitor, Redstone's not worried about going head-to-head with his former colleague. "I think I'm familiar with the other companies," Redstone said, "and at the moment I don't see any particular place where he can go to compete with us. On the other hand, if Mel goes elsewhere, I can only say this: We have

shown that we can compete with everybody. We have a great management team, and we can compete with anybody. We have in the past, and we will in the future."

That management team includes newly minted co-Presidents/co-CEOs Les Moonves and Tom Freston, both of whom Redstone identified as "leading candidates" to replace him when he steps down within the next three years. Indeed, they were candidates for the job even before Karmazin's departure. Despite some industry expectations that Karmazin would be Redstone's heir apparent, Redstone said Karmazin was just one candidate among many under consideration by the company's board as it works on a succession plan to follow Redstone's departure.

And despite recent speculation, Redstone insisted his daughter Shari is not in line to replace him. "I'm so tired of hearing my daughter mentioned, I might stop loving her," Redstone said. "My daughter will not take — nor does she desire — any executive operational role at Viacom." However, Redstone said he does want his daughter to learn all about Viacom's operations, likely because she controls the trust that controls Redstone's Viacom stock. "I do want her to learn everything and know everything about Viacom, because some day in the future — I hope in the very distant future — that may become important."

While it's not known whether the possibility that Karmazin might not land Viacom's top post contributed to his departure, a clause in Karmazin's employment contract stipulates that the company's failure to appoint him Chairman/CEO upon Redstone's departure would constitute "good reason" for Karmazin to terminate his employment.

But Karmazin isn't leaving empty-handed: Along with receiving a \$31 million cash payout for two years' worth of salary, bonuses and deferred compensation, he also has two years to exercise \$8.8 million in accelerated stock options. However, he agreed to sacrifice an option of 550,000 shares of Viacom stock that he was granted just a few weeks ago.

**Viacom Committed To Radio, For Now**

Redstone said that while the company is standing by its Infinity radio division in the wake of Karmazin's departure, no part of the company is exempt from possible sale, and Redstone said he, Moonves and Freston will study the company's stable to see if changes must be made.

"We're going take a good, hard look at all of our assets, including our radio assets," Redstone said. "Tom, Les and I will be looking at those assets, as well as all of the assets of the company, and if there is a decision to be made in the company's interests, we will do it."

"There is no sacred cow, but for the time being we're committed to radio. We know there are issues, but we also know it has very high margins and it gives us an enormous amount of our free cash flow."

Characteristically, Redstone is enthusiastic about the company's future with Moonves and Freston. "Les and Tom are two of my favorite people," he said. "Les and Tom are friends, and I am their friend. Frequently, we have been out together socially, and I have a great admiration for each of them personally and professionally. I think we make a great team, and I'm excited about the future."



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## Mr. Driscoll's 'BIG Gig

**L**industry icon **Mark Driscoll** just landed a cool new gig: He's the new imaging deity at Clear Channel's KBIG/Los Angeles. Please hold your applause. "It's such an honor to have a legend such as Mark on our staff in this capacity," says KBIG PD Dave "Chachi" Denes, who hopes to actually meet Driscoll someday. "Having such an experienced staff here like Jhani Kaye, Charlie Tuna, David Jay and, now, Mark is just amazing." Driscoll cranks up the verb on the phone line to add, "This is the radio S.W.A.T. team that L.A. has been waiting for-for-for-for! Seriously, I couldn't be more excited about this opportunity — and after 38 years and 300 radio stations, that's saying a lot. At age 42, it's a dream come true."

### Lite 105.3, K-AARP

Station van? Check. Station mascot? Check. Station T-shirt? Check. Station grandmother? Huh? Yup. It's an "old" idea whose time has come. Clear Channel AC **KKDJ (K-Lite 105.3)/Bakersfield** has appointed loyal listener **Jeanine**



May not be actual K-Lite grandmother.

**Martinez** to the largely ceremonial promotional position of "Official K-Lite 105.3 Grandmother." An emotional PD **Kenn McCloud**, who made the announcement on *The Kenn & Barbie Morning Show*, says, "Jeanine has been with us since we launched the station in 2001. She has always been there for us in a 'grandmotherly' role, and we decided it was

high time to make the designation more official." OM **Steve "Such a Nice Boy" King** says, "I believe we are the first radio station in the country to have our own Official Grandmother." Martinez will be deployed around the market, aiding in the station's community efforts and serving as K-Lite's kindly, gray-haired station ambassador.

McCloud adds, "The benefits of having an official Station Grandmother are awesome: plastic-covered furniture, a constant supply of homemade cookies and someone to drive the station van with the left-turn signal always on!"

### The Programming Dept.

• After 10 years as PD/morning guy at Clear Channel CHR/Pop **WJJS & WJXX/Roanoke, VA**, **David Lee Michaels** exits, along with Asst. PD/morning co-host **Melissa Morgan** and morning show producer **Brian "Bonzini" Woodward, MD/afternoon talent Cisgo, a.k.a. Mike Herald**, is upped to his first programming gig. Herald previously did nights at cross-town **WXLK (K92)** and hosted afternoons for three years at **WYCR/York, PA**. Michaels and crew are now looking for their next station to conquer. Catch up to Michaels at 540-312-3586 or [wjjsdl1@cox.net](mailto:wjjsdl1@cox.net), locate Morgan at [theradiochick@msn.com](mailto:theradiochick@msn.com), and find Mr. Bonzini at 540-353-5977.

• When longtime **KCAL/Riverside Asst. PD/MD/midday personality M.J. Matthews** steps down on June 25, his stripes will pass, by royal decree, to afternoon dude **Daryl Norsell**, while **WMMR/Philadelphia personality Graeme** joins as Production Director/midday guy.

• **Joe "No Name" Ratliff** is named PD/afternoon dude at Archway's **KHTE (Hot 96-5)/Little Rock**. Mr. Name arrives from mornings at **WXBT/Columbia, SC**. Across the hall, Archway still needs a PD/morning talent for its new Oldies **KOLL**. Send packages to Director/Sales **John Signaigo** at 400 Hardin Road, #150, Little Rock, AR 72211 or [jsignaigo@archwaybroadcasting.com](mailto:jsignaigo@archwaybroadcasting.com). Meanwhile, former **KHTE PD Rich Stevens** continues to do swing at **WRMF/West Palm Beach** while contemplating his next move. Get Rich at [rich@richstevens.com](mailto:rich@richstevens.com).

• Active Rock **KILO/Colorado Springs Asst. PD/afternoon talent Matt Gentry, a.k.a. "Q,"** slides over to Classic Rock clusterbuddy **KYZX** for mornings. As previously reported, former **KISW/Seattle talent Ditch** joins **KILO** as Asst. PD/afternoon driver.

• **WGRD/Grand Rapids Promotions Director Kevin Curmow** bends over and picks up the MD stripes recently relinquished by **Michael Grey**.

• **WNDV (U93)/South Bend, IN night jock Otis** adds MD stripes.

### Here Comes Murphy — Duck!

"We just did the most revolutionary TV rip-off promotion of all time!" says the conscience-free **Chase Murphy, PD**

Continued on Page 24

## R&R Timeline

### 1 YEAR AGO

- **Frank Commons** joins R&R as CFO.
- **Kevin Lawrie** named President of Sony Music Norte.
- **Robert Season** named Sr. VP/A&R and **Dean Diehl** named Sr. VP/Marketing of newly created Provident Label Group.

### 5 YEARS AGO

- **Bob Catania** named head of promotion at Giant Records.
- **Bruce Walker** named GM of DreamWorks Records' urban music division.
- **Alan Oda** named PD of **KZZO/Sacramento**.



Bob Catania

### 10 YEARS AGO

- **Sony Software Corp** and **Warner Music Group** unveil **SW Networks** with **Susan Solomon** as CEO. **Corrine Baldassano** and **Gary Fisher** are recruited to join.
- **Bob Bolinger** named GM of **KFMB/San Diego**.

### 15 YEARS AGO

- **Dave Logan** named PD of **WNEW/New York**.
- **Ken Lane** named Dir./National Singles Promotion for **SBK Records**.



Ken Lane

### 20 YEARS AGO

- **Phil Quartararo** named VP/Promotion at **Island Records**.
- **Beau Phillips** returns to **KISW/Seattle** as PD.
- **Jim Price** named VP/GM of **KSDO/San Diego**.
- **Chris Conway** named VP/Market Manager for **KIIS & KPRZ/Los Angeles**.



Phil Quartararo

### 25 YEARS AGO

- **KGB/San Diego** wins the right to the **KGB Chicken** costume.
- **WFMT/Chicago** becomes the first radio "Superstation." **United Video** will offer the station's programming 24 hours a day to cable subscribers nationwide.



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of KHOP/Modesto, CA. "TV may have *The Swan*, but KHOP has ... [insert dramatic pause] *The Mallard!* Finally, a makeover program for your fella! We invited women to send us 'before'



You're Caller No. 8 — hang up and try again.

pictures of their husbands, brothers, co-workers, etc. We later chose three finalists who battled it out to become ... [deep breath] *The Mallard!*" Murphy says all three slobbers, gentlemen will receive a gym membership and sessions with a personal trainer, Zoom teeth whitening, a complete salon makeover and a clothes-shopping spree with a personal stylist. "After 30 days, the contestants will take an 'after' picture, and listeners will vote online to determine who will be ... *The Mallard!*" says Murphy, loving the sound of his own voice. "Who will be ... *The Mallard!*"

### Quick Hits

- Cumulus has tapped **Brian Olson** as Market Manager for its four-station cluster in exotic Flint, MI. The lucky Olson gets to keep his Michigan plates as he migrates from Lansing, where he was: Director/Sales at Citadel's six-station cluster.

- More changes at Emmis Rocker KLBJ/Austin: Afternoon co-host "**Powermouth Patty**" Lotz steps away from the show, leaving **Big Mike** to fly solo. Lotz may explore another opportunity within the cluster or could end up returning to Los Angeles, where she spent some quality time at KPWR (Power 106), KKBT and the late KCMG (Mega 100).

- The **Kidd Kraddick** morning empire grows by two more stations: After a five-month absence, Premiere's Kraddick returns to New Orleans on Entercom's **WKZN (105.3 The Zone)**. As if that weren't enough excitement for one day, Kraddick also annexes **KLTC (Wild 107.5)** in exotic Missoula, MT.

- NextMedia Rocker WKZQ/Myrtle Beach, SC welcomes **Abbi Ingalls** as cluster Production Director and afternoon co-host, where she will attempt to get along with PD/afternoon co-host Erian Rickman. Ingalls arrives from the desert of KYJT (The Jet)/Yuma, AZ.

- *The Zakk Tyler Show*, based in afternoons at KSJO/San Jose and currently heard and sometimes enjoyed in nights on WBZT/Greenville, SC, has added a third unsuspecting affiliate: Classic Rocker **WNRQ/Nashville**, where Tyler will cover

nights. The shift has been vacant since Drake & Zeke exited a while back. An excited Tyler says, "The show is blanketing the country one '-ville' at a time!"

- Our congrats and best wishes go out to our buddy **Tom Zarecki**, who, after eight years of blood, sweat and studying, and despite his complete inability to read or recognize basic English (just kidding), just received his MBA from Western Connecticut State University. As you know, Zarecki handles public relations and marketing at RCS/New York, the makers of Selector music-scheduling and other fine software. In his vast amounts of spare time, Zarecki keeps a hand in radio by hosting a weekend oldies show at WDRC-FM/Hartford.

- **Ali Davidson** has crossed the street — literally — to her new gig. Davidson, who had been doing middays at Clear Channel Classic Rock WRDU/Raleigh, looks both ways and crosses over to the same shift at Curtis Media Rocker WYBB — which is located directly across the street from WRDU. Her commute time is not expected to change radically.

### Label Love

**Alex Cortez**, best known for his eight-plus years as Asst. MD at KIIS-FM and KHHT (Hot 92.3)/Los Angeles, has signed on to do A&R for new indie label Three Kings Records, owned by R&B artist Eric Benet (yes, the ex-Mr. Halle Berry); Michael Carney, the former lead singer of Mercy Street; and noted producer Andy Duncan. The label's first two signings are popular L.A. rock band **The Prom Kings** and pop female vocalist **Jewla**. Look for a midsummer release of the single and video for The Prom Kings' debut effort, "Alone."



His parents are so proud.

### Talk Topics

- Air America Radio host **Al Franken** is working for free. In the May 31 *New York Times*, Franken said that although he's been assured that there's now enough financing to keep the fledgling liberal Talk network afloat at least through

### ST Shot O' The Week



All's Phair at Zootopia: For reasons still unclear, R&R CHR/Pop and *Street Talk Daily* Editor Kevin Carter was able to roam freely backstage at Madison Square Garden, eluding security long enough to snag this swell picture with Capitol recording babe Liz Phair at WHTZ (Z100)/New York's recent Zootopia concert. Pictured are (l-r) Capitol's Joe Rainey, *Street Talk Daily* sales guru Steve Resnik, Ms. Phair and Carter, who was subsequently wrestled to the ground for making unauthorized eye contact with William Hung.

November's presidential elections, he has temporarily agreed to not draw a salary, making him an "involuntary investor" in AAR. "We had some bad management, then we had some good management," Franken told the *Times*. "It's a little fuzzy to me exactly who's in charge."

- After a 55-year broadcasting career, the last 20 spent at WNIR/Akron, afternoon talk host **Joe Finan** has announced his retirement, which will take place after the upcoming presidential election. Early in his career, Finan was an important part of Cleveland's rock 'n' roll scene when it was in its heyday. WNIR will launch a nationwide search to fill Finan's shoes. Interested folks should contact Bill Klaus at [billklaus@wnir.com](mailto:billklaus@wnir.com).

- ABC Radio News/Talker WLS/Chicago has confirmed that afternoon co-host **Garry Meier** isn't coming back. Meier, who has been off the air since January, when contract talks between him and management initially went south, has rejected the station's final offer. However, Meier's ex-partner, **Roe Conn**, is expected to ink a new long-term deal to remain. No word yet on whether Conn will continue as a solo act or team up with a new partner.

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# Remaking The Band, And The Brand

**A grown-up Hanson team with management to return to the spotlight**

At the ages of 16, 13 and 11, respectively, Isaac, Taylor and Zac Hanson took the pop world by storm with a chipper, Jackson 5-ish ditty by the name of "Mmm-bop." The song earned the trio known as Hanson teen-idol status, and they topped the triple-platinum mark with their 1997 Mercury release, *Middle of Nowhere*. But growing up in the spotlight is hardly an easy task, and their 2000 followup, *This Time Around*, didn't fare nearly as well, prompting Hanson to leave the major-label game.

Now the boys have returned with a mature album on their own label, earning rave reviews, support from MTV and VH1 and a No. 1 debut on the independent album sales chart, with over 37,000 copies sold in the album's first week. Is radio ready to listen?

"It's a matter of looking the other way as far as any preconceived notion you have about the image of the band and just playing the record," says Brian Kelly, PD of CHR/Pop WXSS/Milwaukee, where Hanson's current single, "Penny & Me," is the most requested record and spins more than 40 times a week alongside Jay-Z, Jessica Simpson and OutKast.

"Any band that was so big and then went away for a while is going to have a problem coming back," Kelly says. "But if you come back with something that sounds really, really good and you can get it on the radio, the record will speak for itself. Some artists can pull it off. My feeling is that Hanson are going to be able to do it."

Hanson's road back to the spotlight has been an interesting one. Mention the words *indie rock* to the average fan, and the image of the three blond boys behind "Mmm-bop" probably won't spring to mind. But that's exactly what Hanson are in 2004: a young rock band on an independent label trying to make it in a music world ruled by major labels and consolidated radio.

## New Management

Helping get the trio back into the hearts and minds of radio programmers and audiences is Hanson's management company, 10th Street Entertainment, whose clients also include Everclear, Yes, Blondie, Motley Crue and more. CEO Allen Kovac explains that 10th Street is a different kind of management company, with staff members exclusively dedicated to radio, retail, research and marketing. It's a setup that has allowed Hanson and their label, 3CG Records, to compete in a crowded marketplace.

Kovac says, "The future of artist management is going to be as the marketing partner of the content creator, not necessarily the handler who goes to the record company and asks, 'Why isn't my artist in Wal-Mart, on this station or on this TV show?' Managers have to be able to make a difference in all the key areas of an artist's career."

"A management company is no longer going to be the valet for the artist that screams at the label to do a job. I think it's going to be a partner with the record companies or the artist that can add to the scarce resources, both for an independent release like Hanson's and for a label that has a one-inch pipe with four inches of water going through it."

To begin rebuilding Hanson as a brand in the pop universe, 10th Street did a research study about 18 months ago. "We found their core audience

was 18- to 24-year-old females and their secondary audience was 24- to 34-year-old females," Kovac says. "We also quickly found out that with the second album, no one really let anyone know that the guys had grown up. A song went to radio in the conventional way, and in 90 days people had to decide whether or not the record worked."

"In that case, the first single midcharted. The No. 1 reason programmers told me it midcharted was that the band polarized the audience. People either thought they were a boy band and didn't like them or they really liked them because they liked the song."



Hanson

## Media Blitz

With research in hand, band and management brainstormed on how to let the audience know who Hanson are today. Last year's 40-date acoustic tour, culminating in a Carnegie Hall performance, fit the bill nicely. "What you had in that environment was two guitars, a piano, three voices and a shitload of harmonies and talent," Kovac says. "At each one of those shows 50% of the audience bought the acoustic CD, which had a few songs from the new album and a bunch of their other songs on it."

"As the fall happened, those 18-24-year-old females went to their dormitories and played the record for the next six months and created a broader audience. At the Carnegie Hall show, we invited *Details* magazine, VH1, MTV and a lot of the TV bookers and showed them who the audience was."

"Without looking at research, most people perceived Hanson's audience as a 15-year-old audience. Once they see the audience and the research, they start to notice that it's a very active 18- to 24-year-old female core. In the case of the media, they've been very receptive to working with that audience and the song."

## 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](http://www.radioandrecords.com).



The mainstream media has, in fact, come along in droves. By the time Hanson's *Underneath* was released on April 20, the group had a strong presence at MTV and VH1, and they'd had morning show face-time on every major network and performed on shows from *Ellen DeGeneres* to *Jay Leno*. Presswise, Hanson earned a five-page spread in *Rolling Stone*, while local papers and magazines like *Details* heaped praise and press on the band.

## Radio Waves

During the tour the band also targeted Hot AC radio for appearances and interviews. "The band never had a relationship with Hot AC, and I don't think the Hot AC stations knew that the audience had grown up," Kovac says. "We wanted them to see that not only had the audience grown up, but so had the band."

"That was key, because we started to see a broader demo on the fan side after that tour. We started to show that to a lot of the media, and how we could work with them to get 18-24 and then broaden it to 18-34."

The final piece in Hanson's comeback puzzle remains radio. Certain outlets at both CHR/Pop and Hot AC are having success with the record, and sales in those markets are backing up the spins.

"A year ago it was a brick wall," Kovac says about approaching radio with a Hanson record. "Six months ago it was, 'Well, let's see if you do all these things.' Today a lot of people are surprised at what has been done. They see that Brian Kelly is having a lot of success in Milwaukee. They see that [Hot AC WTSS PD] Sue O'Neil is having a lot of success in Buffalo, and they're starting to see that there's an opportunity to get involved with Hanson in a different way than a year ago."

Kelly says, "Obviously, in order for a record to get the kind of spins it gets on my radio station, it has to do more than just research or request — it has to do both. And this song is definitely doing both. It's different from a lot of other songs that we play in that it's very nonpolarized. It's top 10-researching with our younger end and our older end. It's a well-researched record all around."

## The Chart Conundrum

Still, the chart game is one that

Hanson, as an independent band, can't afford to play. For Steve Kline, 10th Street's point person for radio, looking past the charts to the press, retail, TV and Internet presence that bands like Hanson have established can help identify independent acts ready for prime-time radio play.

"More Top 40 and Hot AC listeners across America have heard this Hanson song and are familiar with the band than are familiar with a lot of the charted records that don't have half the number of media impressions we have," Kline says.

"There are ways to hype a record on the chart, and an independent label cannot really control certain things. I don't have a roster full of acts that I can pool together to leverage my way onto radio. The only thing we can do is reach the people, and we can do that in a number of ways. If people were just going to judge us on the chart, we would lose."

"There's nothing better than radio for impressions to make the song familiar and to help create an image. It's still the key element, but there are also many other ways to create image and get the song out there and many ways that radio really should look more closely at. People used to just listen to the radio in their car, but now they have cell phones, satellite radio, CD players and iPods. If you pool them together, that's what you have to go by, because that's pop culture."

"Radio is an integral part of pop culture, but the music it plays should be reflective of what's going on at the present time in order to be relevant. A lot of times independent companies have something that's relevant, but they don't get the benefit of the doubt because they can't compete in the traditional sense."

Nevertheless, the new, grown-up Hanson have definitely made a good start on the comeback trail, and, with its strong hooks, "Penny & Me" may very well pick up the radio play both band and management are searching for. "They've done the work to earn the opportunity for radio to find out if the song will work for them as well as it's worked for everyone else," Kovac says.

Hanson begin a 19-date tour on July 5 in Myrtle Beach, SC at the House of Blues. For more info, visit the group's official website at [www.hanson.net](http://www.hanson.net).

**"The future of artist management is going to be as the marketing partner of the content creator."**

Allen Kovac

## THE INDUSTRY'S NO. 1 RETAIL CHART June 4, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
—	1	AVRIL LAVIGNE	Under My Skin	Arista/RMG	355,679	—
—	2	SLIPKNOT	Vol 3: (The Subliminal Verses)	Roadrunner/IDJMG	270,808	—
1	3	USHER	Confessions	LaFace/Zomba	202,247	-5%
4	4	GRETCHEN WILSON	Here For The Party	Epic	126,027	-5%
2	5	METHOD MAN	Tical 0: The Prequel	Def Jam/IDJMG	89,681	-46%
7	6	HOOBASTANK	The Reason	Island/IDJMG	79,982	0%
15	7	SOUNDTRACK	Shrek 2	DreamWorks	76,264	+58%
6	8	D12	D12 World	Shady/Interscope	70,243	-25%
3	9	NEW FOUND GLORY	Catalyst	Drive-Thru/Geffen	63,792	-59%
5	10	ALANIS MORISSETTE	So-Called Chaos	Maverick/Reprise	59,226	-44%
—	11	LONESTAR	Let's Be Us Again	BNA	55,749	—
25	12	GEORGE MICHAEL	Patience	Epic	53,200	+42%
11	13	VARIOUS	Now 15	Capitol	52,295	-2%
13	14	OUTKAST	Speakerboxxx/The Love Below	LaFace/Zomba	50,980	0%
17	15	EVANESCENCE	Fallen	Wind-up	50,496	+8%
24	16	KENNY CHESNEY	When The Sun Goes Down	BNA	46,196	+17%
18	17	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	45,920	0%
8	18	8BALL & MJG	Living Legends	Bad Boy/Universal	45,690	-25%
—	19	TAMYRA GRAY	Dreamer	19	40,965	—
20	20	PETEY PABLO	Still Writing In My Diary: 2nd..	Jive/Zomba	40,910	-3%
14	21	PRINCE	Musicology	Columbia	40,209	-18%
19	22	NORAH JONES	Feels Like Home	Blue Note	39,488	-12%
23	23	MODEST MOUSE	Good News For People Who Love...	Epic	39,406	0%
21	24	GUNS N'ROSES	Greatest Hits	Geffen	38,758	-5%
22	25	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	38,462	-3%
12	26	MARIO WINANS	Hurt No More	Bad Boy/Universal	37,617	-26%
33	27	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	36,830	+8%
35	28	LOS LONELY BOYS	Los Lonely Boys	Epic	34,532	+4%
26	29	JESSICA SIMPSON	In This Skin	Columbia	34,260	-8%
34	30	JET	Get Born	Atlantic	34,179	+1%
28	31	BLACK EYED PEAS	Elephunk	A&M/Interscope	33,835	-8%
31	32	YELLOWCARD	Ocean Avenue	Capitol	33,305	-5%
30	33	MAROON 5	Songs About Jane	Dctone/J/RMG	32,916	-6%
45	34	TOBY KEITH	Shock 'n Y'all	DreamWorks	32,844	+47%
29	35	DIANA KRALL	Girl In The Other Room	Verve/VMG	32,467	-8%
16	36	LENNY KRAVITZ	Baptism	Virgin	32,352	-32%
9	37	MONTGOMERY GENTRY	You Do Your Thing	Columbia	32,169	-47%
27	38	TEENA MARIE	La Dona	Cash Money/Universal	31,846	-15%
48	39	BIG & RICH	Horse Of A Different Color	Warner Bros.	30,589	+42%
37	40	VARIOUS	Totally Hits 2004	BMG	30,556	+1%
—	41	WILSON PHILLIPS	California	Columbia	30,230	—
32	42	TWISTA	Kamikaze	Atlantic	30,154	-12%
43	43	KEITH URBAN	Golden Road	Capitol	29,534	+30%
36	44	JOSH GROBAN	Closer	143/Reprise	28,396	-13%
38	45	SHERYL CROW	Very Best Of	A&M/Interscope	27,709	-4%
—	46	ALAN JACKSON	Greatest Hits Vol.2	Arista	26,892	—
39	47	BRITNEY SPEARS	In The Zone	Jive/Zomba	26,066	-8%
—	48	JULIE ROBERTS	Julie Roberts	Mercury	25,556	—
10	49	MORRISSEY	You Are The Quarry	Attack/Sanctuary	25,541	-53%
40	50	LIL' FLIP	U Gotta Feel Me	Columbia	25,480	-9%

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### ON ALBUMS

#### Avril Grabs A Skin

There's nothing "Complicated" about this week's album chart.

Arista/RMG sk8ter punk Avril Lavigne puts a stop to Usher's eight-week reign atop the charts with a No. 1 debut for her *Under My Skin* album, effectively thrashing the



Avril Lavigne

sophomore jinx.

Lavigne's success was fueled in part by a live concert for AOL Broadband Rocks streamed by more than 1 million subscribers, exposure on AOL's welcome screen and a Sessions@AOL performance.

Roadrunner/IDJMG masked marauders Slipknot scare their way to a No. 2 bow with the cleverly named *Vol. 3: (The Subliminal Verses)*, topping LaFace/



Slipknot

Zomba crossover icon Usher, at No. 3.

The rest of the top 10 includes Epic/Sony Nashville's Gretchen Wilson (No. 4), Def Jam/IDJMG's Method Man (No. 5), Island/IDJMG's Hoobastank, DreamWorks' surging *Shrek 2* soundtrack (No. 15-7, up 58%), Shady/Interscope's D12 (No. 8), Drive-Thru/Geffen's New Found Glory (No. 9) and Maverick's Alanis Morissette (No. 10).

Other chart newcomers include BNA's Lonestar (No. 11), 19 Records' *American Idol* runner-up Tamyra Gray (No. 19), Columbia's Wilson Phillips (No. 41) and Mercury Nashville's Julie Roberts (No. 48).

Aside from the *Shrek 2* soundtrack, Epic's George Michael is one of the week's big retail winners, moving No. 25-12 with a 42% rise. Taking advantage of CMA Awards TV exposure are BNA's Kenny Chesney (No. 24-16, +17%), DreamWorks Nashville's Toby Keith (No. 45-34, +47%), Warner Bros. Nashville's Big & Rich (No. 48-39, +42%) and Capitol's Keith Urban (No. 43, +30%).



Shrek



**MIKE TRIAS**

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# June Tunes

A few Joe's of the not-so-average type are coming Rhythmic and Urban's way next week. **Joe Budden** has enlisted the help of Jive/Zomba recording artist Joe and rapper Fat Joe, and together they will triple-team the formats with "Not Your Average Joe." This track wouldn't have had the punch line it has now if Budden hadn't decided early on to use his real name instead of his first rap alias, Mouse. "When I got really upset, my voice would get a little squeaky," he says of his original handle. "I was trying to get signed with the name, but it wasn't working. Finally, I said, 'Fuck it, I'm gonna use my name.'" Though he's Going for Adds with "Not Your Average Joe," Budden says he hopes fans won't relate to him "like I'm an artist, but like a regular person." He continues, "On mix tapes my moniker was 'Regular Joe,' and I want people to know that I'm regular and down to earth and also very serious about what I do. This is the music I've been wanting to make all my life." Budden's sophomore album is slated for an August release.



**Joe Budden**

**Tracy Lawrence** has proven that he's not your average Joe as well over his 12-year career, which has produced numerous No. 1 singles and sales upward of 10 million albums. Next week Lawrence is out to add to his growing legend as he presents "It's All How You Look at It" to Country radio. The song is taken from his eighth CD and first album for DreamWorks, *Strong*. "This album shows real growth from the last record," says Lawrence. "A lot of that I owe to [album producer and head of DreamWorks Nashville] James Stroud, to my confidence in him. He urged me to challenge myself, to push myself musically. Then



**Tracy Lawrence**

there's the family I've started and the way they've helped me grow and achieve a perspective I never had before." The country star will take part in nightly concerts at the upcoming CMA Music Festival in Nashville on June 10-13 and will be touring almost nonstop until fall.

**Kid Rock** is Going for Adds at Country next week with "Single Father," but he's also pulling double duty as he goes for adds at Rock, Active Rock and Alternative with "I Am," a song that expresses his view of freedom as both an artist and an American. Both songs are from the Detroit rocker's current self-titled album. Kid Rock will be playing shows in Southern, Midwestern and East Coast markets in June and July. On Aug. 14 he will take part in the Coors Light Mountain Jam at the Red Rocks Amphitheater just outside Denver, hosted by *Insomniac's* Dave Attell. Other artists on the bill include Nickelback, Our Lady Peace, Ludacris, Cypress Hill and Lil Jon. With all this touring, it'll be interesting to see how Rock's latest project pans out: Reportedly, he and Uncle Kracker are reuniting to put out a new rap project under the name Dick Willy.



**Kid Rock**

Born James Oppenheim, **Boney James** got his start in 1985 as a keyboardist with Morris Day. However, his first love was the saxophone, and during his four-year stint with Day, James was able to convince him to let him play sax instead. Since then, James (who is married to Lily Mariye, a regular on TV's *ER*) has had an extremely successful career, and next week he keeps the ball rolling with "Here She Comes." The single is from James' upcoming release, *Pure*. The CD will be his ninth overall and marks the first time that he will serve as his own producer. "The great joy of *Pure* is that I made all the decisions about everything," says James. "I was always confident in making music, but I was curious, too, and a lot of times in the past I couldn't address that. I used to like to work with other producers because I felt I had too many ideas, as if I was undisciplined. But on this record I allowed myself to explore even some of my crazier ideas. A lot of them turned out to reflect more of my true musical sensibility than anything else I'd ever done."

# R&R Going For Adds

Week Of 6/8/04

## CHR/POP

- BEASTIE BOYS** Ch-Check It Out (*Capitol*)
- BROOKE HOGAN** Everything To Me (*Transcontinental/1-4*)
- COUNTING CROWS** Accidentally In Love (*DreamWorks/Geffen*)
- D12** How Come (*Shady/Interscope*)
- JAY-Z** 99 Problems (*Roc-A-Fella/IDJMG*)
- JESSICA SIMPSON** Angels (*Columbia*)

## CHR/RHYTHMIC

- JOE BUDDEN f/JOE & FAT JOE** Not Your Average Joe (*Def Jam/IDJMG*)
- MONICA** U Should've Known Better (*J/RMG*)
- TRILLVILLE** Get Some Crunk In Yo System (*BME/Warner Bros.*)

## URBAN

- JOE BUDDEN f/JOE & FAT JOE** Not Your Average Joe (*Def Jam/IDJMG*)
- RATED PG'S f/DA REAL CHOPPA** Ain't Nothin' (*Body Head*)
- SLY BOOGY** That's My Name (Keep Thuggin') (*J/RMG*)

## URBAN AC

No Adds

## COUNTRY

- KEITH BRYANT** Ridin' With The Legend (*Lofton Creek*)
- KID ROCK** Single Father (*Top Dog/Warner Bros.*)
- MALIBU STORM** Photograph (*Rounder*)
- RON WILLIAMS** I'm Tired Of Being Something (That Means Nothing To You) (*Black Patch/CBWJ*)
- SHANNON LAWSON** Just Like A Redneck (*Equity*)
- TRACY LAWRENCE** It's All How You Look At It (*DreamWorks*)

## AC

- CYNDI LAUPER** Walk On By (*Epic*)
- DIANA KRALL** Narrow Daylight (*GRP/VMG*)
- MARIO WINANS f/ENYA & P. DIDDY** I Don't Wanna Know (*Bad Boy/Universal*)

## HOT AC

- GEORGE MICHAEL** Amazing (*Epic*)
- MARIO WINANS f/ENYA & P. DIDDY** I Don't Wanna Know (*Bad Boy/Universal*)
- STING** Stolen Car (Take Me Dancing) (*A&M/Interscope*)

## SMOOTH JAZZ

- BONEY JAMES** Here She Comes (*Warner Bros.*)
- EVERETTE HARP** Can You Hear Me (*A440*)
- LAMONT DOZIER** I Hear A Symphony (*Jam Right*)
- SERGIO CAPUTO** Serenata Roja (*Idiosyncrasy*)
- WAYMAN TISDALE** Ain't No Stoppin' Us Now (*Rendezvous*)

## ROCK

- KID ROCK** I Am (*Top Dog/Atlantic*)
- LINKIN PARK** Breaking The Habit (*Warner Bros.*)
- PARIS, TEXAS** Like You Like An Arsonist (*New Line*)
- STRATA** The Panic (*Wind-up*)

## ACTIVE ROCK

- KID ROCK** I Am (*Top Dog/Atlantic*)
- LINKIN PARK** Breaking The Habit (*Warner Bros.*)
- PARIS, TEXAS** Like You Like An Arsonist (*New Line*)
- PILLAR** Bring Me Down (*Flicker/EMI*)
- STRATA** The Panic (*Wind-up*)

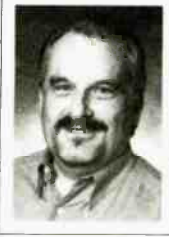
## ALTERNATIVE

- CAVIAR** On The DL (*Aezra*)
- COHEED AND CAMBRIA** A Favor House Atlantic (*Columbia*)
- DIGBY** Too Late (*Toucan Cove/Label X*)
- KID ROCK** I Am (*Top Dog/Atlantic*)
- LINKIN PARK** Breaking The Habit (*Warner Bros.*)
- PARIS, TEXAS** Like You Like An Arsonist (*New Line*)
- STRATA** The Panic (*Wind-up*)

## TRIPLE A

- BARENAKED LADIES** For You (*Reprise*)
- GARRISON STARR** Hey Girl (*Vanguard*)
- MATT NATHANSON** I Saw (*Universal*)
- NELLIE MCKAY** David (*Columbia*)
- NICHOLAS TREMULIS ORCHESTRA** You're Famous, Baby (*Texas Music*)
- SCISSOR SISTERS** Take Your Mama (*Universal*)
- STEPHAN SMITH** You Ain't A Cowboy (*Universal Hoba/Artemis*)
- VINES** Winning Days (*Capitol*)
- ANGELA MCCLUSKY** The Things We Do (album) (*Manhattan/EMC*)
- RACHAEL GOSWELL** Waves Are Universal (album) (*4AD/Beggars*)
- RAILROAD EARTH** The God Life (album) (*Sugar Hill*)

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.



# CHR/Pop's Summer Trifecta O' Fun

## Three huge Pop stations do their summer throwdowns

**T**he summer concert: a tradition as old as radio itself. Rumor has it that Marconi himself organized the first one, with Thomas Edison as host and a surprise appearance by a young Dick Clark.

Pop powerhouses KIIS/Los Angeles, WHTZ (Z100)/New York and WXKS-FM (Kiss 108)/Boston held their Wango Tango, Zootopia and KISS Concert, respectively, on the same weekend, forcing us to choose between them and, in the process, making us look like Homer Simpson doing the pee-pee dance. In case you weren't able to make it to one, two or all three of these summer extravaganzas, here are some snapshots for you to enjoy.



**NO SMOKIN' IN THE BOYS ROOM** Always on the cutting edge of fashion, it's (l-r) KIIS night guy JoJo Wright (who, we just realized, bears a striking resemblance to Jason Mraz) and PD John Ivey, artist JC Chasez and KIIS afternoon driver Sean Valentine.



**HE BANG, HE BANG** We have absolutely no idea how William Hung can get marriage proposals and date requests by the hundreds while we sit at home alone, watching Knight Rider reruns. Here's Hung, about to take the stage, flanked by KIIS PD John Ivey (l) and American Idol's Randy Jackson.



**PHOTO SPONSORED BY GILLETTE** Z100 morning guy Elvis Duran (l) and artist Liz Phair are feeling all left out because they're missing facial hair — unlike stylish Backstreet Boy AJ McLean, who secretly is really thrilled to have this picture taken.



**ATTACK OF THE HAIR** Pop princess Hilary Duff and KIIS night jock JoJo Wright are concentrating hard on something, and if you hold this page really close to your face, you might be able to look off to the left and see what it is.



**ALL GROWN UP** We almost didn't recognize Cyndi Lauper without her rebellious pink hair. She seems to be interested in getting cozy and settling down with Kiss 108 entertainment reporter Billy Costa.



**HE CAN BUY & SELL THIS ENTIRE CONCERT** Apprentice star and current media darling Donald Trump (see "Donald, The") crashed Zootopia, where his obscene amount of popularity scored him this picture with Z100 PD Tom Poleman and Asst. PD Sharon Dastur.



**HE'S NEVER BEEN SO HAPPY** Here's Kiss 108 jock Romeo clutching Mrs. Nick Lachey, also known as Jessica Simpson. About 15 minutes later firefighters were able to pry them apart using the Jaws of Life.

## Convention 2004 Update

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 year's CHR/Pop panel, "Dude, Where's My Format?" We will not be asking the usual convention questions "Whenja 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?" Register now at [www.radioandrecords.com](http://www.radioandrecords.com).



**HERE'S TO THE BOSS** Proudly displaying the VIP badges they stole from Z100 PD Tom Poleman's office are (l-r) Z100 jocks Joe Rosati and Romeo, artist Eamon, Z100 personality Niko and Clear Channel/New York Regional VP Andy Rosen.



**EXUDING COOL ALL OVER** We just wanted to say the word exude. It makes us laugh. Pausing for a moment to regroup backstage are (l-r) Virgin's Brien Terranova, KIIS PD John Ivey and MD Julie Pilat, Lenny Kravitz (the King of Cool) and Virgin's Hilary Shae and Danny Cooper.



**GETTIN' THE HOOKUP** Displaying his ambition to replace Chuck Woolery as host of The Love Connection, artist Mario Winans demonstrates his ability to be "back in two and two." Seen here are (l-r) Universal's Marissa Spinale, Kiss 108 PD Cadillac Jack, Winans and Universal's Paul Munch.



**KRISPY KREME IS CALLING** She may be kinder and gentler now that she's given up the sugar that was making her so angry and angsty, but she still looks ready to kick everyone in the room's ass. Here are (l-r) Kiss 108 personality Chris Shine, Avril Lavigne, Kiss 108 jock Artie The One-Man Party and MTV's Damien Fahey.

# AMERICA'S NEWEST POP SENSATION!

## TOP 40 IMPACT DATE JUNE 14!

# angel



## "JUST THE WAY I AM"

the debut single from her album  
"Believe In Angels...Believe In Me"

Heating up Radio Shows across  
America this Summer!

### This Girl Is The Real Deal

\*GREAT singer and performer... no lip sync!  
Just ask those who have seen her!

\*GREAT songs and TOP producers.

"Just The Way I Am" and additional songs  
produced by (including Grammy nominees)  
The Matrix, The Wizardz of Oz, Keith Follese,  
Johnny Jam, DJ Ted Smooth.

\*HitPredictor/Promo Squad scores "Just The Way I Am"  
at a 71.1 For Top 40 Mainstream!

\*100 City Performance and Promotion Tour... before  
release! Performing in front of thousands, already  
visited more than 50 great Top 40 radio stations!

\*PROMOTIONAL PARTNERSHIPS with VH1, NBA,  
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LEI Jeans/Clear Channel Concert Tour,  
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June 4, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	HOOBASTANK The Reason (Island/IDJMG)	8622	-70	694605	14	124/0
2	2	BEYONCE' Naughty Girl (Columbia)	7685	-182	621983	11	120/0
6	3	USHER Burn (LaFace/Zomba)	7562	+404	569886	10	121/0
3	4	MAROON 5 This Love (Octone/J/RMG)	7463	-346	582281	19	124/0
4	5	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	7423	-98	554780	10	119/0
5	6	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	6831	-664	518992	19	115/0
12	7	OUTKAST Roses (LaFace/Zomba)	5164	+784	351931	12	118/1
14	8	BRITNEY SPEARS Everytime (Jive/Zomba)	4554	+591	381366	5	119/1
7	9	D12 f/EMINEM My Band (Shady/Interscope)	4543	-1168	281042	12	116/0
9	10	BLACK EYED PEAS Hey Mama (A&M/Interscope)	4518	-54	380748	19	117/0
11	11	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	4500	+33	303307	13	121/0
8	12	J-KWON Topsy (So So Def/Zomba)	4016	-566	258692	15	109/0
15	13	SWITCHFOOT Meant To Live (Red Ink/Columbia)	4006	+245	315210	21	114/0
16	14	MIS-TEEO Scandalous (Reprise)	3583	+337	231919	7	116/0
13	15	EVANESCENCE My Immortal (Wind-up)	3564	-536	286179	24	122/0
10	16	JESSICA SIMPSON Take My Breath Away (Columbia)	3415	-1139	202417	13	115/0
23	17	JOJO Leave (Get Out) (BlackGround/Universal)	3378	+815	242158	8	113/11
21	18	YELLOWCARD Ocean Avenue (Capitol)	3203	+292	257412	10	113/1
24	19	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	2786	+309	148873	7	104/6
18	20	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2786	-293	195855	9	92/0
26	21	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	2190	+180	128410	6	86/2
19	22	BLINK-182 I Miss You (Geffen)	2181	-845	121891	13	114/0
22	23	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	2172	-651	163202	9	95/0
30	24	LOS LONELY BOYS Heaven (Dr/Epic)	2147	+376	105893	6	87/7
27	25	SUGABABES Hole In The Head (Interscope)	2060	+236	79297	7	102/3
32	26	PETEY PABLO Freek-A-Leek (Jive/Zomba)	2048	+453	109455	5	82/8
33	27	MARIA MENA You're The Only One (Columbia)	1846	+281	112684	4	98/2
29	28	LIZ PHAIR Extraordinary (Capitol)	1807	+23	74603	9	91/0
25	29	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	1778	-505	142223	18	104/0
36	30	TWISTA Overnight Celebrity (Atlantic)	1693	+328	97392	5	63/5
45	31	ASHLEE SIMPSON Pieces Of Me (Geffen)	1472	+721	98664	2	110/8
40	32	USHER Confessions Part 2 (LaFace/Zomba)	1462	+361	95726	3	39/7
28	33	CASSIDY f/R. KELLY Hotel (J/RMG)	1421	-379	79050	18	96/0
35	34	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	1417	+34	61903	6	76/0
43	35	ALICIA KEYS If I Ain't Got You (J/RMG)	1377	+357	88401	4	83/7
34	36	CHERIE I'm Ready (Lava)	1324	-231	48791	9	87/0
31	37	CHINGY One Call Away (DTP/Capitol)	1307	-363	66649	17	104/0
39	38	TRAPT Echo (Warner Bros.)	1299	+179	54545	5	79/7
41	39	CALLING Our Lives (RCA/RMG)	1184	+100	55707	4	79/5
37	40	JET Are You Gonna Be My Girl (Atlantic)	1146	-111	93651	17	96/0
46	41	KEVIN LYTTLE Turn Me On (Atlantic)	1062	+316	122981	2	54/8
44	42	3 DOORS DOWN Away From The Sun (Republic/Universal)	970	+14	50713	15	42/0
38	43	HILARY DUFF Come Clean (Buena Vista/Hollywood)	906	-216	57821	20	93/0
Debut	44	JANET JACKSON All Nite (Don't Stop) (Virgin)	901	+411	82334	1	74/8
47	45	AMANDA PEREZ I Pray (Powerhouse/Virgin)	834	+106	42027	3	54/0
48	46	FINGER ELEVEN One Thing (Wind-up)	800	+136	33119	2	44/3
42	47	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	749	-295	48248	15	87/0
Debut	48	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	740	+299	26209	1	67/9
Debut	49	NINA SKY Move Ya Body (Next Plateau/Universal)	727	+250	125567	1	31/3
49	50	311 Love Song (Maverick/Volcano/Zomba)	616	-11	23227	3	44/3

## Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
JESSICA SIMPSON Angels (Columbia)	40
SHIFTY Slide Along Side (Maverick/Warner Bros.)	24
EAMON I Love Them *o's (Jive/Zomba)	15
JOJO Leave (Get Out) (BlackGround/Universal)	11
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	10
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	9
H. & H. DUFF Our Lips Are Sealed (Buena Vista/Hollywood)	9
D12 How Come (Shady/Interscope)	9

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOJO Leave (Get Out) (BlackGround/Universal)	+816
OUTKAST Roses (LaFace/Zomba)	+784
ASHLEE SIMPSON Pieces Of Me (Geffen)	+721
BRITNEY SPEARS Everytime (Jive/Zomba)	+591
PETEY PABLO Freek-A-Leek (Jive/Zomba)	+453
JANET JACKSON All Nite (Don't Stop) (Virgin)	+411
USHER Burn (LaFace/Zomba)	+404
LOS LONELY BOYS Heaven (Dr/Epic)	+376
USHER Confessions Part 2 (LaFace/Zomba)	+361
ALICIA KEYS If I Ain't Got You (J/RMG)	+357

## New & Active

BEENIE MAN f/MS. THING Dude (Virgin)	Total Plays: 480, Total Stations: 26, Adds: 4
STERIOGRAM Walkie Talkie Man (Capitol)	Total Plays: 420, Total Stations: 34, Adds: 1
ALANIS MORISSETTE Everything (Maverick/Reprise)	Total Plays: 408, Total Stations: 24, Adds: 7
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	Total Plays: 403, Total Stations: 33, Adds: 10
JESSICA SIMPSON Angels (Columbia)	Total Plays: 390, Total Stations: 71, Adds: 40
RIC-A-CHE Coo Coo Chee (SRC/Universal)	Total Plays: 353, Total Stations: 18, Adds: 3
MERCYME Here With Me (INO/Curb)	Total Plays: 309, Total Stations: 23, Adds: 1
HILARY & HAYLIE DUFF Our Lips Are Sealed (Buena Vista/Hollywood)	Total Plays: 308, Total Stations: 31, Adds: 9
CASSIDY f/MASHONDA Get No Better (J/RMG)	Total Plays: 296, Total Stations: 33, Adds: 7
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	Total Plays: 241, Total Stations: 41, Adds: 8

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://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 5/23-5/29. 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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June 4, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	HOOBASTANK The Reason (Island/IDJMG)	3118	+11	65271	14	48/0
2	2	BEYONCE' Naughty Girl (Columbia)	2833	-2	59373	10	47/1
4	3	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	2642	+211	52365	10	46/0
3	4	MAROON 5 This Love (Octone/JRMG)	2551	+31	54439	20	46/0
5	5	USHER Burn (LaFace/Zomba)	2528	+195	51612	10	45/0
10	6	BLACK EYED PEAS Hey Mama (A&M/Interscope)	1942	+147	40547	20	45/0
6	7	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	1916	-233	39293	19	41/0
9	8	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1785	-15	36694	13	44/0
8	9	JESSICA SIMPSON Take My Breath Away (Columbia)	1721	-232	34209	12	40/0
7	10	D12 f/EMINEM My Band (Shady/Interscope)	1675	-340	33671	12	43/0
11	11	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1612	+117	32964	19	44/0
17	12	BRITNEY SPEARS Everytime (Jive/Zomba)	1523	+318	30403	5	45/2
13	13	OUTKAST Roses (LaFace/Zomba)	1523	+235	28553	11	44/2
15	14	MIS-TEEQ Scandalous (Reprise)	1449	+183	32996	7	45/0
18	15	YELLOWCARD Ocean Avenue (Capitol)	1212	+68	23618	9	36/0
14	16	J-KWON Topsy (So So Def/Zomba)	1159	-122	23763	14	36/0
12	17	EVANESCENCE My Immortal (Wind-up)	1080	-222	21625	26	32/0
26	18	JOJO Leave (Get Out) (BlackGround/Universal)	1053	+275	22512	7	42/7
16	19	BLINK-182 I Miss You (Geffen)	1011	-252	18366	13	30/0
23	20	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	937	+134	19773	8	36/1
19	21	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	927	-155	19024	10	33/0
28	22	LOS LONELY BOYS Heaven (Dr/Epic)	854	+174	17625	6	33/3
25	23	SUGABABES Hole In The Head (Interscope)	845	+64	18047	9	37/0
27	24	LIZ PHAIR Extraordinary (Capitol)	749	-24	16542	11	28/0
22	25	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	699	-149	16849	20	26/0
29	26	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	670	+3	14193	8	30/0
24	27	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	670	-129	14613	8	29/0
31	28	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	581	+73	11760	5	30/1
39	29	MARIA MENA You're The Only One (Columbia)	557	+192	11611	3	28/2
30	30	JET Are You Gonna Be My Girl (Atlantic)	517	-69	7881	18	16/0
40	31	PETEY PABLO Freek-A-Leek (Jive/Zomba)	503	+144	11844	3	30/4
37	32	TRAPT Echo (Warner Bros.)	459	+47	9306	7	30/0
41	33	BURKE RONEY Sounds Of The Ocean (R World/Ryko)	425	+68	6314	9	13/1
38	34	CALLING Our Lives (RCA/RMG)	401	+32	8212	4	21/0
36	35	3 DOORS DOWN Away From The Sun (Republic/Universal)	398	-29	6864	17	13/1
Debut	36	ASHLEE SIMPSON Pieces Of Me (Geffen)	391	+209	7516	1	32/7
35	37	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	384	-56	6623	15	12/0
32	38	HILARY DUFF Come Clean (Buena Vista/Hollywood)	364	-87	7090	19	13/0
34	39	CHERIE I'm Ready (Lava)	352	-91	6744	9	18/0
43	40	KK Lose My Cool (Kiss The Bitch Music)	342	+24	4889	6	11/0
33	41	CHINGY One Call Away (DTP/Capitol)	338	-111	5817	17	16/0
47	42	KEVIN LYTTLE Turn Me On (Atlantic)	316	+66	8646	2	17/1
46	43	ALICIA KEYS If I Ain't Got You (J/RMG)	310	+57	6854	3	19/2
44	44	TWISTA Overnight Celebrity (Atlantic)	305	+26	5889	3	19/0
Debut	45	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	274	+163	5759	1	25/7
45	46	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	258	+3	6447	15	10/0
Debut	47	SUZY K. Circle (Vellum)	251	+66	3890	1	14/1
42	48	CASSIDY f/R. KELLY Hotel (J/RMG)	250	-101	6726	16	12/0
Debut	49	ALANIS MORISSETTE Everything (Maverick/Reprise)	235	+94	5769	1	13/7
Debut	50	FINGER ELEVEN One Thing (Wind-up)	233	+88	6436	1	14/4

49 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 5/23 - Saturday 5/29.  
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## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
JESSICA SIMPSON Angels (Columbia)	12
SHIFTY Slide Along Side (Maverick/Warner Bros.)	11
JOJO Leave (Get Out) (BlackGround/Universal)	7
ASHLEE SIMPSON Pieces Of Me (Geffen)	7
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	7
ALANIS MORISSETTE Everything (Maverick/Reprise)	7
USHER Confessions Part 2 (LaFace/Zomba)	6
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	6
PETEY PABLO Freek-A-Leek (Jive/Zomba)	4
FINGER ELEVEN One Thing (Wind-up)	4
NINA SKY Move Ya Body (Next Plateau/Universal)	4
LOS LONELY BOYS Heaven (Dr/Epic)	3
BRITNEY SPEARS Everytime (Jive/Zomba)	2
OUTKAST Roses (LaFace/Zomba)	2
MARIA MENA You're The Only One (Columbia)	2
ALICIA KEYS If I Ain't Got You (J/RMG)	2
AMANDA PEREZ I Pray (Powerhouse/Virgin)	2
D12 How Come (Shady/Interscope)	2
BLACK EYED PEAS Let's Get It Started (A&M/Interscope)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRITNEY SPEARS Everytime (Jive/Zomba)	+318
JOJO Leave (Get Out) (BlackGround/Universal)	+275
OUTKAST Roses (LaFace/Zomba)	+235
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+211
ASHLEE SIMPSON Pieces Of Me (Geffen)	+209
USHER Burn (LaFace/Zomba)	+195
MARIA MENA You're The Only One (Columbia)	+192
MIS-TEEQ Scandalous (Reprise)	+183
LOS LONELY BOYS Heaven (Dr/Epic)	+174
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	+163
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+147
PETEY PABLO Freek-A-Leek (Jive/Zomba)	+144
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+134
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+117
ALANIS MORISSETTE Everything (Maverick/Reprise)	+94
FINGER ELEVEN One Thing (Wind-up)	+88
JANET JACKSON All Nite (Don't Stop) (Virgin)	+83
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+73
USHER Confessions Part 2 (LaFace/Zomba)	+71
YELLOWCARD Ocean Avenue (Capitol)	+68
BURKE RONEY Sounds Of The Ocean (R World/Ryko)	+68
KEVIN LYTTLE Turn Me On (Atlantic)	+66
SUZY K. Circle (Vellum)	+66
SUGABABES Hole In The Head (Interscope)	+64
RYAN CABRERA On The Way Down (E.V.L.A./Atlantic)	+58
ALICIA KEYS If I Ain't Got You (J/RMG)	+57
FREDDEE T. Strait From The Heart (Itty Biddy)	+54
TRAPT Echo (Warner Bros.)	+47
TRAPT Headstrong (Warner Bros.)	+38
AMANDA PEREZ I Pray (Powerhouse/Virgin)	+35

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## ON THE RECORD

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is lighting up the lines, and we're also fond of MercyMe's "Here With Me." Don't run from this song because you're blowing it off as a religious tune. It sounds very secular, and it's reacting just like their previous hit did here. • Ben Jelen gets listener attention every time we play him, and the young listeners are all over D-12, Mis-Teeq, Trapt ("Echo") and YellowCard. A project you may not be aware of is Evan

And Jaron's "What She Likes." This song is flying low under the radar, but we grabbed it back when we needed a mainstream hit to wedge between the rap/R&B and the rock, and it not only works, it's catchy. • We just wrapped up Riverfest '04 with Dexter Freebish ("Prozak: Be Like Me"), Adelayda ("Not Tonight," "What She Wants") and Bowling For Soup, and I can't say enough about these bands and their music. • Overall, I'm glad to see CHR embrace more diversity. We had to endure a few months lately with nothing more than edgy rock and hard-core hip-hop with very little in between. Right now, we're seeing plenty of mainstream CHR songs, and we hope for more of the same through the summer.

**H**oobastank remain hot to trot, with "The Reason" (Island/IDJMG) still sitting at No. 1. They're followed by **Beyoncé's** "Naughty Girl" (Columbia) at No. 2, while **Usher's** "Burn" (LaFace/Zomba) leaps 6-3\* ... **OutKast** break into the top 10 again as "Roses" (LaFace/Zomba) jumps 12-7\*, followed by **Britney Spears'** "Everytime" (Jive/Zomba), which rockets 14-8\* ... **JoJo** picks up Most Increased Plays for "Leave (Get Out)" (BlackGround/Universal), which climbs 23-17\* and grabs 816 additional plays. Hot on her heels are **Yellowcard**, whose "Ocean Avenue" (Capitol) rises 21-18\*, and **Christina Milian**, who goes up 24-19\* with "Dip It Low" (Island/IDJMG) ... **Kanye West f/Syleena Johnson's** "All Falls Down" (Roc-A-Fella/IDJMG) runs up 26-21\* ... **Los Lonely Boys'** "Heaven" (Or/Epic) moves 30-24\* ... **Petey Pablo's** "Freek-a-Leek" (Jive/Zomba) vaults 32-26\*, and **Maria Mena's** "You're the Only One" (Columbia) climbs 33-27\* ... **Twista's** "Overnight Celebrity" (Atlantic) leaps 36-30\*, **Ashlee Simpson's** "Pieces of Me" (Geffen) explodes 45-31\*, and **Usher's** "Confessions Part 2" (LaFace/Zomba) goes 40-32\* ... **Alicia Keys'** "If I Ain't Got You" (J/RMG) jumps 43-35\* ... **Kevin Lyttle's** "Turn Me On" (Atlantic) rises 46-41\* ... Most Added this week: **Jessica Simpson's** "Angels" (Columbia), with 40 adds ... Chart debuts this week: **Janet Jackson, Nickelback** and **Nina Sky**.

— Keith Berman, Associate Radio Editor



Greetings from Alexandria and Central Louisiana! On the national scale, the early buzz on Nickelback's "Feel' Way Too Damn Good" is outstanding. Hoobastank are hooba-huge. Blink-182, Beyoncé and Black Eyed Peas are our "killer B's." • 3 Doors Down's "Away From the Sun" didn't fare well nationally, but if you're a Midwest or Southern CHR programmer, let it fly and watch the calls come in. Usher's "Burn"

## ON THE RISE

ARTIST: **Ryan Cabrera**

LABEL: **E.V.L.A./Atlantic**

By **MIKE TRIAS**/ASSOCIATE EDITOR



I started playing guitar kind of by accident," says Ryan Cabrera, but it wasn't by accident as much as it was a result of boredom. In middle school Cabrera began playing his friend's beat-up guitar to alleviate his boredom, and soon he was able to figure out Beatles tunes by himself. "I don't have a musical family — nobody sings or plays anything — and until that point I never even thought about music," he says.

Soon, music was all he could think about. He joined his first band in high school, a punk outfit called Caine. With a new band came new talents. "I just wanted to play guitar, but it came along with singing, and I really didn't have a choice," he says. "They just threw me up there. I'd never sung in my life."

When Cabrera discovered the sound of Dave Matthews, he moved on to form the acoustic-centered Rubix Groove in his hometown of Dallas. The band quickly gained attention, opening for Cheap Trick, Ben Harper and Third Eye Blind when those acts passed through town. Rubix Groove went on to attend the University of Texas together, but Cabrera decided to take his music in a different direction. "I quit school because I wanted to start really concentrating on singing — because I was never really a *singer* singer. I didn't really know what I was doing."

Cabrera's vocal coach would make him lift a chair over his head while singing scales to build up his diaphragm, among other unconventional voice exercises. However, it helped Cabrera persevere and improve. The young artist looked to the careers of Van Morrison and Paul Simon as goals. "I have to be that good,"

says Cabrera. "The same feeling that they create for me, I have to do for someone else. I still have a long way to go, but I know what I have to do to get better. I'm going to do whatever it takes to be able to affect people the same way I've been affected by the music I love."

After releasing his self-produced independent album, *Elm Street*, and gaining a fan base in Italy and Australia, the 21-year-old is ready to make his mark with "On the Way Down," the lead single from his upcoming album *Take It All Away*. The single has a catchy rock-pop vibe, and Cabrera's voice rings out with a tone that is a mix between angelic boy band and raspy rock. Jessica Simpson fans will have the chance to familiarize themselves with Cabrera and "On the Way Down" this summer, when he opens for the pop vixen's tour in June and July.

Cabrera co-produced his Atlantic debut, *Take It All Away*, along with John Rzeznik of The Goo Goo Dolls. They discovered their musical chemistry while Cabrera was on a writing excursion on the West Coast. When he heard that Cabrera was looking for a co-producer for his new album, Rzeznik jumped at the chance to try his hand behind the board. Though Cabrera's and Rzeznik's songwriting talent is probably more than enough for *Take It All Away*, other notable writers appear on the CD as well, including Sabelle Breer and Curt Frasca (Avril Lavigne), as well as Guy Chambers (Robbie Williams).



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Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
HOOBASTANK The Reason (Island/IDJMG)	4.25	4.31	95%	22%	4.35	4.30	4.19
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.01	4.00	76%	21%	4.30	4.07	3.37
MAROON 5 This Love (Octone/JRMG)	4.00	4.13	99%	46%	3.88	3.84	4.10
USHER Burn (LaFace/Zomba)	3.96	3.91	95%	25%	4.26	3.93	3.94
USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3.92	3.98	96%	46%	3.95	3.99	3.97
JOJO Leave (Get Out) (BlackGround/Universal)	3.92	3.93	64%	11%	4.16	3.95	3.81
EVANESCENCE My Immortal (Wind-up)	3.91	3.90	98%	47%	3.70	4.00	4.03
KIMBERLEY LOCKE 8th Wonder (Curb/Reprise)	3.90	3.86	90%	20%	4.01	3.91	3.92
BRITNEY SPEARS Everytime (Jive/Zomba)	3.87	4.00	89%	20%	4.14	4.23	3.41
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.82	3.77	95%	24%	3.99	3.87	3.51
YELLOWCARD Ocean Avenue (Capitol)	3.79	3.78	82%	18%	4.16	3.86	3.29
JESSICA SIMPSON With You (Columbia)	3.75	3.72	98%	50%	3.91	3.80	3.65
BLINK-182 I Miss You (Geffen)	3.74	3.73	91%	27%	3.96	3.62	3.51
BLACK EYED PEAS Hey Mama (A&M/Interscope)	3.72	3.60	94%	35%	3.78	3.81	3.60
D12 f/EMINEM My Band (Shady/Interscope)	3.68	3.69	98%	45%	3.92	3.73	3.51
MARIO WINANS... I Don't Wanna Know (Bad Boy/Universal)	3.65	3.84	93%	36%	3.72	3.46	3.84
OUTKAST Roses (LaFace/Zomba)	3.63	3.49	91%	34%	3.76	3.43	3.28
BRITNEY SPEARS Toxic (Jive/Zomba)	3.57	3.70	99%	53%	3.58	3.73	3.38
JESSICA SIMPSON Take My Breath Away (Columbia)	3.57	3.53	99%	38%	3.86	3.76	3.44
LIZ PHAIR Extraordinary (Capitol)	3.53	3.62	67%	19%	3.67	3.59	3.31
BEYONCE' Naughty Girl (Columbia)	3.52	3.62	96%	44%	3.66	3.54	3.15
MIS-TEEO Scandalous (Reprise)	3.52	3.50	58%	14%	3.67	3.40	3.56
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	3.49	3.42	60%	14%	3.73	3.53	3.50
J-KWON Topsy (So So Def/Zomba)	3.45	3.45	91%	45%	3.68	3.26	3.45
KANYE WEST... All Falls Down (Roc-A-Fella/IDJMG)	3.41	-	73%	28%	3.66	3.38	3.00
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3.37	3.41	78%	29%	3.50	3.53	3.23
SHINGY One Call Away (DTP/Capitol)	3.32	3.35	86%	47%	3.36	3.20	3.52
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	3.10	3.15	86%	42%	3.02	3.10	3.10

Total sample size is 445 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.



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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	BEYONCE' Naughty Girl (Columbia)	547	-6	8	9/0
5	2	HOOBASTANK The Reason (Island/IDJMG)	463	+44	8	8/0
4	3	MARIO WINANS... I Don't Wanna... (Bad Boy/Universal)	448	+23	8	8/0
2	4	MAROON 5 This Love (Octone/JRMG)	424	-35	8	12/0
7	5	USHER Burn (LaFace/Zomba)	403	+19	8	6/0
9	6	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	365	+1	8	12/0
3	7	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	362	-67	8	12/0
6	8	BLACK EYED PEAS Hey Mama (A&M/Interscope)	355	-44	8	14/0
10	9	KESHIA CHANTE Bad Boy (Vik/BMG Music Canada)	333	-7	8	7/0
12	10	OUTKAST Roses (LaFace/Zomba)	285	+23	8	9/0
8	11	D12 f/EMINEM My Band (Shady/Interscope)	285	-96	8	8/0
14	12	KANYE WEST... All Falls Down (Roc-A-Fella/IDJMG)	274	+38	6	5/0
11	13	BLINK-182 I Miss You (Geffen)	263	-25	8	9/0
19	14	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	261	+78	3	5/1
13	15	X-QUISITE Sassy Thang (Warner Music Canada)	247	+3	6	2/0
16	16	ALANIS MORISSETTE Everything (Maverick/Reprise)	212	-8	8	7/0
23	17	PETEY PABLO Freek-A-Leek (Jive/Zomba)	208	+33	3	6/1
17	18	NELLY FURTADO Try (DreamWorks/Interscope)	205	-12	6	5/0
15	19	BRITNEY SPEARS Toxic (Jive/Zomba)	203	-22	8	13/0
21	20	MIS-TEEO Scandalous (Reprise)	200	+21	3	1/0
22	21	RASMUS In The Shadows (Universal)	191	+12	5	6/0
18	22	J-KWON Topsy (So So Def/Zomba)	190	+4	8	9/0
Debut	23	BRITNEY SPEARS Everytime (Jive/Zomba)	172	+51	1	5/0
Debut	24	NINA SKY Move Ya Body (Next Plateau/Universal)	167	+30	1	3/0
27	25	OUTKAST Hey Ya! (LaFace/Zomba)	161	+3	7	12/0
25	26	SIMPLE PLAN Don't Wanna Think... (Warner Bros.)	161	0	2	5/0
24	27	GLENN LEWIS Back For More (Epic)	160	-8	8	10/0
Debut	28	SEETHER f/JAMY LEE Broken (Wind-up)	157	+12	1	3/0
20	29	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	156	-27	4	2/0
28	30	EVANESCENCE My Immortal (Wind-up)	153	-4	8	11/0

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 5/23-5/29. 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.



**SMILING THROUGH SEALED LIPS** Haylie Duff (sister of pop princess Hilary) stopped by KIS/Los Angeles' On-Air With Ryan Seacrest to promote her new single, "Our Lips Are Sealed," a cover of The Go-Go's track she recorded with her sister. Seen here are (l-r) On-Air producer Paul Joseph, KIS MD Julie Piat, Duff, KIS morning hosts Seacrest and Ellen K and PD John Ivey and Hollywood Records' Scot Finck.



**THE STARS AT NIGHT...** Universal artist Jamie Cullum stopped by an event held by WSTR (Star 94)/Atlanta. Sharing the love are (l-r) a friend of Star MD Michael Chase, Chase himself, Cullum and Universal's Larry Schuster.

### Please Send Your Photos

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

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

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

Stations and their adds listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Canton, OH; Dayton, OH; Grand Rapids, MI; Lafayette, LA; Montgomery, AL; Providence, RI; Seattle, WA; Tyler, TX) with their respective owners, managers, and advertising spots.

POWERED BY MEDIATESE. \*Monitored Reporters. 173 Total Reporters. 124 Total Monitored. 49 Total Indicator. Did Not Report, Playlist Frozen (5): KBAT/Odessa, TX; KGOT/Anchorage, AK; KMXX/Fayetteville, AR; WPPY/Peoria, IL; WKKZ/Tupelo, MS.



**DONTAY THOMPSON**  
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PART TWO OF A TWO-PART SERIES

# Banging Station Concerts

More with Whiz Bang Productions

**R**adio shows. Don't you just love doing 'em? Assembling a hot show so the sales department can sell sponsorship packages, waiting for artists' confirmations (which is a pain in the buttocks), dealing with budgets — not to mention the insane ticket requests.

Once you've put together a super-duper artist lineup for your show and tickets go on sale, the station's loyal listeners will race to their local Ticketmaster location and spend all their dough to take part in the festivities. Wait, did I say festivities? How festive are most station concerts? Most are boring and generic, offering nothing more than some artist walking around the stage looking bored, belting out his lyrics over an instrumental track being played by a DJ whose shouts sometimes drown out the artist's vocals (how annoying is that?).

Why would concertgoers want to see a boring radio show when chances are they'll be able to see the same artists opening or headlining on one of the major tours coming through the area over the summer, tours that will have the sick production elements that make concertgoers drop their jaws in awe.

"There are a lot of radio stations that, if they do video or something, they'll just hire a company to put a

few cameras out there so the kids in the back can see the artist," says Greg Guzzetta of Whiz Bang Productions, a live-event and production company that specializes in producing radio shows. "What I specialize in is taking these radio-station events and making them *events*, as opposed to just another concert.



Greg Guzzetta

"You don't see a concert tour anymore without tons of video and tons of lighting. If you do a radio show and you don't capture that same kind of emotion and excitement, why are the kids going to want to come back? You can't roll a bunch of banners on a stage with a couple of risers and push the artist out there. That's not what it's all about. It's about branding these events for the station.

"For instance, up in Seattle, with the KUBE Summer Jam, they can put that show on sale without even announcing the artists, because they've been doing the show for 12 or 13 years now. The kids come out, and the first weekend they buy up most

of the tickets because they know that KUBE puts on the biggest summer festival of the year and they want to be there no matter what the ticket price is."

So how can you give your listeners an awe-inspiring experience that will have them looking forward to it every year like Thanksgiving dinner? In last week's issue Guzzetta shared the story of how Whiz Bang started and talked about a few of his company's most successful projects. This time I ask him a few questions about what it takes to push a radio show to the

**"If you produce a quality event that's entertaining and that has the production standards of artists who are out on tour, the kids will come back every year."**

next level. Guzzetta and his staff are now preparing for their third KUBE Summer Jam. This year's event is set for July 31 at the Gorge Amphitheatre in Quincy, WA.

**R&R:** Who are some of the people involved in setting up the KUBE Summer Jam?

**GG:** Rob Buswell books a lot of talent with Eric Powers and Darrell Rogers, and we talk daily. KUBE OM Shellie Hart has a lot of input as well. Typically on this show, I will go up to Seattle, and we will actually sit down for a day and brainstorm. We come up with the concept and the feel, and then I go and do my thing.

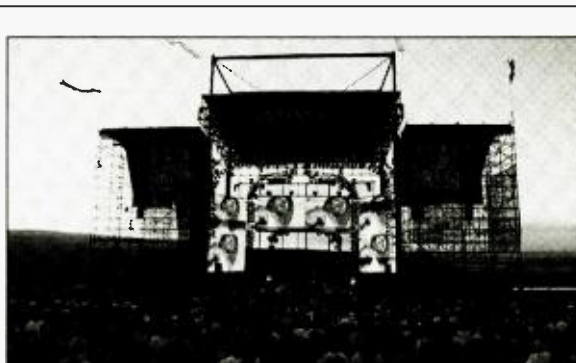
With a lot of the video packages I produce, I make sure the imaging is in tune with the imaging of the sta-

## 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.

Don't miss one thrilling minute of R&R Convention 2004. Register now at [www.radioandrecords.com](http://www.radioandrecords.com).



**NOBODY BEATS THE WHIZ** The crew at Whiz Bang Productions designs the layout of the stage for KUBE/Seattle's Summer Jam with the help of the station's staff. The end result is one of the best-looking and best-produced radio shows in the industry. Seen here onstage during a past Summer Jam is Universal recording artist Nelly.

tion by working with the station's production people — Keith Rose is KUBE's Production Director. What I'll do is write scripts and send them up to him, and he'll produce the audio for them so it's their station voice. I make sure that the image I present at the show is in line with the image they're presenting on-air.

**R&R:** What are some of the production elements you include in a typical show?

**GG:** If the station has a logo for the show, I will take that logo, along with the station logo, and I'll animate them and make them really cool, with a groovy background. The smallest and lowest-budget kind of show I do is when we have an arena show and the arena has an in-house video system that runs off the scoreboards, like where you see replays during basketball games. We'll use that so the station doesn't have to rent any other equipment. You're already paying the arena for the house stuff, so they'll typically let you use their system and a few cameras.

If you have any sponsors that have TV spots, you can tap money off them and run the spots between acts. If I've done shows for the station before and I have archived footage, we'll do flashbacks, so you not only have the artists who are playing on the bill now, you have artists who played on the show years before.

On the smaller shows, typically I'll do logos and music-video clips, just the images, while a mixer is onstage. Then we can take it to the next level, where we bring in a couple of screens

that sit on the stage. So now you have the image up on the main-arena video screen, you have your radio-station logo and the show logo onstage with the artist, along with image magnification for the kids in the back to see what's going on. That's kind of the low end of things.

When we get to the large shows, like the KUBE show, we use comedy clips and really well-produced flashbacks.

**R&R:** Tell us about some of the elements you include in a show the size of KUBE's.

**GG:** Seeing as many concerts and radio shows as I have seen, it would freak me out when it would be time for a set change between acts and everything would just stop. I thought, "This time needs to be used." So I get pretty dramatic with it. What we do is, from the time the gates open until I run my show open, it's dead silence — there's no music, there's no nothing.

The kids who want to come down to the front of the stage if it's a general-admission show, they'll go down a couple of hours early so they can position themselves. Typically, I produce about a five-minute show open. It's multiscreen video, so I'll have three or four different video feeds going out to the stage on these different screens.

It typically starts out slow and builds. Then I kick up the energy on the piece, and I promo all the artists on the bill. The end of my video open introduces the first two jocks who come onstage, so it all



**CONCERT IN THE MOUNTAINS** Each and every year nearly 25,000 fans gather at the Gorge Amphitheatre to see KUBE/Seattle's Summer Jam. Here is a shot of the venue just before showtime.

Continued on Page 37

June 4, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	USHER Burn (LaFace/Zomba)	5313	-304	577114	14	81/0
3	2	TWISTA Overnight Celebrity (Atlantic)	4839	-13	565196	15	80/0
5	3	PETEY PABLO Freek-A-Leek (Jive/Zomba)	4529	+35	475169	22	81/0
2	4	BEYONCE' Naughty Girl (Columbia)	4410	-580	370630	12	80/0
6	5	USHER Confessions Part 2 (LaFace/Zomba)	4364	+58	412872	8	39/3
7	6	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	4022	-252	494325	22	84/0
4	7	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	3944	-615	462276	19	75/0
8	8	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	3739	-358	397696	14	77/0
11	9	ALICIA KEYS If I Ain't Got You (J/RMG)	3318	+143	349431	13	77/1
14	10	OUTKAST Roses (LaFace/Zomba)	3148	+618	351840	15	70/1
13	11	PITBULL f/LIL' JON Culo (TVT)	3030	+32	304619	11	58/1
15	12	JUVENILE Slow Motion (Cash Money/Universal)	2973	+464	272119	7	64/2
10	13	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	2853	-334	265021	17	74/0
12	14	J-KWON Topsy (So So Def/Zomba)	2794	-303	252015	22	82/0
19	15	LLOYD BANKS On Fire (Interscope)	2253	+389	229284	5	75/1
9	16	D12 f/EMINEM My Band (Shady/Interscope)	2210	-1059	240883	13	72/0
16	17	AMANDA PEREZ I Pray (Powerhouse/Virgin)	2174	-155	125507	9	58/0
18	18	NB RIDAZ f/GEMINI So Fly (Upstairs)	2003	+40	121106	16	36/0
23	19	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	1954	+349	192716	5	75/9
22	20	NINA SKY Move Ya Body (Next Plateau/Universal)	1935	+283	315004	8	54/3
21	21	YING YANG TWINS Whats Happnin' (TVT)	1832	+135	143008	7	58/3
26	22	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	1759	+345	206739	6	73/7
25	23	CASSIDY f/MASHONDA Get No Better (J/RMG)	1697	+174	116689	5	68/2
28	24	PLAY-N-SKILLZ Freaks (Independent)	1600	+202	135344	8	39/0
24	25	RIC-A-CHE Coo Coo Chee (SRC/Universal)	1526	0	103598	6	49/1
29	26	KEVIN LYTTLE Turn Me On (Atlantic)	1466	+94	112838	6	56/1
33	27	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	1381	+581	116677	3	70/8
37	28	MASE Welcome Back (Universal)	1162	+425	151248	2	20/14
27	29	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	1154	-256	111020	12	57/0
31	30	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	1034	+104	81135	4	50/0
32	31	BEENIE MAN f/MS. THING Dude (Virgin)	964	+96	187228	18	39/2
30	32	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	894	-110	77243	10	58/0
36	33	BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	882	+99	113853	3	59/0
49	34	LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	836	+493	80047	2	58/10
34	35	JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)	798	+5	35352	4	50/2
39	36	SLY BOOGY That's My Name (Keep Thuggin') (J/RMG)	696	+48	54238	6	43/0
43	37	MURPHY LEE f/NELLY Hold Up (Universal)	681	+89	54505	3	42/1
35	38	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	677	-108	150640	11	36/1
40	39	AKON f/STYLES P. Locked Up (SRC/Universal)	652	+17	106540	6	22/1
42	40	MOBB DEEP Got It Twisted (Violator/Zomba)	620	-3	94848	5	37/3
45	41	JOJO Leave (Get Out) (BlackGround/Universal)	512	-76	25389	12	14/0
38	42	DO OR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot)	505	-196	20210	11	33/0
44	43	BABY BASH Sexy Eyes (Da Da Da) (Universal)	496	-94	23731	8	24/0
48	44	ELEPHANT MAN Jook Gal (VP/Atlantic)	408	+47	128170	4	19/0
47	45	R. KELLY Happy People (Jive/Zomba)	374	-58	88253	7	27/0
Debut	46	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	339	+19	51936	1	11/0
46	47	YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	334	-144	29284	8	29/0
Debut	48	MIS-TEEQ Scandalous (Reprise)	325	-6	16231	1	16/2
Debut	49	Z-RO I Hate You (Rap-A-Lot)	319	+59	41429	1	14/2
Debut	50	LIL ROB Neighborhood Music (Upstairs)	302	+52	43905	1	7/3

Most Added\*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
LUDACRIS Diamond In The Back (Def Jam South/IDJMG)	33
ROOTS Don't Say Nuthin' (Sanctuary/SRG)	26
D12 How Come (Shady/Interscope)	22
MASE Welcome Back (Universal)	14
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	10
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	9
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	8
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	7
TREN'L Outlaw (Casablanca/Universal)	7
BEASTIE BOYS Ch-Check It Out (Capitol)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
OUTKAST Roses (LaFace/Zomba)	+618
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	+581
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+493
JUVENILE Slow Motion (Cash Money/Universal)	+464
MASE Welcome Back (Universal)	+425
LLOYD BANKS On Fire (Interscope)	+389
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	+349
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	+345
NINA SKY Move Ya Body (Next Plateau/Universal)	+283
PLAY-N-SKILLZ Freaks (Independent)	+202

New & Active

- BEASTIE BOYS** Ch-Check It Out (Capitol)  
Total Plays: 285, Total Stations: 23, Adds: 6
- PAYBAK** My Angels (Innovative Music Network)  
Total Plays: 254, Total Stations: 9, Adds: 0
- ROOTS** Don't Say Nuthin' (Sanctuary/SRG)  
Total Plays: 230, Total Stations: 26, Adds: 26
- PRINCE** Call My Name (Columbia)  
Total Plays: 229, Total Stations: 21, Adds: 1
- ERICK SERMON f/SEAN PAUL** Feel It (Motown/Universal)  
Total Plays: 197, Total Stations: 10, Adds: 0
- YOUNG ROMÉ f/MARION** After Party (Universal)  
Total Plays: 194, Total Stations: 22, Adds: 2
- BONE... f/YING YANG...** Take Ya Clothes Off (So So Def/Zomba)  
Total Plays: 188, Total Stations: 11, Adds: 2
- LIL SCRAPPY** No Problem (BME/Reprise)  
Total Plays: 175, Total Stations: 11, Adds: 1
- T.I.** Let's Get Away (Grand Hustle/Atlantic)  
Total Plays: 120, Total Stations: 22, Adds: 5
- TEEDRA MOSES** Be Your Girl (TVT)  
Total Plays: 105, Total Stations: 14, Adds: 5

Songs ranked by total plays

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

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 5/23-5/29. 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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**BEVERLY HILTON HOTEL** in Beverly Hills, CA  
Register NOW at [www.radioandrecords.com](http://www.radioandrecords.com)

June 4, 2004

RANK ARTIST TITLE LABEL

- 1 PETEY PABLO Freek-A-Leek (*Jive/Zomba*)
- 2 USHER f/LUDACRIS Yeah (*LaFace/Zomba*)
- 3 LLOYD BANKS On Fire (*Interscope*)
- 4 J-KWON Topsy (*So So Def/Zomba*)
- 5 JAY-Z 99 Problems (*Roc-A-Fella/IDJMG*)
- 6 LIL' FLIP Game Over (*Sucka Free/Loud/Columbia*)
- 7 JUVENILE Slow Motion (*Cash Money/Universal*)
- 8 USHER Burn (*LaFace/Zomba*)
- 9 PITBULL f/LIL' JON Culo (*TVT*)
- 10 BEYONCE Naughty Girl (*Columbia*)
- 11 TWISTA Overnight Celebrity (*Atlantic*)
- 12 NINA SKY Move Ya Body (*Next Plateau/Universal*)
- 13 MARIO WINANS f/P. DIDDY I Don't Wanna Know (*Bad Boy/Universal*)
- 14 USHER Confessions Part 2 (*LaFace/Zomba*)
- 15 YING YANG TWINS Whats Happnin! (*TVT*)
- 16 KANYE WEST f/S. JOHNSON All Falls Down (*Roc-A-Fella/IDJMG*)
- 17 MOBB DEEP Got It Twisted (*Violator/Zomba*)
- 18 KANYE WEST Jesus Walks (*Roc-A-Fella/IDJMG*)
- 19 JAY-Z Dirt Off Your Shoulder (*Roc-A-Fella/IDJMG*)
- 20 MASE Welcome Back (*Universal*)
- 21 D12 My Band (*Shady/Aftermath/Interscope*)
- 22 CASSIDY f/MASHONDA Get No Better (*J/RMG*)
- 23 KEVIN LYTTLE Turn Me On (*Atlantic*)
- 24 HOUSTON f/CHINGY & NATE DOGG I Like That (*Capitol*)
- 25 OUTKAST Roses (*LaFace/Zomba*)
- 26 D12 My Band (*Shady/Interscope*)
- 27 ALICIA KEYS If I Ain't Got You (*J/RMG*)
- 28 AKON f/STYLES P Locked Up (*SRC/Universal*)
- 29 YUNG WUN Tear It Up (*J/RMG*)
- 30 RIC-A-CHE Coo Co Chee (*SRC/Universal*)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/23-5/29 ©2004, R&R, Inc.



## PHAT MIX SIX

- JADAKISS f/NATE DOGG Times Up (*Ruff Ryders/Interscope*)
- R. KELLY Happy People (*Jive/Zomba*)
- TERROR SQUAD Lean Back (*SRC/Universal*)
- LLOYD BANKS On Fire (*G Unit/Interscope*)
- KEVIN LYTTLE Turn Me On (*Atlantic*)
- KANYE WEST Jesus Walks (*Roc-A-Fella/IDJMG*)

### Banging Station Concerts

Continued from Page 35

ties in. The biggest reason my shows go off as well as they do is that I have the proper staff to do it. I have a couple of stage managers. We're all in communication, I have control over all the DJ mikes, and I'm cuing everything that's going on. There is no confusion.

I try to take something like an MTV Awards show and place that kind of format onto the radio shows. From the first minute I roll video until the last band is done, it's wall-to-wall entertainment. It goes from the show open to the DJs to the first act, and in between all the acts there are other minute or two-minute bits that promo an act coming up later in the day. Then we go into comedy bits and flashbacks.

It's that whole branding-the-event thing. It's that connection. When they see Ja Rule from three years ago, they say, "I was at that show." It's getting them invested in the show. Then, again, there are opportunities there to make money from sponsors.

**R&R:** Unless they're in a big market like New York, Los Angeles or San Francisco, most programmers shy away from doing huge radio shows, because they feel as though they aren't profitable. What can companies like yours do to bring the excitement back to doing radio shows and at the same time make them profitable for radio stations?

**GG:** First of all, the most important thing these programmers need to understand is that it isn't their job to produce these kinds of shows. Bringing in people like myself, Rob and [the Event Group's] Lael Fray is the smartest thing they can do.

Now they're thinking, "Why do I want to spend \$10,000-\$15,000 to bring in a talent booker? I'll tell you why: because the talent booker does these shows all over the country. They're going to be able to get that money back — and the money you're pay-

**"From the first minute I roll video until the last band is done, it's wall-to-wall entertainment."**

ing the artist — because they book so many artists all the time.

The programmers have no benchmark for what these artists should cost. Rob gets calls from stations he works with, and the programmers are trying to book stuff through the labels, and they'll say, "I can get so-and-so for \$250,000," and Rob will be like, "I just paid him \$150,000 in this market over here. Why would you want to pay that much?"

Radio people need to do what they do well, and they need to let people who do these events well do them. At first it may not be a profitable venture to produce a show with the production I'm talking about, but if you produce a quality event that's entertaining and that has the production standards of artists who are out on tour, the kids will come back every year. They should be leaving the show going, "Wow, I can't wait to buy my tickets for next year!"

#### 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:

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America's Best Testing CHR/Rhythmic Songs 12 + For The Week Ending 6/4/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 30 songs including Usher, Lil' Jon, Kanye West, and Beyonce.

Total sample size is 340 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

HEAD RUSH

ARTIST: Teedra Moses

LABEL: TVT

By MIKE TRIAS/Associate Editor



Teedra Moses has been doing well for herself of late. Born and raised in New Orleans, Moses, a singer-songwriter (who has also been known to bust out rapping like Rakim), co-wrote Christina Milian's current single, "Dip It Low."

"By Your Girl" describes Moses' longing for a man from afar. "All alone at night/I harbor feelings for you/Holding my pillow tight/Sometimes I even touch myself/Imagining your pleasure, baby."

For her upcoming album Complex Simplicity, Moses drew most of her inspiration from personal experience. To keep with the vibe, she enlisted the services of only one producer for the project: Poli Paul, best known for his work on Black Eyed Peas' "Joins & Jam."

As for why she chose the title Complex Simplicity, Moses explains, "Because I feel like it's the best way to explain myself, my music, my experiences in life. Everything about me, I feel like it's complex simplicity. I'm truly blessed. I'm the simplest person on the planet, but everybody who knows me doesn't feel the same way."

Reporters

AKSS/Albuquerque, NM\* PD: Steve Clarke APD: Mike Adams ROOTS TERROR SQUAD

WVZ/Charleston, WV PD: Rick Johnson PD/MD: Wendy LUDACRS ROOTS TRENZ

WVHT/Ft. Wayne, IN PD: Steve Corbett PD/MD: Bobbie LUDACRS ROOTS

WDSJ/Johnson City PD: Steve Corbett PD/MD: Bobbie LUDACRS ROOTS

KJRH/Modesto, CA PD: Steve Corbett PD/MD: Bobbie LUDACRS ROOTS

KJLV/Portland, OR PD: Steve Corbett PD/MD: Bobbie LUDACRS ROOTS

KYLD/San Francisco, CA PD: Steve Corbett PD/MD: Bobbie LUDACRS ROOTS

KDHT/Tucson, AZ PD: Steve Corbett PD/MD: Bobbie LUDACRS ROOTS



Monitored Reporters 98 Total Reporters

87 Total Monitored

11 Total Indicator

Did Not Report, Playlist Frozen (5): KMRK/Odesa, TX KRRG/Laredo, TX KSPW/Springfield, MO WJWZ/Montgomery, AL WPKF/Poughkeepsie, NY





**DANA HALL**  
dhall@radioandrecords.com

# On The Verge....

## Discussing the future of the Urban format at R&R Convention 2004

**W**hile putting together the Urban sessions for the upcoming R&R Convention, I felt I needed to get a consensus from programmers, on-air talent and record executives on what their biggest concerns are, as well as where they see the format going. So I polled people in the industry and asked them to finish this sentence: **The Urban format is on the verge of....**

The answers were as varied as the people who responded — from OMs to morning show producers, from mixers to regional promotion reps. Some have a brighter outlook than others, but all felt that the people who work in the Urban format — both on the radio and records sides — will ultimately make a difference in how the future unfolds.



**Elroy Smith**

With these comments in mind, I created two panels at the R&R Convention that will discuss many of the concerns you have. Here are some of the responses I received, along with a sneak peek at some of the topics we will cover on June 25 at the Beverly Hilton Hotel.

### **Elroy Smith**

#### **OM, WGCI-AM & FM & WVVAZ/Chicago**

The Urban format is on the verge of continuing to be the dominant format. It is a viable and trendsetting format that has surpassed the black consumer. When I go to Best Buy, Circuit City or any electronic store, urban music is usually blaring from the stereos. Recently, I was wearing my WGCI jacket, and a white girl told me that her mom loves WGCI. At the R. Kelly concert we did recently, white listeners were well represented.

Unfortunately, the Urban format will continue to be looked upon as being inferior to the CHR stations by many advertisers. What is amazing is that urban music has kept the Rhythmic format alive. Take away Usher, Beyoncé, Kanye West, Chingy, Jay-Z and many others, and the Rhythmic format would not exist.

What won't change is that CHR/Rhythmic radio will continue to stay away from the urban community. That is why Urban radio needs to

take care of bringing its stations into the community. When we take our stations into the 'hood, it means so much to our listeners. We recently took Jennifer Hudson of Chicago — who was rejected by *American Idol* — to a soul food restaurant on the west side of Chicago.

As Tom Joyner indicated in a recent interview with R&R, Urban radio needs to get back to the basics: grass-roots promotion. Music is exceptionally important, but what Urban radio should never let go of is its relationship with and concern about the community. Our morning man, Howard McGee, is known for finding runaway kids, because he pleads for the missing child to go back home. When the parent calls the station to tell us that their child has returned home, that's what makes my career worth it.

We may be dominant when it comes to the music, but we need to make a stronger effort at developing PDs, on-air talent, etc. I believe that Doc Wynter, VP/Urban Programming for Clear Channel, has done a remarkable job of training his PDs and giving female programmers an opportunity to grow in this industry. Back in the day Black radio was almost entirely a male-dominated industry, but Doc Wynter is changing that mind-set.

### **Johnnie Walker**

#### **Founder/CEO, NABFEME; Veteran Label Executive**

The Urban format is on the verge of change for everyone from the artists to the labels to the radio programmers. For more than a decade the urban music industry has exist-

ed on the same recycled samples that not only stunted our growth, but also caused everyone directly involved to believe their own hype.

We're in such a deep hole now that only place to go is up. For that to happen, though, change has to take place. Change in the way we think, in our process and in our execution and presentation. Besides, the urban music consumer and listener is demanding that change.

The *American Idol* phenomenon is a great example of the consumer's desire for change. The Urban format and its components have to change or risk extinction. The urban music industry should take an old idea and make it new again. We need a change from artists who are studio creations to artists who can actually perform.

Labels need to change from signing "hot" gimmicks to signing artists who can be developed into brands. Urban radio needs to change from listening to their research to listening to their listeners.

### **Russ Parr**

#### **Syndicated Morning Personality, Radio One**

The Urban format is on the verge of losing its popularity, at least in terms of ratings, because Arbitron is coming up with new and different ways to survey the listening audience that could potentially exclude African Americans.

Both presently and in the past, Arbitron has weighted diaries filled out by African Americans in order to balance out the response rates. That's because African Americans have traditionally not been good at responding to these types of surveys.

But soon Arbitron will implement the Portable People Meter, and that will change the picture of ratings for Urban stations.

Why? Because there are simply more Caucasians and non-African Americans in our society. The PPM will give Pop stations the advantage simply because of the difference in



**Johnnie Walker**



**Russ Parr**

population between whites and blacks.

### **David Linton**

#### **President, Not Nil Entertainment & Marketing**

The Urban format is on the verge of losing its competitive edge and historical uniqueness. I say this because, in this age of centralized programming and formatics, Urban stations sound uniform and are harder to differentiate from their CHR/Rhythmic counterparts, especially at mainstream.

As one surfs up and down the dial or travels from city to city, all the stations basically sound the same. The infusion of music of a more diverse nature, along with the core music (which today

is hip-hop), will help keep Urban fresh. Historically, this has been what has helped each musical trend to flourish and what has kept Urban stations at the forefront as trendsetters and market leaders.

Artists like Kem, Dwele, Javier and Anthony Hamilton should become staples at mainstream and not be relegated primarily to Urban AC. Also, the inclusion of more artists from indie labels will help keep the format vibrant.

### **Michael Soul**

#### **PD, WFXE, WKZJ & WOKS/Columbus, GA**

The Urban format is on the verge of rediscovering new talent. I recently had a discussion with some industry peers, and we talked about the opportunity for Urban radio to once again help discover and break new artists on independent labels.

This coincides with label mergers and consolidation and the resulting trimming of artist rosters. This is also an opportunity for new and independent labels and artists to establish themselves. When one door closes, another one opens (as they say).

## Convention Essentials

What's better than three days in 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 per night (available on a first-come, first-served-basis), or go to [www.beverlyhills.hilton.com](http://www.beverlyhills.hilton.com) and use the group code RRC.
- **Registration:** Online at [www.radioandrecords.com](http://www.radioandrecords.com), click on "Conventions/Summits."
- **Urban sessions:** Friday, June 25, 3-5pm: "Urban Radio on the Edge," "Urban AC: Is It Time for Hip-Hop?"
- **Industry Achievement Awards:** Friday, June 25, 6-8pm.

### **DJ Bee**

#### **Mixer, WOWI/Norfolk**

The Urban format is on the verge of losing listeners to satellite radio because of the tightness of stations' playlists across the country. When you go to New York, you hear the same songs in rotation that you'll hear in market No. 240. There's no variety, except in the mix show. That's why mix shows have become so popular and so important at stations in recent years.

### **Stephanie Lopez**

#### **National Director/Urban Promotion, J Records**

I think the Urban format is on the verge of coming full-circle, frankly. I think it's going back to its roots. Many people have said that the Urban AC format is the new Urban and that mainstream Urban is really crossover. However, I see Urban mainstream hitting the wall by only playing rap and uptempo stuff.

You can see it already, because programmers are always asking for more "urban" music. That's why OutKast, Alicia Keys, Ruben Studdard, Anthony Hamilton and others like them are doing so well now.

### **Eriq Storm**

#### **Morning Show Producer, WTMP/Tampa**

The Urban format is on the verge of alienating a whole generation of listeners because many PDs simply do not understand that the 25-54 demo has changed. The lower end of the demo grew up listening to songs from the '90s, not the '70s. It amazes me that more Urban AC stations don't play En Vogue, SWV or New Edition.

### **Chris Holliday**

#### **Production Director/Air Personality, WBOT/Boston**

The Urban format is on the verge of becoming more diversified

Continued on Page 42

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	TWISTA Overnight Celebrity (Atlantic)	3448	-235	443564	14	67/0
1	2	USHER Burn (LaFace/Zomba)	3337	-354	445522	13	66/0
7	3	USHER Confessions Part 2 (LaFace/Zomba)	2967	+298	471699	8	2/0
3	4	ALICIA KEYS If I Ain't Got You (J/RMG)	2909	-330	408137	16	67/0
6	5	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	2598	-334	252346	17	60/0
4	6	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	2529	-541	287003	15	57/0
8	7	PETEY PABLO Freek-A-Leek (Jive/Zomba)	2465	-172	308182	23	63/0
5	8	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	2423	-624	294422	14	68/0
12	9	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	2019	+236	227969	9	69/0
14	10	JUVENILE Slow Motion (Cash Money/Universal)	2012	+262	223926	16	18/2
15	11	LLOYD BANKS On Fire (Interscope)	2010	+349	253392	5	65/0
9	12	R. KELLY Happy People (Jive/Zomba)	1920	-142	236868	12	68/0
13	13	MONICA U Should've Known Better (J/RMG)	1891	+123	192663	10	62/7
11	14	OUTKAST Roses (LaFace/Zomba)	1825	+23	178365	13	64/1
10	15	BEYONCE' Naughty Girl (Columbia)	1802	-217	211054	12	65/0
20	16	BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	1495	+218	179685	5	66/3
17	17	J-KWON Topsy (So So Def/Zomba)	1402	-169	144753	20	65/0
21	18	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	1379	+133	144113	4	61/1
18	19	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	1361	-180	162323	22	67/0
16	20	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	1358	-278	182507	22	68/0
23	21	B-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	1306	+157	106359	10	44/1
19	22	AVANT Don't Take Your Love Away (Geffen)	1212	-190	135866	16	58/0
22	23	JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)	1127	-28	84511	7	58/1
31	24	BEENIE MAN f/MS. THING Dude (Virgin)	917	+161	173483	18	36/0
25	25	SLUM VILLAGE Selfish (Barak/Capitol)	899	+41	97890	10	42/1
27	26	MOBB DEEP Got It Twisted (Violator/Zomba)	857	+48	103525	5	55/0
29	27	NINA SKY Move Ya Body (Next Plateau/Universal)	812	+43	154522	6	39/3
37	28	MASE Welcome Back (Universal)	807	+211	154771	2	1/0
47	29	ALICIA KEYS Diary (J/RMG)	795	+360	125728	2	65/12
30	30	CASSIDY f/MASHONDA Get No Better (J/RMG)	785	+24	48007	6	41/0
28	31	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	772	-36	78954	7	46/1
46	32	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	755	+307	89731	2	62/3
24	33	JOE f/G UNIT Ride Wit U (Jive/Zomba)	747	-214	97081	11	48/0
33	34	YING YANG TWINS Whats Happnin! (TVT)	711	+4	59704	3	41/0
26	35	CHINGY One Call Away (DTP/Capitol)	695	-155	67288	20	58/0
36	36	LIL' WAYNE Bring It Back (Cash Money/Universal)	638	+6	48670	6	38/1
43	37	PRINCE Call My Name (Columbia)	584	+88	40867	2	52/1
Debut	38	LIL SCRAPPY No Problem (BME/Reprise)	581	+211	43793	1	55/1
34	39	MUSIQ Whoknows (Def Soul/IDJMG)	577	-69	87551	17	32/0
35	40	RUBEN STUDDARD What If (J/RMG)	572	-63	46503	8	45/0
Debut	41	HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	522	+184	47363	1	37/3
41	42	ELEPHANT MAN Jook Gal (VP/Atlantic)	510	-3	132720	8	37/2
Debut	43	YOUNG ROMÉ f/MARION After Party (Universal)	503	+143	45727	1	39/2
32	44	CARL THOMAS Make It Alright (Bad Boy/Universal)	494	-259	40036	12	37/0
Debut	45	T.I. Let's Get Away (Grand Hustle/Atlantic)	491	+172	36257	1	44/4
40	46	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	480	-58	43052	9	26/0
45	47	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	462	+3	66688	18	32/0
39	48	D12 f/FEMINEM My Band (Shady/Interscope)	460	-80	75733	8	4/0
Debut	49	BONE CRUSHER f/YING YANG... Take Ya Clothes Off (So So Def/Zomba)	433	+125	23591	1	39/1
Debut	50	TWISTA f/R. KELLY So Sexy (Atlantic)	419	+22	81495	1	1/0

**Most Added\***

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ARTIST TITLE LABEL(S)	ADDS
LUDACRIS Diamond In The Back (Def Jam South/IDJMG)	46
ROOTS Don't Say Nuttin' (Sanctuary/SRG)	32
PHILLY'S MOST Ring The Alarm (BlackGround/Universal)	17
ALICIA KEYS Diary (J/RMG)	12
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	11
SHELLS Why I Love You (J/RMG)	8
MONICA U Should've Known Better (J/RMG)	7
J-KWON Hood Hop (So So Def/Zomba)	7
B.G. I Want It (Choppa City/Koch)	5

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALICIA KEYS Diary (J/RMG)	+360
LLOYD BANKS On Fire (Interscope)	+349
JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	+307
USHER Confessions Part 2 (LaFace/Zomba)	+298
JUVENILE Slow Motion (Cash Money/Universal)	+262
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	+236
BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	+218
LIL SCRAPPY No Problem (BME/Reprise)	+211
MASE Welcome Back (Universal)	+211
LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)	+205

**New & Active**

- ANGIE STONE I Wanna Thank Ya (J/RMG)  
Total Plays: 396, Total Stations: 34, Adds: 1
- ANTHONY HAMILTON Charlene (So So Def/Zomba)  
Total Plays: 356, Total Stations: 28, Adds: 1
- CEE-LO The One (LaFace/Zomba)  
Total Plays: 345, Total Stations: 26, Adds: 1
- KEVIN LYTTLE Turn Me On (Atlantic)  
Total Plays: 328, Total Stations: 23, Adds: 2
- RIC-A-CHE Coo Coo Chee (SRC/Universal)  
Total Plays: 304, Total Stations: 17, Adds: 2
- ALLEN ANTHONY You (Roc-A-Fella/IDJMG)  
Total Plays: 300, Total Stations: 27, Adds: 1
- ROOTS Don't Say Nuttin' (Sanctuary/SRG)  
Total Plays: 289, Total Stations: 32, Adds: 32
- LIL' FLIP Sunshine (Sucka Free/Loud/Columbia)  
Total Plays: 279, Total Stations: 46, Adds: 11
- J-KWON Hood Hop (So So Def/Zomba)  
Total Plays: 233, Total Stations: 41, Adds: 7
- TEENA MARIE I'm Still In Love (Cash Money/Universal)  
Total Plays: 214, Total Stations: 20, Adds: 0

Songs ranked by total plays

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

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 5/23-5/29. 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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**RATE THE MUSIC**  
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**America's Best Testing Urban Songs 12 +  
For The Week Ending 6/4/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	4.38	4.36	100%	42%	4.41	4.51	4.16
USHER Burn (LaFace/Zomba)	4.38	4.40	99%	25%	4.26	4.39	3.92
USHER Confessions Part 2 (LaFace/Zomba)	4.29	4.28	78%	12%	4.21	4.33	3.90
TWISTA Overnight Celebrity (Atlantic)	4.14	4.23	94%	23%	4.19	4.22	4.12
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	4.13	4.10	96%	33%	4.20	4.19	4.24
YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	4.09	4.18	51%	7%	3.96	4.15	3.58
MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	4.08	4.16	97%	37%	4.14	4.23	3.90
PETEY PABLO Freek-A-Leek (Jive/Zomba)	4.05	4.05	91%	24%	4.07	4.15	3.88
LLOYD BANKS On Fire (Interscope)	4.05	3.99	58%	8%	3.99	4.04	3.89
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	4.04	4.04	60%	11%	4.06	4.00	4.20
KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	4.03	4.03	95%	33%	4.15	4.12	4.23
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	3.98	3.96	91%	37%	4.06	4.18	3.77
JUVENILE Slow Motion (Cash Money/Universal)	3.97	3.86	53%	9%	3.94	4.09	3.65
J-KWON Tippy (So So Def/Zomba)	3.94	4.01	98%	44%	3.84	3.95	3.53
CHINGY One Call Away (DTP/Capitol)	3.94	3.99	98%	41%	3.97	4.05	3.75
OUTKAST Roses (LaFace/Zomba)	3.93	3.92	96%	28%	3.87	3.91	3.78
ALICIA KEYS If I Ain't Got You (J/RMG)	3.93	3.92	94%	32%	3.98	4.04	3.82
BEYONCE' Naughty Girl (Columbia)	3.90	3.97	98%	36%	3.96	4.10	3.56
JOE f/G UNIT Ride Wit U (Jive/Zomba)	3.88	3.92	77%	18%	4.04	4.04	4.05
JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)	3.88	3.93	44%	5%	3.86	3.87	3.84
MONICA U Should've Known Better (J/RMG)	3.77	3.91	54%	12%	3.71	3.81	3.47
YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	3.70	—	52%	9%	3.59	3.82	3.26
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	3.69	3.77	83%	28%	3.69	3.71	3.65
CARL THOMAS Make It Alright (Bad Boy/Universal)	3.68	3.77	47%	10%	3.79	3.94	3.46
BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	3.64	—	67%	16%	3.77	3.82	3.66
LLOYD f/SHANTI Southside (Murder Inc./Def Jam/IDJMG)	3.63	—	49%	12%	3.59	3.74	3.23
AVANT Don't Take Your Love Away (Geffen)	3.56	3.66	64%	21%	3.72	3.82	3.49

Total sample size is 326 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.

**Indicator**  
Most Added\*

MASE Welcome Back (Universal)

LUDACRIS Diamond In The Back (Def Jam South/IDJMG)

**Songs ranked by total plays**

**Recurrents**

LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	983
YING YANG TWINS f/LIL' JON & EASTSIDE BOYZ Sitt Shaker (TVT)	683
T.I. Rubber Band Man (Grand Hustle/Antonic)	609
YOUNGBLOODZ f/LIL' JON Damn! (So So Def/Zomba)	529
CASSIDY f/R. KELLY Hotel (J/RMG)	473
RUBEN STUDDARD Sorry 2004 (J/RMG)	416
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	406
OUTKAST The Way You Move (LaFace/Zomba)	403
ALICIA KEYS You Don't Know My Name (J/RMG)	385
BEYONCE' Me, Myself And I (Columbia)	381
R. KELLY Step In The Name Of Love (Jive/Zomba)	347
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	337
5D CENT In Da Club (Shady/Aftermath/Interscope)	279
AVANT Read Your Mind (Geffen)	270
CHINGY Right Thurr (DTP/Capitol)	244
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	233
JAGGED EDGE Walked Outta Heaven (Columbia)	227

**Reporters**

**WAJZ/Albany, NY\***  
PD: Tony Bone  
APD: Wonder Woman  
LUDACRIS  
ROOTS  
PHILLY'S MOST  
GOODIE MOB I/SLEEPY BROWN

**WBOT/Boston, MA\***  
PD: Lester "LBD" Robinson  
4 JUVENILE  
4 HOUSTON ICHINGY & NATE DOGG  
1 LUDACRIS

**WTKT/Columbia, SC\***  
PD: Steve Henry  
APD: Bill Black  
MD: Shanell Minnie  
11 LUDACRIS

**WELP/Huntsville, AL\***  
OM: Steve Henry  
PD: Big Ant  
MD: Jays Daniels  
1 LUDACRIS  
1 J-KWON  
LUDACRIS  
SLUM VILLAGE

**WGBZ/Louisville, KY\***  
PD: Steve Henry  
MD: Gerald Harrison  
1 BRANDY I/KANYE WEST  
4 LIL' FLIP  
LUDACRIS

**WBLS/New York, NY\***  
OM: John Thomas  
MD: Denise Wonsack  
No Adds

**WEAS/Savannah, GA**  
OM: John Thomas  
MD: Sam Nelson  
APD/MD: Kenya Cabine  
1 TRUTH HURTS  
1 ROOTS  
1 PHILLY'S MOST  
1 LUDACRIS

**WFOUN/St. Louis, MO\***  
PD/MD: Craig Black  
9 DE-L-O  
LUDACRIS

**KBCG/Alexandria, LA**  
OM/MD: Desarae Davis  
MD: Denice Sosa-Thomas  
No Adds

**WBLK/Buffalo, NY\***  
PD/MD: Chris Reynolds  
2 LUDACRIS  
2 ROOTS  
1 HOUSTON ICHINGY & NATE DOGG

**WFXE/Columbus, GA**  
Sales Manager: Angela Verdejo  
OM: Cheryl Davis  
PD/MD: Michael Saut  
5 LUDACRIS

**WJMI/Jackson, MS\***  
OM/MD: Stan Bronson  
APD: Alice Marie  
19 ROOTS  
PHILLY'S MOST  
LUDACRIS  
SHELLS

**WBBB/Macon, GA**  
PD/MD: Chris Williams  
No Adds

**WVSP/Oklahoma City, OK\***  
PD: Terry Monday  
MD: Eddie Bracco  
17 ROOTS  
11 SHELLS  
1 LUDACRIS  
PHILLY'S MOST

**WBTP/Tampa, FL**  
OM/MD: Louis Muhammad  
APD/MD: Big Money God  
21 NEW EDITION

**KEOG/Alexandria, LA**  
MD: Wade Hampton  
No Adds

**WCKX/Columbus, OH\***  
PD: Michael McGuire  
APD: Roy "Dot Bo" Sherrif  
5 ROOTS  
4 BONE CRUSHER I/YANG YANG TWINS  
3 LUDACRIS  
2 T.I.  
8 G

**WHRK/Memphis, TN\***  
PD: Hale Bell  
APD/MD: Steven Stael  
LUDACRIS  
ROOTS  
PHILLY'S MOST

**WJUC/Toledo, OH\***  
PD: Charita Mack  
38 ROOTS  
10 LUDACRIS  
1 PHILLY'S MOST

**WHTA/Atlanta, GA\***  
PD: Jerry Smolin B  
APD: Divinities Stevens  
MD: Roseanne Delavaz  
23 LUDACRIS

**WJZZ/Charleston, SC\***  
OM/MD: Terry Base  
MD: Yonni Rade  
6 ALICIA KEYS  
2 LIL' FLIP  
2 LUDACRIS  
1 ROOTS  
1 J-KWON  
8 G

**WHRK/Memphis, TN\***  
PD: Hale Bell  
APD/MD: Steven Stael  
LUDACRIS  
ROOTS  
PHILLY'S MOST

**WJMM/Tulsa, OK\***  
PD: Terry Monday  
APD/MD: Aaron Jarrett  
25 ROOTS  
13 SHELLS  
1 PHILLY'S MOST  
1 LUDACRIS

**WVEE/Atlanta, GA\***  
PD: Tony Bone  
MD: Tasha Love  
13 LUDACRIS  
YOUNG ROMIE I/MARION

**WJBT/Jacksonville, FL\***  
OM: Jim Austin  
PD: G-Wiz  
1 JAY-Z  
1 LIL' FLIP  
ALICIA KEYS  
LUDACRIS  
T.I.

**WJUS/Philadelphia, PA\***  
PD: Theo Mitchell  
MD: Cole-Lani Kimbrough  
No Adds

**WJWS/Washington, OC\***  
PD: Darryl Hucikaly  
MD: Ivan Walker  
13 NINA SKY

**WFWA/Augusta, GA\***  
OM/MD: Ron Thomas  
3 J-KWON  
ALICIA KEYS

**WJLB/Detroit, MI\***  
PD: Jim Halley  
APD/MD: Kris Kelley  
3 ROOTS  
2 LUDACRIS  
TEDEA MOSES

**WJUS/Philadelphia, PA\***  
PD: Theo Mitchell  
MD: Cole-Lani Kimbrough  
No Adds

**WJWS/Washington, OC\***  
CED/President/PD: Tony Oscarrose  
MD: Manuel Mena  
LUDACRIS  
ROOTS

**WPRW/Augusta, GA\***  
PD: Tim Seel  
MD: TeTe  
No Adds

**WJTT/Chattanooga, TN\***  
PD: Jay Alton  
MD: Magic Crutcher  
10 ROOTS  
10 MURPHY LEE RHELLY  
10 MASE  
8 ALICIA KEYS  
8 J-KWON

**WJUS/Philadelphia, PA\***  
PD: Theo Mitchell  
MD: Cole-Lani Kimbrough  
No Adds

**WJWS/Washington, OC\***  
CED/President/PD: Tony Oscarrose  
MD: Manuel Mena  
LUDACRIS  
ROOTS

**WERQ/Baltimore, MO\***  
PD: Victor Starr  
MD: Helen Horan  
10 LLOYD I/ASHANTI  
7 NINA SKY  
2 JADAKISS I/NATE DOGG

**WJUN/Dothan, AL**  
OM: JR Wilson  
PD/MD: Tony Black  
10 MURPHY LEE RHELLY  
10 MASE  
8 ALICIA KEYS  
8 J-KWON

**WAMO/Pittsburgh, PA\***  
OM/MD: George "Goo" Cook  
MD: Koda Wind  
4 ROOTS  
2 J-KWON  
LUDACRIS

**WJWS/Washington, OC\***  
CED/President/PD: Tony Oscarrose  
MD: Manuel Mena  
LUDACRIS  
ROOTS

**WEMX/Baton Rouge, LA\***  
PD: J-Tawny  
MD: Kool DJ Sopa Miko  
6 ROOTS  
LUDACRIS

**WJUN/Dothan, AL**  
OM: JR Wilson  
PD/MD: Tony Black  
10 MURPHY LEE RHELLY  
10 MASE  
8 ALICIA KEYS  
8 J-KWON

**WJWS/Washington, OC\***  
CED/President/PD: Tony Oscarrose  
MD: Manuel Mena  
LUDACRIS  
ROOTS

**KTKX/Beaumont, TX\***  
PD/MD: Doug Harris  
1 ROOTS  
PHILLY'S MOST  
LUDACRIS

**WJUN/Dothan, AL**  
OM: JR Wilson  
PD/MD: Tony Black  
10 MURPHY LEE RHELLY  
10 MASE  
8 ALICIA KEYS  
8 J-KWON

**WJWS/Washington, OC\***  
CED/President/PD: Tony Oscarrose  
MD: Manuel Mena  
LUDACRIS  
ROOTS

**WBWV/Blotz, MS\***  
OM: Walker Brown  
PD/MD: Terrence Black  
No Adds

**WJUN/Dothan, AL**  
OM: JR Wilson  
PD/MD: Tony Black  
10 MURPHY LEE RHELLY  
10 MASE  
8 ALICIA KEYS  
8 J-KWON

**WJWS/Washington, OC\***  
CED/President/PD: Tony Oscarrose  
MD: Manuel Mena  
LUDACRIS  
ROOTS

**WJUN/Dothan, AL**  
OM: JR Wilson  
PD/MD: Tony Black  
10 MURPHY LEE RHELLY  
10 MASE  
8 ALICIA KEYS  
8 J-KWON

**WJWS/Washington, OC\***  
CED/President/PD: Tony Oscarrose  
MD: Manuel Mena  
LUDACRIS  
ROOTS

**WJUN/Dothan, AL**  
OM: JR Wilson  
PD/MD: Tony Black  
10 MURPHY LEE RHELLY  
10 MASE  
8 ALICIA KEYS  
8 J-KWON

**WJWS/Washington, OC\***  
CED/President/PD: Tony Oscarrose  
MD: Manuel Mena  
LUDACRIS  
ROOTS

**WJUN/Dothan, AL**  
OM: JR Wilson  
PD/MD: Tony Black  
10 MURPHY LEE RHELLY  
10 MASE  
8 ALICIA KEYS  
8 J-KWON

**WJWS/Washington, OC\***  
CED/President/PD: Tony Oscarrose  
MD: Manuel Mena  
LUDACRIS  
ROOTS

**WJUN/Dothan, AL**  
OM: JR Wilson  
PD/MD: Tony Black  
10 MURPHY LEE RHELLY  
10 MASE  
8 ALICIA KEYS  
8 J-KWON

**WJWS/Washington, OC\***  
CED/President/PD: Tony Oscarrose  
MD: Manuel Mena  
LUDACRIS  
ROOTS

**WJUN/Dothan, AL**  
OM: JR Wilson  
PD/MD: Tony Black  
10 MURPHY LEE RHELLY  
10 MASE  
8 ALICIA KEYS  
8 J-KWON

**WJWS/Washington, OC\***  
CED/President/PD: Tony Oscarrose  
MD: Manuel Mena  
LUDACRIS  
ROOTS



\*Monitored Reporters

81 Total Reporters

70 Total Monitored

11 Total Indicator

Did Not Report, Playlist Frozen (2):  
WESE/Tupelo, MS  
WZHT/Montgomery, AL

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

**tha JUMP off**



**Jonathan "Big Jay Dee" Doncker**  
Mixer, Hot Jamz, Sirius Satellite Radio

**LL Cool J** featuring **Timbaland's** "Head Sprung" (Def Jam/IDJMG): LL is back — again! He's spittin' hot fire lyrics on a hot midtempo Timbaland track. The vocal hook on the chorus, as well as an infectious rock guitar lick through the whole song, will get you hooked. This will definitely be a big summer party record. This hot collabo, along with his production of Brandy's new album, means Mr. Mosely (Timbaland) is back in true hit form. I hear LL's album, *DEFinition*, is coming out in late July or early August. ● **Cashflow's** "Gotcha CD" (Black 5): This is a hot young Harlem cat on Bronx, NY-based Black 5 Records. His rap style is Nick Cannon-meets-Fabulous, but his flow is a lot more aggressive. Nice, radio-friendly track, with a cute little girl singing the chorus hook. I hear it's getting a lot of love at radio down South. Radioheads, give it a try in your mix show or in rotation. ● **D&R featuring A. Chilla's** "In the Building" (Infinite): This R&B duo from Dallas has a nice uptempo R&B song with some rap assistance from labelmate A. Chilla. It has a sexy Indian sound to it, like R. Kelly's "Snake." I think it will be a good record for the summer — check it out. ● **Fiend featuring Snoop Dogg & Lil Jon's** "From Round Here" (FE Entertainment): Produced by Jazze Pha, this song is my sleeper. Yes, I did say Fiend (from the old No Limit Crew), Snoop Dogg, Lil Jon (doin' his usual hot, crazy hype) and Jazze Pha on one record. Imagine Dr. Dre's G-funk meets crunk. Need I say more?

**On The Verge....**

Continued from Page 39

(hopefully). First, urban music and artists are becoming so generic-sounding, it's ridiculous. Listeners are tired of the same old sound and are crying for something different: Dirty South music was hot, but now it's getting played out.

Reggae is the new hot genre — until it gets played out. Listeners are now requesting Spanish reggae! I never thought I would hear any requests for something like that, especially from non-Hispanic listeners. Be prepared to hear some changes in music within the Urban format, because it turns out that hip-hop and R&B are not the only music styles that are urban.

**Dwight Willacy**

**Northeast Regional,**  
**Atlantic Records**

The Urban format is on the verge of getting smaller. Labels will be shortening their

rosters in favor of cultivating long-term acts. They can't afford to keep throwing money out the window. There will be a smaller number of acts to focus money and energy on. Companies will break acts to have careers instead of just a hit single.

This will also give rise to the independent-label scene, because there will not be enough major labels for acts to shop their demos. Hopefully, it will lead to a time of talent first and gimmicks last.

**KJ Carson**

**Air Personality,**  
**KMXV/Kansas City**

The Urban radio format is on the verge of being overexposed. The core listener demographics are changing, and their tastes change just as quickly. The music service is consolidated, and the talent pool is extremely thin. Since the death of the Top 40 boy bands of the late '90s, hip-hop and R&B records are appearing on Top 40 stations faster than ever before.

**STUDIO STATS**

**ARTIST:** Mario Winans  
**LABEL:** Bad Boy/Universal  
**CURRENT PROJECT:** *Hurt No More*  
**IN STORES:** Now  
**CURRENT SINGLE:** "I Don't Wanna Know"  
**HOMETOWN:** Detroit  
By **DANA HALL/URBAN EDITOR**



**Personal Stats:** Born into the royal family of gospel music, Mario Winans is the son of Vickie Winans and nephew to brother-sister duo BeBe and CeCe Winans and brother quartet The Winans. Growing up, he learned quickly that he, too, could be musical, banging on pots and pans in his grandmother's kitchen. Before long he became proficient at real instruments, mastering the drums and keyboards. When he was a teenager his mother bought him recording equipment, which he set up in his bedroom, and he proceeded to teach himself the art of composing and producing. Little did he know that these would be his entree into the music world. A week after high school ended, he joined megaproducer Dallas Austin in Atlanta as an in-house producer.

Eventually, Winans was signed to Motown as a solo artist, but it would take a mutual friend introducing him to Sean "P. Diddy" Combs to send his career as a producer into overdrive. Now, after being known as a man behind the scenes,

Winans finally steps out on his first solo album. He continues to produce for other artists on Bad Boy records, and his work can be heard on upcoming projects by Mary J. Blige, *New Edition*, Carl Thomas, *Loon* and others.

**The Album:** *Hurt No More* is a unique concept album, in that it illustrates the vulnerable side of men in romantic relationships. The debut single, "I Don't Wanna Know," is about a man who chooses to ignore his partner's infidelity, while in "Pretty Girl Bullsh\*t," Winans describes the antics of a "neck-swiveling woman, with no respect for her man." These sound like familiar topics, but usually we hear them from a female perspective. The album was co-written and produced by Winans with a number of top-flight producers, including P. Diddy himself.

**Past success:** As a producer, Winans has worked with the top artists in the R&B and hip-hop genres, including P. Diddy, Blige, Whitney Houston, R. Kelly, Jennifer Lopez, Faith Evans, 112, Brian McKnight, Notorious B.I.G., Beyoncé, Tamia, Tweet, 702, 3LW, Lil Kim and the Winans family.

**See him:** On tour in Europe, June 1-11; in Boston, June 13; and live on the BET Awards, June 29.

**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](mailto:dhall@radioandrecords.com)

**Urban AC Reporters**

Stations and their adds listed alphabetically by market

<b>WYNN/Baltimore, MD*</b> OM/PO: Tim White APD/MD: Keith Fisher 1 DWELL JEFF MAJORS	<b>WZAK/Cleveland, OH*</b> OM/PO: Kim Johnson MD: Bobby Fresh JEFF MAJORS	<b>WUKS/Fayetteville, NC*</b> PD: Gerritt Davis MD: Cathin Poe 6 JESSE POWELL RHIAN BENSON WILL DOWNING	<b>WSDL/Jacksonville, FL*</b> PD/MD: KJ Brooks 1 PRINCE JOE	<b>WHOT/Miami, FL*</b> OM: John Mullin APD/MD: Karen Vaughn No Adds	<b>WRKS/New York, NY*</b> OM: John Mullin PD: Tony Bessley MD: Julie Gestlines No Adds	<b>WKJS/Richmond, VA*</b> OM/PO/MD: Kevin Gardner JEFF MAJORS	<b>WIMX/Toledo, OH*</b> PD: Ricky Lowe MD: Brandi Browne No Adds
<b>KQXL/Baton Rouge, LA*</b> OM: Jeff Jarvis PD/MD: Mya Vernon No Adds	<b>WLXC/Columbia, SC*</b> PD: Doug Williams RHIAN BENSON	<b>WDZZ/Flint, MI*</b> PD: Jerold Jackson TEMPTATIONS	<b>KMJK/Kansas City, MO*</b> PD: Jim Kennedy MD: Troy Michaels No Adds	<b>WJMR/Milwaukee, WI*</b> PD/MD: Laveri Jones No Adds	<b>WKUS/Norfolk, VA*</b> OM/PO: Eric Mychaeels No Adds	<b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford RHIAN BENSON	<b>WHUR/Washington, DC*</b> PD/MD: Dave Dickerson No Adds
<b>WBHK/Birmingham, AL*</b> OM/PO: Jay Dixon APD/MD: Darryl Johnson No Adds	<b>WVDM/Columbia, SC*</b> PD: Mike Love MD: Lori Mack 22 MARIO WINANS VERA & P. DIDDY	<b>WFLM/Ft. Pierce, FL*</b> OM: Mike James PD/MD: Ramey Franklin No Adds	<b>KNEK/Lafayette, LA*</b> PD/MD: John Elliott WILL DOWNING	<b>WDLT/Mobile, AL*</b> PD: Steve Crumblay MD: Kathy Barlow RHIAN BENSON	<b>WVKL/Norfolk, VA*</b> OM: Dick Lamb PD/MD: Don London PRINCE	<b>WVH/V Savannah, GA</b> OM: Brad Kelly PD/MD: Gary Young APD: Jewel Carter 6 ALICIA KEYS	<b>WMMJ/Washington, DC*</b> OM/PO: Chuck Atkins 1 PRINCE 1 TEMPTATIONS JOE
<b>WVGL/Charleston, SC*</b> OM/PO: Terry Basse MD: TX James WILL DOWNING JUEWETT	<b>WAGH/Columbus, GA</b> OM: Brian Waters PD/MD: Queen Rasheed MD: Edward Lewis No Adds	<b>WQMG/Greensboro, NC*</b> PD/MD: AC Stone ALICIA KEYS PRINCE	<b>KOKY/Little Rock, AR*</b> OM: Joe Butler PD/MD: Mark Dylan JUEWETT	<b>WQQK/Nashville, TN*</b> OM: Derrick Corbett No Adds	<b>WCFB/Orlando, FL*</b> PD: Steve Holbrook 5 PRINCE STONED	<b>*Monitored Reporters</b>	<b>POWERED BY</b> <b>MEDIABASE</b>
<b>WBAW/Charlotte*</b> PD/MD: Terri Avery WILL DOWNING ALICIA KEYS THEO TEMPTATIONS	<b>WRNB/Dayton, OH*</b> OM/PO: J.D. Lames JEFF MAJORS	<b>KMJO/Houston, TX*</b> OM: Tom Calococco PD/MD: Sam Choice JEFF MAJORS	<b>KJLH/Los Angeles, CA*</b> PD/MD: Andree Rossini No Adds	<b>WYBC/New Haven, CT*</b> OM: Wayne Schmidt PD: Jean Castillo APD: Angela Matarola 1 RHIAN BENSON AMEL LARREIX	<b>WIAS/Philadelphia, PA*</b> OM: Theo Michener PD: Joe Tambore APD/MD: Jo Gamble No Adds	<b>45 Total Reporters</b>	
<b>WVAD/Chicago, IL*</b> APD/MD: Ernesto Rivera No Adds	<b>WVDD/Detroit, MI*</b> OM: KJ Heister PD: Jennifer Robinson APD: David Stevens MD: Shaile Little No Adds	<b>WTLG/Indianapolis, IN*</b> PD: Brian Wallace APD/MD: Garth Adams 6 NEW STONE 3 ALICIA KEYS JEFF MAJORS	<b>KJMS/Memphis, TN*</b> OM: Carle Butler PD: AJ Appleberry No Adds	<b>WYLD/New Orleans, LA*</b> OM: Carle Butler PD: AJ Appleberry No Adds	<b>WFXC/Raleigh, NC*</b> PD: Cy Young APD/MD: Paul Berry JEFF MAJORS	<b>42 Total Monitored</b>	
						<b>3 Total Indicator</b>	
						<b>Did Not Report, Playlist Frozen (1):</b> <b>WRBV/Macon, GA</b>	

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)	1297	+29	155716	14	37/0
2	2	TEENA MARIE I'm Still In Love (Cash Money/Universal)	1212	+104	162387	15	41/0
3	3	LUTHER VANDROSS Think About You (J/RMG)	975	-109	140480	28	42/0
4	4	PATTI LABELLE New Day (Def Soul/IDJMG)	958	+109	114525	11	40/0
6	5	R. KELLY Happy People (Jive/Zomba)	752	+61	115372	11	11/0
9	6	USHER Burn (LaFace/Zomba)	726	+89	94602	7	5/0
5	7	JANET JACKSON I Want You (Virgin)	649	-173	75163	13	41/0
7	8	RUBEN STUDDARD Sorry 2004 (J/RMG)	547	-121	75490	23	40/0
11	9	MUSIQ Whoknows (Def Soul/IDJMG)	545	-16	67147	15	26/0
13	10	TAMIA Questions (Atlantic)	527	+66	43172	10	34/0
10	11	PRINCE Musicology (Columbia)	512	-70	64924	9	37/0
12	12	KEM Love Calls (Motown/Universal)	483	-60	65045	69	33/0
8	13	BEYONCE' Me, Myself And I (Columbia)	479	-161	59111	19	34/0
15	14	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	447	+60	52792	5	9/1
18	15	AVANT Don't Take Your Love Away (Geffen)	440	+68	82816	12	9/0
20	16	PRINCE Call My Name (Columbia)	384	+142	40875	3	38/6
17	17	RUBEN STUDDARD What If (J/RMG)	378	+3	30485	8	28/0
16	18	CARL THOMAS Make It Alright (Bad Boy/Universal)	315	-65	44982	7	22/0
24	19	MARY J. BLIGE It's A Wrap (Geffen)	283	+75	25892	4	17/0
14	20	DWELE Hold On (Virgin)	278	-118	20760	15	20/1
21	21	LASHELL GRIFFIN Free (Epic)	270	+34	19729	4	25/0
23	22	MONICA U Should've Known Better (J/RMG)	257	+39	14232	6	14/0
Debut	23	JOE Priceless (Jive/Zomba)	225	+110	21972	1	22/2
25	24	ANGIE STONE I Wanna Thank Ya (J/RMG)	218	+24	19321	3	25/2
22	25	ANTHONY HAMILTON Charlene (So So Def/Zomba)	215	-7	16568	16	15/0
19	26	BABYFACE The Loneliness (Arista/RMG)	206	-91	14268	20	24/0
26	27	JESSE POWELL Did You Cry (Liquid 8)	166	-23	5276	4	17/1
Debut	28	TEMPTATIONS Something Special (Motown/Universal)	148	+84	12099	1	18/3
27	29	EN VOGUE Ooh Boy (33rd Street/Funky Girl)	134	-33	7886	14	14/0
29	30	HIL ST. SOUL Pieces (Shanachie)	127	-3	14028	17	12/0

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JEFF MAJORS Pray (Music One)	8
PRINCE Call My Name (Columbia)	6
RHIAN BENSON Words Hurt Too (DKG)	5
ALICIA KEYS Diary (J/RMG)	4
WILL DOWNING Rhythm Of U & Me (GRP/VMG)	4
TEMPTATIONS Something Special (Motown/Universal)	3
ANGIE STONE I Wanna Thank Ya (J/RMG)	2
JOE Priceless (Jive/Zomba)	2
JUEWETT You Need Love (Bostick)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PRINCE Call My Name (Columbia)	+142
JOE Priceless (Jive/Zomba)	+110
PATTI LABELLE New Day (Def Soul/IDJMG)	+109
TEENA MARIE I'm Still In Love (Cash Money/Universal)	+104
USHER Burn (LaFace/Zomba)	+89
ALICIA KEYS Diary (J/RMG)	+88
TEMPTATIONS Something Special (Motown/Universal)	+84
MARY J. BLIGE It's A Wrap (Geffen)	+75
AVANT Don't Take Your Love Away (Geffen)	+68
TAMIA Questions (Atlantic)	+66

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SMOKIE NORFUL I Need You Now (EMI Gospel)	354
ALICIA KEYS You Don't Know My Name (J/RMG)	324
OUTKAST The Way You Move (LaFace/Zomba)	319
R. KELLY Step In The Name Of Love (Jive/Zomba)	318
AVANT Read Your Mind (Geffen)	299
JOE More & More (Jive/Zomba)	288
WILL DOWNING A Million Ways (GRP/VMG)	240
ARETHA FRANKLIN Wonderful (Arista/RMG)	224
GERALD LEVERT U Got That Love (Call It A Night) (Atlantic)	206

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

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 5/23-5/29. 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

**ALICIA KEYS** Diary (J/RMG)  
Total Plays: 121, Total Stations: 21, Adds: 4

**AL GREEN** Rainin' In My Heart (Blue Note/EMC)  
Total Plays: 112, Total Stations: 10, Adds: 0

**AMEL LARRIEUX** For Real (Bliss Life)  
Total Plays: 103, Total Stations: 9, Adds: 1

**THEO** Chemistry (TWP)  
Total Plays: 93, Total Stations: 9, Adds: 1

**RHIAN BENSON** Words Hurt Too (DKG)  
Total Plays: 73, Total Stations: 15, Adds: 5

**GLADYS KNIGHT f/EDESID ALEJANDRO** Feelin' Good (Vacilon) (Pyramid)  
Total Plays: 73, Total Stations: 9, Adds: 0

**WILL DOWNING** Rhythm Of U & Me (GRP/VMG)  
Total Plays: 72, Total Stations: 16, Adds: 4

**FREDDIE JACKSON** Say Yeah (Martland)  
Total Plays: 52, Total Stations: 8, Adds: 0

**JEFF MAJORS** Heard My Cry (Music One)  
Total Plays: 18, Total Stations: 5, Adds: 0

**JEFF MAJORS** Pray (Music One)  
Total Plays: 0, Total Stations: 8, Adds: 8

Songs ranked by total plays

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# What Happened In Vegas Is All Here

## ACM, CRB and more from Glitter City

The confluence of the Academy of Country Music awards show, the Country Radio Broadcasters' half-day educational sessions and Westwood One's remote radio broadcasts proved to be the perfect storm last week. And, once again, Las Vegas proved to be the perfect setting for the hundreds and hundreds of radio and record people who descended on Glitter City for the festivities.

Throw in a rather surreal, rum-soaked Mandalay Bay beach party, Sizzlin' Country's annual star-studded event, the ACM's new artist showcase, the ACM golf tournament, a number of excellent artist showcases surrounding the CRS events and a mind-numbing Muzik Mafia finale that I can tell you firsthand rocked until 4am Thursday morning, and you have a fabulous country celebration and one hell of a great party.

You know how much fun it is to go to Vegas and blow it out with a few friends? This is like going to Vegas with 1,000 good buddies. Trust me, there were lots of people lying around the house, recovering over the Memorial Day weekend.

### CRS Las Vegas Hits Jackpot

Before we get to a photographic look at what went on, here's an over-

view of the CRB sessions. Opening with Las Vegas Mayor Oscar Goodman's caveat that "what happens in Vegas, stays in Vegas," CRS-Las Vegas provided a good mix of information, entertainment and humor for the 190 registrants gathered at the Mandalay Bay Convention Center on May 25.

Radio and record veteran Michael Powers moderated the event's first panel, which focused on current business conditions. Sirius Satellite Radio Country PD Scott Lindy noted that "fearless programming is not happening." KPLX/Dallas PD Paul Williams said that to fight the climate of fear, "it helps to hire insane people."

Responding to a comment from manager Clint Higham about the "crappy soccer-mom music" resulting from fear-based decisions, Powers suggested that Country has been "demographically ill-assigned." Toby Keith manager T.K. Kimbrell said success is "all about who you get to do your PR." He continued, "If you get big people like Peter Jennings and Natalie Maines, it all works out."

Dick Clark moderated the second panel, which featured Notorious Cherry Bombs members Tony Brown, Rodney Crowell and Vince Gill discussing the subject of relationships. Prior to the panel, the group's new single, "It's Hard to Kiss the Lips at Night That Chew Your Ass Out All Day Long," was played to a rousing reception.

The panel was dominated by reminiscences from the three friends, with Crowell noting, "The failures we've had have made us stronger." Gill closed the panel with a strong statement against the cold business decisions forced by consolidation. "We've got to be a little less bottom-line-oriented," he said. "Gotta have a heart."

Performers during the sessions included Koch's David Lee Murphy and Restless Heart, Universal South's Katrina Elam and Arista/Nashville's Ryan Tyler.

R&R Country Associate Country Editor Chuck Aly contributed to this column.

## Keith Cleans Up

Toby Keith won several trophies at the 39th Annual ACM Awards held May 26 in Las Vegas, and, unlike last year, he was actually present to accept the coveted Entertainer of the Year honor. Here's a full list of winners:

**Entertainer:** Toby Keith

**Female Vocalist:** Martina McBride

**Male Vocalist:** Toby Keith

**New Artist:** Dierks Bentley

**Vocal Group:** Rascal Flatts

**Vocal Duo:** Brooks & Dunn

**Album:** *Shock'n Y'all*, Toby Keith

**Single:** "It's Five O'Clock Somewhere," Alan Jackson f/Jimmy Buffett

**Song:** "Three Wooden Crosses," Doug Johnson, Kim Williams

**Vocal Event:** "It's Five O'Clock Somewhere," Alan Jackson f/Jimmy Buffett

**Video:** "Beer for My Horses," Toby Keith, Willie Nelson

**Humanitarian Award:** Martina McBride

**Pioneer Award:** Ray Price

**Gene Weed Special Achievement Award:** Willie Nelson

## ACM Quotable

Here are some of the more memorable utterances heard onstage and backstage at this year's ACM Awards.

**Host Reba McEntire:** "Rod Stewart wanted to be here, but he's busy attending the birth of his next wife."

**LeAnn Rimes on Las Vegas:** "I'm not a gambler. I'd rather get something for my money."

**Cledus T. Judd:** "You guys don't think I can pass a football? I promise you, if I can swallow it, I can pass it."

**Big & Rich:** "Somebody has to be unafraid to lead the freak parade."

**Toby Keith on winning four awards, including Entertainer of the Year:** "I'm just shocked."

**Reba McEntire on Willie Nelson's carpal tunnel syndrome:** "I've never known Willie to have trouble with a joint before."

**Willie Nelson on winning the Gene Weed Award:** "I first thought it was the Green Weed Award."

**Toby Keith on politics:** "I'm a registered Democrat ... and I'm very conservative."

**Brett Warren (The Warren Brothers) on losing his voice:** "Cause I've been in Vegas four days ... and I smoked some crack."



**THE BOOGIE MAN** Westwood One hosted two days of remote radio broadcasts from the ACMs. Pictured here are (l-r) Westwood One Exec. VP/GM Charlie Cook, WXTU/Philadelphia Asst. PD/MD/afternoon driver Cadillac Jack, Equity's Clint Black and Westwood One VP/Affiliate Sales Roy Dvorkin.



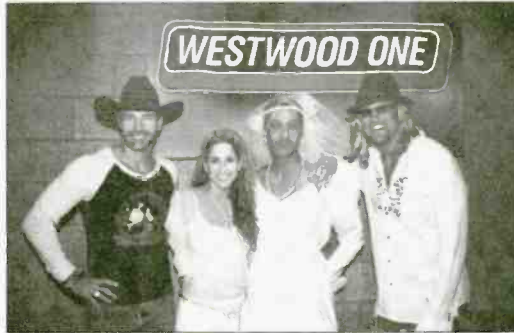
**THE BIG LINEUP** CRS-Las Vegas addressed the difficult business climate with a panel titled, appropriately, "Reality Bites." Pictured following the session are (l-r) CRB Executive Director Ed Salamon, Vivoton artist Chely Wright, KZLA/Los Angeles PD R.J. Curtis, TKO Management President T.K. Kimbrell, Michael Powers, Sirius Country PD Scott Lindy, artist manager Clint Higham, KMPS/Seattle PD Becky Brenner and KPLX/Dallas PD Paul Williams.



**YOUNG AT HEART** Several artists showcased for attendees of CRS-Las Vegas, including the recently reformed Restless Heart. Pictured here after the event is the legendary Dick Clark (l) with Restless Heart's Larry Stewart.



**GETTIN' LOCO** David Lee Murphy showcased for assembled radio pros during CRS-Las Vegas. Pictured here (standing l-r) are WQMX/Akron PD Kevin Mason, WFMS/Indianapolis PD Bob Richards, KMPS/Seattle PD Becky Brenner, Murphy, WAMZ/Louisville PD Coyote Calhoun, Sirius Country PD Scott Lindy, WSM-AM/Nashville PD Brian Landrum and (kneeling, l-r) Koch/Nashville's Allen Mitchell and Jack Purcell.



**YOU MAY KISS THE BRIDE** To commemorate Asylum/Curb's signing Trick Pony, label VP Rob Dalton donned a wedding gown to present copies of the band's first single, "The Bride," to radio personalities and programmers gathered for the Westwood One broadcasts. Pictured just after Dalton displayed his accessorized garter belt are (l-r) Trick Pony's Keith Burns and Heidi Newfield, Dalton and the band's Ira Dean.



**HAPPY GOODMAN** Las Vegas mayor Oscar Goodman opened the CRS regional event prior to this year's ACM Awards with the invocation, "What happens in Vegas, stays in Vegas." Pictured here (l-r) are Premiere Radio Sr. VP Gary Krantz, Mayne Entertainment's Bill Mayne, Goodman and KZLA/Los Angeles PD R.J. Curtis.



**NICE NIGHT FOR NIPPER** The RCA Label Group celebrated its ACM victories at the Four Seasons hotel with artists from its trio of labels, including RCA. Sharing the moment are (l-r) RLG Chairman Joe Galante, Tracy Byrd, ACM Top Female Vocalist and Home Depot Humanitarian Award Winner Martina McBride, RCA/Nashville VP/Promotion Mike Wilson, Sara Evans, RCA/Nashville Director/National Promotion Keith Gale and RLG Exec. VP Butch Waugh and VP/Artist Development Jon Elliot.



**KID GOES COUNTRY** Westwood One's lineup of some of the USA's top country outlets for its ACM remote broadcast brought out tons of country stars and rocker and rapper Kid Rock, who went up and down the rows of stations like a newcomer. Seen here are (l-r) WW1 VP/Affiliate Sales Roy Dvorkin, WYCD/Detroit personalities Chuck Edwards and Linda Lee, Kid Rock and WYCD PD Mac Daniels.



**THAT'S SUITE** Sony hosted a suite in the Mandalay Bay Resort during ACM week, and performers included Jessi Alexander, Gretchen Wilson and Trent Willmon. Pictured here are (l-r) Sony's Susan Myers and Alexander holding a \$100 bill given to them by Sony President John Grady (top) prior to a trip to the casino.



**IN WITH THE NEW** Dierks Bentley won the ACM's Top New Artist trophy and celebrated afterwards at Mandalay Bay's Red Square with a few dozen of his closest friends. Pictured (l-r) are Capitol President/CEO Mike Dungan; Bentley; Flood Bumstead McCreedy & McCarthy's Jamie Cheek; Sony ATV's Arthur Buenahoca, DreamWorks recording artist and Bentley bandmember Michelle Poe; Capitol's Joanna Carter, Fletcher Foster and Dixie Weathersby; William Morris Agency's Jay Williams; Erv Woolsey Company's Scott Kernahan; and Capitol's Autumn House and Tom Becci.



**THE BOMB** Notorious Cherry Bombs members (l-r) Vince Gill, Tony Brown and Rodney Crowell cut up during their CRS-Las Vegas panel, which focused on building and maintaining business relationships. Dick Clark moderated.



**THE DR. IS IN** TV's Dr. Phil and wife Robin McGraw and ACM show hostess Reba McEntire were among those who joined the RCA Label Group for its gala after-show awards festivities. Pictured here (l-r) are ACM Top Vocal Duo winners Kix Brooks and Ronnie Dunn, McEntire, Robin and Dr. Phil McGraw, Martina McBride, Top Single and Top Vocal Event winner Alan Jackson and RLG Chairman Joe Galante.

LAST WEEK	THIS WEEK	ARTIST	TITLE	LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOTAL AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	GRETCHEN WILSON	Redneck Woman	(Epic)	14382	8	4530	+39	434852	-1816	14	110/0
2	2	JOHN MICHAEL MONTGOMERY	Letters From Home	(Warner Bros.)	13839	-323	4292	-88	423319	-10614	20	110/0
3	3	TOBY KEITH	Whiskey Girl	(DreamWorks)	11688	249	3632	+147	344053	12861	12	110/0
7	4	LONESTAR	Let's Be Us Again	(BNA)	11319	854	3542	+315	320260	9375	15	110/0
5	5	MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	11274	265	3634	+127	335416	19957	18	110/0
9	6	BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	9338	468	3108	+187	257977	1537	18	110/0
8	7	DAVID LEE MURPHY	Loco	(Koch)	9235	370	2790	+131	276659	15370	21	109/0
10	8	CLAY WALKER	I Can't Sleep	(RCA)	7539	61	2291	-33	211187	750	24	110/1
11	9	SHEDAISY	Passenger Seat	(Lyric Street)	7331	251	2261	+96	205406	6247	19	107/1
15	10	KENNY CHESNEY	I Go Back	(BNA)	6884	1553	2104	+506	208134	36507	6	105/5
12	11	REBA MCENTIRE	Somebody	(MCA)	6595	-2	2132	+41	189700	4223	21	107/1
14	12	BRAD PAISLEY / ALISON KRAUSS	Whiskey Lullaby	(Arista)	6361	362	2017	+166	170850	13171	9	99/0
13	13	BILLY CURRINGTON	I Got A Feelin'	(Mercury)	6264	-30	2030	+36	170701	-1324	20	98/2
29	14	TIM MCGRAW	Live Like You Were Dying	(Curb)	5734	3181	1633	+920	195287	103968	2	102/27
16	15	JOSH GRACIN	I Want To Live	(Lyric Street)	5545	277	1798	+103	145874	8675	13	99/0
23	16	JIMMY BUFFETT / CLINT BLACK	Hey Good Lookin'	(RCA/Mailboat)	5338	1330	1603	+470	156161	25029	3	97/16
17	17	ANDY GRIGGS	She Thinks She Needs Me	(RCA)	5050	4	1636	+12	132559	-1340	14	99/1
19	18	RACHEL PROCTOR	Me And Emily	(BNA)	4526	72	1339	+31	122800	2470	14	96/2
21	19	MARTINA MCBRIDE	How Far	(RCA)	4467	180	1396	+77	119549	5044	8	97/4
20	20	EMERSON DRIVE	Last One Standing	(DreamWorks)	4450	158	1404	+50	118671	4116	20	97/0
18	21	SHANIA TWAIN	It Only Hurts When I'm Breathing	(Mercury/IDJMG)	4420	-459	1475	-185	113931	-13592	17	95/0
22	22	JOE DIFFIE	Tougher Than Nails	(BBR)	4330	183	1496	+85	120327	7461	17	89/0
24	23	TERRI CLARK	Girls Lie Too	(Mercury)	4027	190	1331	+55	116838	8061	8	92/11
25	24	LEE ANN WOMACK	The Wrong Girl	(MCA)	3487	-137	1088	-76	83759	-4200	16	92/1
Breaker	25	BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	3389	296	995	+111	95999	10364	8	70/9
28	26	JOE NICHOLS	If Nobody Believed In You	(Universal South)	3162	393	1024	+109	80081	9895	10	86/4
27	27	JEFF BATES	I Wanna Make You Cry	(RCA)	3064	141	1034	+45	75689	821	20	85/1
30	28	TRENT WILLMON	Beer Man	(Columbia)	2357	-112	730	-43	55657	-2836	10	79/0
31	29	AMY DALLEY	Men Don't Change	(Curb)	2304	129	808	+39	62337	5811	17	69/2
32	30	BILLY DEAN	Thank God I'm A Country Boy	(View2/Curb)	2274	235	752	+70	63431	7629	15	50/1
34	31	PHIL VASSAR	In A Real Love	(Arista)	2096	206	569	+57	62138	5944	5	65/6
37	32	SARA EVANS	Suds In The Bucket	(RCA)	1998	231	583	+67	54849	4902	6	58/7
33	33	TRACE ADKINS	Rough & Ready	(Capitol)	1989	47	690	+18	51914	2393	6	62/3
35	34	JENKINS	Blame It On Mama	(Capitol)	1915	25	607	+17	45179	1221	12	70/0
36	35	JULIE ROBERTS	Break Down Here	(Mercury)	1886	70	713	+37	42368	1300	13	68/1
39	36	JIMMY WAYNE	You Are	(DreamWorks)	1695	120	500	+30	46611	4963	7	58/4
45	37	TRAVIS TRITT	The Girl's Gone Wild	(Columbia)	1613	633	592	+221	37241	12778	5	53/4
40	38	CHELY WRIGHT	Back Of The Bottom Drawer	(Vivaton)	1434	-35	503	+8	37064	-1002	11	43/1
38	39	HANK WILLIAMS, JR.	Why Can't We All Just Get...	(Asylum/Curb)	1288	-308	465	-95	23875	-6905	11	42/0
42	40	CRAIG MORGAN	Look At Us	(BBR)	1262	36	458	+27	26620	564	6	62/4
41	41	BRAD COTTER	I Meant To	(Epic)	1180	-2	407	-8	31633	-695	4	37/2
43	42	JOSH TURNER	What It Ain't	(MCA)	1061	33	398	+13	20274	850	7	61/5
48	43	KELLIE COFFEY	Dance With My Father	(BNA)	956	192	357	+78	26177	2712	2	22/3
50	44	STEVE HOLY	Put Your Best Dress On	(Curb)	899	144	292	+54	22042	2369	2	49/4
46	45	DIERKS BENTLEY	How Am I Doin'	(Capitol)	880	72	303	+26	20624	3434	3	46/8
47	46	RUSHLOW	Sweet Summer Rain	(Lyric Street)	788	-7	284	-4	17491	-438	4	44/4
Debut	47	CLINT BLACK	The Boogie Man	(Equity)	665	49	223	+18	14581	1852	1	34/0
49	48	SHERRIE AUSTIN	Son Of A Preacher Man	(BBR/C4)	623	-133	233	-13	17390	-243	2	21/3
Debut	49	BLUE COUNTY	That's Cool	(Asylum/Curb)	606	92	248	+45	12967	360	1	40/8
-	50	KID ROCK	Single Father	(Top Dog/Warner Bros. Nashville)	396	-1	73	+4	11021	-775	2	4/1

### Most Added\*

www.rroads.com

ARTIST	TITLE	LABEL(S)	ADDS
TIM MCGRAW	Live Like You Were Dying	(Curb)	27
J. BUFFETT / CLINT BLACK	Hey Good Lookin'	(RCA/Mailboat)	16
TERRI CLARK	Girls Lie Too	(Mercury)	11
RYAN TYLER	The Last Thing She Said	(Arista)	11
BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	9
DIERKS BENTLEY	How Am I Doin'	(Capitol)	8
BLUE COUNTY	That's Cool	(Asylum/Curb)	8
SARA EVANS	Suds In The Bucket	(RCA)	7
KENNY ROGERS W/ WHITNEY DUNCAN	My World Is Over	(Capitol)	7
PHIL VASSAR	In A Real Love	(Arista)	6

### Most Increased Points

ARTIST	TITLE	LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW	Live Like You Were Dying	(Curb)	+3181
KENNY CHESNEY	I Go Back	(BNA)	+1553
J. BUFFETT / CLINT BLACK	Hey Good Lookin'	(RCA/Mailboat)	+1330
LONESTAR	Let's Be Us Again	(BNA)	+854
TRAVIS TRITT	The Girl's Gone Wild	(Columbia)	+633
BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	+468
JOE NICHOLS	If Nobody Believed In You	(Universal South)	+393
DAVID LEE MURPHY	Loco	(Koch)	+370
BRAD PAISLEY / ALISON KRAUSS	Whiskey Lullaby	(Arista)	+362
BIG & RICH	Save A Horse, Ride A Cowboy	(Warner Bros.)	+296

### Most Increased Plays

ARTIST	TITLE	LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW	Live Like You Were Dying	(Curb)	+920
KENNY CHESNEY	I Go Back	(BNA)	+506
J. BUFFETT / CLINT BLACK	Hey Good Lookin'	(RCA/Mailboat)	+470
LONESTAR	Let's Be Us Again	(BNA)	+315
TRAVIS TRITT	The Girl's Gone Wild	(Columbia)	+221
BROOKS & DUNN	That's What She Gets For Loving Me	(Arista)	+187
BRAD PAISLEY / ALISON KRAUSS	Whiskey Lullaby	(Arista)	+166
TOBY KEITH	Whiskey Girl	(DreamWorks)	+147
DAVID LEE MURPHY	Loco	(Koch)	+131
MONTGOMERY GENTRY	If You Ever Stop Loving Me	(Columbia)	+127

### Breakers

**BIG & RICH**  
Save A Horse, Ride A Cowboy (Warner Bros.)  
9 Adds • Moves 26-25

Songs ranked by total plays

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

110 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 5/23-5/29. 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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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	+/- POINTS	TOTAL PLAYS	+/- PLAYS	TOT. AUD. (00)	+/- AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	GRETCHEN WILSON Redneck Woman (Epic)	5808	-12	4332	-32	134237	-355	12	110/0
2	2	JDHN MICHAEL MONTGDMERY Letters From Home (Warner Bros.)	5707	-108	4206	-90	131894	-2375	20	110/0
3	3	MONTGDMERY GENTRY If You Ever Stop Loving Me (Columbia)	5555	121	4163	+98	126814	2227	18	109/0
4	4	LONESTAR Let's Be Us Again (BNA)	5334	308	4020	+258	121494	6909	15	110/0
5	5	TOBY KEITH Whiskey Girl (DreamWorks)	5153	156	3878	+121	117760	3260	10	111/0
7	6	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	4721	242	3558	+199	107862	6593	18	110/0
10	7	DAVID LEE MURPHY Loco (Koch)	4140	168	3088	+145	95124	4064	21	108/0
11	8	CLAY WALKER I Can't Sleep (RCA)	4006	98	2975	+83	90786	2500	25	108/1
14	9	REBA MCENTIRE Somebody (MCA)	3538	228	2635	+156	79516	5472	22	106/1
13	10	BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	3477	137	2602	+117	80022	2797	11	107/0
12	11	SHEDAISY Passenger Seat (Lyric Street)	3472	97	2589	+80	78007	2869	18	106/1
15	12	BILLY CURRINGTON I Got A Feelin' (Mercury)	3388	234	2596	+180	76881	5708	21	103/2
16	13	JOSH GRACIN I Want To Live (Lyric Street)	2969	88	2216	+68	68653	3014	12	105/0
18	14	KENNY CHESNEY I Go Back (BNA)	2895	444	2246	+328	66751	10854	5	108/2
19	15	ANDY GRIGGS She Thinks She Needs Me (RCA)	2470	90	1887	+101	56871	1818	13	90/2
22	16	TERRI CLARK Girls Lie Too (Mercury)	2448	194	1856	+163	55955	4400	7	103/3
29	17	JIMMY BUFFETT f/CLINT BLACK Hey Good Lookin' (RCA/Mailboat)	2406	908	1859	+711	55640	22152	3	100/17
23	18	MARTINA MCBRIDE How Far (RCA)	2399	176	1834	+126	55298	4558	9	99/2
21	19	JOE DIFFIE Tougher Than Nails (BBR)	2342	51	1714	+48	52468	823	17	94/0
20	20	EMERSON DRIVE Last One Standing (DreamWorks)	2313	-48	1718	-36	51932	-597	21	86/1
25	21	RACHEL PROCTOR Me And Emily (BNA)	2067	144	1579	+127	47209	3307	11	96/4
24	22	LEE ANN WOMACK The Wrong Girl (MCA)	2016	-1	1554	+1	44567	186	16	82/1
17	23	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	1769	-846	1271	-728	43782	-17260	17	68/0
26	24	JOE NICHOLS If Nobody Believed In You (Universal South)	1711	15	1315	+4	37480	364	11	78/1
45	25	TIM MCGRAW Live Like You Were Dying (Curb)	1672	1172	1329	+945	38668	26687	2	93/56
27	26	JEFF BATES I Wanna Make You Cry (RCA)	1658	-24	1247	-10	38257	-955	21	78/0
28	27	TRACE ADKINS Rough & Ready (Capitol)	1531	19	1180	+16	32914	634	9	79/2
32	28	BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	1173	233	896	+173	26774	5165	5	62/5
30	29	CHELY WRIGHT Back Of The Bottom Drawer (Vivaton)	1170	17	923	-4	25649	599	12	69/1
31	30	JIMMY WAYNE You Are (DreamWorks)	1076	70	832	+40	23005	1634	11	62/0
35	31	SARA EVANS Suds In The Bucket (RCA)	1047	150	832	+122	23438	3283	6	62/5
33	32	JULIE ROBERTS Break Down Here (Mercury)	1026	93	818	+63	21131	2117	14	55/1
34	33	JENKINS Blame It On Mama (Capitol)	921	-8	719	-6	19673	-272	10	56/1
40	34	PHIL VASSAR In A Real Love (Arista)	871	152	635	+94	20451	3860	6	55/6
36	35	BILLY DEAN Thank God I'm A Country Boy (View2/Curb)	865	43	639	+13	22904	1489	15	43/0
37	36	AMY DALLEY Men Don't Change (Curb)	817	26	637	+19	16849	460	17	50/1
38	37	JOSH TURNER What It Ain't (MCA)	778	-2	627	-5	17002	38	7	56/0
39	38	TRENT WILLMON Beer Man (Columbia)	718	-15	511	-5	17005	-476	7	43/0
43	39	BRAD COTTER I Meant To (Epic)	713	112	548	+112	15578	2306	4	49/10
42	40	TRAVIS TRITT The Girl's Gone Wild (Columbia)	692	57	495	+49	16388	1257	5	46/5
41	41	HANK WILLIAMS, JR. Why Can't We All Just Get... (Asylum/Curb)	591	-47	479	-19	13302	-318	10	35/1
47	42	DIERKS BENTLEY How Am I Doin' (Capitol)	563	160	449	+122	11029	3149	4	42/9
46	43	CRAIG MORGAN Look At Us (BBR)	475	17	364	+14	11043	404	6	34/1
48	44	RUSHLDW Sweet Summer Rain (Lyric Street)	401	19	334	+27	9301	77	4	35/4
49	45	CLINT BLACK The Boogie Man (Equity)	322	1	243	+10	7433	-122	6	26/1
Debut	46	STEVE HDLY Put Your Best Dress On (Curb)	251	54	184	+46	6292	1239	1	19/3
Debut	47	BLUE CDUNTY That's Cool (Asylum/Curb)	248	40	196	+30	5538	971	1	21/2
Debut	48	JEDD HUGHES High Lonesome (MCA)	244	6	179	+11	5613	114	1	19/1
50	49	RODNEY ATKINS Someone To Share It With (Curb)	222	-98	162	-77	5482	-2042	7	22/0
Debut	50	SHERRIE AUSTIN Son Of A Preacher Man (BBR/C4)	192	26	130	+21	4556	192	1	12/4

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 5/23 - Saturday 5/29.  
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## Most Added\*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
TIM MCGRAW Live Like You Were Dying (Curb)	56
J. BUFFETT f/CL. BLACK Hey Good Lookin' (RCA/Mailboat)	17
BRAD COTTER I Meant To (Epic)	10
DIERKS BENTLEY How Am I Doin' (Capitol)	9
BUDDY JEWELL One Step At A Time (Columbia)	7
PHIL VASSAR In A Real Love (Arista)	6
SARA EVANS Suds In The Bucket (RCA)	5
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	5
TRAVIS TRITT The Girl's Gone Wild (Columbia)	5
KEN MELLONS Climb My Tree (Curb)	5

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
TIM MCGRAW Live Like You Were Dying (Curb)	+1172
J. BUFFETT f/CL. BLACK Hey Good Lookin' (RCA/Mailboat)	+908
KENNY CHESNEY I Go Back (BNA)	+444
LONESTAR Let's Be Us Again (BNA)	+308
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+242
BILLY CURRINGTON I Got A Feelin' (Mercury)	+234
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	+233
REBA MCENTIRE Somebody (MCA)	+228
TERRI CLARK Girls Lie Too (Mercury)	+194
MARTINA MCBRIDE How Far (RCA)	+176

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TIM MCGRAW Live Like You Were Dying (Curb)	+945
JIMMY BUFFETT f/CL. BLACK Hey Good Lookin' (RCA/Mailboat)	+711
KENNY CHESNEY I Go Back (BNA)	+328
LONESTAR Let's Be Us Again (BNA)	+258
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+199
BILLY CURRINGTON I Got A Feelin' (Mercury)	+180
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	+173
TERRI CLARK Girls Lie Too (Mercury)	+163
REBA MCENTIRE Somebody (MCA)	+156
DAVID LEE MURPHY Loco (Koch)	+145



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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES June 4, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of April 25-May 1.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	46.3%	74.8%	17.8%	98.5%	5.3%	0.8%
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	43.8%	68.8%	20.3%	99.8%	9.8%	1.0%
GEORGE STRAIT Desperately (MCA)	41.5%	69.3%	25.0%	99.8%	4.8%	0.8%
TERRI CLARK Girls Lie Too (Mercury)	39.5%	62.0%	26.0%	98.0%	8.8%	1.3%
CLAY WALKER I Can't Sleep (RCA)	39.3%	71.5%	20.0%	99.8%	6.8%	1.5%
BILLY DEAN Thank God I'm A Country Boy (View2/Curb)	38.0%	67.0%	19.8%	99.8%	11.5%	1.5%
RASCAL FLATTS Mayberry (Lyric Street)	37.8%	73.5%	17.5%	100.0%	8.5%	0.5%
TOBY KEITH Whiskey Girl (DreamWorks)	37.3%	70.0%	19.0%	97.8%	7.8%	1.0%
TRENT WILLMON Beer Man (Columbia)	37.3%	68.0%	21.5%	96.5%	6.3%	0.8%
BILLY CURRINGTON I Got A Feelin' (Mercury)	35.8%	72.8%	20.0%	97.5%	3.8%	1.0%
GRETCHEN WILSON Redneck Woman (Epic)	35.3%	68.0%	22.3%	99.5%	9.0%	0.3%
SHEDAISY Passenger Seat (Lyric Street)	35.3%	65.8%	26.3%	99.5%	5.8%	1.8%
JEFF BATES I Wanna Make You Cry (RCA)	34.8%	62.3%	25.5%	97.0%	8.3%	1.0%
LONESTAR Let's Be Us Again (BNA)	33.8%	70.3%	20.3%	98.8%	7.3%	1.0%
LEE ANN WOMACK The Wrong Girl (MCA)	33.5%	61.3%	25.5%	98.0%	9.0%	2.3%
REBA MCENTIRE Somebody (MCA)	33.5%	72.5%	16.5%	98.8%	8.8%	1.0%
DAVID LEE MURPHY Loco (Koch)	32.5%	72.0%	20.5%	98.8%	6.0%	0.3%
JOE NICHOLS If Nobody Believed In You (Universal South)	31.5%	60.8%	28.0%	97.5%	7.5%	1.3%
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	31.0%	68.8%	24.3%	99.3%	5.5%	0.8%
TRACE ADKINS Rough & Ready (Capitol)	30.8%	57.0%	24.3%	94.5%	11.8%	1.5%
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	30.3%	55.0%	27.0%	95.0%	11.8%	1.3%
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	30.3%	70.3%	20.8%	99.0%	5.3%	2.8%
RACHEL PROCTOR Me And Emily (BNA)	30.0%	56.0%	29.3%	98.5%	11.3%	2.0%
JENKINS Blame It On Mama (Capitol)	29.8%	60.3%	24.0%	97.8%	12.5%	1.0%
EMERSON DRIVE Last One Standing (DreamWorks)	29.3%	62.8%	29.0%	99.3%	6.8%	0.8%
JULIE ROBERTS Break Down Here (Mercury)	29.0%	59.5%	23.8%	94.8%	9.3%	2.3%
ANDY GRIGGS She Thinks She Needs Me (RCA)	29.0%	69.8%	22.5%	99.8%	6.0%	1.5%
JOE DIFFIE Tougher Than Nails (BBR)	28.8%	64.8%	21.8%	98.0%	10.3%	1.3%
JOSH GRACIN I Want To Live (Lyric Street)	27.0%	57.8%	29.0%	96.8%	8.8%	1.3%
MARTINA MCBRIDE How Far (RCA)	26.0%	54.5%	29.0%	96.8%	11.8%	1.5%
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	25.5%	61.5%	24.5%	98.0%	9.8%	2.3%
KENNY CHESNEY I Go Back (BNA)	24.3%	53.3%	30.0%	94.8%	10.8%	0.8%
AMY DALLEY Men Don't Change (Curb)	22.8%	52.3%	28.3%	95.8%	13.5%	1.8%
PHIL VASSAR In A Real Love (Arista)	16.0%	42.5%	24.8%	78.3%	10.0%	1.0%
JIMMY BUFFETT f/CLINT BLACK Hey Good Lookin' (RCA/Mailboat)	10.5%	38.5%	28.0%	69.0%	2.5%	0.0%

## CALLOUT AMERICA® HOT SCORES

**P**assword of the Week: Stecker.  
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? (This is phase two of the question, bringing the total sample to 850 persons.)

### Total

George Bush: 55%  
John Kerry: 27%  
Undecided, other: 18%  
5. Strongly support: 22%  
4. Support: 31%  
3. Don't know: 24%  
2. Object: 14%  
1. Strongly object: 9%

### P1

George Bush: 56%  
John Kerry: 27%  
Undecided, other: 17%  
5. Strongly support: 22%  
4. Support: 32%  
3. Don't know: 24%  
2. Object: 15%  
1. Strongly object: 7%

### P2

George Bush: 52%  
John Kerry: 26%  
Undecided, other: 22%  
5. Strongly support: 25%  
4. Support: 30%  
3. Don't know: 23%  
2. Object: 11%  
1. Strongly object: 11%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3<sup>rd</sup> 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 6/4/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
JOHN M. MONTGOMERY Letters From Home (Warner Bros.)	4.32	4.42	99%	25%	4.37	4.32	4.41
KEITH URBAN You'll Think Of Me (Capitol)	4.24	4.25	98%	30%	4.25	4.42	4.12
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	4.21	4.12	86%	9%	4.18	4.15	4.20
KENNY CHESNEY I Go Back (BNA)	4.21	-	75%	7%	4.20	4.36	4.07
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	4.18	4.21	97%	25%	4.22	4.22	4.23
GRETCHEN WILSON Redneck Woman (Epic)	4.17	4.27	99%	27%	4.17	4.20	4.14
GEORGE STRAIT Desperately (MCA)	4.14	4.07	95%	21%	4.16	4.29	4.07
MONTGOMERY GENTRY If You Ever Stop... (Columbia)	4.12	4.16	96%	17%	4.13	4.13	4.13
REBA MCENTIRE Somebody (MCA)	4.12	4.14	96%	18%	4.15	4.17	4.14
JOE NICHOLS If Nobody Believed In You (Universal South)	4.12	4.12	62%	7%	4.13	4.13	4.12
ANDY GRIGGS She Thinks She Needs Me (RCA)	4.11	4.08	80%	8%	4.08	4.18	4.01
RASCAL FLATTS Mayberry (Lyric Street)	4.08	4.12	100%	32%	4.06	4.21	3.94
TOBY KEITH Whiskey Girl (DreamWorks)	4.05	4.02	98%	20%	4.03	4.08	3.99
BILLY CURRINGTON I Got A Feelin' (Mercury)	4.04	4.07	85%	13%	4.01	4.13	3.92
CLAY WALKER I Can't Sleep (RCA)	4.03	4.08	92%	18%	4.00	4.18	3.87
MARTINA MCBRIDE How Far (RCA)	4.01	4.08	73%	10%	4.04	4.07	4.01
LONESTAR Let's Be Us Again (BNA)	4.00	4.08	94%	20%	4.05	4.29	3.86
BROOKS & DUNN That's What She Gets For... (Arista)	3.98	4.02	96%	20%	3.98	4.10	3.89
JOSH GRACIN I Want To Live (Lyric Street)	3.97	3.92	65%	8%	4.00	4.07	3.95
DAVID LEE MURPHY Loco (Koch)	3.96	4.05	88%	14%	3.98	4.04	3.94
LEE ANN WOMACK The Wrong Girl (MCA)	3.96	3.97	72%	11%	3.94	3.92	3.95
JOE DIFFIE Tougher Than Nails (BBR)	3.95	3.93	68%	10%	4.01	3.90	4.07
TERRI CLARK Girls Lie Too (Mercury)	3.93	3.97	79%	11%	3.96	4.06	3.89
EMERSON DRIVE Last One Standing (DreamWorks)	3.91	3.86	85%	16%	3.94	4.08	3.84
JEFF BATES I Wanna Make You Cry (RCA)	3.91	3.95	71%	13%	3.96	4.02	3.92
SHEDAISY Passenger Seat (Lyric Street)	3.76	3.90	95%	24%	3.75	3.77	3.73
RACHEL PROCTOR Me And Emily (BNA)	3.75	3.82	68%	14%	3.68	3.59	3.74
TRENT WILLMON Beer Man (Columbia)	3.64	-	46%	10%	3.55	3.61	3.52
SHANIA TWAIN It Only Hurts When... (Mercury/IDJMG)	3.49	3.53	97%	39%	3.56	3.64	3.51

Total sample size is 428 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.



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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	GRETCHEN WILSON Redneck Woman (Epic)	495	-15	8	14/0
2	2	LONESTAR Let's Be Us Again (BNA)	448	-2	8	15/0
3	3	BROOKS & DUNN That's What She Gets For... (Arista)	431	+5	8	16/0
7	4	MONTGOMERY GENTRY If You Ever Stop... (Columbia)	389	+11	8	13/0
4	5	SHANIA TWAIN It Only Hurts When... (Mercury/IDJMG)	387	-4	8	16/0
9	6	ADAM GREGORY Never Be... (Sony Music Canada)	359	+18	8	14/0
15	7	TERRI CLARK Girls Lie Too (Mercury)	356	+45	5	9/0
6	8	JOHN MICHAEL MONTGOMERY Letters... (Warner Bros.)	356	-28	8	15/0
8	9	GEORGE STRAIT Desperately (MCA)	346	-7	8	16/0
12	10	TRACY LAWRENCE Paint Me A... (DreamWorks)	340	+15	8	12/0
5	11	RASCAL FLATTS Mayberry (Lyric Street)	329	-62	8	15/0
10	12	TOBY KEITH Whiskey Girl (DreamWorks)	323	-9	7	12/0
11	13	AARON PRITCHETT My Way (Royalty)	322	-6	8	15/0
14	14	CAROLYN DAWN JOHNSON Die Of A... (Arista)	311	-2	3	10/0
16	15	GEORGE CANYON Good Day To Ride (Independent)	290	-13	8	15/0
19	16	CHRIS CUMMINGS Lucy Got Lucky (Warner Bros.)	283	+6	7	14/1
21	17	DAVID LEE MURPHY Loco (Koch)	274	+13	8	12/1
20	18	GIL GRAND Burnin' (Spin)	273	+6	8	13/0
13	19	AARON LINES Turn It Up (I Like The...) (RCA)	272	-44	8	15/0
28	20	KENNY CHESNEY I Go Back (BNA)	252	+72	2	10/2
22	21	B. PAISLEY f/A. KRAUSS Whiskey Lullaby (Arista)	252	+19	6	9/0
27	22	JASON MCCOY I Feel A Sin... (Open Road/Universal)	250	+68	2	7/0
17	23	KEITH URBAN You'll Think Of Me (Capitol)	212	-67	8	15/0
	24	PAUL BRANDT Leavin' (Reprise)	208	+56	1	6/1
23	25	SHEDAISY Passenger Seat (Lyric Street)	207	-8	8	12/0
26	26	CLAY WALKER I Can't Sleep (RCA)	206	+15	3	9/0
24	27	BILLY CURRINGTON I Got A Feelin' (Mercury)	193	-8	4	7/1
25	28	SEAN HOGAN Centered (Independent)	186	-6	7	12/0
18	29	K. CHESNEY f/UNCLE... When The Sun Goes Down (BNA)	181	-97	8	15/0
29	30	EMERSON DRIVE Last One Standing (DreamWorks)	177	-2	4	6/0

16 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/23-5/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancun. © 2004, R&R, Inc.

## C O U N T R Y FLASHBACK

1

YEAR AGO

• No. 1: "My Front Porch" — Lonestar

5

YEARS AGO

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

10

YEARS AGO

• No. 1: "That Ain't No Way To Go" — Brooks & Dunn

15

YEARS AGO

• No. 1: "Come From The Heart" — Kathy Mattea

20

YEARS AGO

• No. 1: "When We Make Love" — Alabama

25

YEARS AGO

• No. 1: "If I Said You Had A Beautiful Body..." — Bellamy Brothers

30

YEARS AGO

• No. 1: "If You Love Me" — Olivia Newton-John

## New & Active

BUDDY JEWELL One Step At A Time (Columbia)

Total Plays: 98, Total Stations: 17, Adds: 3

CAROLYN DAWN JOHNSON Die Of A Broken Heart (Arista)

Total Plays: 89, Total Stations: 20, Adds: 2

SCOTTY EMERICK The Watch (DreamWorks)

Total Plays: 75, Total Stations: 16, Adds: 3

RYAN TYLER The Last Thing She Said (Arista)

Total Plays: 69, Total Stations: 16, Adds: 11

JEDD HUGHES High Lonesome (MCA)

Total Plays: 65, Total Stations: 15, Adds: 3

Songs ranked by total plays

# R&R COUNTRY REPORTERS

<p><b>KEAN/Abilene, TX</b> OM: James Cameron PD/M: Rudy Fernandez APD: Shay Hill 7 BLAKE LARSEN 7 RON WILLIAMS</p> <p><b>WQMX/Akron, OH</b> OM/PO: Kevin Mason APD: Kent Steel TIM MCGRAW</p> <p><b>WGNA/Albany, NY</b> PD: Buzz Brindle MD: Bill Carley No Ads</p> <p><b>KBOI/Albuquerque, NM</b> OM/AD: Sammy Cruise No Ads</p> <p><b>KRST/Albuquerque, NM</b> OM/PO: Eddie Hasel MD: Paul Bailey No Ads</p> <p><b>KRRV/Alexandria, LA</b> OM: Scott Bryant PD/APD/M: Steve Casey 2 TIM MCGRAW 2 BRAD COTTER</p> <p><b>WCTD/Allentown, PA</b> PD: Bobby Knight APD/M: Sam Malone BILLY DEAN KENNY ROGERS W/WHITNEY DUNCAN</p> <p><b>KGNC/Amariio, TX</b> OM: Dan Gorman PD: Tim Butler APD/M: Patrick Clark 15 BUCKY JENELL 11 TIM MCGRAW</p> <p><b>KBRJ/Anchorage, AK</b> OM: Dennis Bostely PD: Matt Vailey MD: Billy Hatcher 35 JIMMY BUFFT VLNT BLK 7 TRAVIS TRITT 7 STEVE HELY 6 BRAD COTTER</p> <p><b>WWW/Ann Arbor, MI</b> OM/PO: Rob Walker MD: Tom Baker 3 TIM MCGRAW 2 SARA EVANS 2 JAKE ROBERTS</p> <p><b>WNCV/Applenton, WI</b> OM: Jeff McCarthy PD: Randy Shannon APD/M: Marci Braun RUSLOW TIM MCGRAW</p> <p><b>WKSF/Asheville, NC</b> OM/PO: Jeff Davis APD: Sharon Green MD: Andy Woods TIM MCGRAW</p> <p><b>WVKH/Atlanta, GA</b> OM/PO: Mark Richards MD: Johnny Gray No Ads</p> <p><b>WPUR/Atlantic City, NJ</b> PD/M: Joe Kelly BLUE COUNTY STEVE HELY CAROLYN DAWN JOHNSON</p> <p><b>WXCX/Augusta, GA</b> PD: T. Gentry APD/M: Zach Taylor BUCKY JENELL</p> <p><b>KASE/Austin, TX</b> OM/PO: Jason Kane APD/M: Bob Pickett 15 TIM MCGRAW 2 TERRI CLARK 2 JIMMY BUFFT VLNT BLK 1 JEE MCWELLS</p> <p><b>KUZZ/Bakersfield, CA</b> PD: Evan Britwell MD: Adam Jeffries 5 KERRY CHESEY 5 MARTINA MCKRICE CAROLYN DAWN JOHNSON TIM MCGRAW</p> <p><b>WPOC/Baltimore, MD</b> PD: Scott Lindy MD: Michael J. 15 TIM MCGRAW 5 JIMMY BUFFT VLNT BLK</p> <p><b>WYNK/Baton Rouge, LA</b> OM: Bob Murphy PD: Paul Orr APD/M: Austin James 11 KELLE CORRY BRAD COTTER</p> <p><b>WYP/Baton Rouge, LA</b> OM/PO: Randy Chase 1 SARA EVANS 1 TRAVIS TRITT 1 BLUE COUNTY</p> <p><b>KYKR/Bearman, TX</b> OM: Trey Preston PD/M: Mickey Ashworth TIM MCGRAW</p> <p><b>WLS/Beckley, WV</b> OM: Dave Willis PD/M: Ann Kelly 11 BUCKY JENELL 11 RUSLOW</p>	<p><b>WCHN/Biloxi, MS</b> OM: Walter Brown PD: Kip Gregory No Ads</p> <p><b>WZOX/Biloxi, MS</b> PD: Bryan Rhodes MD: Gwen Wilcox 12 JIMMY BUFFT VLNT BLK 2 SARA EVANS 1 BRAD COTTER</p> <p><b>WHWK/Birmingham, NY</b> PD/APD/M: Ed Walker 25 SHAWN LARSON NOAH JONES W/ COLLY PARTON</p> <p><b>WDXB/Birmingham, AL</b> PD: Tom Hanrahan MD: Jay Chase 4 BUCKY JENELL 1 TIM MCGRAW 1 TERRI CLARK</p> <p><b>WZZK/Birmingham, AL</b> PD/M: Brian Driver SARA EVANS JIMMY BUFFT VLNT BLK</p> <p><b>WBWB/Bloomington, IL</b> OM/PO: Dan Westhoff APD/M: Buck Stevens 10 TIM MCGRAW</p> <p><b>WHOO/Bluefield, WV</b> PD/M: Fred Pasinger 3 TIM MCGRAW 3 JIMMY BUFFT VLNT BLK 2 BILLY CURRINGTON 19 TRAVIS TRITT 15 ANDY WOODS 5 SARA EVANS 5 BILLY DEAN 5 BILLY BRAY 5 DEBBY LEE 5 SARA EVANS</p> <p><b>WCOL/Columbus, OH</b> PD: John Crenshaw APD/M: Dan E. 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# R&R Convention 2004

## Things not to miss during your visit to Los Angeles

**M**anaging your time during a convention is quite a challenge. Invitations to breakfasts, lunches and dinners can be both enticing and overwhelming when you're trying to fit everything in. As tempting as lunch at the Ivy sounds, please make sure to plan for the following convention activities.

### 'Survivor Rate-A-Record'

Sponsored by Ron Weisner Entertainment

Thursday, June 24, 2-4pm  
Grand Ballroom

Musical guest: Rick Springfield  
Record people, are you tired of hearing the same old cliches from PDs and MDs about your record? PDs and MDs, are you running out of creative ways to say, "I don't want to play your record"? The "Survivor Rate-a-Record" panel has two purposes: to let you hear brand-new singles for the first time and to improve communication between radio and record people when talking music.

AC and Hot AC panelists will give their feedback on select tracks, and the audience will vote off one panelist at a time. The remaining panelist will be crowned Surviving Programmer of the Year and take home a basket of prizes. I've got a prize for a lucky audience member too — it could be you.

I originally wanted to go with a *Swan* theme, but I was certain that my panelists wouldn't want to give up their porterhouse steaks and beer. Panelists this year include KEZK/St. Louis' Mark Edwards; WHUD/

Westchester's Tom Furci; WAJI/Ft. Wayne, IN's Barb Richards; KOST/Los Angeles' Stella Schwartz; WBMX/Boston's Mike Mullaney; KMXB/Las Vegas' Charese Fruge; KMYI/San Diego's Duncan Payton; KOSO/Modes-to, CA's Donna Miller; and WOMX/Orlando's Laura Francis.

Opening the session with a plugged-in performance is Rick Springfield, whose single "Beautiful You" (Gomer/Red Ink) is making strides each week at AC. Rick told R&R, "I'm really looking forward to seeing you all at the R&R Convention. Don't miss it. See you there *live*. Love to all!"

### Career-Counseling Sessions

Thursday, June 24, 3-5pm  
El Camino Room and Brighton Room

Make yourself more marketable. Contrary to popular belief, our skills *are* transferable to the real world. You don't have to be between gigs to benefit from the advice given here. Roundtable topics of discussion include "Managing Change in the Radio Workplace," "Personality Brand-

ing" and "Career Mentoring by Radio's Most Influential Women."

### Opening Cocktail Party

Thursday, June 24, 6-8pm  
Aqua Pool and Griff's Restaurant  
Don't miss the opening cocktail party — you never know which celebs will show up. There could be a photo op or two just waiting to happen. And while you're at it, bid on some of the treasures featured in the TJ Martell silent auction.

### 'Something To Talk About'

Friday, June 25, 10-11am  
International Ballroom  
Infinity President/COO Joel Holander and Radio One COO Mary Catherine Sneed discuss the industry's current topics, including the most obvious: the indecency issue.

### 'How To Pick Up Women'

Friday, June 25, 11am-1pm  
Versailles Room  
This panel will feature Brian Frons, President of ABC Daytime (*General Hospital*, *All My Children*, *One Life to Live*, *The View*), along with ABC Daytime VP/Research Claire Zrimc and VP/Marketing & On-Air Promotion Valerie McMichael. We'll take a look at the world of TV and learn how they market their programming to the female audience.

The panel will also discuss how ABC Daytime plans to get back into the business of promoting new artists through their programs, as they did with Ricky Martin, Jack Wagner and Rick Springfield. Thirteen-year-old phenomenon Ashley Gearing, ABC Daytime's designated musical star, will perform. A Q&A session will follow. The panel moderator is Jeff Silvers, who serves as OM for Cumulus' eight-station cluster in Macon, GA.

### Yacht Club Fun

Friday, June 25, 1:30-5pm  
Kataphonic Records and Ashton Consulting invite all AC programmers to a sun-filled afternoon at the California Yacht Club. Enjoy a BBQ lunch and a special performance by Katrina Carlson. Bring your sunscreen and suits — there is a swimming pool. You can also take a yacht ride around the harbor aboard the S.S. Radio & Records.

Transportation will be provided to and from the hotel starting at 1:30pm. This is an exclusive AC event, so reserve your slot soon. Please RSVP to your cruise director at [jkertes@radioandrecords.com](mailto:jkertes@radioandrecords.com).

## Nearby Eateries

Here are some dining suggestions for quick, cheap, fancy or frivolous dining. All except Tito's Tacos are within walking distance of the Beverly Hilton Hotel.

### Baja Fresh Mexican Grill (\$)

475 N. Beverly Drive  
310-858-6690

Looking for a quick, cheap and tasty meal between the panels? This is fast food with a healthy menu. The Baja salsa doesn't look so appetizing, but it's the best of several they offer.

### Barney Greengrass (\$\$)

9570 Wilshire Blvd.  
310-777-5877

Forget shopping at Barney's New York; just take the elevator straight to Barney Greengrass and enjoy one of Beverly Hills' most relaxing breakfast experiences. On a nice day sit out on the terrace and enjoy freshly squeezed orange juice and a hearty tofu scramble.

### The Coffee Bean & Tea Leaf (\$)

445 N. Beverly Drive  
310-278-1865

You can get Starbucks anywhere. This family-run coffee and tea house with several L.A. locations has been brewing since 1963 and serves a smooth cup o' joe. Try their chai-tea latte with soy milk. It's so sweet, who needs dessert?

### Crustacean (\$\$\$\$)

9646 Little Santa Monica Blvd.  
310-205-8990

Lots of crab, as well as those garlic noodles everyone always talks about.

### Houstons (\$\$)

10250 Santa Monica Blvd.  
310-557-1285

I know this is a chain with locations outside of California, but the ribs at this place are the best I've ever had (no, I haven't been to Texas). No need for a bib and finger bowl here — the meat just falls off the bone. For a rib fix, I highly recommend a quick trip to their location at the mall in Century City.

### Le Pain Quotidien (\$\$)

9630 S. Santa Monica Blvd.  
310-859-1100

This bright and airy bakery-cafe is where I dined with Jamie Lee Curtis. Of course, she was sitting at another table, but in my twisted mind we dined quietly side-by-side. Great oatmeal and fruit, as well as egg dishes and sandwiches. The large communal table makes this dining experience a social adventure.

### Mr. Chow (\$\$\$\$)

344 N. Camden Drive  
310-278-9911

Not your typical Sunday-night takeout joint. This hotspot takes wonton soup to a new level. House specialties include prawns marinated in spinach dressing and sautéed with red peppers and cashews, as well as grilled filet mignon with a side of baby asparagus.

### Nate 'N' Al's (\$)

414 N. Beverly Drive  
310-274-0101

Delicious and affordable, Nate 'n' Al's is deli dining at its finest. Great corned beef sandwiches and crisp, refreshing new dills to satisfy any palate.

### Tito's Tacos (\$)

11222 Washington Place  
310-391-5780

For you adventurous types, this could be a field trip. You'll need a car — or a cab — for the five-mile trip to Culver City. Plan to stand in line any time of day. It's always packed with people from all walks of life waiting for the ultimate Los Angeles taco experience.

### And For Sunday....

Drop by the Radio and Television Museum from noon to 5pm. It's at 465 North Beverly Drive, and the phone number is 310-786-1025.

## AC/Hot AC Agenda Getting Hotter

R&R Convention 2004 is now less than a month away. We have two sessions for the AC/Hot AC crowd that can be best categorized as "Better Not Miss."

### • Thursday, June 24: "Survivor Rate-a-Record"

This is not your ordinary rate-a-record session. In this updated version, based on reality TV, participants get tossed from the panel if they wimp out in their responses to the new tunes. Will it work? Be there to find out.

### • Friday, June 25: "How to Pick Up Women"

How well do AC and Hot AC target the female audience? What are the challenges, and what are the latest methods? On hand to discuss this will be the executive team from ABC Daytime TV (*General Hospital*, *All My Children*, *The View*), who will give a marketing-to-women presentation from a TV perspective. They will also discuss how they are returning to the practice of breaking new musical artists through their programming, as they did with Rick Springfield, Jack Wagner and Ricky Martin, and will introduce their next musical star, 13-year-old phenom Ashley Gearing. Panelists include ABC Daytime President Brian Frons, VP/Research Claire Zrimc and VP/Marketing & On-Air Promotion Valerie McMichael.

Register now at [www.radioandrecords.com](http://www.radioandrecords.com).



## R&R Industry Achievement Awards Ceremony

Friday, June 25, 6-8pm  
International Ballroom  
At this year's ceremony 100

awards will be given out to leading industry professionals. The ballots were sent to a reputable accounting firm, so I won't know who the winners are until the big night — so stop asking!

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	<b>FIVE FOR FIGHTING</b> 100 Years ( <i>Arista/Columbia</i> )	2211	+11	198190	22	111/1
2	2	<b>SHERYL CROW</b> The First Cut Is The Deepest ( <i>A&amp;M/Interscope</i> )	2000	-80	215351	34	107/1
4	3	<b>DIDO</b> White Flag ( <i>Arista/RMG</i> )	1918	+5	205913	34	100/1
3	4	<b>MARTINA MCBRIDE</b> This One's For The Girls ( <i>RCA</i> )	1873	-103	169846	20	110/2
6	5	<b>MICHAEL MCDONALD</b> Ain't No Mountain High Enough ( <i>Motown</i> )	1765	+58	162974	30	100/1
7	6	<b>SEAL</b> Love's Divine ( <i>Warner Bros.</i> )	1700	+30	153879	18	101/2
5	7	<b>JOSH GROBAN</b> You Raise Me Up ( <i>143/Reprise</i> )	1695	-120	147805	31	111/1
10	8	<b>UNCLE KRACKER</b> f/DOBIE GRAY Drift Away ( <i>Lava</i> )	1524	+76	147276	64	105/1
8	9	<b>TRAIN</b> Calling All Angels ( <i>Columbia</i> )	1520	-114	132612	47	112/1
11	10	<b>LIONEL RICHIE</b> Just For You ( <i>Island/IDJMG</i> )	1458	+23	132779	12	97/1
12	11	<b>LUTHER VANDROSS</b> Buy Me A Rose ( <i>J/RMG</i> )	1206	-6	113749	13	92/3
14	12	<b>3 DOORS DOWN</b> Here Without You ( <i>Republic/Universal</i> )	987	+34	114210	23	66/2
15	13	<b>WILSON PHILLIPS</b> Go Your Own Way ( <i>Columbia</i> )	955	+19	81039	6	86/2
16	14	<b>SHANIA TWAIN</b> It Only Hurts When I'm Breathing ( <i>Mercury/IDJMG</i> )	954	+105	71988	10	82/1
13	15	<b>WYNNONNA</b> I Want To Know What Love Is ( <i>Curb</i> )	816	-250	36578	16	84/1
17	16	<b>KIMBERLEY LOCKE</b> 8th World Wonder ( <i>Curb</i> )	759	+12	44032	9	81/2
19	17	<b>MERCYME</b> Here With Me ( <i>INO/Curb</i> )	719	+61	34310	7	78/5
18	18	<b>GLORIA ESTEFAN</b> I Wish You ( <i>Epic</i> )	710	+16	43808	9	67/0
20	19	<b>MAROON 5</b> This Love ( <i>Octone/J/RMG</i> )	651	+38	98775	6	42/4
22	20	<b>JIM BRICKMAN</b> f/MARK SCHULTZ 'Til I See You Again ( <i>Windham Hill/RMG</i> )	547	+94	25555	3	61/5
24	21	<b>EVANESCENCE</b> My Immortal ( <i>Wind-up</i> )	460	+18	77744	7	28/0
21	22	<b>JESSICA SIMPSON</b> Take My Breath Away ( <i>Columbia</i> )	439	-46	41275	7	47/0
23	23	<b>SIMPLY RED</b> You Make Me Feel Brand New ( <i>Simplyred.com/Red Ink</i> )	429	-23	39235	19	75/0
25	24	<b>CLAY AIKEN</b> Solitaire ( <i>RCA/RMG</i> )	377	-15	19569	5	57/2
27	25	<b>KEITH URBAN</b> You'll Think Of Me ( <i>Capitol</i> )	339	+36	26714	2	60/8
26	26	<b>DARYL HALL</b> What's In Your World ( <i>Rhythm &amp; Groove/Liquid 8</i> )	331	+3	12721	4	55/0
Debut	27	<b>SOPHIE B. HAWKINS</b> Walking On Thin Ice ( <i>Trumpet Swan</i> )	271	+80	5503	1	42/3
29	28	<b>NORAH JONES</b> Sunrise ( <i>Blue Note/EMC</i> )	262	-3	15977	6	31/1
Debut	29	<b>CELINE DION</b> You And I ( <i>Epic</i> )	188	+167	37306	1	37/10
30	30	<b>NO DOUBT</b> It's My Life ( <i>Interscope</i> )	187	-39	23749	17	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 5/23-5/29. 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**

**LOS LONELY BOYS** Heaven (*Dr/Epic*)  
Total Plays: 169, Total Stations: 14, Adds: 6

**CORRS** Summer Sunshine (*Atlantic*)  
Total Plays: 162, Total Stations: 25, Adds: 0

**RICK SPRINGFIELD** Beautiful You (*Gomer/Red Ink*)  
Total Plays: 156, Total Stations: 35, Adds: 5

**LEANN RIMES** f/IRONAN KEATING Last Thing On My Mind (*Curb*)  
Total Plays: 93, Total Stations: 31, Adds: 12

**KATIE MELUA** The Closest Thing To Crazy (*Dramatico/Verve/Universal*)  
Total Plays: 90, Total Stations: 22, Adds: 1

**JAMIE CULLUM** All At Sea (*Verve/Universal*)  
Total Plays: 79, Total Stations: 22, Adds: 2

**SEALS & CROFTS** Summer Breeze '04 (*Warner Bros.*)  
Total Plays: 63, Total Stations: 20, Adds: 20

**BURKE RONEY** Sounds Of The Ocean (*R World/Ryko*)  
Total Plays: 44, Total Stations: 13, Adds: 4

**PATTI LABELLE** New Day (*Def Soul/IDJMG*)  
Total Plays: 21, Total Stations: 13, Adds: 7

Songs ranked by total plays

**Most Added\***

[www.rradds.com](http://www.rradds.com)

ARTIST TITLE LABEL(S)	ADDS
SEALS & CROFTS Summer Breeze '04 ( <i>Warner Bros.</i> )	20
LEANN RIMES f/IRONAN KEATING Last Thing On My Mind ( <i>Curb</i> )	12
CELINE DION You And I ( <i>Epic</i> )	10
KEITH URBAN You'll Think Of Me ( <i>Capitol</i> )	8
PATTI LABELLE New Day ( <i>Def Soul/IDJMG</i> )	7
LOS LONELY BOYS Heaven ( <i>Dr/Epic</i> )	6
MERCYME Here With Me ( <i>INO/Curb</i> )	5
J. BRICKMAN f/M. SCHULTZ 'Til I See You... ( <i>Windham Hill/RMG</i> )	5
RICK SPRINGFIELD Beautiful You ( <i>Gomer/Red Ink</i> )	5

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CELINE DION You And I ( <i>Epic</i> )	+167
S. TWAIN It Only Hurts When I'm Breathing ( <i>Mercury/IDJMG</i> )	+105
J. BRICKMAN f/M. SCHULTZ 'Til I See You... ( <i>Windham Hill/RMG</i> )	+94
LEANN RIMES f/IRONAN KEATING Last Thing On My Mind ( <i>Curb</i> )	+88
SOPHIE B. HAWKINS Walking On Thin Ice ( <i>Trumpet Swan</i> )	+80
UNCLE KRACKER f/DOBIE GRAY Drift Away ( <i>Lava</i> )	+76
KATHY MATTEA They Are The Roses ( <i>Narada</i> )	+73
MARTINA MCBRIDE In My Daughter's Eyes ( <i>RCA</i> )	+72
BRYAN ADAMS Here I Am ( <i>A&amp;M/Interscope</i> )	+71
G. BENSON f/R. FLACK You Are The Love Of My Life ( <i>GRP/VMG</i> )	+70

**Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SHANIA TWAIN Forever And For Always ( <i>Mercury/IDJMG</i> )	1446
MATCHBOX TWENTY Unwell ( <i>Atlantic</i> )	1335
VANESSA CARLTON A Thousand Miles ( <i>A&amp;M/Interscope</i> )	985
LUTHER VANDROSS Dance With My Father ( <i>J/RMG</i> )	983
COUNTING CROWS Big Yellow Taxi ( <i>Geffen/Interscope</i> )	946
SANTANA f/MICHELLE BRANCH The Game Of Love ( <i>Arista/RMG</i> )	908
PHIL COLLINS Can't Stop Loving You ( <i>Atlantic</i> )	859
NORAH JONES Don't Know Why ( <i>Blue Note/Virgin</i> )	839
SHERYL CROW Soak Up The Sun ( <i>A&amp;M/Interscope</i> )	791
ENRIQUE IGLESIAS Hero ( <i>Interscope</i> )	758
CHRISTINA AGUILERA Beautiful ( <i>RCA/RMG</i> )	734
TRAIN Drops Of Jupiter (Tell Me) ( <i>Columbia</i> )	701

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

# How to Deal with the Decency Issue.

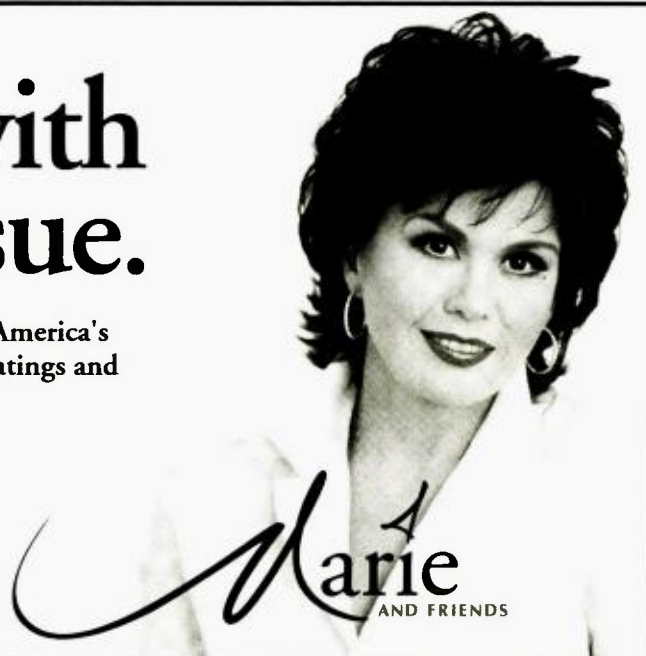
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*"Steve and I have done mornings for 17 years. We have never seen a response this huge to a song! We got more than 1,000 emails from listeners asking where they could buy it. Our show is female-targeted and if you target women this is a must-add! As an added plus, it's wedding season, so just put it on the air & watch the phones!"*

*- DC CHYMES, CO-HOST OF THE TOP-RATED AND NATIONALLY SYNDICATED STEVE & DC SHOW*



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America's Best Testing AC Songs 12+ For The Week Ending 6/4/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top AC songs and their performance metrics.

Total sample size is 416 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 AC songs in Canada.

20 Canadian AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/23-5/29.

Reporters

Grid of reporter information for various US cities, including names and station affiliations.

Powered By Mediabase logo and text: 'Monitored Reporters 136 Total Reporters 119 Total Monitored 17 Total Indicator Did Not Report, Playlist Frozen (1): WSWT/Peoria, IL'



**ON THE RECORD**

With **E.J. Tyler**  
KLLY (Kelly 95.3)/Bakersfield



At KLLY (Kelly 95.3)/Bakersfield, we've been busy putting together Kelly Lounges, which are acoustic performances for 50 to 500 people, depending on the venue. Listeners can only get tickets by winning them on the air. The next lounges are with Joey McIntyre and Ben Jelen. We plan to have five or so Kelly Lounges to take us through the

summer. • Ben Jelen sounds great on the radio. Also working for us are Train's "Ordinary" and MercyMe's "Here With Me." Maria Mena's "You're the Only One" is starting to get reaction too. Avion's "Seven Days Without You" sounds great. They will be performing for us at a Kelly Lounge afterparty. • I'm in search of a morning show. I'm

looking for a duo or two people I can pair up. An ideal morning show is one that can be topical and relate to women and their lifestyles. Our audience is not quite cutting edge like Los Angeles or San Francisco, but we are still on the West Coast. Shock jocks need not apply. • I'd also like to welcome our new MD, Partyboy Forrest Bueller, who also does nights here at Kelly 95.3. He comes to us from KRBV/Dallas, where he did weekends. He has done nights at KQBT(Mega) and KHFI in Austin. We'll both be at the R&R Convention!

**D**ebbie Cerchione and the WB staff score 20 adds for a remix of a 32-year-old classic: **Seals & Crofts'** "Summer Breeze '04" (Warner Bros.) ... **LeAnn Rimes f/Ronan Keating's** "Last Thing on My Mind" (Curb) gets 12 adds ... It's quiet on the AC front, with **Five For Fighting** remaining at No. 1. **Celine Dion** debuts this week at 29, with +167 plays, and **Shania Twain's** "It Only Hurts When I'm Breathing" (Mercury/IDJMG) goes from 16 to 14 with +105 plays ... Meanwhile, **Michael McDonald** breaks into the top five with "Ain't No Mountain High Enough" (Motown) ... Last week's Hot AC top three hold their spots, with **Maroon 5's** "This Love" (Octone/J/RMG) still at No. 1 ... All the action lies with **Uncle Kracker's** "Rescue" (Lava), which soars from 34 to 25 on +254 plays ... Nice chart movement on **Counting Crows'** "Accidentally in Love" (DreamWorks/Geffen), which goes 16-12, and on **Switchfoot's** "Meant to Live" (Red Ink/Columbia), moving 26-20 ... Most Added at Hot AC are **Nickelback's** "Feelin' Way Too Damn Good" (Roadrunner/IDJMG), with 15, and **Scissor Sisters'** "Take Your Mama" (Universal), with 13.



— Julie Kertes, AC/Hot AC Editor

artist **activity**

ARTIST: **Nickelback**  
LABEL: **Roadrunner/IDJMG**

By **KEITH BERMAN**/ASSOCIATE RADIO EDITOR

**P**outine. Quite possibly one of the more creative offerings from our friends in the Great White North. For those of you uninformed about the glories of this dish, poutine consists of french fries topped with gravy and cheese curds. It's native to the province of Quebec, from whence it has gained international notoriety. This is much like the boys of Nickelback, who are native to the Canadian province of British Columbia. They, too, are frequently topped with gravy and cheese curds and have gained international notoriety, but for their musical exploits. The band kicked off their campaign back in 2000 with *The State*, which propelled them onto the rock scene with their first hit, "Leader of Men."

After Nickelback conquered most of America and the world when *Silver Side Up's* "How You Remind Me" took command of the charts in 2002 (paving the way for the subsequent smash singles "Too Bad" and "Never Again"), *The Long Road* offered another No. 1 hit in the form of "Someday." The album's "Figured You Out" is climbing the Rock charts, and now the boys hope to score again with "Feelin' Way Too Damn Good."

Interestingly enough, Nickelback are managing to capitalize on their large female fan base — and they're putting the love to good use. The band are currently taking all the bras thrown onstage during their performances and donating them to women's shelters across Canada. Soon they'll be bringing their bra-donating ways to the U.S., when they roll out

a summer tour at the end of this month. They'll hit mostly Midwestern and Southern venues through the end of July with co-headliners 3 Doors Down.

But back to the matter at hand. "Feelin' Way Too Damn Good" is intriguing because it's a change from singer Chad Kroeger's penchant for writing mass-appeal songs about heartbreak and abuse, though he does draw on that dark side just a wee bit in "Feelin'."



Here's the deal: Chad's talking about being in love and wanting to be with someone so badly, he convinces a woman to fly in and spend only two days with him. He describes how he constantly feels like he's dreaming while she's there because — you guessed it — he's feelin' way too damn good about the

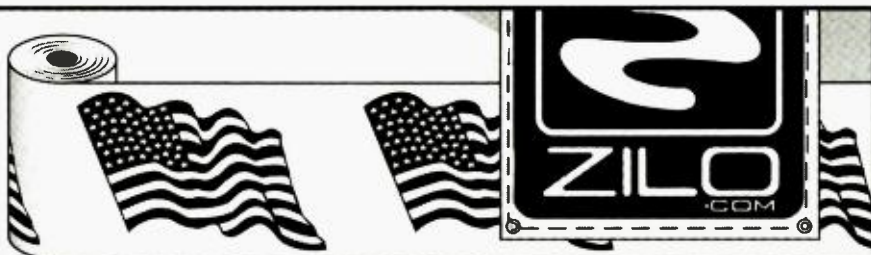
whole situation.

The lyrics, in that respect, are *happy*. And happy is not what we're used to hearing from Nickelback, so the song is a little unsettling at first. But Chad's a creature of habit, and he does go back to his old form, saying he expects something bad to happen.

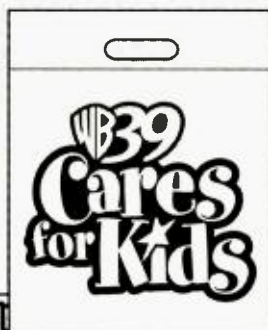
It's just an aspect of human nature that we can't believe anything good will last and that more good things might keep occurring. Agent Smith describes it in the first *Matrix*: He tells Morpheus that the original Matrix was designed to be perfect, where no one suffered and everyone would be happy — but the humans' minds rejected the program. Smith says, "I believe that, as a species, human beings define their reality through suffering and misery."

So it's only natural for our boy Chad to expect things to go wrong. But for the moment, at least, he's feelin' way too damn good about his woman and his life, and who are we to rain on his parade?

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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)	4206	-164	286881	21	96/0
2	2	HOOBASTANK The Reason (Island/IDJMG)	3893	-99	253405	15	95/0
3	3	EVANESCENCE My Immortal (Wind-up)	2937	-281	188063	27	92/0
6	4	ALANIS MORISSETTE Everything (Maverick/Reprise)	2626	-97	145631	10	93/0
4	5	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2576	-176	177097	28	88/0
5	6	NICKELBACK Someday (Roadrunner/IDJMG)	2537	-198	163523	36	82/0
8	7	LOS LONELY BOYS Heaven (Or/Epic)	2498	+158	162555	11	89/2
7	8	3 DOORS DOWN Here Without You (Republic/Universal)	2199	-242	152425	42	91/0
9	9	MATCHBOX TWENTY Bright Lights (Atlantic)	1994	-76	139102	42	87/0
12	10	3 DOORS DOWN Away From The Sun (Republic/Universal)	1930	+138	96143	16	79/3
10	11	SANTANA f/ALEX BAND Why Don't You & I (Arista/RMG)	1915	-76	135053	50	88/0
16	12	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	1871	+211	113672	4	94/1
13	13	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1825	+55	83078	12	72/1
11	14	NO DOUBT It's My Life (Interscope)	1798	-144	131447	31	80/0
17	15	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	1619	+74	71326	9	75/1
18	16	JET Are You Gonna Be My Girl (Atlantic)	1413	-69	79529	15	42/0
19	17	SARAH MCLACHLAN Stupid (Arista/RMG)	1360	-7	59583	12	77/2
20	18	CALLING Our Lives (RCA/RMG)	1171	0	51544	8	67/3
21	19	SHERYL CROW Light In Your Eyes (A&M/Interscope)	1135	+56	53545	5	68/2
26	20	SWITCHFOOT Meant To Live (Red Ink/Columbia)	950	+143	37953	9	48/5
23	21	GAVIN DEGRAW I Don't Want To Be (J/RMG)	950	+26	40363	11	51/1
22	22	DIDO Don't Leave Home (Arista/RMG)	941	-10	48036	5	56/1
25	23	311 Love Song (Maverick/Volcano/Zomba)	882	+51	47122	7	48/2
28	24	FINGER ELEVEN One Thing (Wind-up)	699	+93	20189	4	35/0
34	25	UNCLE KRACKER Rescue (Lava)	680	+254	25311	2	51/3
29	26	JASON MRAZ Curbside Prophet (Atlantic)	617	+50	33162	3	44/3
27	27	JESSICA SIMPSON With You (Columbia)	579	-55	34245	17	24/0
24	28	LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	564	-276	24424	13	42/0
30	29	LINKIN PARK Numb (Warner Bros.)	518	-44	23430	19	7/0
32	30	BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)	506	+37	16382	3	37/1
35	31	BLINK-182 I Miss You (Geffen)	504	+82	21229	3	13/1
31	32	JESSICA SIMPSON Take My Breath Away (Columbia)	430	-120	19754	8	21/0
36	33	OUTKAST The Way You Move (LaFace/Zomba)	375	-24	25314	14	11/0
33	34	TOBY LIGHTMAN Devils And Angels (Lava)	364	-94	21188	20	21/0
Debut	35	CORRS Summer Sunshine (Atlantic)	354	+5	18087	1	33/1
40	36	HILARY DUFF Come Clean (Buena Vista/Hollywood)	348	-7	25113	6	15/0
39	37	NORAH JONES Sunrise (Blue Note/EMC)	347	-25	25008	19	17/0
37	38	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	319	-76	21331	16	18/0
Debut	39	MARIA MENA You're The Only One (Columbia)	310	+38	8570	1	22/2
38	40	SEAL Love's Divine (Warner Bros.)	310	-79	22863	18	14/0

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 5/23-5/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	13
SCISSOR SISTERS Take Your Mama (Universal)	13
TRAIN Ordinary (Columbia)	10
RICHARD MARX When You're Gone (Manhattan/EMC)	9
RICKY FANTE It Ain't Easy (Virgin)	6
SWITCHFOOT Meant To Live (Red Ink/Columbia)	5
EDWIN MCCAIN f/MAIA SHARP Say Anything (DRT)	4

## NICKELBACK

### FEELIN' WAY TOO DAMN GOOD

39\* -35\* Modern Adult Monitor

Over 10 New Adds this week, including:  
WVRV/St. Louis WOMX/Orlando  
KZZO/Sacramento  
WMBZ/Memphis

ROADRUNNER RECORDS

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
UNCLE KRACKER Rescue (Lava)	+254
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+211
LOS LONELY BOYS Heaven (Or/Epic)	+158
TRAIN Ordinary (Columbia)	+157
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+143
3 DOORS DOWN Away From The Sun (Republic/Universal)	+138
RICHARD MARX When You're Gone (Manhattan/EMC)	+118
MELISSA ETHERIDGE This Moment (Island/IDJMG)	+99
FINGER ELEVEN One Thing (Wind-up)	+93
BLINK-182 I Miss You (Geffen)	+82

## New & Active

**NICKELBACK** Feelin' Way Too Damn Good (Roadrunner/IDJMG)  
Total Plays: 295, Total Stations: 33, Adds: 13

**MARTINA MCBRIDE** This One's For The Girls (RCA)  
Total Plays: 288, Total Stations: 18, Adds: 1

**TRAIN** Ordinary (Columbia)  
Total Plays: 286, Total Stations: 21, Adds: 10

**AVION** Seven Days Without You (Independent)  
Total Plays: 282, Total Stations: 18, Adds: 1

**RICHARD MARX** When You're Gone (Manhattan/EMC)  
Total Plays: 218, Total Stations: 29, Adds: 9

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America's Best Testing Hot AC Songs 12+  
For The Week Ending 6/4/04

Artist (Label)	TW	LW	Famil.	Burn	W 18-34	W 18-24	W 25-34
HOOBASTANK The Reason (Island/IDJMG)	4.36	4.32	95%	18%	4.35	4.48	4.24
MAROON 5 This Love (Octone/JRMG)	4.31	4.22	98%	32%	4.39	4.27	4.50
MATCHBOX TWENTY Bright Lights (Atlantic)	4.25	4.20	96%	31%	4.16	3.99	4.30
CALLING Our Lives (RCA/RMG)	4.09	4.06	63%	6%	4.00	4.02	3.99
3 DOORS DOWN Away From The Sun (Republic/Universal)	4.07	3.92	84%	20%	4.02	3.97	4.06
GAVIN DEGRAW I Don't Want To Be (JRMG)	4.07	3.95	53%	9%	4.12	4.19	4.07
3 DOORS DOWN Here Without You (Republic/Universal)	4.06	3.92	99%	46%	3.96	3.88	4.02
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.04	-	65%	13%	4.01	4.13	3.88
SANTANA I/ALEX BAND Why Don't You & I (Arista/RMG)	4.03	3.99	96%	41%	3.91	3.75	4.04
NICKELBACK Someday (Roadrunner/IDJMG)	4.00	3.93	97%	45%	3.89	3.66	4.07
EVANESCENCE My Immortal (Wind-up)	3.96	3.83	98%	44%	3.86	3.84	3.87
COUNTING CROWS Accidentally... (DreamWorks/Geffen)	3.96	3.88	50%	7%	3.94	4.14	3.77
FIVE FOR FIGHTING 100 Years (Arista/Columbia)	3.91	3.80	90%	34%	3.73	3.75	3.72
LOS LONELY BOYS Heaven (Or/Epic)	3.87	3.75	68%	16%	3.77	3.60	3.91
LINCOLN PARK Numb (Warner Bros.)	3.80	-	87%	36%	3.78	3.63	3.91
SARAH MCLACHLAN Fallen (Arista/RMG)	3.74	3.86	92%	35%	3.73	3.54	3.88
JET Are You Gonna Be My Girl (Atlantic)	3.72	3.72	92%	33%	3.63	3.57	3.69
TOBY LIGHTMAN Devils And Angels (Lava)	3.72	3.70	66%	17%	3.66	3.50	3.78
311 Love Song (Maverick/Volcano/Zomba)	3.71	-	58%	14%	3.66	3.76	3.59
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.69	3.74	90%	26%	3.66	3.66	3.66
LIVE WJ SHELBY LYNNE Run Away (Radioactive/Geffen)	3.69	3.51	55%	11%	3.62	3.60	3.64
SARAH MCLACHLAN Stupid (Arista/RMG)	3.68	3.79	67%	16%	3.82	3.63	3.95
SHERYL CROW Light In Your Eyes (A&M/Interscope)	3.67	3.76	50%	11%	3.48	3.29	3.60
ALANIS MORISSETTE Everything (Maverick/Reprise)	3.66	3.73	77%	16%	3.57	3.35	3.73
NO DOUBT It's My Life (Interscope)	3.59	3.51	98%	57%	3.59	3.40	3.74
DIDO Don't Leave Home (Arista/RMG)	3.53	3.48	47%	12%	3.41	3.18	3.60
SHERYL CROW The First Cut Is... (A&M/Interscope)	3.50	3.54	99%	57%	3.58	3.41	3.71
LENNY KRAVITZ Where Are We Runnin' (Virgin)	3.43	3.48	68%	19%	3.26	3.11	3.36
JESSICA SIMPSON With You (Columbia)	3.22	3.25	93%	53%	3.23	3.12	3.33



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	HOOBASTANK The Reason (Island/IDJMG)	511	-3	8	11/0
2	2	MAROON 5 This Love (Octone/JRMG)	469	-11	8	18/0
4	3	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	445	+22	8	16/0
3	4	ALANIS MORISSETTE Everything (Maverick/Reprise)	438	-3	8	18/0
5	5	SARAH MCLACHLAN Stupid (Arista/RMG)	379	-17	8	18/0
6	6	CALLING Our Lives (RCA/RMG)	371	+2	5	6/0
8	7	GEORGE MICHAEL Amazing (Epic)	350	+7	7	8/0
7	8	NELLY FURTADO Try (DreamWorks/Interscope)	339	-24	8	12/0
10	9	3 DOORS DOWN Away From ... (Republic/Universal)	314	-2	8	15/0
9	10	MELISSA ETHERIDGE Breathe (Island/IDJMG)	289	-30	8	16/0
11	11	FIVE FOR FIGHTING 100 Years (Arista/Columbia)	285	-11	8	16/0
13	12	LENNY KRAVITZ Where Are We Runnin' (Virgin)	274	+25	4	4/0
12	13	JACKSONVILLE Still Believe... (Vik/BMG Music Canada)	267	-6	8	17/0
14	14	DIDO Don't Leave Home (Arista/RMG)	256	+12	3	8/0
24	15	COUNTING CROWS Accidentally... (DreamWorks/Geffen)	243	+85	2	5/1
15	16	SIMON WILCOX Mommies... (SHE/BMG Musr: Canada)	227	-14	7	9/0
16	17	NO DOUBT It's My Life (Interscope)	217	-20	8	17/0
18	18	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	206	-4	8	15/0
23	19	CORRS Summer Sunshine (Atlantic)	194	+35	2	6/2
17	20	EVANESCENCE My Immortal (Wind-up)	194	-22	8	16/0
21	21	FEFE DOBSON Don't Go (Girls & Boys) (Island/IDJMG)	186	+48	1	4/1
29	22	SHERYL CROW Light In Your Eyes (A&M/Interscope)	184	+42	2	3/0
27	23	LOS LONELY BOYS Heaven (Or/Epic)	178	+34	2	2/0
19	24	OUTKAST Hey Ya! (LaFace/Zomba)	178	-16	8	15/0
20	25	HILARY DUFF Come Clean (Buena Vista/Hollywood)	164	-9	8	10/0
28	26	SARAH HARMER Almost (Zoe/Rounder)	156	+14	2	4/0
22	27	3 DOORS DOWN Here Without You (Republic/Universal)	150	-12	8	15/0
25	28	TAL BACHMAN Aeroplane (Columbia)	150	+3	8	9/0
21	29	FEFE DOBSON Everything (Island/IDJMG)	145	-27	8	15/0
-	30	FINGER ELEVEN One Thing (Wind-up)	134	-5	7	11/0

18 Canadian Hot AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/23-5/29. 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 Cancon. © 2004, R&R, Inc.

## Reporters

<b>WNOX/Akron, OH*</b> DM: Keith Kennedy APD: Edwin McCain (MAMA SHARP) No Adds	<b>WZZ/Burlington*</b> DM: Steve Corbitt APD: Pat Perrele APD: Bob Carly NO: Hammer Forz No Adds	<b>KLTC/Corpus Christi, TX*</b> DM/PM: Mike McVea TRAIN No Adds	<b>KALZ/Fresno, CA*</b> DM/PM: E. Curtis Johnson NO: Chris Wood 13 SCISSOR SISTERS 1 TRAIN 1 BOB SCHWEIDER	<b>KNOB/Las Vegas, NV*</b> DM: Charles Fruge APD: Justin Chase No Adds	<b>KQOP/Modesto, CA*</b> DM: Richard Perry NO: Chase Murphy NO: BANA MEN NO Adds	<b>WJLP/Pensacola, FL*</b> NO: John Sharb NO: Richard Marx No Adds	<b>KMYI/San Diego, CA*</b> NO: Brandon Beter NO: Dan Payton NO: Matt Mackey No Adds	<b>WKPV/Traverse City, MI*</b> NO: Rob Weaver NO: Heather Leigh 11 MELISSA ETHERIDGE 10 AVRIL LAVIGNE 10 SARAH MCLACHLAN 10 LE PHARE NICKELBACK UNCLE KRACKER No Adds	<b>WRQ/Washington, DC*</b> DM: Kany Kling NO: Carl Parker No Adds	
<b>WRVE/Albany, NY*</b> DM: Randy McCarroll APD: Kevin Scott NO: Fred Hulse 1 SARAH MCLACHLAN RIKY FAITE SCISSOR SISTERS NICKELBACK	<b>WCCO/Cape Cod, MA*</b> DM/PM: Greg Cassidy NO: Cheryl Paul 18 JET	<b>KDMX/Dallas, TX*</b> NO: Pat McElhannon NO: Lisa Thomas No Adds	<b>WINK FL. Myers, FL*</b> DM/PM: Ben Gresham APD: Bruce Cannon 1 RICKY FAITE 1 SCISSOR SISTERS TRIAL	<b>WMOJ/Lexington, KY*</b> DM/PM: Dale O'Brian No Adds	<b>KOSS/Modesto, CA*</b> NO: Blaz Hillier NO: Denise Miller 1 NICKELBACK 1 TRAIN SCISSOR SISTERS	<b>WWW/Philadelphia, PA*</b> DM/PM: Jill Prose NO: SEALS & CROFTS NO: RICHARD MARX No Adds	<b>KOJ/San Francisco, CA*</b> NO: Michael Martin NO: James Bates No Adds	<b>KSZR/Tucson, AZ*</b> DM: Tress Cow NO: Scissor Sisters NO: Jason Mraz No Adds	<b>WWZZ/Washington, DC*</b> NO: Harry McCoy APD: Sammy Whyte NICKELBACK LENNY KRAVITZ	
<b>KPEK/Albuquerque, NM*</b> DM: Tony Masaro NO: Denise McKeon NO: RICKY FAITE SCISSOR SISTERS	<b>WALC/Charleston, SC*</b> NO: Brent McKay No Adds	<b>WDAQ/Danbury, CT*</b> NO: Bill Trotta NO: Scott McDowell 12 MIS-TEE	<b>WMEE/FL. Wayne, IM*</b> NO: Chris Cage No Adds	<b>KURB/Little Rock, AR*</b> NO: Randy Cain NO: Ricky Rogers 3 DOORS DOWN SCISSOR SISTERS	<b>WJLK/Monmouth, NJ*</b> DM/PM: Lou Russo NO: Denise Miller 7 MAMA MAMA TRAIN	<b>KMXZ/Phoenix, AZ*</b> NO: Tom Price NO: John Prine No Adds	<b>KLLC/San Francisco, CA*</b> NO: John Paolo APD: Jam NO: DANNA ANAD No Adds	<b>KLCC/San Francisco, CA*</b> NO: Jim Murphy APD: Michael Marshall NO: JESSICA SIMPSON RYAN CABRELA	<b>KFBZ/Wichita, KS*</b> DM: Harry McCoy APD: Sammy Whyte NICKELBACK LENNY KRAVITZ	
<b>WWSZ/Aggleton, WI*</b> DM: Greg Reed NO: Devon Lane APD: Brian Davis No Adds	<b>WCSO/Charleston, SC*</b> DM/PM: John Anthony APD: Richard Todd NO: Mckenzie Clark JASON MRAZ GAVIN DEGRAW CALLING	<b>WMMX/Dayton, OH*</b> NO: Jeff Stevens NO: Shaun Vincent No Adds	<b>WVTV/Grand Rapids, MI*</b> DM: Sean Mraz APD: Ian Evans No Adds	<b>KSG/Los Angeles, CA*</b> DM: Jason Kaye NO: Chachi Daniels NO: Robert Archer No Adds	<b>KCDU/Monterey, CA*</b> NO: Mike Star NO: RICKY FAITE SCISSOR SISTERS RICHARD MARX	<b>WZPT/Pittsburgh, PA*</b> DM/PM: Keith Cain APD: Jimmy Hartwell NO: Scott Alexander NO: JESSICA SIMPSON RYAN CABRELA	<b>WZZR/San Jose, CA*</b> DM/PM: Jim Murphy APD: Michael Marshall NO: JESSICA SIMPSON RYAN CABRELA	<b>WZAT/Savannah, GA*</b> NO: Dylan NO: JESSICA SIMPSON No Adds	<b>WVTV/Tulsa, OK*</b> DM: Stan Gower No Adds	<b>WVTV/Youngstown, OH*</b> DM: Dan Rivers NO: Jerry Black NO: Mark French SARAH MCLACHLAN
<b>WDM/Atlantic City, NJ*</b> DM: Brad Carson NO: Glen Thomas NO: MARTINA MCBRIDE	<b>WCSO/Charleston, SC*</b> DM/PM: John Anthony APD: Richard Todd NO: Mckenzie Clark JASON MRAZ GAVIN DEGRAW CALLING	<b>KALC/Denver, CO*</b> DM/PM: Kevin Kuehn APD: Brian Sharp 1 DANNA ANAD 1 JESSICA SIMPSON	<b>WVTV/Grand Rapids, MI*</b> DM: Sean Mraz APD: Ian Evans No Adds	<b>KYSR/Los Angeles, CA*</b> DM/PM: Chris Payne 2 AVRIL LAVIGNE	<b>WJUN/New Orleans, LA*</b> DM/PM: Mike Kaplan APD: Denise Miller NO: Steve G No Adds	<b>WMMX/Portland, ME*</b> DM/PM: Ethan Winton No Adds	<b>WZZR/San Jose, CA*</b> DM/PM: Jim Murphy APD: Michael Marshall NO: JESSICA SIMPSON RYAN CABRELA	<b>KJZZ/Tulsa, OK*</b> DM: Stan Gower No Adds	<b>WVTV/Youngstown, OH*</b> DM: Dan Rivers NO: Jerry Black NO: Mark French SARAH MCLACHLAN	
<b>WWSZ/Aggleton, WI*</b> DM: Greg Reed NO: Devon Lane APD: Brian Davis No Adds	<b>WCSO/Charleston, SC*</b> DM/PM: John Anthony APD: Richard Todd NO: Mckenzie Clark JASON MRAZ GAVIN DEGRAW CALLING	<b>KALC/Denver, CO*</b> DM/PM: Kevin Kuehn APD: Brian Sharp 1 DANNA ANAD 1 JESSICA SIMPSON	<b>WVTV/Grand Rapids, MI*</b> DM: Sean Mraz APD: Ian Evans No Adds	<b>KYSR/Los Angeles, CA*</b> DM/PM: Chris Payne 2 AVRIL LAVIGNE	<b>WJUN/New Orleans, LA*</b> DM/PM: Mike Kaplan APD: Denise Miller NO: Steve G No Adds	<b>WMMX/Portland, ME*</b> DM/PM: Ethan Winton No Adds	<b>WZZR/San Jose, CA*</b> DM/PM: Jim Murphy APD: Michael Marshall NO: JESSICA SIMPSON RYAN CABRELA	<b>KJZZ/Tulsa, OK*</b> DM: Stan Gower No Adds	<b>WVTV/Youngstown, OH*</b> DM: Dan Rivers NO: Jerry Black NO: Mark French SARAH MCLACHLAN	
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Monitored Reporters  
108 Total Reporters  
97 Total Monitored  
11 Total Indicator  
Did Not Report, Playlist Frozen (2):  
KRUZ/Santa Barbara, CA  
WMT/Cedar Rapids, IA



# 21st-Century Smooth Jazz: Powerful Production

## Infinity stations join forces to create jingles with Culbertson

**I**nfinity VP/Smooth Jazz Programming and KTWV (The Wave)/Los Angeles PD Paul Goldstein has long been adamant about the importance of production values to a Smooth Jazz radio station's branding. He recently put together a deal for The Wave and two other Infinity Smooth Jazz properties — WSJT/Tampa and KHJZ (The Wave)/Houston — to create new jingle packages produced by Brian Culbertson.

"The goal was to create the absolute best possible jingle package," Goldstein says. "In my mind there is no one better than Brian Culbertson to do it. I regard him as a young David Foster. Not only is he a phenomenal smooth jazz artist, he's an incredible producer. The way to afford someone of his caliber was to amortize costs by getting a number of stations involved."

"The style of the jingles that Brian did is the same style we originally envisioned for The Wave 17 years ago, that producer Lars Clutterham did when we signed on. They don't sound like jingles, they sound like songs. The idea is for them to be woven seamlessly into the music mix as a way for us to brand the station and get our call letters out there in a non-intrusive but still compelling way."

### Real Radio

Infinity/Tampa OM and WSJT OM/PD Ross Block, who came to L.A. to work with Culbertson in the

**"As long as Arbitron is in the recall business instead of the measurement-of-actual-listening business, memorable jingles will play an important role in recall."**

Ross Block

studio, expands on the role of jingles in Smooth Jazz's presentation. "As we've determined that WSJT is a real radio station and not just an eclectic, niche, progressive format thrilled to finish 15th, we've had to do the same kinds of things that any other radio station does to brand ourselves and remind listeners what they're listening to," he says.

"As long as Arbitron is in the recall business instead of the measurement-of-actual-listening business, memorable jingles will play an important role in recall. Major advertisers have learned that singing a logo or slogan makes it more memorable than just saying it, and it's the same with Smooth Jazz — and with any other format. Jingles have to fit what we do and make sense."

"Because we have a custom package with Brian Culbertson, we are able to maintain the same logo melody we've used for almost our entire nine years of existence. That was really important to me. I didn't want to take all the years of equity that we have in that melody — which is so memorable that parents call us to say their kids sing along with it — and simply throw that away for the sake of getting something new."

"We wanted to keep the melody, but update it. Brian produced our current jingle package in 1999, but the music has changed and there have been a lot of new trends and different sounds introduced since then, so what we had on the air sounded kind of dated."

### Familiar But Fresh

Goldstein, Block and KHJZ PD Maxine Todd selected Phil Perry and Randy Crawford as vocalists for the jingles and Michael Lington, Rick Braun and Paul Jackson Jr. to play.

Block says, "Brian is a wonderfully creative guy, and what's so unique about this package is that each of the

distinct cuts is based on the feel of the production sound of one of the songs we play. Each one sounds familiar, even if you can't quite put your finger on it. It's wonderful, because they match the flow of our music so well. They're very effective and so much like the radio station but new and fresh at the same time."

Todd concurs, saying, "These jingles fuse perfectly and complement the product. That results in a sound that is 21st-century Smooth Jazz."

**"The idea is for the jingles to be woven seamlessly into the music mix as a way for us to brand the station and get our call letters out there in a nonintrusive but still compelling way."**

Paul Goldstein

According to Block, the jingles are interspersed throughout WSJT's programming. The cuts vary in length, up to 18 to 20 seconds, and most include instrumental improvisation. Some also include scat singing.

"Sometimes we play the edited versions that are only four or five seconds long between songs," Block says. "Whenever we do a promo announcement, the jingles are part of it. Even if there is 30 seconds of copy for trip-a-day, our concert series or whatever, it always ends with the jingle."

"We use them between almost every element. The jingles become part of the feel, production values and stationality of WSJT. When you have something you use that much, you have to make sure that it really reflects the station."

### Being There

Reflecting on the sessions in Culbertson's studio, Block says, "As a

## 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"**

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 panel: 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](http://www.radioandrecords.com).

former college music major, it was a lot of fun for me on a purely personal level. But beyond that, it's really important to be there for as many of the sessions as possible, especially the instrumentalists, because there are little, subtle things about a jingle that a PD needs to be attuned to — for example, how they say the name of your station. There may be an emphasis on a certain syllable or sound that is inconsistent with the rest of what you do on the air.

"Our frequency is 94.1. Well, there is an AC in town that is 94.9, so it's very important to me that we emphasize that 'one' in our frequency. That's hard to translate on the phone or by e-mail, so it's great to be there. I'm going to have to live with these jingles for a couple of years, and they have to be perfect in reflecting the radio station. If a listener isn't certain whether WSJT is at 94.1 or 94.9, I'm losing Arbitron credit every time someone writes the wrong thing down."

"Brian was wonderful. He gets it. He's created these brilliant little pieces of music that happen to be jingles instead of songs. He, obviously, has a great rapport with the musicians, since he produces his own CDs and those of others, but he also understands that, beyond being artistic, the jingles must be effective too."

"I like that he's willing to listen to suggestions. There was a point where Rick Braun was in the studio playing a beautiful solo on one of the jingles, leading into the melody. From an artistic standpoint, it was perfect, but from a jingle standpoint, I felt there should be a little space between the ad-libbed improvisation and the logo melody, because, remember, the point is to get the melody out there in people's heads."

"Rather than get defensive about it, Brian and Rick were perfectly willing to compromise on that. Sometimes silence in music can be just as powerful as a lot of notes. Silence draws your ear to the thing that fol-

lows it. Brian was fantastic in his understanding of our need for effective branding."

### Everybody Wins

Block concludes, "In today's consolidated world, what was unique about the whole process is that we have three Infinity stations sharing the same package. Even more unique is the fact that two of them — the two Wave stations, in L.A. and Houston — share the same melody. For us, we have a totally different melody, but Brian was able to fit ours on the same set of tracks and still

have it sound great."

"It's in a slightly different range, which means the jingles have to be sung by a different person to make them work, but it saved us a lot of money, because the session for all the instruments — bass, drums, keyboards — was shared by all three stations. Yet for each of us it was a custom package, in the sense that we participated in creating it. We had feedback on which cuts we wanted and how they were shaped."

**"These jingles fuse perfectly and complement the product. That results in a sound that is 21st-century Smooth Jazz."**

Maxine Todd

"It was a wonderful collaborative process for Paul, Maxine and me, plus it makes Brian's time more worthwhile to him. What a win-win for everybody."

# R&R SMOOTH JAZZ TOP 30

June 4, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
4	1	DAVE KOZ All I See Is You (Capitol)	854	+63	106324	14	40/1
3	2	PAUL TAYLOR Steppin' Out (Peak)	839	+4	94718	18	39/0
2	3	PAUL BROWN 24/7 (GRP/VMG)	831	-38	108525	19	40/0
1	4	PETER WHITE Talkin' Bout Love (Columbia)	825	-93	103919	20	39/0
5	5	EUGE GROOVE Livin' Large (Narada)	702	-67	82191	17	38/0
6	6	DIANA KRALL Temptation (GRP/VMG)	557	-11	56655	10	38/0
8	7	MARC ANTOINE Mediterraneo (Rendezvous)	551	+22	75606	15	37/0
11	8	MICHAEL LINGTON Show Me (Rendezvous)	538	+57	57183	8	37/0
9	9	HIL ST. SOUL For The Love Of You (Shanachie)	519	+4	66768	20	38/0
13	10	RICHARD SMITH Sing A Song (A440)	490	+47	60599	25	33/0
10	11	JOYCE COOLING Expression (Narada)	484	-8	59489	12	39/0
7	12	RICHARD ELLIOT Sly (GRP/VMG)	475	-67	54233	26	37/0
12	13	MINDI ABAIR Save The Last Dance (GRP/VMG)	438	-14	57861	15	36/1
15	14	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)	425	-4	46787	13	37/0
14	15	KIM WATERS The Ride (Shanachie)	408	-23	45996	28	38/0
16	16	NORAH JONES Sunrise (Blue Note/EMC)	376	-42	38407	18	29/0
18	17	PRAFUL Let The Chips Fall (Rendezvous)	368	+11	47014	11	31/0
19	18	BEYONCE' f/L. VANDROSS The Closer I Get To You (J/Columbia/RMG)	364	+42	38913	8	23/1
17	19	RICK BRAUN Daddy-O (Warner Bros.)	353	-10	38150	13	33/1
20	20	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	294	+61	27158	4	28/3
21	21	GERALD ALBRIGHT To The Max (GRP/VMG)	269	+70	32548	3	27/4
23	22	CHRIS BOTTI Back Into My Heart (Columbia)	210	+42	18720	4	19/1
Debut	23	GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	197	+184	28643	1	31/9
Debut	24	RAMSEY LEWIS TRIO The In Crowd (Narada)	177	+76	19318	1	18/3
22	25	DAN SIEGEL In Your Eyes (Native Language)	176	+8	19695	12	18/3
24	26	SEAL Love's Divine (Warner Bros.)	170	+24	11677	3	13/1
25	27	ALKEMX Time To Lounge (Rendezvous)	138	-5	26276	6	14/0
28	28	NESTOR TORRES Maybe Tonight (Heads Up)	137	+2	13155	6	13/0
-	29	GRAOY NICHOLS Allright (Compendia)	128	+2	7614	6	13/0
27	30	DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)	125	-12	3349	7	9/0

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 5/23-5/29. 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

**CHUCK LDEB** Bring It (Shanachie)  
Total Plays: 103, Total Stations: 11, Adds: 0

**GLADYS KNIGHT f/EDESIO ALEJANDRO** Feelin' Good (Vacilon) (Pyramid)  
Total Plays: 93, Total Stations: 10, Adds: 1

**MARION MEADOWS** Sweet Grapes (Heads Up)  
Total Plays: 93, Total Stations: 10, Adds: 2

**DAVID SANBORN** Isn't She Lovely (GRP/VMG)  
Total Plays: 88, Total Stations: 9, Adds: 0

**THA' HOT CLUB** I'm Gonna Love You Just A Little More Baby (Shanachie)  
Total Plays: 74, Total Stations: 10, Adds: 2

**JAMIE CULLUM** These Are The Days (GRP/VMG)  
Total Plays: 63, Total Stations: 6, Adds: 0

**ERIC OARIUS** Night On The Town (Higher Octave/Narada)  
Total Plays: 62, Total Stations: 7, Adds: 0

**TERRY DISLEY** Side To Side (Disleyworld)  
Total Plays: 52, Total Stations: 4, Adds: 1

**PAMELA WILLIAMS** Destined To Be (Shanachie)  
Total Plays: 44, Total Stations: 6, Adds: 1

**PATTI LABELLE** New Day (Def Soul/DJMG)  
Total Plays: 43, Total Stations: 6, Adds: 2

Songs ranked by total plays

## Most Added\*

[www.rradds.com](http://www.rradds.com)

ARTIST TITLE LABEL(S)	ADDS
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	9
GERALD ALBRIGHT To The Max (GRP/VMG)	4
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	3
DAN SIEGEL In Your Eyes (Native Language)	3
RAMSEY LEWIS TRIO The In Crowd (Narada)	3
TORCUATO MARIANO Paula (215)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	+184
RAMSEY LEWIS TRIO The In Crowd (Narada)	+76
GERALD ALBRIGHT To The Max (GRP/VMG)	+70
DAVE KOZ All I See Is You (Capitol)	+63
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	+61
MICHAEL LINGTON Show Me (Rendezvous)	+57
RICHARD SMITH Sing A Song (A440)	+47
BEYONCE' f/L. VANDROSS The Closer I... (J/Columbia/RMG)	+42
CHRIS BOTTI Back Into My Heart (Columbia)	+42
PATTI LABELLE New Day (Def Soul/DJMG)	+28

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STEVE COLE Everyday (Warner Bros.)	332
RONNY JORDAN At Last (N-Coded)	313
NAJEE Eye 2 Eye (N-Coded)	292
PRAFUL Sigh (Rendezvous)	291
NICK COLIONNE High Flyin' (3 Keys Music)	283
MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	274
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	258
CHRIS BOTTI Indian Summer (Columbia)	244
BASS X Vonni (Liquid 8)	237
JAZZMASTERS Puerto Barus (Trippin' 'N' Rhythm)	234
MINDI ABAIR Flirt (GRP/VMG)	213
STEVE OLIVER High Noon (Native Language)	206
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	206
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	203
URBAN KNIGHTS Got To Give It Up (Narada)	180

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

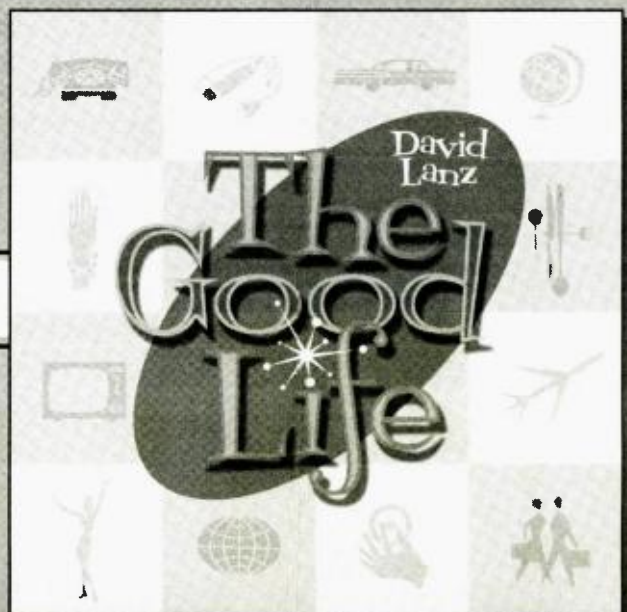
A walk in the park...  
The sound of children laughing...  
A candlelight dinner with the one you love...  
It's time to enjoy...

## THE GOOD LIFE

David Lanz "The Good Life" On Your Desk Now!  
Add Date June 14  
The title track from the CD, "The Good Life",  
in stores July 13.



A UNIVERSAL MUSIC COMPANY



June 4, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	EUGE GROOVE Livin' Large (Narada)	222	-9	1310	17	14/0
2	2	PETER WHITE Talkin' Bout Love (Columbia)	212	+2	1233	20	13/0
3	3	PAUL BROWN 24/7 (GRP/VMG)	182	-14	997	19	12/0
6	4	DAVE KOZ All I See Is You (Capitol)	167	+12	775	14	9/0
10	5	GERALD ALBRIGHT To The Max (GRP/VMG)	166	+28	599	3	12/0
4	6	JOYCE COOLING Expression (Narada)	162	0	652	12	12/0
8	7	MARC ANTOINE Mediterraneo (Rendezvous)	157	+13	1083	15	11/0
5	8	PAUL TAYLOR Steppin' Out (Peak)	155	-3	847	18	10/0
9	9	PRAFUL Let The Chips Fall (Rendezvous)	143	+3	998	11	13/0
14	10	MICHAEL LINGTON Show Me (Rendezvous)	132	+11	494	6	11/1
7	11	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)	132	-17	727	13	10/0
12	12	DIANA KRALL Temptation (GRP/VMG)	124	-6	745	10	11/0
11	13	RICHARD ELLIOT Sly (GRP/VMG)	123	-13	945	26	8/0
16	14	NESTOR TORRES Maybe Tonight (Heads Up)	113	+7	780	8	9/0
13	15	MINDI ABAIR Save The Last Dance (GRP/VMG)	112	-17	587	15	8/0
15	16	CHRIS BOTTI Back Into My Heart (Columbia)	108	-5	615	5	13/0
18	17	GRADY NICHOLS Allright (Compendia)	107	+5	433	5	9/0
17	18	HIL ST. SOUL For The Love Of You (Shanachie)	107	+1	896	20	8/0
Debut	19	LARRY CARLTON Night Sweats (Bluebird)	104	+51	504	1	10/1
20	20	PETE BELASCO Deeper (Compendia)	99	-3	763	10	9/0
23	21	NORAH JONES Sunrise (Blue Note/EMC)	93	0	400	18	8/0
26	22	RICK BRAUN Daddy-O (Warner Bros.)	90	+2	267	13	9/0
24	23	BRAXTON BROTHERS When You Touch Me (Peak)	90	0	507	7	9/0
19	24	DAN SIEGEL In Your Eyes (Native Language)	88	-14	825	14	9/0
22	25	PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	87	-9	565	3	10/0
25	26	BOB BALDWIN I Wanna Be Where You Are (A440)	86	-2	527	7	9/0
27	27	KEIKO MATSUI Reflections (Narada)	83	+1	487	4	9/0
21	28	MARION MEADOWS Sweet Grapes (Heads Up)	82	-15	214	3	8/0
29	29	ERIC DARIUS Night On The Town (Higher Octave/Narada)	77	-4	549	7	10/0
-	30	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	76	+1	522	11	6/0

16 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 5/23 - Saturday 5/29.  
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### Most Added<sup>®</sup>

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ARTIST TITLE LABEL(S)	ADDS
DAVID BENOIT / RUSS FREEMAN Palmetto Park (Peak/Concord)	4
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	3
NICK COLIONNE It's Been Too Long (3 Keys Music)	2
SPYRO GYRA Summer Fling (Heads Up)	2

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)	+55
LARRY CARLTON Night Sweats (Bluebird)	+51
SPYRO GYRA Summer Fling (Heads Up)	+33
NICK COLIONNE It's Been Too Long (3 Keys Music)	+32
GERALD ALBRIGHT To The Max (GRP/VMG)	+28
PATTI LABELLE New Day (Def Soul/IDJMG)	+20
DAVID BENOIT / RUSS FREEMAN Palmetto Park (Peak/Concord)	+16
CHRIS STANDRING Miss Downtown Sugar Girl (Pyramid)	+16
KIM WATERS In Deep (Shanachie)	+16
BONEY JAMES Here She Comes (Warner Bros.)	+15

### Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RICHARD SMITH Sing A Song (A440)	98
KIM WATERS The Ride (Shanachie)	77
NAJEE Eye 2 Eye (N-Coded)	63
STEVE COLE Everyday (Warner Bros.)	53
ERIC MARIENTHAL Sweet Talk (Peak)	41
BASS X Vonni (Liquid 8)	40
RONNY JORDAN At Last (N-Coded)	39
NICK COLIONNE High Flyin' (3 Keys Music)	34
WILL DOWNING A Million Ways (GRP/VMG)	33
MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	31
JAZZMASTERS Puerto Bonus (Trippin' 'N' Rhythm)	25
DAVID BENOIT Watermelon Man (GRP/VMG)	24
LARRY GITTENS AND MEDIA Let Me Love You (Human Feel)	23
SIMPLY RED Sunrise (simplyred.com/Red Ink)	21
KIRK WHALUM Do You Feel Me (Warner Bros.)	20
CHRIS BOTTI Indian Summer (Columbia)	17

## Reporters

<p><b>WZMR/Albany, NY*</b> OM/MD: Kevin Callahan MD: Julie Feiser No Adds</p> <p><b>KAJZ/Albuquerque, NM*</b> OM: Jim Walker MD: Paul Lovato KATE WELLS TERRY DAVIS/MARIMAR GEORGE BENSON DAVID BENOIT / RUSS FREEMAN</p> <p><b>WJZZ/Atlanta, GA*</b> MD: Dave Kosh No Adds</p> <p><b>WQJZ/Atlanta City, NJ*</b> MD: Mark Edwards No Adds</p> <p><b>KSMJ/Bakersfield, CA*</b> OM/MD: Chris Townsend MD: Matt Kelly No Adds</p> <p><b>WSMJ/Baltimore, MD*</b> MD: Lori Lewis 10 DAVE KOZ 4 GEORGE BENSON</p> <p><b>WBRH/Baton Rouge, LA</b> MD: Bret Michael No Adds</p> <p><b>WYSU/Birmingham, AL</b> MD: Andy Parrish DARRIN BRADY DAVID BENOIT / RUSS FREEMAN CHRIS BOTTI EVERETT HARP</p> <p><b>WNIA/Chicago, IL*</b> OM: Bob Kosh MD: Steve Shiles No Adds</p>	<p><b>WWNV/Cleveland, OH*</b> OM/MD: Bernie Kimble BOBBY JAMES</p> <p><b>WJZA/Columbus, OH*</b> MD: Bill Norman 1 BOB COOLING 1 GEORGE BENSON 1 LARRY CARLTON 1 PATTI LABELLE 1 RICK BRAUN 1 STEVE COLE 1 TERRY DAVIS 1 WENDY HAYES 1 YOUNG MAN</p> <p><b>KYSJ/Coos Bay, OR</b> MD: Dave DeAndrea No Adds</p> <p><b>KOAJ/Dallas, TX*</b> OM/MD: Kurt Johnson MD: Mark Sanford PATTI LABELLE</p> <p><b>KJCO/Denver, CO*</b> MD: Michael Fischer 1 BOB COOLING 1 THAT HOT CLUB</p> <p><b>WYVM/Detroit, MI*</b> OM/MD: Tom Stecker MD: Sandy Kovach 6 GEORGE BENSON</p> <p><b>KEZL/Fresno, CA*</b> OM: E. Curtis Johnson MD: J. Widenheimer No Adds</p> <p><b>WDRR/Ft. Myers, FL*</b> MD: Jon Turner MD: Ron Bachman No Adds</p>	<p><b>WTOQ/Hartford, CT</b> MD: Stewart Stone 13 MCCONTE 12 MARION MEADOWS 11 ERIC SPINNEY 10 JEFF LITTLE 10 W.L. LEWIS 10 STEVE WILLIAMS 9 PATTI LABELLE 9 JEFF PILLER 9 BOBBY JAMES 9 ALAN JARROTT 9 NESTOR TORRES</p> <p><b>KHJZ/Houston, TX*</b> MD: Maxine Todd MD: Greg Morgan No Adds</p> <p><b>WYJZ/Indianapolis, IN*</b> OM/MD: Carl Frye No Adds</p> <p><b>KOAS/Las Vegas, NV*</b> MD: Erik Fox DAN SIEGEL</p> <p><b>KUAP/Little Rock, AR</b> MD: Michael Williams 1 WAYMAM TESSALE 2 ERIC SPINNEY 2 DAVID BENOIT / RUSS FREEMAN</p> <p><b>KSBR/Los Angeles, CA</b> OM/MD: Terry Weid MD: Susan Kishibay 7 GROOVE SYNDICATE 6 NICK COLIONNE 1 DAVID BENOIT / RUSS FREEMAN</p> <p><b>KTWA/Los Angeles, CA*</b> MD: Paul Goldstein MD: Samantha Wiedmann No Adds</p> <p><b>WJZL/Louisville, KY*</b> MD: Gabe Glass No Adds</p>	<p><b>WJZN/Memphis, TN*</b> MD: Norm Miller No Adds</p> <p><b>WLVE/Miami, FL*</b> OM: Rob Roberts MD: Rob McElhinean PIECES OF A DREAM BOBBY JAMES</p> <p><b>WJZ/Minneapolis, WI*</b> MD: Stan Adams MD: Maxine Todd PAUL JACKSON, JR.</p> <p><b>KJZI/Minneapolis, MN*</b> MD: Bob Wood MD: Mike Wolf No Adds</p> <p><b>KRVK/Modesto, CA*</b> OM/MD: Doug Wolf MD: Jim Byrnes PAUL JACKSON, JR. THAT HOT CLUB GERALD ALBRIGHT JAZZMASTERS RAMSEY LEWIS TRIO TORCIGLIO MARIANO</p> <p><b>WYAS/Montgomery, AL</b> MD: Egonio Rios 16 CHRIS STANDRING 16 LARRY CARLTON 16 KIM WATERS 16 GEORGE BENSON 15 BONEY JAMES 15 SPYRO GYRA 14 NICK COLIONNE</p> <p><b>KSKX/Network*</b> MD: Steve Hirsch LARRY CARLTON TORCIGLIO MARIANO SPYRO GYRA GEORGE BENSON GLADYS BRIGHT VEDESIO ALEJANDRO</p>	<p><b>Sirius Jazz Cafe/Network</b> MD: Teresa Kincaid 18 SPYRO GYRA 17 GEORGE BENSON 17 MICHAEL LINGTON</p> <p><b>XM Watercolors/Network</b> MD: Shirrita Colon DIANA KRALL JAMIE CULLUM GEORGE BENSON EVERETTE HARP DAVID BENOIT / RUSS FREEMAN</p> <p><b>WQCD/New York, NY*</b> OM: John Mullen MD: Charley Conolly No Adds</p> <p><b>WLQO/Orolando, FL*</b> MD: Patricia James No Adds</p> <p><b>WJZ/Philadelphia, PA*</b> MD: Michael Tozzi MD: Frank Childs No Adds</p> <p><b>KYOT/Phoenix, AZ*</b> MD: Shaun Hally MD: Angie Hanks MARIANO WEADONS</p> <p><b>KJZ/Reno, NV*</b> OM: Rob Brooks MD: Robert Deez No Adds</p>	<p><b>WJZY/Richmond, VA*</b> MD: Reid Seider No Adds</p> <p><b>KSSJ/Sacramento, CA*</b> MD: Lee Hansen No Adds</p> <p><b>KBZ/Salt Lake City, UT*</b> OM/MD: Dan Jessop 3 MARION MEADOWS 3 GEORGE BENSON 3 PATTI LABELLE</p> <p><b>KIFM/San Diego, CA*</b> OM: John Dwyer MD: Mike Vesquez MD: Kelly Cole No Adds</p> <p><b>KKSF/San Francisco, CA*</b> MD: Ken Jones 3 MICHAEL McDONALD 4 SEAL 1 GEORGE BENSON 1 GERALD ALBRIGHT</p> <p><b>KJZ/Santa Rosa, CA*</b> MD: Gordon Zlot MD: Rob Singleton GEORGE BENSON</p> <p><b>KWJZ/Seattle, WA*</b> MD: Carol Hanley MD: Diana Ross 1 DAVID BENOIT / RUSS FREEMAN</p> <p><b>WSSM/St. Louis, MO*</b> MD: David Myers 3 PATTI LABELLE 4 TERRY DAVIS 2 PIECES OF A DREAM</p>	<p><b>WSJT/Tampa, FL*</b> MD: Ross Black MD: Kathy Curtis GEORGE BENSON</p> <p><b>WJZW/Washington, DC*</b> OM: Kenny King MD: Carl Anderson MD: Renee DePuy RAMSEY LEWIS TRIO</p>
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\*Monitored Reporters  
56 Total Reporters  
40 Total Monitored  
16 Total Indicator

Did Not Report, Playlist Frozen (7):  
DMX Jazz Vocal Blend/Network  
KNK/Anchorage, AK  
WEAA/Baltimore, MD  
WELV/Macon, GA  
WFSK/Nashville, TN  
WJAB/Huntsville, AL

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CYNDEE MAXWELL  
cmaxwell@radioandrecords.com

# Speak No Evil

## The 'hows' and 'whys' of FCC actions on indecency

**R**&R Washington Bureau Associate Editor Joe Howard recently spoke with FCC Commissioner Jonathan Adelstein, who said that indecency enforcement by the commission is "still at a fever pitch" and that the agency is still hard at work on the increased indecency enforcement efforts it launched earlier this year. (See the full story in the May 28 issue of R&R, beginning on page 1.)

But the year's hottest topic in the radio industry is also the most misunderstood. To help educate programmers, air talent, owners and anyone else with an interest in the matter, communications attorneys John King and Erwin Krasnow — who practice at the law firm of Garvey, Schubert and Barer — will be speaking to attendees of the Jacobs Media Summit at the R&R Convention later this month.

I interviewed King to set the stage for the Jacobs Media Summit and asked if he was charging me by the minute or the hour. He told me the meter was off.



John King

**R&R:** *The Super Bowl flash was completely unexpected, whereas the expectation might exist for something like that in late-night programming. Would you say that the fact that it caught people in a time and place they didn't expect was the reason indecency became a top priority?*

**JK:** That's two-thirds of the equation — time and place. The other is scope, and the Super Bowl is one of the most widely watched broadcasts in the world. What goes on late at night, whether at a New York station or a Des Moines station, captures an infinitely smaller audience, although

that audience may still be large. But in the greater scheme of things, the risk that any one particular element of a broadcast might come to the FCC's attention is greatly reduced.

**R&R:** *The FCC defines indecency as "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community broadcast standards for the broadcast medium, sexual or excretory organs or activities." Is that it? If they get a complaint, is that the sole basis they use to determine whether the material is indecent, or are there additional rules?*

**JR:** That's the thumbnail summary. There's a process the FCC follows when it attempts to apply that summary definition in a specific factual situation. They've said that there are three factors they look at in determining the full context in which the material appeared. One of the factors is the explicitness or the graphic nature of the description. The second is whether the material dwells on or repeats at length descriptions of sexual or excretory organs or activities. The third one is whether the material appears to pander or is used to titillate or shock. Any one of these alone can be sufficient for the commission to find that the material was indecent. It's a weighing exercise in which one cannot easily predict in advance how the commission will rule.

The commissioners basically said, "We must reserve the right, because these cases are so factually dependent, to decide whether any one or two of these three elements is sufficient enough for us to conclude that it's indecent." That's the closest they've come to articulating on how they will sit in judgment on material, and it's clear that they are the judges.

**R&R:** *Does the FCC consider different communities for its community-standards test? The rock audience and the hip-hop audience are a lot more raucy and edgy than the AC or classical audiences. Do they take that into account?*

**JK:** No. The standard is "community standards for the broadcast medium." They have said that does not encompass any particular geographic area or radio format or musical genre or any other television programming such as comedy, drama, etc.

**R&R:** *Are the standards different for radio than they are for other broadcast media?*

**"The commission is reactive. It reacts only to complaints that have been filed."**

**JK:** The standards are not different. How they may be applied, of course, may appear different from case to case. The commission said in the Bono decision recently that the use of the "f-word" as an adjective to describe a level of intensity was profane — which is a different element of the statute of obscenity, indecency or profanity. But it wasn't too long ago that the commission ruled that a broadcast of a report on NPR that included sound bites from racketeer John Gotti, who constantly used the "f-word," was not indecent when considered in context. So we may have situations that on the surface may appear to be similar, but they'll deliver different results.

**R&R:** *Can't broadcasters or air talent claim First Amendment rights?*

**JK:** Radio and television stations that transmit over the airwaves do not

## Rate-A-Record, Rate-A-Wine

Make sure you have some palate-cleansing sorbet after lunch on Friday, June 25, in preparation for this year's "Rate-a-Record, Rate-a-Wine" session. The panel will be from 3-5pm at the Beverly Hilton Hotel. Then, just one hour later, we'll present the winners of the R&R Industry Achievement Awards, from 6-8pm. It'll be a fast-paced show, so you won't lose your buzz before you go to dinner.



Don't forget that on Thursday, June 24, the Jacobs Media Rock Summit starts at 11am for everyone. Please go to Page 14 to see the entire agenda. Register now at [www.radioandrecords.com](http://www.radioandrecords.com); you can get hotel info there too. Be sure to ask for the special R&R Convention rate.

have full First Amendment rights. They have as much of a right as the government will give in a license to transmit. Anyone who wants to stream over the Internet, cable or satellite can do so for now without regard to the federal criminal statute against the broadcast of indecency or profanity. It's only broadcasters that are subject to those restrictions, because they do it by means of an FCC license.

**R&R:** *Will the FCC always monitor the licenses?*

**JK:** Yes, it's their job. At least once a year, and oftentimes several times a year, they go to their employer to talk about how good a job they are doing. Their boss is Congress, in the House and Senate committees that regulate telecommunications. If Congress thinks they're not doing a very good job, they get called on the carpet. They get sent back down from the Hill and back to their offices at the FCC and resolve to do a better job.

**R&R:** *So the government will always be involved in the broadcast medium?*

**JK:** As long as entertainment is transmitted through the air, the government will be involved in some measure with what goes on in those transmissions. It always has been, and I believe it always will be. Of course, we're embarking on a terrific new era when we look at Wi-Fi and even newer technologies for the transmission of information among us. This may revolutionize how we receive our information and entertainment.

**R&R:** *What about the music that radio stations play? Do programmers have to worry about cursing in songs?*

**JK:** Absolutely. The starting point on the "It wasn't my fault" rationale is that the FCC says you are responsible for everything that goes out over your air, whether it's an unintentional hiccup or a profane word buried in the background of a piece of music. So there's very much to worry about — particularly now, since the Bono ruling — and it presents a new tension between the music industry and the broadcasting industry.

**R&R:** *What if a band put a curse word in the title of a song. Can the jock say the name of the song without getting in trouble?*

**JK:** Saying the name of a song with a profane word isn't distinguished from saying the word in any other context, whether in the verse or

in conversation on the air. The commission doesn't care how the indecent or profane matter came to be broadcast over the airwaves; it cares only whether it was. And if it was, and someone complains about it, the FCC will make its own independent determination of whether or not, in fact, it was indecent or profane.

**R&R:** *Should programmers' new mantra become "When in doubt, don't?"*

**JK:** Station owners, management and personnel who share the responsibility for a station's on-air product ought to consider whether to include that as part of their policy on the broadcast of indecent or profane material. It's a reasonable conclusion to say, "When in doubt, don't," because the level of fines that may be coming out of the FCC next year is likely to break some folks in medium and smaller markets. Not too many stations of which I'm aware can absorb a half-million-dollar fine just because their morning team gets an 8 to 12 share by broadcasting stuff that's right at the edge.

**R&R:** *Is the FCC like the mom and dad who say, "Because I said so?" Does it boil down to their own sense of weighting their criteria?*

**JK:** In a way it is correct that the commission says A, B and C are indecent because they say so. But to be fair to the agency — which is trying to find a way between a rock and a hard place — they do attempt to offer their best explanation for why they say so. The difficulty is that, in the end, language is so infinitely expressive that it's almost impossible for any person or group to get their arms around something. It's an infinite horizon, and the task is never-ending.

**R&R:** *So, if listeners never complained, would it matter what personalities on the air said? Is it just when the audience complains to the FCC that we run into these problems?*

**JK:** You allude to a very key element of the environment in which we're currently living: that the FCC has no affirmative, reach-out-and-slap-you effort. The commission is reactive. It reacts only to complaints that have been filed. So if all of America were completely comfortable with the use of the "f-word" in any context and no one were to file a complaint, the commission would have no basis for issuing a ruling that something was indecent.

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (00), WEEKS ON CHART, TOTAL STATIONS/ADDS. Lists top 30 songs including JET, VELVET REVOLVER, SHINEDOWN, HOOBASTANK, GOOSMACK, NICKELBACK, AEROSMITH, LINKIN PARK, VAN HALEN, LENNY KRAVITZ, THORNLEY, SEETHER, AUDIOSLAVE, TESLA, THREE DAYS GRACE, PUDDLE OF MUDD, DROWNING POOL, CROSSFADE, SLIPKNOT, BLACK LABEL SOCIETY, SOIL, EARSHOT, INCUBUS, OFFSPRING, LOSTPROPHETS, KID ROCK, DARKNESS.

Most Added

www.rradds.com

Table with columns: ARTIST TITLE LABEL(S), ADDS. Lists new additions including VAN HALEN, RUSH, INCUBUS, SHINEDOWN.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs with significant play increases including VAN HALEN, TRAIN, RUSH, SHINEDOWN, NICKELBACK, SEETHER, FUEL, THREE DAYS GRACE, PAT GODWIN.

Most Played Recurrents

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS. Lists frequently played songs including THREE DAYS GRACE, JET, LINKIN PARK, INCUBUS, TRAPT, WHITE STRIPES, AUDIOSLAVE, GODSMACK, STAIN'D, AUDIOSLAVE.

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 5/23-5/29. Bullets appear on songs gaining plays or remaining flat from previous week...

New & Active

BREAKING BENJAMIN So Cold (Hollywood) Total Plays: 78, Total Stations: 9, Adds: 0
KORN Everything I've Known (Immortal/Epic) Total Plays: 61, Total Stations: 6, Adds: 0
DROPBOX Wishbone (Re-Align/Universal) Total Plays: 56, Total Stations: 5, Adds: 0
SHINEDOWN Simple Man (Atlantic) Total Plays: 54, Total Stations: 3, Adds: 2
SMILE EMPTY SOUL Silhouettes (Lava) Total Plays: 53, Total Stations: 6, Adds: 0

KID ROCK I Am (Top Dog/Atlantic) Total Plays: 53, Total Stations: 5, Adds: 0
SEVEN MARY THREE Without You Feels (DRT) Total Plays: 45, Total Stations: 4, Adds: 0
BEASTIE BOYS Ch-Check It Out (Capitol) Total Plays: 44, Total Stations: 5, Adds: 0
MDNSTER MAGNET Unbroken (Hotel Baby) (SPV USA) Total Plays: 40, Total Stations: 6, Adds: 1
RUSH Summertime Blues (Anthem/Atlantic) Total Plays: 39, Total Stations: 5, Adds: 4

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM\*
DR: Bill Ray
PD: Phil Hestrom
APD: Jill Chomco
No Adds

WZZO/Allentown, PA\*
DR: Tom Hines
MD: Chris Lee
10 VAN HALEN
4 RUSH

KWHL/Anchorage, AK
DR: Larry Miller
APD: Brad Bennett
7 VAN HALEN
1 LINKIN PARK
1 PUDDLE OF MUDD

KLBJ/Austin, TX\*
DR: Jeff Carroll
MD: Lorie Lewis
15 VAN HALEN

KOOJ/Baton Rouge, LA\*
DR: Jeff Jennings
PD: Paul Campbell
MD: Jay Davis
15 VAN HALEN
TANTRIC

KIOG/Beaumont, TX\*
DR: Troy Patten
PD: Mike Davis
No Adds

WBUF/Buffalo, NY\*
DR: John Paul
PD: Bob Jones
13 VAN HALEN
4 RUSH

WRQK/Canton, OH\*
DR: David Hart
MD: Holly Carr
9 VAN HALEN
5 RUSH

WPXC/Cape Cod, MA
DR: Steve Harty
PD: Barbara Toppo
APD: James Gallagher
2 VAN HALEN

WKLC/Charleston, WV
DR: Bob King
1 VAN HALEN

WEBN/Cincinnati, OH\*
DR: Mike Stubbart
MD: Mike Stubbart
5 SEETHER/HAPPY LEE
5 INCUBUS
1 LINKIN PARK

WMMS/Cleveland, OH\*
DR: Rick Smith
7 INCUBUS

KNCN/Corpus Christi, TX\*
DR: Mike Harty
MD: Mike Harty
9 VAN HALEN
5 RUSH

KLAD/El Paso, TX\*
DR: Steve Harty
PD: Barbara Toppo
APD: Glenn Davis
VAN HALEN

WRCQ/Fayetteville, NC\*
DR: Perry Stone
PD: Mark Jones
MD: Al Ford
15 VAN HALEN
4 INCUBUS

WRKR/Kalamazoo, MI
DR: Mike Stubbart
PD: Bob Jones
12 VAN HALEN

WDHA/Morrisstown, NJ\*
DR: Tom Hines
17 VAN HALEN
2 SHINEDOWN
1 GENE SARACINO

KFZX/Odessa, TX
DR: Steve Harty
17 VAN HALEN
3 TESLA

KCLB/Palm Springs, CA
DR: Steve Harty
MD: John Lawrence
17 VAN HALEN
16 RUSH
DARNESS

WRFX/Pensacola, FL\*
DR: Steve Harty
19 VAN HALEN

WWCT/Peoria, IL
DR: Steve Harty
15 VAN HALEN

WMWR/Philadelphia, PA\*
DR: Bill Wilson
APD: Jay Davis
19 VAN HALEN

KDKB/Phoenix, AZ\*
DR: Tom Hines
MD: Long Paul
10 VAN HALEN

WHEB/Portsmouth, NH\*
DR: Steve Harty
APD: Chris "Doc" Gannett
10 SHINEDOWN

WHLY/Providence, RI\*
DR: Steve Harty
APD: Doug Patterson
MD: John Lawrence
17 VAN HALEN
16 RUSH
DARNESS

WBBB/Raleigh, NC\*
DR: Steve Harty
No Adds

KCAL/Riverside, CA\*
DR: Steve Harty
APD: Bill Wilson
No Adds

WROV/Roanoke, VA\*
DR: James Roberts
APD: Heidi Drummond-Tate
No Adds

WXRK/Rockford, IL
DR: Tom Hines
MD: Mike Davis
7 VAN HALEN
FINGER ELEVEN
LOSTPROPHETS
TANTRIC

KRXQ/Sacramento, CA\*
DR: John Fox
PD: Phil Smith
9 VAN HALEN
4 MONSTER MACHET

KBER/Salt Lake City, UT\*
DR: Bruce Jones
PD: Kelly Hammer
MD: John Taylor
12 VAN HALEN

KSJQ/San Jose, CA\*
DR: Brian Thomas
MD: John Taylor
No Adds

KZOS/San Luis Obispo, CA
DR: David Hestrom
1 VAN HALEN

KTUX/Shreveport, LA\*
DR: Steve Harty
MD: Phil Smith
No Adds

WKLT/Traverse City, MI
DR: Steve Harty
20 VAN HALEN
7 MONSTER MACHET

KRTO/Tulsa, OK\*
DR: Steve Harty
PD: Chris Kelly
APD: Kelly Gannett
6 VAN HALEN

WMZK/Wausau, WI
DR: Steve Harty
MD: John Taylor
5 GENE SARACINO

POWERED BY MEDIABASE

Monitored Reporters 39 Total Reporters

27 Total Monitored

12 Total Indicator

Did Not Report, Playlist Frozen (1): WMTT/Eimira, NY



# R&R ACTIVE ROCK TOP 50

June 4, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE (LABELS)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LINKIN PARK Lying From You (Warner Bros.)	1864	-80	93981	18	60/0
2	2	JET Cold Hard Bitch (Atlantic)	1780	-141	92287	22	61/0
3	3	VELVET REVOLVER Slither (RCA/RMG)	1627	-2	86769	8	61/0
4	4	SHINEDOWN 45 (Atlantic)	1419	-103	61574	32	57/1
5	5	HOOBASTANK The Reason (Island/IDJMG)	1415	-104	64164	17	49/0
6	6	GODSMACK Running Blind (Republic/Universal)	1413	-103	61097	13	59/0
7	7	DROWNING POOL Step Up (Wind-up)	1333	+9	58374	17	60/0
9	8	CROSSFADE Cold (Columbia)	1302	+145	58072	18	57/0
12	9	SLIPKNOT Duality (Roadrunner/IDJMG)	1206	+84	51965	7	59/0
13	10	THREE DAYS GRACE Just Like You (Jive/Zomba)	1072	+30	37802	9	59/0
8	11	A PERFECT CIRCLE The Outsider (Virgin)	1060	-193	41642	26	47/0
16	12	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	1039	+97	44384	5	55/1
11	13	AUDIOSLAVE What You Are (Interscope/Epic)	1028	-96	53831	13	56/0
14	14	OFFSPRING (Can't Get My) Head Around You (Columbia)	1020	-17	37688	14	52/0
10	15	SOIL Redefine (J/RMG)	981	-145	38681	16	59/0
19	16	SEETHER f/AMY LEE Broken (Wind-up)	809	+19	28637	9	45/1
18	17	THORNLEY So Far So Good (Roadrunner/IDJMG)	789	-39	26149	11	57/0
21	18	BREAKING BENJAMIN So Cold (Hollywood)	776	+51	23489	6	55/0
17	19	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	771	-84	35818	52	53/0
20	20	NICKELBACK Figured You Out (Roadrunner/IDJMG)	704	-82	37270	29	55/0
24	21	EARSHOT Wait (Warner Bros.)	660	+60	19288	5	58/1
22	22	SMILE EMPTY SOUL Silhouettes (Lava)	656	-26	16300	12	47/0
23	23	INCUBUS Talk Shows On Mute (Epic)	644	+33	20955	5	42/0
25	24	THOUSAND FOOT KRUTCH Rawkfst (Tooth & Nail/EMC)	514	-79	16557	18	38/0
27	25	DROPBOX Wishbone (Re-Align/Universal)	504	+50	14858	19	46/3
30	26	FLAW Recognize (Republic/Universal)	485	+91	12166	8	43/1
26	27	SKILLET Savior (Lava)	485	+24	11121	6	46/0
Debut	28	VAN HALEN It's About Time (Warner Bros.)	475	+475	37619	1	38/38
29	29	KORN Everything I've Known (Immortal/Epic)	360	-67	11544	8	37/0
31	30	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	318	-3	16494	15	26/0
32	31	ATOMSHIP Pencil Fight (Wind-up)	289	-12	7551	10	27/2
28	32	PUDDLE OF MUDD Heel Over Head (Geffen)	280	-170	11701	17	26/0
35	33	MAGNA-FI Where Did We Go Wrong? (Aezra)	266	-2	6156	5	29/1
38	34	BEASTIE BOYS Ch-Check It Out (Capitol)	250	+4	8732	4	15/1
40	35	CLUTCH The Mob Goes Wild (DRT)	233	0	5284	9	25/0
33	36	AEROSMITH Baby, Please Don't Go (Columbia)	221	-80	13281	12	21/0
42	37	SEVEN WISER Take Me As I Am (Wind-up)	209	-11	3261	6	20/0
39	38	DARKNESS Growing On Me (Must...Destroy/Atlantic)	205	-31	3908	5	23/0
36	39	AUF DER MAUR Followed The Waves (Capitol)	197	-57	4181	4	19/0
44	40	BLACK LABEL SOCIETY House Of Doom (Spitfire)	196	-22	11214	7	20/2
Debut	41	LIMP BIZKIT Almost Over (Flip/Interscope)	189	+55	8570	1	19/2
37	42	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	188	-60	6087	19	23/0
34	43	TANTRIC The Chain (Maverick/Reprise)	174	-119	5644	5	20/0
Debut	44	PUDDLE OF MUDD Spin You Around (Geffen)	172	+69	5208	1	22/6
41	45	DEFAULT Throw It All Away (TVT)	167	-63	4223	9	19/0
45	46	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	151	-43	3050	14	9/0
Debut	47	HOOBASTANK Same Direction (Island/IDJMG)	145	+61	10296	1	18/7
Debut	48	LOSTPROPHETS Wake Up (Make A Move) (Columbia)	144	+68	8729	1	20/13
Debut	49	FEARFACTORY Archetype (Liquid 8)	143	+16	4396	1	20/0
Debut	50	SHINEDOWN Simple Man (Atlantic)	125	+37	10358	1	8/3

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
VAN HALEN It's About Time (Warner Bros.)	38
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	13
TANTRIC After We Go (Maverick/Reprise)	10
HOOBASTANK Same Direction (Island/IDJMG)	7
PUDDLE OF MUDD Spin You Around (Geffen)	6
FINGER ELEVEN Stay In Shadow (Wind-up)	5
MONSTER MAGNET Unbroken (Hotel Baby) (SPV USA)	5
FUTURE LEADERS OF THE WORLD Let Me Out (Epic)	4
DROPBOX Wishbone (Re-Align/Universal)	3
SHINEDOWN Simple Man (Atlantic)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
VAN HALEN It's About Time (Warner Bros.)	+475
CROSSFADE Cold (Columbia)	+145
NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)	+97
FLAW Recognize (Republic/Universal)	+91
TANTRIC After We Go (Maverick/Reprise)	+88
SLIPKNOT Duality (Roadrunner/IDJMG)	+84

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
INCUBUS Megalomaniac (Epic)	686
GODSMACK Re-Align (Republic/Universal)	677
LOSTPROPHETS Last Train Home (Columbia)	657
LINKIN PARK Numb (Warner Bros.)	505
TRAPT Still Frame (Warner Bros.)	505
LINKIN PARK Faint (Warner Bros.)	491
STAIN'D So Far Away (Flip/Atlantic)	481
TRAPT Headstrong (Warner Bros.)	471
AUDIOSLAVE I Am The Highway (Interscope/Epic)	378
DISTURBED Liberate (Reprise)	377

## New & Active

- KID ROCK** I Am (Top Dog/Atlantic)  
Total Plays: 123, Total Stations: 13, Adds: 2
- LACUNA COIL** Swamped (Century Media)  
Total Plays: 108, Total Stations: 11, Adds: 1
- BRIDES OF DESTRUCTION** I Don't Care (Sanctuary/SRG)  
Total Plays: 101, Total Stations: 10, Adds: 0
- FUTURE LEADERS OF THE WORLD** Let Me Out (Epic)  
Total Plays: 100, Total Stations: 15, Adds: 4
- TANTRIC** After We Go (Maverick/Reprise)  
Total Plays: 96, Total Stations: 20, Adds: 10
- MONSTER MAGNET** Unbroken (Hotel Baby) (SPV USA)  
Total Plays: 84, Total Stations: 17, Adds: 5
- ATREYU** Lip Gloss And Black (Victory)  
Total Plays: 80, Total Stations: 9, Adds: 1
- FINGER ELEVEN** Stay In Shadow (Wind-up)  
Total Plays: 72, Total Stations: 18, Adds: 5
- JIMMIE'S CHICKEN SHACK** f/AARON LEWIS Falling Out (Koch)  
Total Plays: 60, Total Stations: 7, Adds: 0
- MY MORNING JACKET** One Big Holiday (ATO/RCA/RMG)  
Total Plays: 35, Total Stations: 7, Adds: 0

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

62 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/23-5/29. 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.

# MAGNA-FI "WHERE DID WE GO WRONG"

from the debut album "burn out the stars"

## R&R 33 Active Rock Chart!

New adds: WRTT WAZU

On over 50 stations!

WRFI KISW KUPD WBZX WCCC WVEE WTFX KATT WVEE WTFX  
WTPT KFRQ KPOI WQBK KRZR WQXA WAQX WWDG WXQR KDJE  
WRFU KHTQ WJJD KXFX KMRO WJXQ WRXW WVBW WKQZ KRPX  
WGIR WIHN and many more!

On tour  
with FUEL...  
OzzFest!



### America's Best Testing Active Rock Songs

12+ For The Week Ending 6/4/04

Artist Title (Label)	TW	LW	Famil.	Burn	M 18-34	M 18-24	M 25-34
LINNKIN PARK Lying From You (Warner Bros.)	4.27	4.30	98%	19%	4.05	4.04	4.06
THREE DAYS GRACE Just Like You (Live/Zomba)	4.24	4.29	84%	10%	3.92	3.98	3.87
SLIPKNOT Quality (Roadrunner/IDJMG)	4.15	4.13	68%	8%	4.32	4.34	4.30
THREE DAYS GRACE (I Hate) Everything About You (Live/Zomba)	4.12	4.21	99%	38%	3.70	3.64	3.75
SHINEDOWN 45 (Atlantic)	4.07	4.05	76%	17%	3.87	3.91	3.84
CROSSFADE Cold (Columbia)	4.07	4.00	54%	5%	3.99	3.85	4.09
SMILE EMPTY SOUL Silhouettes (Lava)	4.06	4.00	75%	10%	3.84	4.00	3.70
SEETHER I AMY LEE Broken (Wind-up)	4.05	3.94	79%	13%	3.98	4.00	3.96
HOOBASTANK The Reason (Island/IDJMG)	4.03	4.12	98%	33%	3.70	3.76	3.64
BREAKING BENJAMIN So Cold (Hollywood)	4.03	3.88	46%	5%	3.98	3.89	4.06
OFFSPRING (Can't Get My) Head Around You (Columbia)	4.00	4.03	91%	16%	3.81	3.72	3.89
SOIL Redefine (J/RMG)	4.00	3.98	50%	4%	3.96	3.67	4.21
LOSTPROPHETS Last Train Home (Columbia)	3.99	4.08	90%	24%	3.81	3.76	3.85
KORN Everything I've Known (Immortal/Epic)	3.99	4.07	64%	9%	4.15	4.30	4.04
A PERFECT CIRCLE The Outsider (Virgin)	3.98	4.06	84%	18%	3.98	4.08	3.90
DROWNING POOL Step Up (Wind-up)	3.96	4.01	79%	14%	4.08	3.84	4.25
GODSMACK Running Blind (Republic/Universal)	3.95	4.01	85%	15%	3.99	3.94	4.03
VELVET REVOLVER Slither (RCA/RMG)	3.89	3.94	72%	11%	3.90	3.61	4.16
THORNLEY So Far So Good (Roadrunner/IDJMG)	3.87	3.89	45%	6%	3.76	3.52	3.97
NICKELBACK Figured You Out (Roadrunner/IDJMG)	3.78	3.85	96%	36%	3.59	3.45	3.70
THOUSAND FOOT KRUTCH Rawkfst (Tooth & Nail/EMC)	3.74	3.85	44%	8%	3.35	3.32	3.38
INCUBUS Megalomaniac (Epic)	3.73	3.78	96%	41%	3.67	3.52	3.80
AUDIOSLAVE What You Are (Interscope/Epic)	3.71	3.73	73%	17%	3.80	3.45	4.05
JET Cold Hard Bitch (Atlantic)	3.69	3.68	94%	34%	3.36	3.10	3.57
INCUBUS Talk Shows On Mute (Epic)	3.65	-	70%	17%	3.48	3.36	3.59
NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	3.64	3.73	65%	16%	3.44	3.24	3.58
PUDDLE OF MUDD Heel Over Head (Geffen)	3.56	3.70	86%	26%	3.41	3.24	3.55

Total sample size is 461 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace called research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	HOOBASTANK The Reason (Island/IDJMG)	571	-17	8	20/0
2	2	JET Cold Hard Bitch (Atlantic)	532	+21	8	18/0
3	3	THORNLEY So Far So Good (Roadrunner/IDJMG)	497	-8	8	20/0
4	4	TRAGICALLY HIP Vaccination Scar (Zoe/Rounder)	477	+14	7	8/0
7	5	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	470	+38	8	18/0
8	6	VELVET REVOLVER Slither (RCA/RMG)	444	+26	7	8/0
6	7	NICKELBACK Feelin' Way Too... (Roadrunner/IDJMG)	433	-1	8	21/0
5	8	POWDERFINGER (Baby I've Got...) (Republic/Universal)	417	-23	8	13/0
11	9	MATTHEW GOOD BAND Alert Status Red (Atlantic)	378	+29	3	6/0
9	10	SWITCHFOOT Meant To Live (Red Ink/Columbia)	358	-52	8	20/0
10	11	AEROSMITH Baby, Please Don't Go (Columbia)	301	-61	8	18/0
12	12	TREWS Not Ready To Go (Sony Music Canada)	299	-20	8	23/0
13	13	DEFAULT Throw It All Away (TVT)	267	+2	8	11/0
15	14	BLINK-182 I Miss You (Geffen)	221	+1	8	13/0
16	15	OFFSPRING (Can't Get My) Head Around You (Columbia)	216	+18	5	8/0
17	16	SEETHER I AMY LEE Broken (Wind-up)	196	+3	5	8/0
22	17	LOSTPROPHETS Last Train Home (Columbia)	195	+20	8	10/0
14	18	DARKNESS I Believe In A... (Must...Destroy/Atlantic)	191	-33	8	19/0
23	19	LINNKIN PARK Lying From You (Warner Bros.)	182	+8	8	7/0
19	20	3 DOORS DOWN Away From... (Republic/Universal)	180	-7	8	14/0
27	21	INCUBUS Talk Shows On Mute (Epic)	175	+30	3	1/0
21	22	JET Are You Gonna Be My Girl (Atlantic)	172	-8	8	14/0
18	23	HIGH HOLY DAYS All My Real... (Roadrunner/IDJMG)	164	-25	8	12/0
18	24	DARKNESS Growing On Me (Must...Destroy/Atlantic)	163	+61	1	3/0
20	25	FINGER ELEVEN One Thing (Wind-up)	158	-24	8	14/0
26	26	VAN HALEN It's About Time (Warner Bros.)	152	+152	1	5/5
24	27	FINGER ELEVEN Absent Elements (Wind-up)	147	+2	2	5/0
24	28	GODSMACK Running Blind (Republic/Universal)	138	-27	6	10/0
28	29	SAM ROBERTS Hard Road (Republic/Universal)	134	-3	8	9/0
25	30	VINES Ride (Capitol)	133	-18	8	11/0

24 Canadian 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 5/23-5/29. 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 Cancon. © 2004, R&R, Inc.

## Reporters

<b>WGBX/Albany, NY*</b> PD/M: Chris Walker 12 LOCAL H 1 VAN HALEN 1 AERUV	<b>WZZM/Chicago, IL*</b> PD: Bill Gansler APD: Steve Levy MD: James Henderson 2 VAN HALEN 2 SOME DOWN 1 JAY-Z 1 STAND 1 LOSTPROPHETS	<b>WVBN/Ft. Wayne, IN*</b> PD: Brian Roberts APD/M: Tony Lohre MD: Jimmie 1 BLACK LABEL SOCIETY 1 LOSTPROPHETS	<b>WCCO/Hartford, CT*</b> PD: Michael Piccolini APD/M: Mike Karolyi MD: Jimmie 11 VAN HALEN 1 LIMP BIZKIT 1 KID ROCK 1 LOSTPROPHETS	<b>KBZ/Lincoln, NE</b> PD: Jim Stiel MD: Tim Sheridan APD/M: Steady 1 VAN HALEN 1 LESS REASON 1 LOSTPROPHETS	<b>KBQR/Modesto, CA*</b> PD: Jack Paper APD: Matt Foley 7 VAN HALEN 10 LESS REASON 1 LOSTPROPHETS	<b>KJZZ/Amarillo, TX</b> PD/M: Eric Shaylor 12 VAN HALEN 10 BURDEN BROTHERS 10 LOCAL 7 INCUBUS	<b>KROR/Chicago, CA</b> PD: Ron Woodard MD: Dan Sandoval 7 KID ROCK 4 SOME DOWN 1 LOSTPROPHETS	<b>KRZR/Fresno, CA*</b> PD: E. Curtis Johnson MD: Don De La Cruz MD: Rick Padden No Adds	<b>KPDH/Honolulu, HI*</b> PD: Ryan Scan APD/M: FH Slach 13 111 1 LINDSEY PARK 1 CONEJ AND CAMBRIA 1 LOSTPROPHETS	<b>KQJZ/Lite Rock, AR*</b> PD/M: Ken Wall MD: Brian Scan 1 LINDSEY PARK 1 FUTURE LEADERS OF THE WORLD 1 LOSTPROPHETS	<b>WRAT/Monmouth, NJ*</b> PD: Ryan Scan APD/M: Robert Lane 2 VAN HALEN 1 RUSH	<b>WGLP/Quad Cities, IA*</b> PD: Steve Pitz MD: Dave Levora 14 VAN HALEN	<b>KQDF/Reno, NV*</b> PD: Erik Anderson MD: Steve Pitz 14 VAN HALEN	<b>IOSW/Seattle, WA*</b> PD: Dave Richards APD: Ryan Scan MD: Andrew Wilson 6 BEASTIE BOYS 1 LIMP BIZKIT	<b>WADG/Syracuse, NY*</b> PD: Tom Mitchell MD: Rick Lamber APD/M: Steve Pitz 6 VAN HALEN	<b>WXXB/Tampa, FL*</b> PD: Brad Hardin APD/M: Brad Hardin No Adds	<b>WWRB/South Bend, IN</b> PD/M: Ron Shaylor 14 VAN HALEN	<b>KJTO/Spokane, WA*</b> MD: Barry Bennett 7 VAN HALEN	<b>WJZZ/Springfield, MA*</b> PD: Neal Murray MD: Brad Hardin 13 VAN HALEN 1 JOURNALS 1 MONSTER MASHET 1 TANTIC	<b>WBSX/Williams Barre, PA*</b> PD: Chris Lloyd 11 LOSTPROPHETS	<b>KCRQ/Springfield, MO</b> PD: Aaron Burnett MD: George Spontaneous 11 VAN HALEN 1 EASDKIT	<b>KATS/Yakoma, WA</b> PD/M: Ron Harris No Adds																																																																								
<b>WYXX/Appleton, WI*</b> PD/M: Guy Durr 14 VAN HALEN 1 LOSTPROPHETS	<b>KULD/Colorado Springs, CO*</b> PD: Rick York APD: Ross Ford MD: Matt Gentry 5 MONSTER MASHET 1 TANTIC	<b>WVBY/Ft. Wayne, IN*</b> PD: Cindy Miller 5 VAN HALEN 3 BLACK LABEL SOCIETY 1 FINGER ELEVEN 1 SOME DOWN	<b>WAMX/Huntington</b> PD: Paul Ostlund 13 VAN HALEN	<b>WTEK/Louisville, KY*</b> PD: Michael Lee MD: Frank Webb MD: Mike Karolyi 1 EASDKIT 1 EIGHT DAYS DONE 1 VAN HALEN 1 PUDDLE OF MUDD	<b>WCLG/Morgantown, WV</b> PD: Jeff Miller MD: Dave Hurlbuck 20 VAN HALEN 1 LINDSEY PARK 1 PUDDLE OF MUDD	<b>WWWX/Rochester, NY*</b> PD: Erik Anderson MD: Steve Pitz No Adds	<b>WVVE/Rochester, NY*</b> PD: Erik Anderson MD: Steve Pitz No Adds	<b>WVZQ/Myrtle Beach, SC</b> PD/M: Rick Padden MD: Mike Karolyi 1 VAN HALEN 1 LESS REASON 1 LOSTPROPHETS	<b>WROA/Norfolk, VA*</b> PD: Harry Kiser APD/M: Tim Parker 19 VAN HALEN 1 FINGER ELEVEN 1 PULAR	<b>WKQZ/Saginaw, MI*</b> PD: Jerry Tarantini APD/M: Steven Murphy 1 PUDDLE OF MUDD 1 HOBBSTAR 1 TANTIC	<b>WZBH/Salisbury, MD</b> PD/M: Matt Hunter No Adds	<b>KSSS/San Antonio, TX*</b> PD: Paul Sweeney APD/M: Mike The Shark 18 VAN HALEN 1 SHINE DOWN	<b>KJSD/San Diego, CA*</b> PD: Jim Pittman MD: Shawn Moran-Brown No Adds	<b>WYSP/Philadelphia, PA*</b> PD: Sean Elliott MD: Mike Karolyi 1 KID ROCK 1 TANTIC	<b>KURQ/San Luis Obispo, CA</b> PD/M: Andy Wilford MD: Stephanie Bell 1 LOSTPROPHETS	<b>KJFD/Phoenix, AZ*</b> PD: Larry McFee No Adds	<b>KOFX/Santa Rosa, CA*</b> PD: Don Hartman MD: Todd Pyno 1 PUDDLE OF MUDD	<b>WCPX/Biloxi, MS*</b> PD: Jay Taylor MD: Scott Fox MD: Mike Cry No Adds	<b>KBPJ/Denver, CO*</b> PD: Bob Richards MD: Willie B. 4 VAN HALEN 1 MONSTER MASHET No Adds	<b>WQDR/Greenville, NC*</b> PD: Brian Roberts APD/M: Matt Lee 12 VAN HALEN 1 PUDDLE OF MUDD 1 HOBBSTAR	<b>WVPR/Charlotte, NC*</b> PD: Bob Olan MD: Candy Stone 19 VAN HALEN	<b>KJZZ/Des Moines, IA*</b> PD: Ryan Scan MD: Jimmie 1 VAN HALEN	<b>WVPT/Greenville, SC*</b> PD: Mark Hendrix MD: Saeck Taylor 7 TANTIC 1 BURNING BRIDES 1 FINGER ELEVEN 1 BLINK-182 1 LOSTPROPHETS	<b>WVXX/Asheville, IN</b> PD: Mike Sanders MD: Folley APD/M: Mark Pennington 17 VAN HALEN 1 LOSTPROPHETS	<b>WQXX/Harrisburg, 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## Summit Starts At 11am!

The Jacobs Media Rock Summit's open sessions for everyone in the industry begin at 11am on Thursday, June 24 at the Beverly Hilton Hotel in Los Angeles. Here are the speakers and topics to be covered.

- 11am-noon — Tom Asacker is a renowned speaker and consultant who specializes in the shifting winds of culture and business. He can show you how to approach your job in different, creative and more fulfilling ways.

- 1:30-2pm — Arianna Huffington is an author, commentator and former California gubernatorial candidate who will speak on indecency and the role of the FCC.

- 2-2:30pm — John King and Erwin Krasnow are lawyers at Garvey Schubert Barer in Washington, DC. They are extremely knowledgeable about what the FCC is thinking and what you need to know. They will help you test your indecency IQ.

- 2:30-3pm — Indecency panel with Lex & Terry, Arianna Huffington, King and Krasnow and Rick Cummings

- 3-4pm — Zephyr Teachout was the brains behind the Internet strategy for presidential candidate Howard Dean. She figured out how to take databases, which virtually all radio stations have, and use them to motivate consumers to actionable results. The implications for radio are obvious.

- 4-5pm — "Between a Rock and a Hard Place" will discuss the challenges for group owners with Rock radio stations and how to win with a format under pressure.

**V**an Halen make it a big collective add week at Rock and Active Rock, with 54 adds on "It's About Time." A significant number, 38, come from the Active side ... I'm a little surprised that **Lostprophets** didn't pick up more adds on "Wake Up (Make a Move)" at Active. This is the right song

for the format, so we'll chalk it up to a Memorial Day lapse of memory. Wake up to a smash, just like KXXR/Minneapolis, WNOR/Norfolk, KQRC/Kansas City, KILO/Colorado Springs and a bunch more ... "After We Go" by **Tantric**, "Same Direction" by **Hoobastank** and "Spin You Around" by **Puddle Of Mudd** round out the top five Most Added ... On another note, have you listened to R&R's Going for Adds Internet radio stations yet? We have them in several formats, including Active Rock. Go to <http://gfa.radioandrecords.com/gfaradio/activerock.htm> for a continual stream of music and sound bites from radio. WCCC/Hartford was the guest station last month. Up next: WEBN/Cincinnati. **MAX PIX: STRATA "The Panic" (Wind-up)**

— Cyndee Maxwell, Active Rock/Rock Editor



## Record Of The Week

ARTIST: Heavils  
TITLE: *Heavilution*  
LABEL: Metal Blade

Before you ever hear a note, you'll know The Heavils are one of the most inventive groups you'll ever run into. You need look no further than their "Meanies," self-made guitars constructed out of everything from toilet seats to left-over motorcycle parts. Sonically, the Rockford, IL foursome could be the musical equivalent of Dinty Moore beef stew — thick, meaty, mysterious and, ultimately, a good meal if you can keep it down. Not for weak stomachs, *Heavilution* brings a sludgy groove that's a mishmash of Ministry, Static-X (without the electronics), Primus and System Of A Down. Check out the grinder "Got Behind Me," the blues-influenced squall of the title track or "Floaters" for a sense of the mayhem within. Of course, The Heavils stay true to their Rockford roots with a Cheap Trick cover, teaming with guitarist Rick Nielsen and his son Miles on "Just Got Back."

— Frank Correia, Rock Specialty Editor



# active INSIGHT

ARTIST: **Clutch**

LABEL: **DRT**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



**Y**eah, yeah, I know the unwashed masses, and I do mean unwashed, are lamenting the demise of jam band Phish. But I gotta tell ya, they're not the best jam band going. No, my friends, that honor belongs to Maryland's **Clutch**, who've been laying down their unique grooves for over a decade.

Now, if you're a patchouli-scented trust-fund hippie spending your tuition on an advanced degree in Hacky Sack, you probably won't agree with me. That's just fine, because us Clutch fanatics are fine without you. Clutch may be a little intimidating for you peace, love and happiness types, so just forget about their 1993 EastWest debut, *Transnational Speedway League: Anthems, Anecdotes & Undeniable Truths*. It's waaay too heavy for the peaceniks, but after seeing Clutch perform great tracks like "A Shogun Named Marcus" opening for Monster Magnet, I rushed out and bought the album — on cassette, mind you — and I've been a faithful fan ever since.

From there, Clutch evolved into a space rock band the likes of which has never been seen in this solar system. Fat, thick grooves driven by the remarkable rhythm section of bassist Dan Maines and drummer Jean-Paul Gaster lay the perfect foundation for Tim Sult's wandering guitar lines, which weave from watery wah-wah leads to solid, warm distortion.

Fallon has a gritty vocal style that sounds like he's been swilling Tennessee sour mash straight from the barrels of the Jack Daniel's distillery, and his lyrics and delivery are too imaginative to ignore. His cadence on the mike is unparalleled, and many rappers would do well to observe his style. Lyricwise, every song is a story, where aliens, friendly Yetis, dancing soap makers and other oddities are commoners.

No, not everyone gets it. Labels in particular. *Blast Tyrant*, Clutch's sixth full-length, finds the band on their fifth label, New York-based indie DRT. Fortunately, DRT is allowing the band to do what they do best, create, and with *Blast Tyrant*, they may have created their finest record yet. I could go on forever about each one of these tracks, from "Mercury" to "Cypress Grove" to "Promoter" and so on, but you just have to hear for yourself. Lead single "The Mob Goes Wild" has been slowly creeping up the Active Rock chart, thanks to support from WXQR/Greenville, NC; WAAF/Boston; WJJO/Madison; WRIF/Detroit; and more. Now's the time for more Actives to find out what they've been missing. And trust me, if the band is in town, go see them live — it's one of the best shows you'll ever see.

## R&R TOP 20 SPECIALTY ARTISTS

1. **SLIPKNOT** (*Roadrunner/IDJMG*) "Three Nil"
2. **IN FLAMES** (*Nuclear Blast*) "The Quiet Place"
3. **BEYOND THE EMBRACE** (*Metal Blade*) "Plague"
4. **KITTIE** (*Artemis*) "Into The Darkness"
5. **MARTYR A.D.** (*Victory*) "American Hollow"
6. **KILLSWITCH ENGAGE** (*Roadrunner/IDJMG*) "A Bid Farewell"
7. **FEAR MY THOUGHTS** (*Lifeforce*) "Hollow Inside"
8. **HEAVILS** (*Metal Blade*) "Outside The Circle"
9. **MISERY SIGNALS** (*Ferret*) "The Stinging Rain"
10. **DEATH ANGEL** (*Nuclear Blast*) "Thicker Than Blood"
11. **MONSTER MAGNET** (*SPV*) "Unbroken (Hotei Baby)"
12. **MACHINE HEAD** (*Roadrunner/IDJMG*) "Bite The Bullet"
13. **NONPOINT** (*Lava*) "Broken Bones"
14. **FEAR FACTORY** (*Liquid 8*) "Archetype"
15. **CRISIS** (*The End*) "Politics Of Domination"
16. **SOULFLY** (*Roadrunner/IDJMG*) "Prophecy"
17. **ALL THAT REMAINS** (*Prosthetic*) "The Deepest Gray"
18. **AMEN** (*EatUrMusic/Columbia*) "California's Bleeding"
19. **ALABAMA THUNDERPUSSY** (*Relapse*) "Wage Slave"
20. **HIGH VOLUME: THE STONER ROCK COLLECTION** (*High Times*) "Left Us To Mold"

Ranked by total number of shows reporting artist.



## PART ONE OF A TWO-PART SERIES

# 20 Songs To Make You Alternative Again

And this time we mean it, dammit

**A**ctually, we mean business every time we do this. But sometimes I get the feeling you don't believe me. Therefore, I have enlisted the aid of a trusted colleague, a peer of peerless virtue and good musical taste — someone, frankly, who knows much more about music than I: R&R Music Editor Frank Correia.

Follow me for a moment into fantasyland. Let's pretend R&R is a radio station. Let's also pretend I'm the PD. In that scenario, Frank would be our Music Director. He possesses all the requisite character traits that have distinguished the finest Alternative MDs of our generation: He's cantankerous, unruly and grumpy most of the time.

Frank's greatest attribute, though, and what sets him apart from your garden-variety MD, is the exciting and almost continuous display of anti-social behavior he hurls at the world. Plus, he's a damn good writer who actually knows what the hell he's talking about.

So, Frank and I collaborated on this list of 20 songs. I threw out some suggestions, Frank threw out some suggestions. I scoffed at his snobbery, he ridiculed my pop sensibilities. I called him a wanker numerous times, he heaved a chair at my head. And so it went.

Eventually, the final list took shape, and what you have before you is a labor of love: the finest songs we could find lying around on our desks. Frank, would you like to say a few words before we begin?

*I would like to take this opportunity to let programmers know that if they have an opening for an MD to please contact me ASAP. I'm a fast learner, and my clean driving record allows me to double as a van driver. I also have experience with websites and such — maybe I can help you out.*

*Please help me. I can't deal with Tolkoff on a daily basis. Plus, with me out of the building, Max's complete ignorance of current music will be exposed for all to see. So do it for me, or to spite Max — either way, you win. On to the music....*



**The Dresden Dolls**  
Track: "Girl Anachronism"  
Label: 8 Ft. Records

**Why?** Because you've never heard, or seen, anything like them. Imagine bizarre wind-up dolls from 1930s Berlin cranking out demented piano- and drum-driven cabaret. Or picture Tori Amos in white face paint on an absinthe binge, pumping Motorhead rhythms into a baby grand. Drop the disc in the player and experience it for yourself. Or, better yet, check out the video. Or, even better, let them scare the shit out of you live at the R&R Convention during the "Anatomy of a Music Meeting" panel and at the Viper Room Thursday night.

**The few, the proud, the brave:** A few test spins here and there for these bewildering Bostonians, but the specialty geeks have made this wicked-pissah track a top five record.



**Auf Der Maur**  
Track: "Followed the Waves"  
Label: Capitol

**Why?** Let's just revisit what was said of Melissa Auf Der Maur a few weeks back in Active Insight: She plays bass like nobody's business. She's rocked said bass with both Hole and The Smashing Pumpkins. She's strong enough to deal with Courtney Love on a daily basis. She loves Black Sabbath and Kyuss. She's cool enough to have guest musicians like Josh Homme (Queens Of The Stone Age, Kyuss), Brant Bjork (Kyuss, Fu Manchu), Eric Erlandson (Hole) and James Iha (Smashing Pumpkins, A Perfect Circle). She's from Canada. She plays bass. She's from Canada, she plays bass, and she looks nothing like Geddy Lee. She wields her bass like the shieldmaiden Eowyn in *Return of the King*.

**The few, the proud, the brave:** Some 41 stations on the track as of this writing — good work! The strongest support is coming from CIMX/Detroit, and other believers include WWCD/Columbus, OH; WJBX/Ft. Myers; and KCXX/Riverside. Non-believers, wake up, or she'll shuffle your deck clean.



**Queens Of The Stone Age**  
Track: "Never Say Never"  
Label: Interscope

**Why?** Because you love covers, and you still love the '80s. And because Queens Of The Stone Age have delivered one of the coolest covers ever with their unique take on the Romeo Void classic. Us QOTSA freaks have known about this little gem for some time — it's been available on the *Feel Good Hit of the Summer* EP since 2000. Now that it's on *The Punisher* soundtrack (Wind-up) all the non-hipsters can discover it for the first time.

**The few, the proud, the brave:** Pay attention, because the most important Alternative signal in the Milky Way (KROQ/Los Angeles) is broadcasting this track to stoned teenagers throughout the Los Angeles galaxy. WHFS/Washington is doing the same in its market.



**The Features**  
Track: "The Way It's Meant to Be"  
Label: Universal

**Why?** Because this song sounds like QOTSA on Prozac jamming with The Animals. It's got the handclaps, it's got the organ, it's got the frantic verse leading to the stop-start chorus, and it's got a hook big enough to hang a side of beef on, jerky. The rest of their stellar EP sounds like a drunken collision between Elvis Costello and The Coral. Bottoms up!

## Convention Essentials

• **Date:** June 24-26

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

• **Hotel Rate:** The \$184-per-night rate is on a first-come, first-served basis. Ask for the R&R Convention Rate when you call 310-285-1307 or 800-HILTONS, or make your room reservation at [www.beverlyhills.hilton.com](http://www.beverlyhills.hilton.com) using the group code RRC.

• **Registration:** Online at [www.radioandrecords.com](http://www.radioandrecords.com), click on "Conventions/Summits."



**The few, the proud, the brave:** Only WDYL/Richmond can lay claim to this one so far.



**The Killers**  
Track: "Somebody Told Me"  
Label: Island Def Jam

**Why?** This Las Vegas foursome hit the jackpot with buzzy New Wave alt-pop that the iPod generation can dance to. Picture Duran Duran getting busted by Interpol. There's a ton of synth-soaked good times from the '80s paired with bouncing basslines, thumping beats and the catchy vocals of Brandon Flowers. Meanwhile, *Teen People* gushes that they're way hotter than The Strokes and ooze "cute-boy angst." Radical!

**The few, the proud, the brave:** This band sat atop R&R Alt Specialty for three straight weeks before segueing to mainstream playlists. A strong 44 stations are on it as of this writing. Bravo, KZON/Phoenix, WWCD, KWOD/Sacramento, KITS/San Francisco and the rest of you!



**Elefant**  
Track: "Misfit"  
Label: Palm

**Why?** Indie dream pop of the best kind. Frontman Diego Garcia brings a moody darkness to his vocals to keep his wounded heart in the shadows throughout Elefant's aptly named full-length, *Sunlight Makes Me Paranoid*. On the brilliant cut "Misfit," Garcia is able to merge his Morrissey vibe with his band's Strokes feel. I keep hearing it out here on KDL (Indie 103.1)/Los Angeles, and it sounds great on the air.

**The few, the proud, the brave:** WFNX/Boston is spinning it 26 times a week; up in Seattle, KNDD (The End) is an early believer.



**Bumblebeez 81**  
Track: "Pony Ride"  
Label: Geffen/Interscope

**Why?** If Beck had been raised in the Australian outback and had a penchant for recording cow moos on his laptop to create fuzzed-out hick-hop, he'd be Bumblebeez 81 mastermind Chris Colonna. "Pony Ride" is a bumpy jaunt, with distorted grooves, ticking beats and electronic flourishes providing the perfect backdrop for Colonna's oddball rhymes. Way left of center — and right up Alternative's alley.

**The few, the proud, the brave:** KWOD's on the pony, as is KROQ, where MD Matt Smith is so excited about the track he got a Bumblebeez 81 tattoo. The hipsters like it too: No. 3 at Alt Specialty.

Continued on Page 68

# R&R ALTERNATIVE TOP 50

June 4, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
3	1	BEASTIE BOYS Ch-Check It Out (Capitol)	2173	-16	154128	5	76/0
1	2	LINKIN PARK Lying From You (Warner Bros.)	2136	-230	143203	17	63/0
2	3	JET Cold Hard Bitch (Atlantic)	2013	-238	126728	19	71/0
4	4	HOOBASTANK The Reason (Island/IDJMG)	1927	-184	119842	19	65/0
5	5	VELVET REVOLVER Slither (RCA/RMG)	1821	-55	123927	8	67/1
6	6	MODEST MOUSE Float On (Epic)	1720	+77	122939	12	63/0
7	7	INCUBUS Talk Shows On Mute (Epic)	1683	+14	101597	10	74/0
8	8	OFFSPRING (Can't Get My) Head Around You (Columbia)	1439	-154	71163	16	67/0
15	9	SEETHER I AMY LEE Broken (Wind-up)	1334	+148	81845	8	57/0
12	10	MUSE Time Is Running Out (EastWest/Warner Bros.)	1310	+57	75600	11	66/0
11	11	BLINK-182 I Miss You (Geffen)	1178	-180	64960	23	53/0
17	12	THREE DAYS GRACE Just Like You (Jive/Zomba)	1177	+12	57959	9	60/1
9	13	A PERFECT CIRCLE The Outsider (Virgin)	1149	-182	59566	26	55/0
16	14	NEW FOUND GLORY All Downhill From Here (Geffen)	1141	-44	53980	8	65/1
13	15	LOSTPROPHETS Last Train Home (Columbia)	1126	-125	75366	24	58/0
18	16	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1118	-9	45471	12	53/0
10	17	311 Love Song (Maverick/Volcano/Zomba)	1084	-272	74048	19	61/0
22	18	SLIPKNOT Duality (Roadrunner/IDJMG)	988	+32	54264	7	48/0
14	19	YEAH YEAH YEAHS Maps (Interscope)	940	-254	79093	15	49/0
23	20	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	926	+59	48093	6	57/4
26	21	FRANZ FERDINAND Take Me Out (Domino/Epic)	904	+117	76579	6	54/3
24	22	SHINEDOWN 45 (Atlantic)	884	+52	35103	13	34/0
21	23	SMILE EMPTY SOUL Silhouettes (Lava)	882	-67	29099	11	53/0
28	24	BLINK-182 Down (Geffen)	857	+86	52596	6	57/4
25	25	CURE The End Of The World (Geffen)	853	+53	53760	3	51/1
19	26	AUDIOSLAVE What You Are (Interscope/Epic)	835	-140	49670	13	38/0
27	27	VON BONDIES C'mon C'mon (Sire/Reprise)	779	+16	33792	9	48/0
36	28	DASHBOARD CONFESSIONAL Vindicated (Interscope)	743	+325	46980	2	61/12
20	29	GODSMACK Running Blind (Republic/Universal)	680	-279	28340	13	41/0
29	30	THORNLEY So Far So Good (Roadrunner/IDJMG)	653	-63	21339	10	43/2
32	31	KILLERS Somebody Told Me (Island/IDJMG)	623	+47	37350	4	50/6
30	32	DARKNESS Growing On Me (Must...Destroy/Atlantic)	615	-1	34359	6	43/0
31	33	BREAKING BENJAMIN So Cold (Hollywood)	605	+20	23740	5	40/1
33	34	AUF DER MAUR Followed The Waves (Capitol)	524	-14	19415	5	41/1
35	35	NICKELBACK Feelin' Way Too Damn Good (Roadrunner/IDJMG)	505	+27	18545	3	35/3
34	36	MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	496	-4	45466	8	34/2
37	37	SNOW PATROL Spitting Games (A&M/Interscope)	417	+59	11741	6	26/0
39	38	BAD RELIGION Los Angeles Is Burning (Epitaph)	356	-1	26346	5	18/0
40	39	EARSHOT Wait (Warner Bros.)	354	+17	9311	3	30/0
38	40	TRAPT Echo (Warner Bros.)	336	-47	17170	20	19/0
Debut	41	311 First Straw (Volcano/Zomba)	323	+309	30661	1	38/26
46	42	DROWNING POOL Step Up (Wind-up)	270	-2	13366	10	16/0
42	43	SUGARCULT Memory (Fearless/Artemis)	264	-34	16099	7	20/0
41	44	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	264	-66	18223	7	18/0
47	45	LIT Looks Like They Were Right (Nitrus/DRT)	263	+19	10804	2	25/1
48	46	STELLASTARR My Coco (RCA/RMG)	234	-12	7744	4	17/1
50	47	CROSSFADE Cold (Columbia)	231	+33	8513	2	14/1
Debut	48	MIDTOWN Give It Up (Columbia)	227	+79	7352	1	30/1
Debut	49	FLAW Recognize (Republic/Universal)	227	+32	6866	1	18/0
45	50	STROKES Reptilia (RCA/RMG)	226	-75	35336	20	23/0

77 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 5/23-5/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
311 First Straw (Volcano/Zomba)	26
LOSTPROPHETS Wake Up (Make A Move) (Columbia)	19
DASHBOARD CONFESSIONAL Vindicated (Interscope)	12
HIVES Walk Idiot Walk (Interscope)	10
KILLERS Somebody Told Me (Island/IDJMG)	6
BUMBLEBEEZ 81 Pony Ride (Geffen)	6
BURNING BRIDES Heart Full Of Black (V2)	5
PUDDLE OF MUDD Spin You Around (Geffen)	5
STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	4
BLINK-182 Down (Geffen)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DASHBOARD CONFESSIONAL Vindicated (Interscope)	+325
311 First Straw (Volcano/Zomba)	+309
SEETHER I AMY LEE Broken (Wind-up)	+148
FRANZ FERDINAND Take Me Out (Domino/Epic)	+117
AUTHORITY ZERO Revolution (Lava)	+98
LINKIN PARK Breaking The Habit (Warner Bros.)	+88
BLINK-182 Down (Geffen)	+86
BURNING BRIDES Heart Full Of Black (V2)	+84
MIDTOWN Give It Up (Columbia)	+79
TAKING BACK SUNDAY A Decade Under the Influence (Victory)	+78

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	866
INCUBUS Megalomaniac (Epic)	852
FINGER ELEVEN One Thing (Wind-up)	747
SWITCHFOOT Meant To Live (Red Ink/Columbia)	742
WHITE STRIPES Seven Nation Army (Third Man/V2)	725
JET Are You Gonna Be My Girl (Atlantic)	704
NICKELBACK Figured You Out (Roadrunner/IDJMG)	690
LINKIN PARK Numb (Warner Bros.)	656
YELLOWCARD Ocean Avenue (Capitol)	636
AFI Silver And Cold (DreamWorks/Interscope)	571

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

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**DARKNESS OVERCOMES KROQ** The Darkness woke up early recently for a visit to the Kevin & Bean morning show at KROQ/Los Angeles. Seen here (l-r) are The Darkness' Ed Graham, KROQ's Kevin Ryder, The Darkness' Dan Hawkins, the official KROQ Gene "Bean" Baxter poseable cutout and The Darkness' Justin Hawkins and Frankie Poullain.

**W**ow, it took mere weeks for **The Beastie Boys** to bully their way to the top of the chart. They sit firmly at No. 1, and I think it's going to be awhile before we see them move. Early research from key stations shows "Ch-Check It Out" has legs ... The rest of the top 10 is ripe for the pickin'. **Modest Mouse** and **Incubus** stay strong at Nos. 5 and 7, respectively ... **Seether** jump 15-9 ... **Muse** hit No. 10, up from No. 12 ... Hey, look at **Three Days Grace**! They jump 17-12 and quietly go about their business, convincing radio that "Just Like You" is the real deal ... No more bullets until the No. 18 position, where **Slipknot** sit, moving up from No. 22 ... **Story Of The Year** continue their story, moving 23-20 this week ... **Franz Ferdinand** haven't been this popular since the original Franz was Archduke of Austria and got killed, starting World War I. Or something like that. They go 26-21 with no sign of stopping ... Keep Your Eyes on the Action: **The Cure**, **Von Bondies**, **Dashboard Confessional**, **Killers**, **Breaking Benjamin**, **Snow Patrol** ... New to the Chart This Week: **311**, **Midtown**, **Flaw** ... Most Added: **311**, **Lostprophets**, **Dashboard Confessional**, **Hives**, **Killers**, **Bumblebeez 81**, **Burning Brides** ... Most Should Be Added: **Bad Religion**, **Bumblebeez 81**, **The Cure**, **Morrissey**, **Ambulance**, **Snow Patrol**, **Auf Der Maur**.

— Max Tolkoff, Alternative Editor



## 20 Songs To Make You...

Continued from Page 66



### The Streets

Track: "Fit But You Know It"

Label: Vice/Atlantic

**Why?** While most American DJs, MCs or what have you are bragging about bling bling, Cristal or Courvoisier, British spitter Mike Skinner is stoppin' off for chips and a drink. On this track his cocked Cockney rhymes are laid over a decidedly English beat and guitar strut with bloody brilliant results. Plus, there's a healthy dose of self-effacing comedy here.

**The few, the proud, the brave:** KITS is already over 20 spins a week, WFNX is another early believer, and the track is getting lots of specialty love. We're wondering why fellow limey Mark Hamilton at KNRK/Portland, OR isn't showing love to his countryman.



### The Bronx

Track: "False Alarm"

Label: White Drugs/Ferret

**Why?** We were reminded of this band's greatness when we saw their cool-ass, B horror movie video for this song on MTV2's *Subterranean*. Actually from L.A., The Bronx are a blast of raucous energy that combines vintage hard rock with a retro-punk vibe. It's one hell of a sonic cocktail — mix one part Hives with one part AC/DC and add a splash of Rocket From The Crypt. First round is on me.

**The few, the proud, the brave:** Nobody yet. Ask your station's resident specialty guru about this band.



### Local H

Track: "California Songs"

Label: Studio E

**Why?** Snotty attitude and loud guitar — precisely the reason you all got into this busi-

ness to begin with (well, that and the drugs). Yes, this is the same band that put out that "copacetic" song way back in 1996. Since then they've been below the radar but still manage to crank out quality rock. "California Songs" is a drink-in-the-face ode to West and East Coast privilege — but make sure you get the clean copy, or those F-bombs will bring the indecency Gestapo to your door quicker than you can say "Janet."

**The few, the proud, the brave:** Five on it so far: KPNT/St. Louis; WKQX/Chicago; WROX/Norfolk; WBUZ/Nashville; and KMBY/Monterey, CA — and only one of those is a California station. It also nailed No. 1 at Alt Specialty.



### Burning Brides

Track: "Heart Full of Black"

Label: V2

**Why?** Real rock that lets you punch the dashboard, throw up the devil horns, smoke a Marlboro and tailgate with a cooler full of Bud at the AC/DC show. This Philly trio's excellent 2001 debut, *Fall of the Plastic Empire*, was woefully underappreciated; now's the time to make it up. "Heart Full of Black" is a raw, dirty slab of guitar growl that lives up to its name. Ditch the backward baseball cap and grab your denim jacket.

**The few, the proud, the brave:** Bubbling under the chart at New & Active with adds and spins at WPLY/Philadelphia; WPBZ/West Palm Beach; KQXR/Boise, ID; WZNE/Rochester, NY; WLUM/Milwaukee; WRZX/Indianapolis; and lots more with good taste.

Next week: *Nine more not to ignore!*

## TALK BACK TO R&R!

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

Call me at 310-788-1673

or e-mail:

[mtolkoff@radioandrecords.com](mailto:mtolkoff@radioandrecords.com)

# REPORTING STATION PLAYLISTS

[www.radioandrecords.com](http://www.radioandrecords.com)



**America's Best Testing Alternative Songs 12 +**  
For The Week Ending 6/4/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LOSTPROPHETS Last Train Home (Columbia)	4.09	4.14	94%	27%	3.93	3.81	4.05
STORY OF THE YEAR Anthem Of Our... (Maverick/Reprise)	4.05	4.08	73%	11%	3.85	3.61	4.12
HOBBASTANK The Reason (Island/IDJMG)	4.01	4.07	98%	38%	3.98	3.74	4.21
OFFSPRING (Can't Get My) Head Around You (Columbia)	4.01	3.90	91%	20%	3.85	3.85	3.85
BLINK-182 Down (Geffen)	3.99	-	72%	11%	3.85	3.73	3.97
BLINK-182 I Miss You (Geffen)	3.96	3.96	98%	39%	3.91	3.85	4.16
INCUBUS Talk Shows On Mute (Epic)	3.92	3.95	81%	15%	3.88	3.79	3.97
THREE DAYS GRACE Just Like You (Live/Zomba)	3.88	3.99	81%	15%	3.88	3.42	3.94
NEW FOUND GLORY All Downhill From Here (Geffen)	3.84	3.97	81%	16%	3.82	3.45	3.80
INCUBUS Megalomaniac (Epic)	3.81	3.85	97%	39%	3.72	3.67	3.76
LINKIN PARK Lying From You (Warner Bros.)	3.80	3.83	93%	30%	3.71	3.56	3.87
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3.79	3.91	75%	17%	3.73	3.49	3.97
SMILE EMPTY SOUL Silhouettes (Lava)	3.78	3.89	76%	14%	3.58	3.44	3.73
A PERFECT CIRCLE The Outsider (Virgin)	3.72	3.81	72%	19%	3.66	3.62	3.70
JET Cold Hard Bitch (Atlantic)	3.71	3.76	94%	36%	3.58	3.53	3.63
311 Love Song (Maverick/Volcano/Zomba)	3.68	3.63	92%	38%	3.62	3.41	3.83
SEETHER (JAMY LEE) Broken (Wind-up)	3.67	3.77	78%	20%	3.60	3.49	3.73
MUSE Time Is Running Out (EastWest/Warner Bros.)	3.64	3.69	56%	12%	3.56	3.40	3.72
SHINEDOWN 45 (Atlantic)	3.64	3.82	55%	16%	3.52	3.43	3.62
AUDIOSLAVE What You Are (Interscope/Epic)	3.60	3.62	67%	20%	3.58	3.48	3.70
VELVET REVOLVER Slither (RCA/RMG)	3.57	3.71	65%	14%	3.59	3.65	3.53
THORNLEY So Far So Good (Roadrunner/IDJMG)	3.55	-	41%	7%	3.47	3.23	3.74
MODEST MOUSE Float On (Epic)	3.54	3.41	59%	17%	3.57	3.64	3.49
VON BONDIES C'mon C'mon (Sire/Reprise)	3.54	3.48	46%	10%	3.51	3.48	3.55
GODSMACK Running Blind (Republic/Universal)	3.47	3.44	75%	21%	3.44	3.23	3.67
FRANZ FERDINAND Take Me Out (Domino/Epic)	3.31	-	47%	13%	3.20	3.15	3.26
YEAH YEAH YEAHS Maps (Interscope)	3.23	3.28	76%	32%	3.31	3.31	3.32
SLIPKNOT Duality (Roadrunner/IDJMG)	3.23	3.27	54%	14%	3.27	3.31	3.20
BEASTIE BOYS Ch-Check It Out (Capitol)	3.11	3.12	85%	33%	3.36	3.48	3.23

Total sample size is 471 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

**R&R TOP 20 SPECIALTY ARTISTS**

1. SONIC YOUTH (Geffen/Interscope) "Unmade Bed"
2. HIVES (Interscope) "Walk Idiot Walk"
3. PJ HARVEY (Island/IDJMG) "The Letter"
4. TAKING BACK SUNDAY (Victory) "A Decade Under The Influence"
5. PIEBALD (SideOneDummy) "Haven't Tried It"
6. KILLERS (Island/IDJMG) "Somebody Told Me"
7. BETA BAND (Astralwerks/EMC) "Assessment"
8. MORRISSEY (Sanctuary/SRG) "Irish Blood, English Heart"
9. EAGLES OF DEATH METAL (Rekords Rekords) "Speaking In Tongues"
10. STREETS (Atlantic) "Fit But You Know It"
11. PEDRO THE LION (Jade Tree) "Transcontinental"
12. FRANZ FERDINAND (Domino/Epic) "Darts of Pleasure"
13. BUMBLEBEEZ 81 (Geffen/Interscope) "Pony Ride"
14. DRESDEN DOLLS (8 Ft. Records) "Girl Anachronism"
15. KEANE (Interscope) "Everybody's Changing"
16. BURNING BRIDES (V2) "Heart Full Of Black"
17. SCATTERTHEASHES (Epitaph) "Caesura"
18. BROKEN SPINDLES (Saddle Creek) "Fall In And Fall Down"
19. GOMEZ (Hut/Virgin) "Silence"
20. BAD RELIGION (Epitaph) "Los Angeles Is Burning"

Ranked by total number of shows reporting artist.

**Record Of The Week**

ARTIST: Sonic Youth  
TITLE: *Sonic Nurse*  
LABEL: Geffen/Interscope



Sonic Youth — the name alone should be reason enough for you to play it. Thurston Moore, Kim Gordon and Lee Ranaldo were building the foundations of the Alternative format while many of today's Alt up 'n' comers were still playing doctor. *Sonic Nurse*, the group's 19th release in an already storied catalog, fills the indie rock prescription right, with all the Xanax grooves and dreamy, dissonant noise pop Thurston and company have become known for. The whole ether binge kicks off admirably with "Pattern Recognition" and carries on with seven-minute-plus daydreams like "Dripping Dream" and the rock-solid "Stones." Meanwhile, "Unmade Bed" is a concise dose of indie rock at its finest.

— Frank Correia, Rock Specialty Editor

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**Reporters**

**Stations and their adds listed alphabetically by market**

**WHRL/Albany, NY\***  
OM: John Cooper  
PD: Lisa DeLeo  
4 311

**KTZO/Albuquerque, NM\***  
PD: Scott Sutherland  
MD: Don Kelley  
1 AUTHORITY ZERO  
1 311

**WNNX/Atlanta, GA\***  
OM: Leslie Fram  
PD: Chris Williams  
MD: Jay Harren  
No Adds

**WJSE/Atlantic City, NJ\***  
PD: Al Pariente  
PUDDLE OF MUDD  
JERSEY  
LOSTPROPHETS  
BUMBLEBEEZ 81  
TAKING BACK SUNDAY  
311

**KRDZ/Austin, TX\***  
OM: Jeff Carrisi  
PD: Mindy Lee  
MD: Taly Ryan  
8 DASHBOARD CONFSSIONAL

**WRAX/Birmingham, AL\***  
PD: Susan Groves  
MD: Mark Lindsey  
KID ROCK  
LOSTPROPHETS

**KOXR/Boise, ID\***  
OM: Dan McCoy  
PD: Eric Kristensen  
MD: Jeremi Smith  
No Adds

**WBCN/Boston, MA\***  
PD: Debbie  
APD/MD: Steven Strick  
No Adds

**WFNX/Boston, MA\***  
PD/MD: Paul Driscoll  
APD: Scott Datin  
2 SECRET MACHINES  
HIVES

**WEDG/Buffalo, NY\***  
PD: Lenny Stearns  
4 JET  
LOSTPROPHETS  
DASHBOARD CONFSSIONAL  
HIVES

**WBTZ/Burlington\***  
OM/MD: Matt Grasso  
APD/MD: Kevin Mays  
No Adds

**WAVF/Charleston, SC\***  
PD: Dave Rossi  
MD: Sary Boo  
11 DASHBOARD CONFSSIONAL  
8 311  
KEANE  
STORY OF THE YEAR  
VELVET REVOLVER  
MICHAEL TOLCHER

**WEND/Charlotte\***  
OM: Bruce Logan  
PD/MD: Jack Donati  
STORY OF THE YEAR  
FRANZ FERDINAND  
THORNEY

**WKQX/Chicago, IL\***  
PD: Mike Stern  
APD/MD: Joseph Jackson  
1 AUF DER MAUR  
KILLERS  
HIVES

**WAQZ/Cincinnati, OH\***  
PD/MD: Jeff Hugel  
2 FRANK FERDINAND  
LOSTPROPHETS

**WXTM/Cleveland, OH\***  
PD: Kim Monroe  
APD: Don Haraldis  
MD: Pete Schieba  
NICKELBACK  
PUDDLE OF MUDD

**WARQ/Columbia, SC\***  
PD: Dave Stewart  
MD: Dave Farris  
1 311  
MY MORNING JACKET  
LOSTPROPHETS

**WWCD/Columbus, OH\***  
PD: Randy Matley  
MD: Jack DeVoss  
WEEN  
BUMBLEBEEZ 81  
DASHBOARD CONFSSIONAL  
SECRET MACHINES

**KDGE/Dallas, TX\***  
PD: Deane Doherty  
APD/MD: Alan Ays  
1 KILLERS  
1 CURE  
1 DASHBOARD CONFSSIONAL  
FRANZ FERDINAND  
BREAKING BENJAMIN

**WXEG/Dayton, OH\***  
OM: Tony Tibert  
PD: Steve Kramer  
MD: Deemer  
5 DASHBOARD CONFSSIONAL

**KTCL/Denver, CO\***  
PD: Mike O'Connor  
APD: Rick Rubin  
MD: Hill Jordan  
No Adds

**CIMX/Detroit, MI\***  
PD: Murray Brodzinski  
APD: Vince Cannova  
MD: Matt Franklin  
STORY OF THE YEAR

**KHRD/El Paso, TX\***  
OM: Mike Preston  
PD/MD: Jojo Garcia  
No Adds

**KXNA/Fayetteville, AR**  
PD/MD: Dave Jackson  
9 LINKIN PARK  
HIVES

**KFRF/Fresno, CA\***  
PD: Chris Squires  
MD: Reverend  
4 311

**WJBY/Fl. Myers, FL\***  
PD: Kim Monroe  
APD: Don Haraldis  
MD: Pete Schieba  
NICKELBACK  
PUDDLE OF MUDD

**WXTW/Fl. Wayne, IN\***  
OM: JJ Fabian  
PD: Don Walker  
APD: Matt Jersico  
MD: Greg Trevis  
LOSTPROPHETS  
GRAMM COLTON BAND  
LOLA RAY  
BUMBLEBEEZ 81  
HIVES

**WGRD/Grand Rapids, MI\***  
PD: Bobby Duncan  
APD: Kevin Carnow  
MD: Alison Long  
1 KILLERS  
1 NEW FOUND GLORY

**WXNR/Greenville, NC\***  
PD: Jeff Sanders  
APD/MD: Christie Shaw  
BLINK-182  
KILLERS

**WEEQ/Hagerstown**  
PD/MD: Dave Roberts  
1 LOSTPROPHETS  
1 KILLERS  
5 311

**KUCD/Honolulu, HI\***  
PD: Jamie Hyatt  
MCRISEY  
TAKING BACK SUNDAY

**KTBS/Houston, TX\***  
PD: Vince Richards  
APD: Eric Schmidt  
MD: Don Janzen  
No Adds

**WRZJ/Indianapolis, IN\***  
PD: Scott Jameson  
MD: Michael Young  
NICKELBACK

**WPLA/Jacksonville, FL\***  
OM: Sal Austin  
APD/MD: Chad Chemley  
BLINK-182  
FUTURE LEADERS OF THE WORLD  
DASHBOARD CONFSSIONAL

**WRZK/Johnson City\***  
PD: Marc Blackmore  
LOSTPROPHETS  
311

**KRBZ/Kansas City, MO\***  
PD: Greg Bergen  
APD: Lucio  
MD: Jason Utnef  
HIVES

**WNFZ/Knoxville, TN\***  
PD: Anthony Proffitt  
MD: Don Walker  
APD: Matt Jersico  
MD: Greg Trevis  
LOSTPROPHETS  
GRAMM COLTON BAND  
LOLA RAY  
BUMBLEBEEZ 81  
HIVES

**KFTE/Lafayette, LA\***  
OM: Scott Perrin  
MD: Tegan Price  
No Adds

**KXTE/Las Vegas, NV\***  
PD: Dave Wellington  
APD/MD: Chris Ripley  
1 BURNING BRIDES

**KRDQ/Los Angeles, CA\***  
PD: Kevin Weathersby  
APD: Gene Sandstrom  
MD: Matt Smith  
No Adds

**WLRS/Louisville, KY\***  
PD: Amara Fitzgerald  
MD: Ashley  
MY MORNING JACKET  
FINGER ELEVEN  
DASHBOARD CONFSSIONAL

**WMFS/Memphis, TN\***  
PD: Rob Crossman  
MD: Sydney Hobson  
PUDDLE OF MUDD  
AUTHORITY ZERO  
FUTURE LEADERS OF THE WORLD

**WLUM/Milwaukee, WI\***  
PD: Tommy Wilde  
MD: Kenny Neumann  
14 311  
1 LINKIN PARK  
LOSTPROPHETS  
KICKS

**WHTG/Monmouth, NJ\***  
APD: Mike Gavin  
MD: Brian Phillips  
FINGER ELEVEN  
STELLASTARR  
DASHBOARD CONFSSIONAL  
311

**KMSB/Monterey, CA\***  
PD/MD: Kenny Allen  
1 311  
BUMBLEBEEZ 81  
HIVES  
LOSTPROPHETS

**WBUZ/Nashville, TN\***  
OM: Jim Patricia  
PD/MD: Russ Schenk  
11 RYAN ADAMS  
10 311  
KID ROCK  
LOSTPROPHETS  
BUMBLEBEEZ 81  
HIVES

**KKNO/New Orleans, LA\***  
OM: Tony Fiorentino  
MD: Sig  
APD: Nick Pernicaro  
311  
LOSTPROPHETS

**WDRK/New York, NY\***  
PD: Robert Cross  
MD: Wade Peer  
7 311  
HIVES

**WRRV/Newburgh, NY**  
PD: Andrew Boris  
No Adds

**WROX/Norfolk, VA\***  
PD: Michele Diamond  
MD: Mike Powers  
2 BUMBLEBEEZ 81  
HIVES  
311  
LOSTPROPHETS

**KQRX/Odessa, TX**  
PD: Michael Todd  
MD: Ashley  
7 ZUG ISLAND

**KHBZ/Oklahoma City, OK\***  
OM: Bill Herley  
PD: Jimmy Barrada  
No Adds

**WJRR/Orlando, FL\***  
OM: Adam Cook  
PD: Pat Lynch  
APD: Rick Ewert  
MD: Brian DeBarman  
3 CROSSFADE

**WOCL/Orlando, FL\***  
PD: Bobby Smith  
13 311  
1 STORY OF THE YEAR

**WPLY/Philadelphia, PA\***  
PD: Jim McGuire  
MD: Dan Fein  
BLINK-182

**KEDJ/Phoenix, AZ\***  
OM: Laura Harris  
APD: Dead Air Dave  
MD: Robin Nash  
2 311

**KZOM/Phoenix, AZ\***  
PD: Devin Mannion  
MD: Mirza Lewis  
No Adds

**WXDX/Pittsburgh, PA\***  
PD: John Meschitta  
MD: Vianca F.  
1 DASHBOARD CONFSSIONAL

**KNRK/Portland, OR\***  
PD: Mark Hamilton  
APD: Jaime Cooley  
1 311  
BURNING BRIDES

**WBRU/Providence, RI\***  
PD: Seth Foster  
MD: Andy Yoo  
7 MORRISSEY  
LIT  
MIDTOWN  
LOSTPROPHETS  
LOCAL H

**KRZQ/Reno, NV\***  
OM: Rob Brooks  
PD: Sean Demery  
APD/MD: Matt Diabla  
19 LINKIN PARK  
2 311

**WDYL/Richmond, VA\***  
PD: Mike Marple  
MD: Dustin Matthews  
1 KILLERS  
1 311  
BLINK-182

**WRXL/Richmond, VA\***  
OM: Bill Cahill  
PD/MD: Casey Krzkowski  
4 311  
1 DASHBOARD CONFSSIONAL  
NICKELBACK

**KCXX/Riverside, CA\***  
OM/MD: Keith Claque  
APD/MD: Daryl James  
No Adds

**WZNE/Rochester, NY\***  
OM/MD: John McCrae  
MD: Jeff Sotolano  
1 311  
SOIL  
LOSTPROPHETS

**KWDD/Sacramento, CA\***  
OM: Cariss Johnson  
PD: Ron Boice  
APD: Violet  
MD: Bianca Collins  
9 CHRONIC FUTURE  
9 311  
SIMPLE KID  
TAKING BACK SUNDAY

**KCPX/Salt Lake City, UT\***  
OM: Royce Blake  
PD: Clive Fishery  
No Adds

**KXRK/Salt Lake City, UT\***  
OM: Alan Hague  
PD: Todd Water  
MD: Arnie Falbin  
9 311  
2 KILLERS

**KBZT/San Diego, CA\***  
PD: Garrett Mischke  
APD/MD: Mike Heitman  
2 DASHBOARD CONFSSIONAL  
PJ HARVEY  
PRINCE  
BURNING BRIDES

**XTRA/San Diego, CA\***  
PD: Jim Richards  
MD: Marly Whitney  
HIVES

**KITS/San Francisco, CA\***  
PD: Sean Demery  
APD/MD: Aaron Azarova  
No Adds

**KCNL/San Jose, CA\***  
PD/MD: Matt Sny  
1 THREE DAYS GRACE  
THORNEY

**KJEC/Santa Barbara, CA**  
MD: Dave Hassack  
2 HIVES  
THRILLS  
BUMBLEBEEZ 81

**KNDK/Seattle, WA\***  
PD: Phil Manning  
APD: Jim Keller  
No Adds

**KPHT/Si. Louis, MO\***  
PD: Toney Mattum  
MD: Jeff Fressa  
LOSTPROPHETS  
311

**WFHS/Washington, DC\***  
PD: Lisa Worden  
APD: Libby Carstensen  
MD: Pat Ferriso  
No Adds

**WKRL/Syracuse, NY\***  
PD: Scott Pettibone  
APD/MD: Tim Noble  
1 311  
LOSTPROPHETS

**WXSJ/Tallahassee, FL**  
OM: Steve Cannon  
PD: Dale Fiet  
APD/MD: Meathad  
1 LOSTPROPHETS  
1 PIEBALD  
1 311

**WSUN/Tampa, FL\***  
OM: Paul Ciliano  
PD: Shank  
No Adds

**WFSM/Wilmington, NC**  
PD: Kenneth  
MD: Mike Kennedy  
20 311



\* Monitored Reporters

85 Total Reporters

77 Total Monitored

8 Total Indicator

Did Not Report, Playlist Frozen (1):  
WCYY/Portland, ME

**New & Active**

**AUTHORITY ZERO** *Revolution (Lava)*  
Total Plays: 223, Total Stations: 20, Adds: 2

**BURNING BRIDES** *Heart Full of Black (V2)*  
Total Plays: 205, Total Stations: 25, Adds: 5

**LINKIN PARK** *Breaking The Habit (Warner Bros.)*  
Total Plays: 180, Total Stations: 9, Adds: 2

**KICKS** *Mir (TVT)*  
Total Plays: 171, Total Stations: 17, Adds: 1

**LOSTPROPHETS** *Wake Up (Make A Move) (Columbia)*  
Total Plays: 154, Total Stations: 32, Adds: 19

**D. FRANKENREITER** *f.l.j. JOHNSON (Free (Brushfire/Universal))*  
Total Plays: 136, Total Stations: 10, Adds: 0

**MY MORNING JACKET** *One Big Holiday (ATO/RCA/RMG)*  
Total Plays: 114, Total Stations: 13, Adds: 2

**FINGER ELEVEN** *Stay In Shadow (Wind-up)*  
Total Plays: 112, Total Stations: 14, Adds: 2

**TAKING BACK SUNDAY** *A Decade Under the Influence (Victory)*  
Total Plays: 102, Total Stations: 9, Adds: 3

**SCISSOR SISTERS** *Take Your Mama (Universal)*  
Total Plays: 100, Total Stations: 9, Adds: 0

Songs ranked by total plays

**Indicator**

**Most Added\***

- 311 *First Straw (Volcano/Zomba)*
- LOSTPROPHETS *Wake Up (Make A Move) (Columbia)*
- HIVES *Walk kdoot Walk (Interscope)*
- KILLERS *Somebody Told Me (Island/IDJMG)*
- ZUG ISLAND *Saved (Psychopathic)*
- PIEBALD *Haven't Tried It (SideOneDummy)*
- BUMBLEBEEZ 81 *Pony Ride (Geffen)*
- THRILLS *Big Sur (Virgin)*
- LINKIN PARK *Breaking The Habit (Warner Bros.)*





**JOHN SCHOENBERGER**  
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# Database Marketing

It's all about permission and trust

**R**uth Presslaff and her company, Presslaff Interactive, have been involved since the mid-1980s in helping radio stations organize and utilize their databases. After years working in affiliate relations and sales — mostly with United Stations Radio Networks — Presslaff saw the need for someone to help broadcasters gather and use listener-database information in a variety of ways.

Back then radio was just evolving from gathering loyal-listener information from cards filled out at the station booth at remotes to the new technology of interactive phone response. It has since moved on to web-based systems that allow stations to realize the almost limitless potential of database management and marketing.

"My business has paralleled the evolution of software that helps stations manage and utilize their databases," says Presslaff. "By getting involved from the beginning and training and seeing what stations' needs were, we realized they could use new systems to help them apply the information they were gathering adequately and effectively.

"It's about how they can then turn raw data about their listeners into usable information that can be matched up with their sales and marketing departments — and, equally as important, how they can use this information to help further the brand image and listener loyalty of the station."

I recently spoke with Presslaff, and, as you'll read, she's sharp, she's ethical, and she loves Triple A radio.

**R&R:** How did your business get started?

**RP:** I started it originally to rep products to radio stations. It just so happened that my first client was a music-scheduling and research software company. It put me on the path of getting involved with software, which we have been doing since 1987.

We went through a number of different products and in the early '90s decided to bring software and product development in-house. Companies that hire us range over most of the formats, but my personal tastes lean toward Triple A. I get a lot of satisfaction when I see our products and services dramatically benefit a Triple A station.

**R&R:** What's the basic premise you try to get across to stations?

**RP:** The basic concept is, "I listen

to my radio station because the DJs are talking directly to me and I love the music they play." That — and perhaps a targeted incentive like concert tickets, cash or inside opportunities — motivates people to go to the website to register. The extension of that is to incorporate the same station vibe into the e-mails these people get and thus reinforce them to keep tuning in to the station. It is a loop that depends on interaction.

Revenue sources for the station can also be plugged into this. The slug line we use is "The point is revenue," and we started aggressively doing that about six years ago. We know anything that a station invests in has got to make money. Even if they use these data-management tools purely for marketing and programming needs, there still has to be a hook. They need to see that X investment gave them Y result.

**R&R:** Tell us about your proprietary software.

**RP:** Dat-e-Base is our core product. Everything we're working on has to do with building databases and building relationships through permission — today with e-mail marketing, tomorrow with text messaging, and we'll see what the day after that brings. ToGo, one of our supporting products, lets a station collect information at events and feed that data straight back into Dat-e-Base.

We recognize that the people who use our products have to think about marketing, programming and making money. They can't be tripped up by cumbersome software. They need a short learning curve, intuitive systems and technical and marketing support that go way beyond the call of duty.

You can't talk about our software without talking about our terrific staff. We've got a great team of programmers who understand how important it is to come up with the easiest and fastest solutions to client questions. We get great marks from our stations for technical service and support, as well as our marketing expertise.

The thing is, we really believe in this relationship-marketing stuff and like to build deep and lasting relationships with our clients as we help them build those meaningful relationships with their listeners.

**R&R:** The process is a two-way street, isn't it?

**RP:** By making the experience of the collection of information from listeners enjoyable, you not only leave them with a good feeling about the station, you also make it that much easier to get them to respond again in the future. You are asking the listener to do all the work, really, so you have to make it worth their while. They need to see a clear connection to the benefits the station offers them for deciding to be proactive.

From the station's point of view, you have to make sure you are asking the right questions and getting all the information you need. There are certain things a station does that would be of interest to the entire database, and you want to make sure they all have the opportunity to participate.

**"There is limitless opportunity to reach people who have given you permission to interact with them."**

But the key to making this database-marketing thing really work for you is to learn how to come up with things that will target a certain group pulled from the entire database. This has allowed stations to take a brand-new approach to all types of events, ranging from the opening of a new restaurant to full-blown NTR events. It is really quite easy to make it seem like a sought-after event and to make your listeners feel special if they are invited to attend.

**R&R:** How does revenue come into the picture?

**RP:** In a couple of different ways. One is a traditional banner — you sell the e-mail to a client. The e-mail may

**"Building the database and respecting its participants has to be the most important aspect of this process. Sure, sales and marketing can benefit greatly from your efforts, but only if the trust and interest in your messages is there."**

initially be about a concert event or a contest or a music survey, but in the same e-mail there is also the sponsorship with information and a click-through if they are interested in following up on it.

The second level, which, to me, is the more stealthy, lucrative and useful level for the client, is to target something directly to a specific interest of the listener. For example, we ask a station database, "Who likes to ski?" because we are putting together a trip or a discount from a sports store. So now we have from the, say, 50,000 people in our database the 3,500 core people who like to ski, and we let them know about an opportunity they would find valuable and interesting without sending a meaningless e-mail to the non-skier.

Here's where it gets interesting: In our initial surveys we can ask specific questions about the interests that relate to the clients the station already has. But it can go the other way too. You can decide in-house that you want to develop a new relationship with a certain type of business, and you can query your database to see if there is enough interest to warrant action.

**R&R:** How deep can you go with these surveys?

**RP:** We have stations that have asked everything from what kind of food you like to what you think about a certain club or arena that just opened in town. People will tell you almost anything if you ask their opinion and you give them a good incentive or reason to do so. The key is building the trust that allows you to go back again and again to create a really specific profile about each and every one of them.

The initial "sign-up" questionnaire needs to be short and focused on the basic information. Subsequent questionnaires expand the information base. You need to take it step by step as you build the trust. You gain that trust by thanking them for signing up and showing that you are going to use their information respectfully and intelligently by not spamming them.

**R&R:** What is more important, respecting the database or serving the sales department?

**RP:** Building the database and respecting its participants has to be the most important aspect of this process. All of the opportunities flow from that. Sure, sales and marketing can benefit greatly from your efforts, but only if the trust and interest in your

messages is there. These database initiatives can also reap great benefits in the areas of programming and station branding, which indirectly enhances the bottom line.

They can also subtly help in the diary process for ratings. For instance, you can compare the ZIP codes in your database with the hot ZIP codes from your diaries. Quite often you see a pairing that matches pretty well, but sometimes you don't. If you don't, what can you do to improve that?

**R&R:** It's really about building communities, isn't it?

**RP:** I am beginning to think that Dat-e-Base is the mannequin, and it's a matter of the clothes we wrap around it for each format. The words that we use, the incentives we use and how we promote on the air vary from format to format, but the concept and goals remain the same.

Having said that, I do see a specific application to the Triple A audience. Much like public radio, there are these core values that your listeners subscribe to, and they want a station that manifests those same values in everything it does — way beyond the music that's played. We hear about database-only events where listeners easily identify with each other, where they meet and interact.

What the station represents can be shorthand for a lot of things about a person, and that's where the community concept comes in. They not only feel comfortable around each other, they feel they know each other simply because they share the same passion for a radio station. It can be very powerful.

**R&R:** Where is all of this leading?

**RP:** With people tuning out on as many levels as possible because of the overdose of information and advertising and media, there is limitless opportunity to reach people who have given you permission to interact with them. The whole future of marketing in all of business will drift toward these targeted databases and communities.

The key word here is *permission*. Respect and honor it, and reach the database with things they are interested in, and you can go a very long way. It's a very big responsibility not to abuse that permission. Do it once, and it's likely you're toast.

For more information, go to [www.presslaff.com](http://www.presslaff.com), or call 310-792-6070. Look for Presslaff's special presentation at this year's Triple A Summit in August.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ALANIS MORISSETTE Everything (Maverick/Reprise)	402	-41	17978	10	20/0
2	2	DAVE MATTHEWS Oh (RCA/RMG)	393	+28	21343	11	20/0
3	3	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	375	+13	15994	9	21/0
6	4	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	319	+31	16562	5	20/0
4	5	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	290	-36	15376	13	19/0
13	6	NORAH JONES What Am I To You? (Blue Note/EMC)	283	+55	13773	3	19/0
9	7	DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	275	+11	9614	11	20/0
12	8	WHEAT I Met A Girl (Aware/Columbia)	249	+17	13002	10	19/0
14	9	SHERYL CROW Light In Your Eyes (A&M/Interscope)	248	+20	10099	5	21/1
8	10	JOHN MAYER Clarity (Aware/Columbia)	245	-38	15222	21	15/0
7	11	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	239	-49	17321	20	18/0
11	12	NORAH JONES Sunrise (Blue Note/EMC)	238	-11	18840	21	20/0
5	13	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	219	-90	14488	15	17/0
16	14	MINDY SMITH Come To Jesus (Vanguard)	210	-2	8898	11	15/1
18	15	TOOTS AND THE MAYTALS w/B. RAITT True Love Is Hard To Find (V2)	208	+8	9165	8	17/1
15	16	MAROON 5 This Love (Octone/J/RMG)	205	-22	10085	17	9/0
19	17	BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)	195	-3	8705	4	13/1
17	18	JASON MRAZ Curbside Prophet (Atlantic)	191	-17	7707	13	13/0
Debut	19	PHISH The Connection (Elektra/Atlantic)	186	+83	9607	1	16/2
20	20	HOBBASTANK The Reason (Island/IDJMG)	172	+3	12373	8	7/1
22	21	MELISSA ETHERIDGE Lucky (Island/IDJMG)	162	0	5531	6	14/0
21	22	PAT MCGEE BAND Beautiful Ways (Warner Bros.)	155	-8	4252	7	13/0
30	23	JOE FIRSTMAN Can't Stop Loving You (Atlantic)	141	+23	2142	3	11/0
Debut	24	INDIGO GIRLS Fill It Up Again (Epic)	139	+34	5870	1	13/0
29	25	311 Love Song (Maverick/Volcano/Zomba)	139	+16	11694	4	4/0
23	26	THRILLS Big Sur (Virgin)	139	+7	3309	3	11/0
Debut	27	LORETTA LYNN f/JACK WHITE Portland, Oregon (Interscope)	135	+19	5452	1	13/2
27	28	DIANA KRALL Temptation (GRP/VMG)	128	+3	4904	2	10/0
Debut	29	MODEST MOUSE Float On (Epic)	120	+15	6446	1	6/0
Debut	30	BODEANS If It Makes You (Zoe/Rounder)	117	+68	6915	1	15/2

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 5/23-5/29. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

### New & Active

**JEM** They (ATO/RCA/RMG)  
Total Plays: 115, Total Stations: 12, Adds: 2

**JAMIE CULLUM** All At Sea (Verve/Universal)  
Total Plays: 113, Total Stations: 13, Adds: 0

**JOHN EDDIE** Everything (Thrill Show/Lost Highway)  
Total Plays: 108, Total Stations: 9, Adds: 0

**INDIGO GIRLS** Perfect World (Epic)  
Total Plays: 105, Total Stations: 9, Adds: 0

**MY MORNING JACKET** Golden (ATO/RCA/RMG)  
Total Plays: 92, Total Stations: 8, Adds: 0

**CURE** The End Of The World (Geffen)  
Total Plays: 92, Total Stations: 5, Adds: 0

**STING** Stolen Car (Take Me Dancing) (A&M/Interscope)  
Total Plays: 89, Total Stations: 11, Adds: 3

**RACHAEL YAMAGATA** Worn Me Down (RCA Victor)  
Total Plays: 86, Total Stations: 8, Adds: 0

**LOS LOBOS** Hurry Tomorrow (Mammoth/Hollywood)  
Total Plays: 83, Total Stations: 6, Adds: 0

**FOUNTAINS OF WAYNE** Hey Julie (S-Curve/EMC)  
Total Plays: 76, Total Stations: 8, Adds: 0

Songs ranked by total plays

### Most Added\*

[www.radds.com](http://www.radds.com)

ARTIST TITLE LABEL(S)	ADDS
STING Stolen Car (Take Me Dancing) (A&M/Interscope)	3
EDWIN MCCAIN f/MAIA SHARP Say Anything (DRT)	3
CHRIS ROBINSON 40 Days (Vector Recordings)	3

### Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PHISH The Connection (Elektra/Atlantic)	+83
BODEANS If It Makes You (Zoe/Rounder)	+68
NORAH JONES What Am I To You? (Blue Note/EMC)	+55
INDIGO GIRLS Fill It Up Again (Epic)	+34
SONIA DADA Old Bones (Calliope)	+32
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+31
WILCO I'm A Wheel (Nonesuch)	+31
DAVE MATTHEWS Oh (RCA/RMG)	+28
STING Stolen Car (Take Me Dancing) (A&M/Interscope)	+24

### Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Or/Epic)	267
JET Are You Gonna Be My Girl (Atlantic)	200
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	159
SARAH MCLACHLAN Fallen (Arista/RMG)	148
GUSTER Careful (Palm/Reprise)	142
COLDPLAY Clocks (Capitol)	128
JOHN EDDIE If You're Here When... (Thrill Show/Lost Highway)	107
MELISSA ETHERIDGE Breathe (Island/IDJMG)	104
COUNTING CROWS She Don't Want Nobody Near (Geffen)	103
MATCHBOX TWENTY Unwell (Atlantic)	86

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

# SHERYL CROW

The follow-up to the #1 track "The First Cut Is The Deepest"  
R&R Triple A: 14 - 9 BDS AAA: 17\* - 12\*


**New Add: KINK**

KBCO KFOG WXRT KMTT KTCZ WBOS KGSR WXPB KTHX  
WTTS WMMM KPRI WNCS WRLT KZPL WDOD WZEW & more

From **THE VERY BEST OF SHERYL CROW** (2.9 million scanned)

Written by Sheryl Crow and John Shanks. Produced by John Shanks

[www.sherylcrow.com](http://www.sherylcrow.com) - [www.amrecords.com](http://www.amrecords.com) - © 2004 A&M RECORDS





## ON THE RECORD

With  
**Brian Cosgrove**  
PD WEHM/Nassau-Suffolk



Norah Jones' latest single from *Feels Like Home* is "What Am I to You?" — a song that gives her full songwriting credit. It's a blues-based track with solid lyrics. It's obviously a love song, but also a question we all (at least internally) ask in every significant relationship we have, at one time or another. With it, Jones continues to show excellent judgment in the material she chooses to record. • She truly seems

as surprised about her success as everyone else, but she takes it in stride. Unlike her first release, which was a slow starter, *Feels Like Home* sold more than a million copies its first week out and continues to sell extremely well. Jones seems to possess a real sense of humility and gratitude that allows her to escape the pressures of the dreaded sophomore slump. Her love of music and nothing-to-lose attitude have brought about another wonderful release. •

Recently, I saw a study that said adults 35-54 now purchase as many records as teens. Norah Jones is a significant reason for this change in our listeners' buying habits. Also, it's time to give us a pat on the back, as Triple A played a big part in getting the word out (just check the thank-you credits for some of our noncomm peers in the liner notes) about this talented, humble and lovely young woman. • Though I admit I was a little slow on adding "Don't Know Why" a few years back, I expect to be playing Norah Jones' music as long as I'm lucky enough to be part of this amazing format.

The Memorial Day weekend traditionally marks a dramatic change in music as programmers gear up for the summer. This year is no exception, as **Alanis Morissette** remains at the top for the fifth week, **Dave Matthews** holds at 2\*, **Lenny Kravitz** is at 3\*, and **Counting Crows** climb to 4\*. **Norah Jones** (6\*), **Wheat** (8\*) and **Sheryl Crow** (9\*) come into the top 10 ... **Toots & The Maytals** with **Bonnie Raitt** jump 18\*-15\*, and **Joe Firstman** also makes a good move, from 30\*-23\* ... Lots of debuts this week, including **Phish**, **Indigo Girls**, **Loretta Lynn** featuring **Jack White**, **Modest Mouse** and **The BoDeans** ... On the Indicator chart, Morissette remains at No. 1, Counting Crows increase to 2\*, Jones is now 3\*, and Crow is top five at 5\* ... Big gainers include **Jamie Cullum** (15\*-12\*), **Ryan Adams** (24\*-18\*) and **Zero 7** (30\*-25\*) ... **Phish** and **Los Lobos** debut ... In the Most Added category, **Melissa Ferrick** brings in nine first-week adds, and **Train**, **Roger Clyne & The Peacemakers** and **Patti Scialfa** are off to good starts ... It's a big week for cleaning up, with **The BoDeans**, **Phish**, **Edwin McCain** featuring **Maia Sharp**, **Chris Robinson**, **Gomez**, **Ozomatli**, **Rachael Yamagata** and **Sting** closing some holes. Keep an eye on **Finger Eleven**, **Keaton Simons**, **Michael Tolcher** and **Greta Gaines**.

— John Schoenberger, Triple A Editor



# AAA ARTIST

OF THE WEEK

ARTIST: **Jamie Cullum**

LABEL: **Verve/Universal**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



It is absolutely amazing to me how many of the young artists today have been profoundly influenced by the music of previous generations. The usual modus operandi is to discard everything that your parents or grandparents liked musically and go off the deep end of rebellious expression. But lately something else is happening: Norah Jones is recapturing many styles of the past and giving them new life, Joss Stone is reviving the great soul sounds of decades past, countless singer-songwriters are carrying on a tradition almost as old as music itself, and now the U.K.'s Jamie Cullum has perfected a style that is one-part crooner, one-part jazz pianist and one-part rock star.

Cullum is just starting to gain some momentum in the States, but he has already conquered his homeland. His album *Twentysomething* has set a record in England, where it was certified platinum in just six weeks — the fastest-selling jazz album ever. He has impressed his new fans with his reinterpretations of many standards, such as "I Get a Kick out of You" and "I Could Have Danced All Night," as well as more contemporary numbers like Hendrix's "Wind Cries Mary" and Radiohead's "High and Dry."

But what gives Cullum the edge over most other performers who appreciate a variety of musical styles and eras is his ability to write equally strong original material. Songs such as the title track, "All at Sea" and "These Are the Days" stand comfortably beside the other time-tested tunes in his repertoire.

"I'm putting in loads of elements from

all these different musical areas, and then I am making my own sound out of them," says Cullum. "I'm not interested in being some kind of museum piece, and I don't want to present my music in a way that is old-fashioned. I'm not wearing a suit, and I don't stand still when I'm singing. I'm jumping off the piano!"

Cullum was raised in the county of Wiltshire (near Stonehenge). He studied music, film and media at Reading University. It was during this time that the self-taught pianist-singer-songwriter began to perform both as a solo artist and with the Berkshire Jazz Orchestra. With his own money, he cut a demo that he began to sell at his shows. It wasn't long before a buzz began to develop about this young and engaging performer, and he headed to London to try his hand at a professional career in music.

He eventually recorded a full album, *Pointless Nostalgic*, and as his notoriety grew, he signed with Verve and recorded *Twentysomething*. With his blend of old and new material coupled with lively stage antics more akin to a rock show, Cullum is now well on his way to becoming a worldwide success.

As you read this, Cullum is doing exactly that — he is on an aggressive touring schedule that brings him to the U.S. several times during the summer, including a performance at this year's Triple A Summit in Boulder in August.

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June 4, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+ / - PLAYS	CUMULATIVE PLAYS
1	1	LORETTA LYNN Van Lear Rose (Interscope)	784	-7	3702
2	2	PATTY GRIFFIN Impossible Dream (ATD/RCA/RMG)	668	-65	5944
3	3	SLAID CLEAVES Wishbones (Phila/Rounder)	610	-40	10294
4	4	ALLISON MOORER The Duel (Sugar Hill)	510	+25	3693
5	5	SAM BUSH King Of My World (Sugar Hill)	501	+24	3277
8	6	M. CHAPIN CARPENTER Between Here And Gone (Columbia)	460	+34	2467
6	7	SUBDUDES Miracle Mule (Back Porch/EMC)	456	+7	4734
9	8	JIM LAUDERDALE Headed For The Hills (Dualtone)	443	+19	1859
10	9	STEVE FORBERT Just Like There's Nothing To It (Koch)	440	+20	2479
11	10	LOS LOBOS The Ride (Hollywood)	406	-9	1615
7	11	FLATLANDERS Wheels Of Fortune (New West)	394	-47	12675
12	12	BR549 Tangled In The Pines (Dualtone)	361	-25	10554
24	13	DALE WATSON Dreamland (Koch)	360	+87	760
13	14	LEFTOVER SALMON Leftover Salmon (Compendia)	343	-36	5681
18	15	LORI MCKENNA Bittertown (Signature Sound)	342	+24	1759
20	16	GURF MORLIX Cut 'N Shoot (Blue Corn)	333	+24	1679
15	17	R. MALO, P. FLYNN, R. ICKES... The Nashville... (CMH)	327	-12	3329
16	18	MOOT DAVIS Moot Davis (Little Dog)	327	-8	3473
19	19	BLACKIE AND THE RODEO KINGS Bark (True North)	323	+8	1848
17	20	JAMES MCMURTRY Live In Aught Three (Compadre)	315	-12	6352
23	21	ED BURLESON Cold Hard Truth (Palo Duro)	300	+20	1648
14	22	MINDY SMITH One Moment More (Vanguard)	287	-82	9265
21	23	GREY DE LISLE The Graceful Ghost (Sugar Hill)	277	-31	3616
22	24	KING WILKIE Broke (Rebel)	275	-5	2027
25	25	ELIZA GILKYSOON Land Of Milk And Honey (Red House)	267	+3	3108
<b>Debut</b>	26	TWO DOLLAR PISTOLS Hands Up (Yep Roc)	241	+40	900
<b>Debut</b>	27	WOODYS Teardrops And Diamonds (Independent)	233	+16	1266
30	28	KATE JAMES... Homewrecker Heartbreaker (Haydens Ferry)	225	+4	1498
27	29	ALECIA NUGENT Alecia Nugent (Rounder)	223	-17	2679
28	30	GIBSON BROTHERS Long Way Back Home (Sugar Hill)	222	-15	3503

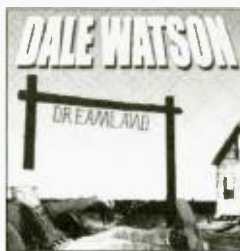
The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit [www.americanamusic.org](http://www.americanamusic.org). © 2004 Americana Music Association.

## Americana Spotlight

by John Schoenberger

Artist: Dale Watson

Label: Koch



If you like your honky tonk pure and tasty, then look no further than Dale Watson to get your fix. He's been bucking the more commercial trends of country music for quite some time, and it seems he intends to do so until he dies. Watson was born in Alabama and raised in Texas, but he eventually found himself in Los Angeles as part of the then-emerging alt country scene during the late '80s and early '90s. Watson then moved to Nashville to be a songwriter but found it didn't suit him. After relocating to Austin, he finally started to record, beginning with *Cheatin' Heart Attack* in 1995. That was followed by *Blessed and Damned* in 1996, *I Hate These Songs* in 1997 and *The Truckin' Sessions* in 1998. Tragically, Watson's fiancée was killed in a car crash in 2000. After battling the demons of drugs and alcohol, he came through to the other side and, by 2001, was ready to record again. The result was *Every Song I Write Is for You*. Now Watson returns with *Dreamland*, an album that reassures us that this talented artist has found a new lease on life. As you might expect, Watson remains true to his original musical calling as he gives us a great collection of new songs produced by the fabulous Ray Benson. Highlights include "Honky Tonkers Don't Cry," "California Wine" and "Fox on the Run."

## Americana News

KVNF/Paonia, CO is being added to the Americana reporting panel. Your contact is MD Candy Pannetta, who can be reached at 970-527-4866 or [sugar@kvnf.org](mailto:sugar@kvnf.org). The address is 213 Grand Ave, Paonia, CO 81428 ... A new book called *Cash: An American Man* is now out. It was assembled by longtime Cash fan and friend Bill Miller, who has also been the administrator of the official Cash website for many years ... More than 650 pieces from the estates of Johnny Cash and June Carter Cash will be offered Sept. 14-15 by New York auction house Sotheby's ... Terri Clark has been invited to join the Grand Ole Opry. She is the first female Canadian artist to receive the honor ... Musicians, bands, artists and songwriters are being invited to enter their songs in this year's International Songwriting Competition. There's an Americana section, among others. Log on to [www.songwritingcompetition.com](http://www.songwritingcompetition.com) for more details ... *Fallen Angel*, German-born director Gandulf Hennig's documentary about the late country rock icon Gram Parsons, made its U.S. debut at the Nashville Film Festival in May. Hennig is now in discussions with distributors to get the film into theaters later this year ... Charlie Robison has signed with Dualtone. His next album will be *Good Times*, out Sept. 12 ... Kris Kristofferson says he is at work on new material and again working with producer Don Was ... Lucinda Williams and her father, poet Miller Williams, will perform at Chicago's Poetry Center on June 4. The event will benefit various Poetry Center programs.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
JAY FARRAR Stone, Steel & Bright Lights (Artemis)	9
VARIOUS ARTISTS Merlefest (Live 2003) (Sugar Hill)	9
DALE WATSON Dreamland (Koch)	7
MOUNTAIN HEART Force Of Nature (Skaggs Family)	7

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# Teens And Downloading

Continued from Page 1

Christian	Non-Christian	Style Of Music
59%	76%	Rock
44%	61%	Alternative
43%	49%	Pop
40%	7%	Christian
39%	53%	Rap/Hip-Hop
28%	38%	R&B
25%	49%	Hard Rock
22%	24%	Country
21%	1%	Worship
14%	22%	Classical
13%	32%	Dance/Techno
10%	16%	Jazz
7%	3%	Gospel
6%	9%	Latin
25%	28%	Other

Forty-four percent of all Christian teenagers had purchased or acquired Christian music in the past six months, according to the study. Where teens obtained their music did not differ much between Christians and non-Christians, with 86% of both groups saying they had purchased at least one CD from a music store in the past six months.

**“There is a rampant ‘stick it to the Man’ mentality in most music consumers.”**

Interestingly, Christian teens were almost as likely to make copies of music for their friends (62%) as were their non-Christian counterparts (66%). The two groups also had similar numbers when it came to acquiring music from a paid download site (13% vs. 11%) and via a music club (11% vs. 8%).

## Illegal Downloading

Unfortunately, there were also few differences between Christian teenagers and others involved in the study when it came to questions about online piracy. Christian teens showed a only little less activity in that area than non-Christians. While 62% of non-Christians admitted to downloading an unauthorized song, 54% of Christian teens had done the same.

When it came to uploading songs onto the Internet to allow file-sharing with others, 22% of Christian teens had done this compared to 27% of non-Christians. In practical terms, roughly one of every four teens — Christian or not — had shared songs.

Incredibly, the vast majority of Christian and non-Christian teenagers (76% vs. 85%) had engaged in at least one form of music piracy during the last six months. The survey also found that virtually the same

number of Christian and non-Christian youths (14% and 18%) had engaged in all available forms of music piracy.

## The Morality Issue

The Gospel Music Association engaged Barna to do this study. The results on this page and the report as a whole shook the Christian music industry to its core. GMA President John Styll tells R&R, “I had hoped that teens who are involved in the Church would have seen this as a moral issue. It is clearly an illegal activity. For so many not to see that was real surprising.”

The vast majority of teens, according to the report, do not believe that music piracy is a morally wrong. Seven out of 10 Christian teens



John Styll

said that burning a CD for a friend is morally OK (26%) or not a moral issue at all (44%). Only 14% of Christian teens said that burning a CD for a friend was morally wrong.

One of every five Christian teenagers believes that downloading unauthorized music is wrong. Six of every 10 Christian teens feel that obtaining music in this way is either morally OK (27%) or not a moral issue at all (33%). Some 21% said that they aren't sure if such an activity is right or wrong.

In comparison, Christian youth were twice as likely (14% vs. 7%) as non-Christian teens to say that burning an illegal copy of a CD is morally wrong. The bottom line is that a very small minority of teens, whether Christian or not, feel that the common forms of music piracy are morally wrong.

## Breaking The Law

When examining the results of this survey, the main thing that comes to the surface is the lack of understanding about the illegality of music piracy. “This is a common problem,” Styll says. “The belief is that everybody is doing it, and it's so easy to do, so it can't be that big a deal. But what most music consumers don't realize is that this act affects so many people up the food chain in the marketplace.

“It not only hurts the artists and the people they help support, it hurts promoters, labels, marketing people, advertising people and those who rely on that income com-



**OUT OF THE GARDEN** Gotee urban trio Out Of Eden hooked up with actor-producer Patrick Swayze at a Nashville Film Festival party thrown by the William Morris Agency. Seen here (l-r) are Out Of Eden's Danielle Kimmey, Swayze and OOE's Lisa Kimmey and Andrea Kimmey-Baca.

ing in the door. It doesn't just hurt the big man in the big label office. What has come out through this study is the fact that Christians are almost as guilty as those who don't live that lifestyle in this area.

“It's kind of like speeding on the freeway: Everybody does it, including Christians. It's viewed as a lesser law that everybody breaks to a small degree. But music piracy affects so many more lives than someone going a few miles over the speed limit.”

**“You can't walk into a record store, pick up what you want and walk out without paying, so why is it OK to do the same thing in the privacy of your own home?”**

The main reason for people's lax attitudes toward music piracy is that they have heard little about the legal and moral aspects of the topic. When the Barna survey asked teens if they had ever heard anyone talk about the legality of copying music, a little more than half (54%) indicated that they had. Fewer (48%) had ever heard anyone talk about the ethics of music downloading.

## A Million Wrongs

The area of education about the consequences of piracy is one that, until recently, has been overlooked almost entirely. The GMA is now championing a campaign to help in this area called A Million Wrongs Don't Make It Right. The organization is making a comprehensive effort to hit music consumers with real

information on the effects of music piracy and how to work with the legal outlets now in place.

Clearly, the music industry's efforts to educate people about the downside of illegal downloading are getting through to very few young people. Just 5% of teens in the report had heard a musician or artist speak on the issue of music piracy. None of the respondents mentioned the music companies or the recording industry as sources of information on the moral boundaries of file-sharing.

“There is a rampant ‘stick it to the Man’ mentality in most music consumers,” Styll says. “They say, ‘Music is too expensive and the record companies have been taking my money for years, so I'm going to take the music that I want and get it for free if at all possible.’ There is really a sense of entitlement on their part.”

“But that mentality is wrong. You can't walk into a record store, pick up what you want and walk out without paying, so why is it OK to do the same thing in the privacy of your own home?”

The role of parents in the education process is also tricky, because many parents have no clue what is available to them — or their children — on the Internet. “Parents need to be aware of what is available to their kids on the peer-to-peer systems out there,” says Styll. “They would be very surprised at what is lined up side-by-side with music files on those sites.”

The entire Barna Research Group report is available through the Gospel Music Association by visiting its website at [www.gospelmusic.org](http://www.gospelmusic.org).

## TALK BACK TO R&R!

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

Call me at 615-244-8822 or e-mail:

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—mac powell, executive producer

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# R&R CHRISTIAN AC TOP 30

June 4, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	1057	+46	13	34/0
2	2	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	1021	+61	15	34/0
4	3	TREE63 Blessed Be Your Name (Inpop)	1001	+80	17	33/0
3	4	MERCYME Here With Me (INO/Curb)	998	+76	10	34/0
7	5	MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	778	+122	8	30/1
6	6	SELAH You Raise Me Up (Curb)	764	+82	8	29/2
5	7	MATTHEW WEST More (Universal South/EMI CMG)	693	+4	26	25/0
8	8	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	690	+64	16	28/0
9	9	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	640	+40	15	23/0
11	10	KUTLESS Sea Of Faces (BEC)	578	+125	6	22/1
16	11	THIRD DAY I Believe (Essential/PLG)	529	+132	4	22/4
14	12	DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	523	+94	6	21/4
10	13	FFH Good To Be Free (Essential/PLG)	511	-8	14	23/1
17	14	BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	441	+46	11	16/0
20	15	TODD AGNEW Grace Like Rain (Ardent)	417	+79	19	16/0
13	16	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	406	-26	16	25/0
21	17	JEREMY CAMP Walk By Faith (BEC)	359	+78	3	15/3
18	18	PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow/EMI CMG)	340	-4	19	13/0
22	19	GINNY OWENS I Love The Way (Rocketown)	338	+60	11	15/0
19	20	SARA GROVES The One Thing I Know (INO)	337	+46	11	17/0
25	21	WARREN BARFIELD Soak It Up (Creative Trust Workshop)	328	+74	4	12/0
24	22	BIG DADDY WEAVE Heart Cries Holy (Fervent)	318	+58	10	11/0
27	23	TREVOR MORGAN Upside Down (BHT)	263	+41	7	14/0
26	24	JARS OF CLAY Sunny Days (Essential/PLG)	251	+28	3	12/0
23	25	REBECCA ST. JAMES The Power Of Your Love (ForeFront/EMI CMG)	238	-77	14	14/0
29	26	GEORGE ROWE Think About That (Rocketown)	221	0	9	11/0
Debut	27	AVALON You Were There (Sparrow/EMI CMG)	217	+49	1	11/3
30	28	ACROSS THE SKY Broken World (Word/Curb/Warner Bros.)	204	+34	3	10/0
-	29	AVALON All (Sparrow/EMI CMG)	193	+8	20	12/0
28	30	SONICFLOOD Shelter (INO)	188	-52	18	10/0

36 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 5/23-5/29. 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 AOH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## New & Active

**JUMPS** Wonderful (Sparrow/EMI CMG)  
Total Plays: 172, Total Stations: 9, Adds: 0

**TAIT** God Can You Hear Me (ForeFront/EMI CMG)  
Total Plays: 145, Total Stations: 7, Adds: 1

**FUSEBOX** Once Again (Elevate/Inpop)  
Total Plays: 144, Total Stations: 6, Adds: 0

**MATTHEW WEST** The End (Sparrow/EMI CMG)  
Total Plays: 138, Total Stations: 8, Adds: 2

**NEWSONG** Cherish (Reunion/PLG)  
Total Plays: 116, Total Stations: 6, Adds: 1

**STARFIELD** Filled With Your Glory (Sparrow/EMI CMG)  
Total Plays: 106, Total Stations: 5, Adds: 0

**DARLENE ZSCHECH** Heaven On Earth (INO)  
Total Plays: 103, Total Stations: 5, Adds: 1

**DOWNHERE** Starspin (Word/Curb/Warner Bros.)  
Total Plays: 100, Total Stations: 5, Adds: 0

**STACIE ORRICO** Instead (ForeFront/EMI CMG)  
Total Plays: 90, Total Stations: 4, Adds: 0

**STEVEN CURTIS CHAPMAN** All Things New (Sparrow/EMI CMG)  
Total Plays: 68, Total Stations: 4, Adds: 2

Songs ranked by total plays

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
CHRIS RICE Go Light Your World (Rocketown)	6
THIRD DAY I Believe (Essential/PLG)	4
DAVID CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	4
JEREMY CAMP Walk By Faith (BEC)	3
AVALON You Were There (Sparrow/EMI CMG)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
THIRD DAY I Believe (Essential/PLG)	+132
KUTLESS Sea Of Faces (BEC)	+125
MARK SCHULTZ Letters From War (Word/Curb/Warner Bros.)	+122
D. CROWDER BAND Open Skies (Sixsteps/Sparrow/EMI CMG)	+94
SELAH You Raise Me Up (Curb)	+82
TREE63 Blessed Be Your Name (Inpop)	+80
TODD AGNEW Grace Like Rain (Ardent)	+79
JEREMY CAMP Walk By Faith (BEC)	+78
MERCYME Here With Me (INO/Curb)	+76
WARREN BARFIELD Soak It Up (Creative Trust Workshop)	+74

## Christian Activity

by Rick Welke

## Bullet The Blue Sky

All but five songs earn bullets this week as three more stations are added to the monitored panel for Christian AC. The change helped several songs make significant moves over the last chart period, including **Tree63** (4-3, +80), **Mark Schultz** (7-5, +122) and **Third Day** (16-11, +132). **Kutless** also land their first-ever AC hit, with "Sea of Faces" (11-10, +125).

New & Active tunes that will be impacting in the weeks ahead are **Tait** (+34); **Matthew West**, who makes a nice first-week showing (+63); **Newsong** (+57); and the new **Steven Curtis Chapman** track, "All Things New" (+52).

Lower-chart shifts show **Todd Agnew** (20-15), **Jeremy Camp** (21-17), **Ginny Owens** (22-19), **Warren Barfield** (25-21), **Trevor Morgan** (27-23) and **Avalon** (the lone debut) making strong upward moves. A lot of tunes below No. 15 didn't grab any adds, showing the tough atmosphere on the horizon.

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## CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	CASTING... Who Am I ( <i>Beach Street/Reunion/PLG</i> )	1129	+135	11	27/0
1	2	SWITCHFOOT Dare You To Move ( <i>Red Ink/Columbia</i> )	1054	-40	15	24/0
2	3	BUILDING 429 Glory Defined ( <i>Word/Curb/Warner Bros.</i> )	1006	-58	16	25/0
5	4	KUTLESS Sea Of Faces ( <i>BEC</i> )	949	+116	12	27/1
4	5	STACIE ORRICO Instead ( <i>ForeFront/EMI CMG</i> )	865	+30	12	24/2
6	6	TREE63 Blessed Be Your Name ( <i>Inpop</i> )	798	-11	16	21/0
13	7	MERCYME Here With Me ( <i>INO/Curb</i> )	772	+83	10	23/0
10	8	BARLOWGIRL Never Alone ( <i>Fervent</i> )	770	+64	8	24/0
7	9	THIRD DAY Come On Back To Me ( <i>Essential/PLG</i> )	758	-3	8	24/0
8	10	BETHANY DILLON Beautiful ( <i>Sparrow/EMI CMG</i> )	733	-7	15	20/0
11	11	TODD AGNEW Grace Like Rain ( <i>Ardent</i> )	697	0	26	17/0
12	12	BIG DISMAL Just The Same ( <i>Wind-up</i> )	685	-9	14	20/0
9	13	ZOEGIRL Beautiful Name ( <i>Sparrow/EMI CMG</i> )	598	-127	15	18/0
14	14	DELIRIOUS? Rain Down ( <i>Sparrow/EMI CMG</i> )	533	-61	20	17/0
15	15	MATTHEW WEST More ( <i>Universal Southy/EMI CMG</i> )	509	-68	24	14/0
16	16	JARS OF CLAY Sunny Days ( <i>Essential/PLG</i> )	470	+11	6	20/1
18	17	FM STATIC Something To Believe In ( <i>Tooth &amp; Nail</i> )	422	+32	9	13/2
19	18	RJ HELTON Even If ( <i>B-Rite/PLG</i> )	409	+37	6	16/1
20	19	M. SCHULTZ Letters From War ( <i>Word/Curb/Warner Bros.</i> )	396	+33	4	14/1
17	20	NATE SALLIE Whatever It Takes ( <i>Curb</i> )	381	-53	16	11/0
23	21	TAIT God Can You Hear Me ( <i>ForeFront/EMI CMG</i> )	332	+63	3	15/1
21	22	JUMP5 Wonderful ( <i>Sparrow/EMI CMG</i> )	321	+27	7	11/1
24	23	STARFIELD Filled With Your Glory ( <i>Sparrow/EMI CMG</i> )	310	+63	4	12/0
22	24	TREVOR MORGAN Upside Down ( <i>BHT</i> )	291	+6	6	14/1
<b>Debut</b>	25	JEREMY CAMP Stay ( <i>BEC</i> )	290	+118	1	13/5
<b>Debut</b>	26	W. BARFIELD Soak It Up ( <i>Creative Trust Workshop</i> )	248	+77	1	9/1
25	27	DOWNHERE Starspin ( <i>Word/Curb/Warner Bros.</i> )	244	0	2	10/1
29	28	BIG DADDY WEAVE Heart Cries Holy ( <i>Fervent</i> )	240	+32	2	9/0
28	29	DETOUR 180 Beautiful ( <i>Cross Driven</i> )	224	+10	3	7/0
27	30	ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool ( <i>INO</i> )	221	-1	3	6/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 5/23 - Saturday 5/29.  
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### New & Active

DAVID CROWDER BAND Open Skies (*Sixsteps/Sparrow/EMI CMG*)  
 Total Plays: 220, Total Stations: 11, Adds: 1

JACI VELASQUEZ Unspoken (*Word/Curb/Warner Bros.*)  
 Total Plays: 215, Total Stations: 8, Adds: 1

INHABITED Rescue Me (*Independent*)  
 Total Plays: 200, Total Stations: 6, Adds: 1

SANCTUS REAL Everything About You (*Sparrow/EMI CMG*)  
 Total Plays: 182, Total Stations: 10, Adds: 2

MATTHEW WEST The End (*Sparrow/EMI CMG*)  
 Total Plays: 160, Total Stations: 9, Adds: 5

SUPERCHICK One Girl Revolution (*Inpop*)  
 Total Plays: 154, Total Stations: 5, Adds: 2

GINNY OWENS I Love The Way (*Rocketown*)  
 Total Plays: 153, Total Stations: 6, Adds: 0

SWITCHFOOT Meant To Live (*Red Ink/Columbia*)  
 Total Plays: 152, Total Stations: 5, Adds: 0

JAMES CLAY Franklin Park (*Inpop*)  
 Total Plays: 146, Total Stations: 9, Adds: 4

FUSEBOX Once Again (*Elevate/Inpop*)  
 Total Plays: 145, Total Stations: 8, Adds: 0

## ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
4	1	SPOKEN Falling Further ( <i>Tooth &amp; Nail</i> )	398	+40	12	29/1
1	2	PILLAR Bring Me Down ( <i>Flicker/EMI</i> )	392	+3	9	33/0
3	3	SKILLET My Obsession ( <i>Ardent/Lava</i> )	375	+6	11	29/1
2	4	SEVENTH DAY SLUMBER Spiraling ( <i>Crowne</i> )	336	-40	16	25/0
6	5	BLINDSIDE All Of Us ( <i>Atlantic</i> )	323	-10	12	21/0
5	6	FM STATIC Something To Believe In ( <i>Tooth &amp; Nail</i> )	308	-44	15	27/0
9	7	APRIL SIXTH You Come Around ( <i>Atlantic</i> )	306	+5	6	30/2
11	8	SUBSEVEN Emotion ( <i>Flicker</i> )	297	+23	7	26/3
13	9	BARLOWGIRL Never Alone ( <i>Fervent</i> )	289	+24	6	25/3
8	10	SWITCHFOOT Dare You To Move ( <i>Red Ink/Columbia</i> )	288	-19	14	21/0
17	11	SANCTUS REAL Everything... ( <i>Sparrow/EMI CMG</i> )	284	+46	3	22/3
15	12	TINMAN JONES Party ( <i>Cross Driven</i> )	281	+35	7	28/2
12	13	KIDS IN THE WAY We Are ( <i>Flicker</i> )	271	+1	9	23/0
18	14	THIRD DAY Come On Back To Me ( <i>Essential/PLG</i> )	248	+21	5	24/0
7	15	NUMBER ONE GUN Starting Line ( <i>Floodgate</i> )	246	-69	17	19/0
16	16	STAPLE DVD (Dictatorship vs. Democracy) ( <i>Flicker</i> )	243	-2	12	21/0
10	17	P.O.D. Change The World ( <i>Atlantic</i> )	243	-42	17	23/0
<b>Debut</b>	18	JEREMY CAMP Stay ( <i>BEC</i> )	231	+81	1	15/5
19	19	HAWK NELSON Every Little Thing ( <i>Tooth &amp; Nail</i> )	226	+5	4	19/0
20	20	UNSHAKEN Break ( <i>SPI</i> )	213	+2	13	20/0
23	21	BUILDING 429 Free ( <i>Word/Curb/Warner Bros.</i> )	209	+16	11	24/1
25	22	EVERYDAY SUNDAY What Love Is ( <i>Flicker</i> )	201	+18	3	16/3
22	23	SKY HARBOR Welcome ( <i>Inpop</i> )	201	-6	19	19/0
27	24	FALLING UP Bittersweet ( <i>Tooth &amp; Nail</i> )	192	+17	2	16/5
21	25	ANBERLIN Ready Fuels ( <i>Tooth &amp; Nail</i> )	192	-19	12	18/0
24	26	MODERN DAY JOHN Autumn ( <i>Independent</i> )	187	+3	11	13/0
30	27	DEMON HUNTER My Heartstrings... ( <i>Solid State</i> )	174	+22	2	15/1
14	28	JONAH33 Watching You Die ( <i>Ardent</i> )	168	-87	16	21/0
28	29	BIG DISMAL Just The Same ( <i>Wind-up</i> )	157	-18	18	14/0
26	30	EMERY The Ponytail Parades ( <i>Tooth &amp; Nail</i> )	155	-22	8	13/0

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 5/23 - Saturday 5/29.  
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### New & Active

DC SUPERTONES We Shall Overcome (*Tooth & Nail*)  
 Total Plays: 150, Total Stations: 8, Adds: 0

VAGABOND12 Crystal Clear (*Independent*)  
 Total Plays: 126, Total Stations: 9, Adds: 0

DEAD POETIC New Medicines (*Solid State*)  
 Total Plays: 126, Total Stations: 8, Adds: 1

RE:ZOUND Majesty (*Wrinkle Free*)  
 Total Plays: 94, Total Stations: 6, Adds: 0

JONAH33 Working Man Hands (*Ardent*)  
 Total Plays: 82, Total Stations: 5, Adds: 1

EMISSARY Authority (*Independent*)  
 Total Plays: 80, Total Stations: 8, Adds: 1

KUTLESS Not What You See (*BEC*)  
 Total Plays: 77, Total Stations: 5, Adds: 2

LONGDAY Follow (*Music Dog*)  
 Total Plays: 66, Total Stations: 6, Adds: 0

EAST WEST Vacant (*Floodgate*)  
 Total Plays: 61, Total Stations: 4, Adds: 0

BLEACH December (*Tooth & Nail*)  
 Total Plays: 56, Total Stations: 5, Adds: 1

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Muscular dystrophy must be stopped — and it will be. MDA, the Muscular Dystrophy Association, is funding research to find treatments and cures. To learn more, call 1-800-FIGHT-MD or go to [www.mdausa.org](http://www.mdausa.org).

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## INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	CASTING... Who Am I ( <i>Beach Street/Reunion/PLG</i> )	442	+10	12	21/0
2	2	SELAH You Raise Me Up ( <i>Curb</i> )	416	+18	10	21/0
3	3	MERCYME Here With Me ( <i>INO/Curb</i> )	363	+23	8	21/0
4	4	PAUL BALOCHE My Reward ( <i>Hosanna</i> )	341	+18	13	18/0
8	5	SARA GROVES The One Thing I Know ( <i>INO</i> )	308	+30	7	17/0
6	6	B. NORMAN f/J. WILLIAMS Yes I Will ( <i>Essential/PLG</i> )	307	+24	9	18/0
5	7	4HIM You Reign ( <i>Word/Curb/Warner Bros.</i> )	295	-10	12	18/1
9	8	M. SCHULTZ Letters From War ( <i>Word/Curb/Warner Bros.</i> )	269	+11	6	18/2
7	9	SCOTT KRIPPAYNE The Least I Can Do ( <i>Spring Hill</i> )	241	-42	14	14/0
11	10	FERNANDO ORTEGA Sleepless Night... ( <i>Curb</i> )	226	+11	8	17/0
10	11	TODD AGNEW Grace Like Rain ( <i>Ardent</i> )	220	-7	9	12/0
12	12	J. VELASQUEZ Where I Belong ( <i>Word/Curb/Warner Bros.</i> )	208	-7	13	11/0
14	13	DAVID PHELPS Arms Open Wide ( <i>Word/Curb/Warner Bros.</i> )	165	-42	17	13/0
16	14	FFH Good To Be Free ( <i>Essential/PLG</i> )	158	+4	4	12/0
13	15	JAMIE SLOCUM By Your Side ( <i>Curb</i> )	157	-53	20	9/0
17	16	BUILDING 429 Glory Defined ( <i>Word/Curb/Warner Bros.</i> )	144	+15	4	11/1
18	17	KELLY MINTER This Is My Offering ( <i>Cross Driven</i> )	143	+31	2	12/1
15	18	NEWSONG For The Glory Of Christ ( <i>Reunion/PLG</i> )	143	-17	16	10/0
<b>Debut</b>	19	AVALDN You Were There ( <i>Sparrow/EMI CMG</i> )	138	+46	1	14/5
20	20	DARLENE ZSCHECH Heaven On Earth ( <i>INO</i> )	125	+18	2	11/0

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 5/23 - Saturday 5/29.  
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## 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 ( <i>Beach Street/Reunion/PLG</i> )	1145	-5	4	37/1
2	2	MERCYME Here With Me ( <i>INO/Curb</i> )	1115	+14	4	37/0
3	3	BUILDING 429 Glory Defined ( <i>Word/Curb/Warner Bros.</i> )	1087	+5	4	37/0
5	4	M. SCHULTZ Letters From War ( <i>Word/Curb/Warner Bros.</i> )	916	+33	4	35/0
4	5	TREE63 Blessed Be Your Name ( <i>Inpop</i> )	906	-55	4	33/0
6	6	BETHANY DILLON Beautiful ( <i>Sparrow/EMI CMG</i> )	899	+20	4	31/1
8	7	JACI VELASQUEZ Unspoken ( <i>Word/Curb/Warner Bros.</i> )	743	-3	4	27/0
11	8	B. NORMAN f/J. WILLIAMS Yes I Will ( <i>Essential/PLG</i> )	663	+2	4	26/0
13	9	SELAH You Raise Me Up ( <i>Curb</i> )	639	+95	4	27/2
9	10	FFH Good To Be Free ( <i>Essential/PLG</i> )	631	-106	4	26/0
7	11	MATTHEW WEST More ( <i>Universal South/EMI CMG</i> )	624	-159	4	22/0
12	12	SARA GROVES The One Thing I Know ( <i>INO</i> )	598	-3	4	26/0
17	13	THIRD DAY I Believe ( <i>Essential/PLG</i> )	576	+142	3	27/5
14	14	D. CROWDER... Open Skies ( <i>Sustaps/Sparrow/EMI CMG</i> )	576	+63	4	24/1
10	15	ZOEGIRL Beautiful Name ( <i>Sparrow/EMI CMG</i> )	545	-125	4	26/0
16	16	GINNY OWENS I Love The Way ( <i>Rocketown</i> )	497	+62	4	23/2
22	17	KUTLESS Sea Of Faces ( <i>BEC</i> )	436	+94	4	21/5
18	18	TREVOR MORGAN Upside Down ( <i>BHT</i> )	418	+8	4	18/0
21	19	GEORGE ROWE Think About That ( <i>Rocketown</i> )	367	+23	4	18/0
20	20	TODD AGNEW Grace Like Rain ( <i>Ardent</i> )	355	-22	4	14/0
19	21	R. ST. JAMES The Power... ( <i>ForeFront/EMI CMG</i> )	329	-88	4	15/0
24	22	JARS OF CLAY Sunny Days ( <i>Essential/PLG</i> )	320	+10	4	14/0
26	23	W. BARFIELD Soak It Up ( <i>Creative Trust Workshop</i> )	310	+9	3	14/0
<b>Debut</b>	24	AVALON You Were There ( <i>Sparrow/EMI CMG</i> )	289	+139	1	14/6
29	25	JEREMY CAMP Walk By Faith ( <i>BEC</i> )	286	+37	2	17/1
27	26	4HIM You Reign ( <i>Word/Curb/Warner Bros.</i> )	267	-3	4	12/0
23	27	BIG DADDY WEAVE Heart Cries Holy ( <i>Fervent</i> )	233	-90	4	11/0
28	28	AVALON All ( <i>Sparrow/EMI CMG</i> )	212	-39	4	10/0
30	29	SONICFLODD Shelter ( <i>INO</i> )	189	-58	4	10/0
<b>Debut</b>	30	TAIT God Can You Hear Me ( <i>ForeFront/EMI CMG</i> )	188	+12	1	8/0

38 AC reporters. Songs ranked by total plays for the airplay week of Sunday 5/23 - Saturday 5/29.  
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## New & Active

ERIN O'DONNELL And So I Am (*Inpop*)  
Total Plays: 170, Total Stations: 10, Adds: 1

NEWSONG Cherish (*Reunion/PLG*)  
Total Plays: 163, Total Stations: 8, Adds: 2

STARFIELD Filled With Your Glory (*Sparrow/EMI CMG*)  
Total Plays: 148, Total Stations: 8, Adds: 0

GREG LONG Fifteen (*Christian*)  
Total Plays: 143, Total Stations: 8, Adds: 3

ACROSS THE SKY Broken World (*Word/Curb/Warner Bros.*)  
Total Plays: 142, Total Stations: 10, Adds: 1

FUSEBOX Once Again (*Elevate/Inpop*)  
Total Plays: 123, Total Stations: 9, Adds: 2

KATWAS Come Back To Love (*Gotee*)  
Total Plays: 102, Total Stations: 5, Adds: 0

EVERYDAY SUNDAY The One (*Flicker*)  
Total Plays: 101, Total Stations: 6, Adds: 1

RJ HELTON Even If (*B-Rite/PLG*)  
Total Plays: 91, Total Stations: 5, Adds: 0

JASON MORANT You Give Me Life (*Integrity/Vertical*)  
Total Plays: 90, Total Stations: 5, Adds: 0

## Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	L.A. SYMPHONY Gonna Be Alright ( <i>Gotee</i> )
2	APT. CORE Loved ( <i>Rocketown</i> )
3	KJ-52 Back In The Day ( <i>Uprok</i> )
4	FLYNN Love Is Dead (When) ( <i>Illect</i> )
5	URBAN D The Immigrant ( <i>Flavor Alliance</i> )
6	SINTAX.THE.TERRIFIC When I Don't Show ( <i>Illect</i> )
7	JOHN REUBEN Life Is Short ( <i>Gotee</i> )
8	STU DENT That's It ( <i>Illect</i> )
9	ROYAL TEMPLE Worldwide (You Feel Me) ( <i>Flying Leap</i> )
10	VERBS Love Triangle ( <i>Gotee</i> )

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# Cumbia 101

The latest format in Spanish-language has a strong history

By Haz Montana  
 VP/Programming, Entravision Radio

**I**n the last two years a new Spanish-language music format has hit the U.S. airwaves, but Hispanic audiences have known its music for much longer. The "Cumbia" format is the latest category in the continuing trend of more diverse Spanish-language choices and offerings for listeners.

What is cumbia? Maybe you heard the word in the movie *Selena*, when Selena's mom teaches her to move her feet a particular way, to a cumbia. So, in its simplest form, cumbia is a rhythm to which you can move your feet. But one should not use Selena's music as a benchmark for defining cumbia; the beloved Tejano star only did one or two songs in that style.

Cumbia has its origins in Colombia, but the style was adopted by central Mexico and is largely identified with sounds that emanate from the most populous city in the Northern Hemisphere, Mexico City. "El D.F.," the Washington, DC of Mexico, has 20 million inhabitants. When Colombian cumbia arrived in Mexico in the 1960s, it was an immediate hit on the social scene and a catchy trend with the public.

From there, it became a true Mexican hybrid. There are "sonora" cumbia bands with a lot of bandmembers, and there are "grupera" cumbia artists who have a distinctive, keyboard-based tropical flavor. Some of the key artists in the genre from today and yesterday are Los Angeles De Charly, La Sonora Dinamita, Celso Piña, Rayito Colombiano, Aroma and Los Askis.

## Regional Or Tropical?

Labels fascinate us. Given cumbia's popularity in central Mexico, you can justify classifying it as a Regional Mexican format, but it is

also a tropical format, as it is popular on the tropical coast of the Gulf of Mexico.

The trouble with the tropical label is that in the United States, *tropical* tends to conjure up images of salsa and merengue, two Caribbean-influenced styles. And while all forms of tropical or rhythmic music are familiar to the Hispanic population on both coasts of Mexico and everywhere in between, the appeal of cumbia generally stratifies along lines of national or regional origin.



Haz Montana

Looking strictly at the math, it's pretty basic: Hispanics are the fastest-growing population segment in the United States, according to census projections, and the largest minority in the country. People of Mexican origin are the largest group among all U.S. Hispanics. And cumbia, despite any tropical images or labels, appeals primarily to Mexicans in the U.S.

In fact, the first all-cumbia station in the United States, Entravision's KLYY/Los Angeles, is the No. 2 station for listeners of Mexican descent in L.A. Fully 84.1% of its audience is of Mexican descent, second only to Regional Mexican KBUE. This fact clearly illustrates how dominant this music is with the Mexican audience.

Aside from the Mexican appeal of cumbia vs. the largely Caribbean appeal of salsa and merengue, there are a couple more points of interest: The Spanish-speaking Mexican

population in the U.S. is growing, and this points to the potential increased popularity of cumbia.

Salsa, on the other hand, has been in a down cycle for several years in terms of the amount of new product being released, sales and radio ratings. It's likely that the growing Mexican population will continue to widen that gap, bringing cumbia to the forefront among popular music styles.

**How will you turn numbers on a page into something listeners will embrace? How you put your product together as an experience for listeners will make all the difference in the world.**

OK, hopefully we've cleared up the difference between cumbia and tropical. "I'll give it a 10; it's got a great beat and you can dance to it," worked on *American Bandstand*, and it works for cumbia as well.

## Strong Appeal

In addition to its Mexican-identified audience core, cumbia also appeals to Central American populations. Playlist monitors show significant title duplication between KLYY (Oye 97.5, La Cumbia Caliente)/Los Angeles and KZAB & KZBA (La Sabrosa)/L.A., a station programmed to the Central American community.

Where La Sabrosa differs from KLYY is that it plays a lot of salsa and merengue, along with some regional styles from Central America



**AH, THE GLORY OF FAME** David Bisbal's sophomore album, *Bulería*, is a certified hit in Latin America and his native Spain. In a recent concert in Santiago, Spain, the singer had thousands of fans screaming and singing his songs. He's seen here showing off his moves.

that are not widely heard in Mexico. When you factor in branding and packaging for a particular audience, you see that KLYY is aimed at the Mexican population, and KZAB & KZBA are aimed at Central Americans.

As an example of the strength and popularity of cumbia-based stations in Southern California, two years ago the format pulled roughly a 1.0 share out of the market with one station, KWIZ/Santa Ana. Today there are three stations programming cumbia-based Tropical in the region with a combined 3.4 share 12+.

Outside of Los Angeles, the "grupera y cumbia" blend of KZMP/Dallas led to one of the most impressive brand launches in Dallas radio history. The station swept the Spanish-language ratings in all key demos — 12+, 18-34, 18-49 and 25-54 — in its first book.

Cumbia has proliferated regionally. Aside from L.A.'s KLYY; KZAB & KZBA; and KWIZ, the list includes KZMP/Dallas, KHCK/Dallas (which changed from Tejano in April 2004), KLOK/San Jose and KOND/Fresno. Each of these stations puts its own spin on cumbia, allowing for differences in population and local tastes, but they are all largely Mexican-centric when it comes to the audiences they target.

## The Future

Broadcast companies have a variety of resources available to them when they are considering a new format. Many perform format-search perceptual research, cross-tabulating different music genres to find holes in the marketplace. Almost any investment in research will give an invaluable return if the screener information is intelligent and the sample well recruited. But if you have the wrong people in your sample, the information you get back can be tainted.

Assuming that you are dealing with smart partners in a new format endeavor, management of expectations, strategic planning and tactical execution are the factors that will have the greatest influence on your level of success. As a programmer, this is where your skills as a marketer and brander come into play.

**When Colombian cumbia arrived in Mexico in the 1960s, it was an immediate hit on the social scene and a catchy trend with the public. From there it became a true Mexican hybrid.**

How will you turn numbers on a page into something listeners will embrace? How you put your product together as an experience for listeners will make all the difference in the world. In this day and age of short attention spans and exposure to thousands of advertising messages on a daily basis, a program director has a responsibility to bring the product to life as an art form.

I've seen stations blow past expectations in a market, and I've seen stations fall short of what was predicted. Avoid the pain: Turn off your cell phone, close the door and give a lot of thought to what your station makes your audience feel.

Cumbia has been around for ages and has been a part of Spanish AC and Regional Mexican playlists in the way Joey was a big part of *Friends*. Now cumbia has stepped into the spotlight and is an integral part of "Must Hear Radio." It's got a great beat — enjoy listening to it.

## 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

**The Spanish-speaking Mexican population in the U.S. is growing, and this points to the potential increased popularity of cumbia.**

# RADIO Y MÚSICA™

by R&R

This Week In Spanish-Language Music

## On the Spot: Nek

Forget the Latin crossover boom of the late '90s in the U.S. The Italians have been crossing over to the Latin market and Spanish-language music for years with enormous success. Among them, Eros Ramazzotti, Laura Pausini and our guest this week, Nek.

Nek's success in Latin America began in 1997 with the mega-hit "Laura No Está," and there's been no turning back since. His latest project, *Lo Mejor De Nek, El Año En Cero*, includes some of his biggest hits, like "Laura No Está," "Tan Solo Tú" and "Si Sé Que Te Tengo A Ti." It also includes two new tracks, "Al Menos Ahora" and "El Año En Cero," plus "En Ti," "Angeles Del Ghetto" and "Corazones En Tempestades," recorded in Spanish for the first time.

In a recent conversation Nek shared his thoughts on his music, his success and his upcoming projects.

**R&R:** Why do a greatest-hits record now?

**Nek:** I released this album because my career spans over 10 years in Italy, and this was the time to do it for the Italian fans. But I also realized that I have a six-to seven-year career in Latin America, and I wanted to give them the same material, so they could get to know me even more.

**R&R:** When will you release an album of new material?

**Nek:** I'm already working on it, and it will probably be out in 2005.

**R&R:** This record includes a couple of tracks that you had not recorded in Spanish until now.

**Nek:** There are three songs like

that: "En Ti," "Corazones En Tempestades" and "Angeles Del Ghetto." I wrote these songs in 1993-



Nek

1994, but they were not known in Latin America. There are also two new songs on this album, "Al Menos Ahora" and "El Año En Cero." This is an opportunity for those who don't know my music to get to know me.

**R&R:** Let me say that your Spanish is great. I remember when you didn't speak it so well.

**Nek:** Thanks. I'm getting better every year. It's still not the Spanish I would like to speak, but I understand what you're asking me, and I'm sure you're understanding my answers.

**R&R:** But your accent isn't Spanish, as one would think, since you're so close to Spain. It's actually more neutral, more Latin American. How do you manage that?

**Nek:** When I speak to someone

from Latin America, I like to speak like they do. When I speak with a Spaniard, I speak like them. It's fun for me.

**R&R:** Way before the U.S. Latin music crossover boom in the '90s, you and other Italian artists had crossed over to Spanish-language music. You guys were the pioneers.

**Nek:** That's great to know. I feel honored to sing in Spanish. I really enjoy it, because it's a new language, a new experience. It's a very sensual language, and I really enjoy singing it.

**R&R:** Are there similarities between Italian and Spanish, the passion or the feeling of the language?

**Nek:** Italian is also a Latin language, so it's easier for an Italian artist to sing in Spanish. They both have the same feeling, although the words may be different. That's

why it's so important to have a good person to do the translations.

**R&R:** Of all the hits on this album, "Laura No Está" was definitely the one that kept you on the radio forever. What does that song represent for you?

**Nek:** I love it, because it's one of my most important songs. I remember the song and all the success it brought me like it was yesterday. It is a very important song for my career, as are the others on the album.

**R&R:** Was that song written for a real Laura?

**Nek:** Yes, it's a true story that I lived. But I also liked the name because it was easy to sing. It's a very human song, because everyone has a "Laura," someone who went away who is still in your heart and whom you love but can never have again.

**R&R:** Laura Pausini sings with you on "Tan Solo Tú," and your voices sound amazing together. How did that come about?

**Nek:** It was very simple: We've been friends since 2000, and we were just two friends who came together to do a song. This song was originally recorded on the album *Las Cosas Que Defenderé*,



**FONSI'S GOLDEN MOMENT** Singer-songwriter Luis Fonsi was awarded several gold records for sales of his albums *Abrazar La Vida*, *Amor Secreto*, *Comenzaré* and *Eterno*. Seen here (l-r) are Universal Music Latino VP/Marketing & A&R Walter Kolm; Universal Music Chairman/Latin America & Iberian Peninsula Jesús López; Fonsi; Universal Music Latino President John Echevarría; and Fonsi's manager, Tony Mojena.



**SUCCESSFUL AND GROUNDED** Thalia is all smiles when it comes to the media and her fans. She was recently in Los Angeles performing at the Universal Amphitheatre as part of her tour and took time to chat with KLVE/Los Angeles afternoon DJ Carlos Alvarez.

which was released in 2002. It was a great experience because it was such a simple and direct process. If I ever do another duet, I would love to have the same experience that I had doing this song with Laura.

**R&R:** Someone mentioned to me that you sound a bit like Sting. Have you heard that before, and how does the comparison suit you?

**Nek:** I've been told that many times, and there may be something in my voice that is similar to his. Sting is one of the best artists I've ever heard, and I enjoy his music, so it's a great compliment.

**R&R:** You've been doing music since age 9. Who do you like listening to, and who has influenced your music?

**Nek:** I listen to as much music as I can, because to do music, you have to listen to music. I listen to everything from country music to Robbie Williams and Depeche Mode to Coldplay and U2.

**R&R:** Will you be coming to the U.S. to perform?

**Nek:** I was in Los Angeles a couple of years ago and performed at

**"I listen to as much music as I can, because to do music, you have to listen to music. I listen to everything from country music to Robbie Williams and Depeche Mode to Coldplay and U2."**

Reventón Súper Estrella [KSSE/L.A.'s annual concert] for 18,000 people. I sang all my hits, and it was great. I hope to be able to visit the U.S. with a tour soon, and you're invited.

**"Italian is also a Latin language, so it's easier for an Italian artist to sing in Spanish. They both have the same feeling, although the words may be different."**

## CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>SIN BANDERA</b> Que Lloro ( <i>Sony Discos</i> )	186
2	<b>CHAYANNE</b> Cuidarte El Alma ( <i>Sony Discos</i> )	184
3	<b>PAULINA RUBIO</b> Te Quise Tanto ( <i>Universal</i> )	178
4	<b>JENNIFER PEÑA</b> Vivo Y Muero En Tu Piel ( <i>Univision</i> )	166
5	<b>JULIETA VENEGAS</b> Andar Conmigo ( <i>BMG Latin</i> )	161
6	<b>LUIS FONSI</b> Abrazar La Vida ( <i>Universal</i> )	128
7	<b>MANA</b> Sábanas Frías ( <i>Warner M.L.</i> )	120
8	<b>TIZIANO FERRO</b> Tardes Negras ( <i>EMI Latin</i> )	117
9	<b>FRANCO DE VITA</b> Tú De Qué Vas ( <i>Sony Discos</i> )	111
10	<b>ALEX UBAGO</b> Aunque No Te Pueda Ver ( <i>Warner M.L.</i> )	111
11	<b>ANDY &amp; LUCAS</b> Tanto La Quería ( <i>BMG Latin</i> )	100
12	<b>PEPE AGUILAR</b> Cruz De Olvido ( <i>Univision</i> )	99
13	<b>OREJA DE VAN GOGH</b> Rosas ( <i>Sony Discos</i> )	97
14	<b>RICKY MARTIN</b> Y Todo Queda En Nada ( <i>Sony Discos</i> )	96
15	<b>ALEJANDRO FERNANDEZ</b> Lucharé Por Tu Amor ( <i>Sony Discos</i> )	95
16	<b>OREJA DE VAN GOGH</b> Deseos De Cosas Imposibles ( <i>Sony Discos</i> )	81
17	<b>VICTOR MANUELLE</b> Tengo Ganas ( <i>Sony Discos</i> )	75
18	<b>KUMBIA KINGS</b> Sabes A Chocolate ( <i>EMI Latin</i> )	71
19	<b>OBIE BERMUDEZ</b> Antes ( <i>EMI Latin</i> )	68
20	<b>REYLI BARBA</b> Desde Que Llegaste ( <i>Sony Discos</i> )	66
21	<b>JOAN SEBASTIAN</b> Amar Como Te Amé ( <i>Balboa</i> )	65
22	<b>CAFE TACUBA</b> Eres ( <i>MCA</i> )	64
23	<b>MARCO A. SOLIS</b> Más Que Tu Amigo ( <i>Fonovisa</i> )	60
24	<b>CHAYANNE</b> Sentada Aquí En Mi Alma ( <i>Sony Discos</i> )	60
25	<b>OBIE BERMUDEZ</b> 4:30am ( <i>EMI Latin</i> )	59

Data is compiled from the airplay week of May 23-29,  
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### Going For Adds

**ALEKS SYNTEK & ANA TDRROJA** Duele El Amor (*EMI Latin*)  
**MAFU CREW** Y Ahora Lloras Por Mí (*Fuentes*)  
**SANCHIA** Perdiste Tú (*Fuentes*)

## TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>REY RUIZ</b> Creo En El Amor ( <i>Sony Discos</i> )	253
2	<b>SON DE CALI</b> La Sospecha ( <i>Univision</i> )	186
3	<b>ELVIS CRESPO</b> Hora Enamorada ( <i>Ole Music</i> )	178
4	<b>VICTOR MANUELLE</b> Lloré Lloré ( <i>Sony Discos</i> )	177
5	<b>TOROS BAND</b> Si Tú Estuvieras ( <i>Universal</i> )	156
6	<b>MARC ANTHONY</b> Ahora Quién ( <i>Sony Discos</i> )	150
7	<b>LIMIT 21</b> Me Acordaré ( <i>EMI Latin</i> )	143
8	<b>AVENTURA</b> Llorar ( <i>Premium</i> )	98
9	<b>GRUPO MANIA</b> Teléfono ( <i>Universal</i> )	95
10	<b>FULANITO</b> Pégate ( <i>Cutting</i> )	80
11	<b>ZAFRA NEGRA</b> Pa' La Rumba Voy ( <i>J&amp;N</i> )	79
12	<b>JERRY RIVERA</b> Puerto Rico ( <i>BMG Latin</i> )	69
13	<b>JENNIFER PEÑA</b> Vivo Y Muero En Tu Piel ( <i>Univision</i> )	68
14	<b>MARIANA</b> Me Equivoqué ( <i>Univision</i> )	65
15	<b>VICTOR MANUELLE</b> Tengo Ganas ( <i>Sony Discos</i> )	65
16	<b>MANA</b> Sábanas Frías ( <i>Warner M.L.</i> )	57
17	<b>LA GRAN BANDA</b> Merengue Loco ( <i>DAM Productions</i> )	56
18	<b>N'KLAVE</b> Navegándote ( <i>Nu Life</i> )	56
19	<b>OBIE BERMUDEZ</b> 4:30am ( <i>EMI Latin</i> )	51
20	<b>NEGROS</b> Me Cambiaste La Vida ( <i>Premium</i> )	51
21	<b>ANDY ANDY</b> Necesito Un Amor ( <i>Sony Discos</i> )	50
22	<b>GLORIA ESTEFAN</b> Tu Fotografía ( <i>Sony Discos</i> )	49
23	<b>LUIS VARGAS</b> Simplemente Te Amo ( <i>5 Star</i> )	46
24	<b>COSTA BRAVA</b> Decir Adiós ( <i>EJR Music</i> )	46
25	<b>ANDY &amp; LUCAS</b> Tanto La Quería ( <i>BMG Latin</i> )	43

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## REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>HOROSCOPOS DE DURANGO</b> Dos Locos ( <i>Disa</i> )	336
2	<b>MONTEZ DE DURANGO</b> Te Quise Olvidar ( <i>Disa</i> )	277
3	<b>CONJUNTO PRIMAVERA</b> Hazme Olvidarla ( <i>Fonovisa</i> )	270
4	<b>TIGRES DEL NORTE</b> No Tiene La Culpa El Indio ( <i>Fonovisa</i> )	218
5	<b>ADAN CHALINO SANCHEZ</b> Nadie Es Eterno ( <i>Sony Discos</i> )	209
6	<b>INTOCABLE</b> A Dónde Estabas ( <i>EMI Latin</i> )	204
	<b>BANDA EL RECODO</b> Para Toda La Vida ( <i>Fonovisa</i> )	202
8	<b>JOAN SEBASTIAN</b> Amar Como Te Amé ( <i>Balboa</i> )	196
9	<b>BRONCO "EL GIGANTE DE AMERICA"</b> Mi Peor Enemigo ( <i>Fonovisa</i> )	164
10	<b>PATRULLA 81</b> Cómo Pude Enamorarme De Ti ( <i>Disa</i> )	147
11	<b>PEPE AGUILAR</b> Cruz De Olvido ( <i>Univision</i> )	141
12	<b>KUMBIA KINGS</b> Sabes A Chocolate ( <i>EMI Latin</i> )	139
13	<b>PALOMD</b> Baraja De Oro ( <i>Disa</i> )	137
14	<b>PODER DEL NORTE</b> No Tengas Miedo De Enamorarte ( <i>Disa</i> )	137
15	<b>CONJUNTO ATARDECER</b> Antes De Que Te Vayas ( <i>Universal</i> )	136
16	<b>CARDENALES DE NUEVO LEDN</b> Mi Amante ( <i>Disa</i> )	128
17	<b>LUPILLO RIVERA</b> Pero Qué Tal Si Te Compró ( <i>Univision</i> )	122
18	<b>YLANDA PEREZ</b> Estoy Enamorada ( <i>Fonovisa</i> )	115
19	<b>ANGELES DE CHARLY</b> Y Qué ( <i>Fonovisa</i> )	115
20	<b>MARCO A. SOLIS</b> Más Que Tu Amigo ( <i>Fonovisa</i> )	108
21	<b>JUAN TAVARES</b> A Un Paso De Olvidarte ( <i>Fonovisa</i> )	107
22	<b>VICENTE FERNANDEZ</b> Se Me Hizo Tarde La Vida ( <i>Sony Discos</i> )	105
23	<b>LIBERACION</b> El Za Za Za La Mesa Que Más Aplauda ( <i>Disa</i> )	102
24	<b>PALOMO</b> Miedo ( <i>Disa</i> )	102
25	<b>K-PAZ DE LA SIERRA</b> Imposible Olvidarte ( <i>Edimonsa</i> )	96

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### Going For Adds

No Going for Adds for this Week

## TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>SOLIDO</b> Tal Vez ( <i>Freddie</i> )	180
2	<b>KUMBIA KINGS</b> Sabes A Chocolate ( <i>EMI Latin</i> )	169
3	<b>JENNIFER PEÑA</b> Vivo Y Muero En Tu Piel ( <i>Univision</i> )	159
4	<b>PALOMINOS</b> Chulita ( <i>Urbana</i> )	154
5	<b>DJ KANE</b> La Negra Tomasa ( <i>EMI Latin</i> )	126
6	<b>MICHAEL SALGADO</b> La Cruz De Vidrio ( <i>Freddie</i> )	125
7	<b>INTOCABLE</b> A Dónde Estabas ( <i>EMI Latin</i> )	119
8	<b>JIMMY GONZALEZ &amp; GRUPO MAZZ</b> Perla Del Mar ( <i>Freddie</i> )	116
9	<b>JDE LOPEZ f/A.B. QUINTANILLA</b> Me Duele ( <i>EMI Latin</i> )	95
10	<b>RAM HERRERA f/JAY PEREZ</b> No Me Volveré A Enamorar ( <i>Tejas</i> )	79
11	<b>IMAN</b> Ya No ( <i>Univision</i> )	64
12	<b>DUELO</b> Por Amarte Tanto ( <i>Univision</i> )	58
13	<b>ALICIA VILLARREAL</b> No Oh Oh La Suegra ( <i>Universal</i> )	52
14	<b>MARCOS OROZCO</b> De Corazón A Corazón ( <i>Catalina</i> )	50
15	<b>INTOCABLE</b> Soy Un Novato ( <i>EMI Latin</i> )	49
16	<b>DAVID LEE GARZA</b> No Puedo Ester Sin Ti ( <i>Azrag Music Inc.</i> )	45
17	<b>CONTROL</b> Mi Najayita ( <i>EMI Latin</i> )	45
18	<b>DUELO</b> Un Minuto Más ( <i>Univision</i> )	43
19	<b>ESTRUENDO</b> Tengo Miedo De Amar ( <i>Univision</i> )	42
20	<b>LA FIEBRE</b> Quiero ( <i>Freddie</i> )	39
21	<b>MONTU</b> Sexo, Pudor Y Lágrimas ( <i>A.R.C. Discos</i> )	39
22	<b>SOLIDO</b> Cómo Olvidarte ( <i>Freddie</i> )	38
23	<b>TROPA F</b> La Tentación ( <i>Freddie</i> )	36
24	<b>PALOMINOS</b> Callejón Sin Salida ( <i>Urbana</i> )	36
25	<b>BIG CIRCO</b> Rata Inmunda ( <i>EMI Latin</i> )	33

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### Going For Adds

LA FUERZA Ilusión (*Independiente*)

## Rock/Alternative

TW	ARTIST Title Label(s)
1	<b>INSPECTOR</b> Ska Voovie Boobie Baby ( <i>Universal</i> )
2	<b>ZOE</b> Peace And Love ( <i>Sony Discos</i> )
3	<b>JULIETA VENEGAS</b> Lento ( <i>BMG Latin</i> )
4	<b>KINKY</b> Presidente ( <i>Nettwerk</i> )
5	<b>FOBIA</b> Más Caliente ( <i>BMG Latin</i> )
6	<b>SUPERLITIO</b> Qué Vo' Hacer ( <i>Cielo Music Group/BMG Latin</i> )
7	<b>CAFE TACUBA</b> Eres ( <i>MCA</i> )
8	<b>CURANDEROS</b> Perro ( <i>Independiente</i> )
9	<b>JULIETA VENEGAS</b> Andar Conmigo ( <i>BMG Latin</i> )
10	<b>BERSUIT VERGARABAT</b> La Soledad ( <i>Universal</i> )
11	<b>VICENTICO</b> Se Despierta La Ciudad ( <i>BMG Latin</i> )
12	<b>CONTROL MACHETE</b> El Genio Del Dub ( <i>Universal</i> )
13	<b>BABASONICOS</b> Irresponsables ( <i>EMI Latin</i> )
14	<b>OBO</b> Desvanecer ( <i>Virgin</i> )
15	<b>ESTOPA</b> Tu Fuente De Energía ( <i>BMG Latin</i> )

Songs ranked by total number of points. 10 Rock/Alternative reporters.

## Record Pool

TW	ARTIST Title Label(s)
1	<b>ELVIS CRESPO</b> Hora Enamorada ( <i>Ole Music</i> )
2	<b>SON DE CALI</b> La Sospecha ( <i>Univision</i> )
3	<b>VICTOR MANUELLE</b> Lloré Lloré ( <i>Sony Discos</i> )
4	<b>SONORA CARRUSELES</b> La Salsa La Traigo Yo ( <i>Fuentes</i> )
5	<b>REY RUIZ</b> Creo En El Amor ( <i>Sony Discos</i> )
6	<b>TITO ROJAS</b> El No Es Mejor Que Yo ( <i>MP</i> )
7	<b>THALIA</b> Acción Y Reacción ( <i>EMI Latin</i> )
8	<b>GRUPO MANIA</b> Teléfono ( <i>Universal</i> )
9	<b>ZAFRA NEGRA</b> Pa' La Rumba Voy ( <i>J&amp;N</i> )
10	<b>IVY QUEEN</b> Papi Te Quiero ( <i>Real Music</i> )
11	<b>SON CALLEJERO</b> Dame La Droga ( <i>Cutting</i> )
12	<b>PAULINA RUBIO</b> Te Quise Tanto ( <i>Universal</i> )
13	<b>DAVID BISBAL</b> Bulería ( <i>Universal</i> )
14	<b>FULANITO</b> Pégate ( <i>Cutting</i> )
15	<b>LIMIT 21</b> Me Acordaré ( <i>EMI Latin</i> )

Songs ranked by total number of points. 23 Record Pool reporters.

## NATIONAL

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### POSITIONS SOUGHT

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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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RADIO & RECORDS INC. / 10100 SANTA MONICA BLVD., THIRD FLOOR, LOS ANGELES, CA 90067

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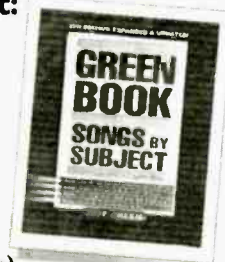
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**CHR/POP**

LW	TW	ARTIST	SON	LABEL
1	1	HOOBASTANK	The Reason (Island/IDJMG)	
2	2	BEYONCE	Naughty Girl (Columbia)	
6	3	USHER	Burn (LaFace/Zomba)	
3	4	MAROON 5	This Love (Octone/JRMG)	
4	5	M. WINANS/ENYA & P. DIDDY	I Don't Wanna Know (Bad Boy/Universal)	
5	6	USHER	f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	
12	7	OUTKAST	Roses (LaFace/Zomba)	
14	8	BRITNEY SPEARS	Everytime (Jive/Zomba)	
7	9	D12	f/EMINEM My Band (Shady/Interscope)	
9	10	BLACK EYED PEAS	Hey Mama (A&M/Interscope)	
11	11	AVRIL LAVIGNE	Don't Tell Me (Arista/RMG)	
8	12	J-KWON	Tipsy (So So Def/Zomba)	
15	13	SWITCHFOOT	Meant To Live (Red Ink/Columbia)	
16	14	MIS-TEEO	Scandalous (Reprise)	
13	15	EVANESCENCE	My Immortal (Wind-up)	
10	16	JESSICA SIMPSON	Take My Breath Away (Columbia)	
23	17	JOJO	Leave (Get Out) (BlackGround/Universal)	
21	18	YELLOWCARD	Ocean Avenue (Capitol)	
24	19	CHRISTINA MILIAN	Dip It Low (Island/IDJMG)	
18	20	JAY-Z	DirT Off Your Shoulder (Roc-A-Fella/IDJMG)	
26	21	KANYE WEST/f/SYLEENA JOHNSON	All Falls Down (Roc-A-Fella/IDJMG)	
19	22	BLINK-182	I Miss You (Geffen)	
22	23	SEAN PAUL	I'm Still In Love With You (VP/Atlantic)	
30	24	LOS LONELY BOYS	Heaven (Df/Epic)	
27	25	SUGABABES	Hole In The Head (Interscope)	
32	26	PETEY PABLO	Freek-A-Leek (Jive/Zomba)	
33	27	MARIA MENA	You're The Only One (Columbia)	
29	28	LIZ PHAIR	Extraordinary (Capitol)	
25	29	KIMBERLEY LOCKE	8th World Wonder (Curb/Reprise)	
36	30	TWISTA	Overnight Celebrity (Atlantic)	

**#1 MOST ADDED**

JESSICA SIMPSON *Angels (Columbia)*

**#1 MOST INCREASED PLAYS**

JOJO *Leave (Get Out) (BlackGround/Universal)*

**TOP 5 NEW & ACTIVE**

- BENIE MAN *f/M.S. THING Dude (Virgin)*
- STERIOGRAM *Walkie Talkie Man (Capitol)*
- ALANIS MORISSETTE *Everything (Maverick/Reprise)*
- JAY-Z *99 Problems (Roc-A-Fella/IDJMG)*
- JESSICA SIMPSON *Angels (Columbia)*

CHR/POP begins on Page 28.

**CHR/RHYTHMIC**

LW	TW	ARTIST	SON	LABEL
1	1	USHER	Burn (LaFace/Zomba)	
3	2	TWISTA	Overnight Celebrity (Atlantic)	
5	3	PETEY PABLO	Freek-A-Leek (Jive/Zomba)	
2	4	BEYONCE	Naughty Girl (Columbia)	
6	5	USHER	Confessions Part 2 (LaFace/Zomba)	
7	6	USHER	f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	
4	7	M. WINANS/ENYA & P. DIDDY	I Don't Wanna Know (Bad Boy/Universal)	
8	8	KANYE WEST/f/SYLEENA JOHNSON	All Falls Down (Roc-A-Fella/IDJMG)	
11	9	ALICIA KEYS	If I Ain't Got You (J/RMG)	
14	10	OUTKAST	Roses (LaFace/Zomba)	
13	11	PITBULL	f/LIL' JON Culo (TVT)	
15	12	JUVENILE	Slow Motion (Cash Money/Universal)	
10	13	LIL' FLIP	Game Over (Sucka Free/Loud/Columbia)	
12	14	J-KWON	Tipsy (So So Def/Zomba)	
19	15	LLOYD BANKS	On Fire (Interscope)	
9	16	D12	f/EMINEM My Band (Shady/Interscope)	
16	17	AMANDA PEREZ	I Pray (Powerhouse/Virgin)	
18	18	NB RIDAZ	f/EMINI So Fly (Upstairs)	
23	19	JAY-Z	99 Problems (Roc-A-Fella/IDJMG)	
21	20	NINA SKY	Move Ya Body (Next Plateau/Universal)	
22	21	YING YANG TWINS	Whats Happni! (TVT)	
26	22	KANYE WEST	Jesus Walks (Roc-A-Fella/IDJMG)	
25	23	CASSIDY	f/MASHONDA Get No Better (J/RMG)	
28	24	PLAY-N-SKILLZ	Freaks (Independent)	
24	25	RIC-A-CHE	Coo Coo Chee (SRC/Universal)	
29	26	KEVIN LYTTLE	Turn Me On (Atlantic)	
33	27	HOUSTON FICHINGY & NATE DOGG	Like That (Capitol)	
27	28	MASE	Welcome Back (Universal)	
31	29	DILATED PEOPLES	f/KANYE WEST This Way (Capitol)	
31	30	LLOYD	f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	

**#1 MOST ADDED**

LUDACRIS *Diamond In The Back (Def Jam South/IDJMG)*

**#1 MOST INCREASED PLAYS**

OUTKAST *Roses (LaFace/Zomba)*

**TOP 5 NEW & ACTIVE**

- BEASTIE BOYS *Ch-Check It Out (Capitol)*
- PAYBAK *My Angels (Innovative Music Network)*
- ROOTS *Don't Say Nuthin' (Sanctuary/SRG)*
- PRINCE *Call My Name (Columbia)*
- ERICK SERMON *f/SEAN PAUL Feel It (Motown/Universal)*

CHR/RHYTHMIC begins on Page 35.

**URBAN**

LW	TW	ARTIST	SON	LABEL
2	1	TWISTA	Overnight Celebrity (Atlantic)	
1	2	USHER	Burn (LaFace/Zomba)	
7	3	USHER	Confessions Part 2 (LaFace/Zomba)	
3	4	ALICIA KEYS	If I Ain't Got You (J/RMG)	
6	5	LIL' FLIP	Game Over (Sucka Free/Loud/Columbia)	
4	6	M. WINANS/ENYA & P. DIDDY	I Don't Wanna Know (Bad Boy/Universal)	
8	7	PETEY PABLO	Freek-A-Leek (Jive/Zomba)	
5	8	KANYE WEST/f/SYLEENA JOHNSON	All Falls Down (Roc-A-Fella/IDJMG)	
12	9	KANYE WEST	Jesus Walks (Roc-A-Fella/IDJMG)	
14	10	JUVENILE	Slow Motion (Cash Money/Universal)	
15	11	LLOYD BANKS	On Fire (Interscope)	
9	12	R. KELLY	Happy People (Jive/Zomba)	
13	13	MONICA	U Should've Known Better (J/RMG)	
11	14	OUTKAST	Roses (LaFace/Zomba)	
10	15	BEYONCE	Naughty Girl (Columbia)	
20	16	BRANDY	f/KANYE WEST Talk About Our Love (Atlantic)	
17	17	J-KWON	Tipsy (So So Def/Zomba)	
21	18	LLOYD	f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	
18	19	JAY-Z	DirT Off Your Shoulder (Roc-A-Fella/IDJMG)	
16	20	USHER	f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	
23	21	8-BALL & MJG	You Don't Want Drama (Bad Boy/Universal)	
19	22	AVANT	Don't Take Your Love Away (Geffen)	
22	23	JAOAKISS	f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)	
31	24	BENIE MAN	f/M.S. THING Dude (Virgin)	
25	25	SLUM VILLAGE	Selfish (Barak/Capitol)	
27	26	MOBB DEEP	Got It Twisted (Violator/Zomba)	
29	27	NINA SKY	Move Ya Body (Next Plateau/Universal)	
37	28	MASE	Welcome Back (Universal)	
47	29	ALICIA KEYS	Diary (J/RMG)	
30	30	CASSIDY	f/MASHONDA Get No Better (J/RMG)	

**#1 MOST ADDED**

LUDACRIS *Diamond In The Back (Def Jam South/IDJMG)*

**#1 MOST INCREASED PLAYS**

ALICIA KEYS *Diary (J/RMG)*

**TOP 5 NEW & ACTIVE**

- ANGIE STONE *I Wanna Thank Ya (J/RMG)*
- ANTHONY HAMILTON *Charlene (So So Def/Zomba)*
- CEE-LO *The One (LaFace/Zomba)*
- KEVIN LYTTLE *Turn Me On (Atlantic)*
- RIC-A-CHE *Coo Coo Chee (SRC/Universal)*

URBAN begins on Page 39.

**AC**

LW	TW	ARTIST	SON	LABEL
1	1	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
2	2	SHERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
4	3	DIDO	White Flag (Arista/RMG)	
3	4	MARTINA MCBRIDE	This One's For The Girls (RCA)	
7	5	MICHAEL MCDONALD	Ain't No Mountain High Enough (Motown)	
6	6	SEAL	Love's Divine (Warner Bros.)	
5	7	JOSH GROBAN	You Raise Me Up (143/Reprise)	
10	8	UNCLE KRACKER	f/DOBBIE GRAY Drift Away (Lava)	
8	9	TRAIN	Calling All Angels (Columbia)	
11	10	LIONEL RICHIE	Just For You (Island/IDJMG)	
12	11	LUTHER VANDROSS	Buy Me A Rose (J/RMG)	
14	12	3 DOORS DOWN	Here Without You (Republic/Universal)	
15	13	WILSON PHILLIPS	Go Your Dwn Way (Columbia)	
16	14	SHANIA TWAIN	It Only Hurts When I'm Breathing (Mercury/IDJMG)	
13	15	WYNNONNA	I Want To Know What Love Is (Curb)	
17	16	KIMBERLEY LOCKE	8th World Wonder (Curb)	
19	17	MERCYME	Here With Me (INO/Curb)	
18	18	GLORIA ESTEFAN	I Wish You (Epic)	
20	19	MAROON 5	This Love (Octone/JRMG)	
22	20	J. BRICKMAN	f/M. SCHULTZ 'Til I See You Again (Windham Hill/RMG)	
24	21	EVANESCENCE	My Immortal (Wind-up)	
21	22	JESSICA SIMPSON	Take My Breath Away (Columbia)	
23	23	SIMPLY RED	You Make Me Feel Brand New (simplyred.com/Red Ink)	
25	24	CLAY AIKEN	Solitaire (RCA/RMG)	
27	25	KEITH URBAN	You'll Think Of Me (Capitol)	
26	26	DARYL HALL	What's In Your World (Rhythm & Groove/Liquid B)	
27	27	SOPHIE B. HAWKINS	Walking On Thin Ice (Trumpet Swan)	
29	28	NORAH JONES	Sunrise (Blue Note/EMC)	
29	29	CELINE DION	You And I (Epic)	
30	30	NO DOUBT	It's My Life (Interscope)	

**#1 MOST ADDED**

SEALS & CROFTS *Summer Breeze '04 (Warner Bros.)*

**#1 MOST INCREASED PLAYS**

CELINE DION *You And I (Epic)*

**TOP 5 NEW & ACTIVE**

- LOS LONELY BOYS *Heaven (Df/Epic)*
- COORS *Summer Sunshine (Atlantic)*
- BUCK SPRINGFIELD *Beautiful You (Gomart/Red Ink)*
- LEARN RHINES *FRIEDMAN KEATING Last Thing On My Mind (Curb)*
- KATIE MELBA *The Cheesiest Thing To Crazy (Dramatico/Verve/Universal)*

AC begins on Page 53.

**HOT AC**

LW	TW	ARTIST	SON	LABEL
1	1	MAROON 5	This Love (Octone/JRMG)	
2	2	HOOBASTANK	The Reason (Island/IDJMG)	
3	3	EVANESCENCE	My Immortal (Wind-up)	
6	4	ALANIS MORISSETTE	Everything (Maverick/Reprise)	
4	5	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
5	6	NICKELBACK	Someday (Roadrunner/IDJMG)	
8	7	LOS LONELY BOYS	Heaven (Df/Epic)	
7	8	3 DOORS DOWN	Here Without You (Republic/Universal)	
9	9	MATCHBOX TWENTY	Bright Lights (Atlantic)	
12	10	3 DOORS DOWN	Away From The Sun (Republic/Universal)	
10	11	SANTANA	f/ALEX BAND Why Don't You & I (Arista/RMG)	
16	12	COUNTING CROWS	Accidentally In Love (DreamWorks/Geffen)	
13	13	AVRIL LAVIGNE	Don't Tell Me (Arista/RMG)	
11	14	NO DOUBT	It's My Life (Interscope)	
17	15	LENNY KRAVITZ	Where Are We Runnin'? (Virgin)	
18	16	JET	Are You Gonna Be My Girl (Atlantic)	
19	17	SARAH MCCLACHLAN	Stupid (Arista/RMG)	
20	18	CALLING	Dur Lives (RCA/RMG)	
21	19	SHERYL CROW	Light In Your Eyes (A&M/Interscope)	
26	20	SWITCHFOOT	Meant To Live (Red Ink/Columbia)	
23	21	GAVIN DEGRAW	I Don't Want To Be (J/RMG)	
22	22	DIDO	Don't Leave Home (Arista/RMG)	
25	23	311	Love Song (Maverick/Volcano/Zomba)	
28	24	FINGER ELEVEN	One Thing (Wind-up)	
34	25	UNCLE KRACKER	Rescue (Lava)	
29	26	JASON MRAZ	Curbside Prophet (Atlantic)	
27	27	JESSICA SIMPSON	With You (Columbia)	
24	28	LIVE WJ	SHELBY LYNNE Run Away (Radioactive/Geffen)	
30	29	LINKIN PARK	Numb (Warner Bros.)	
32	30	BUTTERFLY BOUCHER	Another White Dash (A&M/Interscope)	

**#1 MOST ADDED**

NICKELBACK *Fuelin' Way Too Damn Good (Roadrunner/IDJMG)*

**#1 MOST INCREASED PLAYS**

UNCLE KRACKER *Rescue (Lava)*

**TOP 5 NEW & ACTIVE**

- NICKELBACK *Fuelin' Way Too Damn Good (Roadrunner/IDJMG)*
- MARTINA MCBRIDE *This One's For The Girls (RCA)*
- TRAIN *Ordinary (Columbia)*
- AVOID *Seven Days Without You (Independent)*
- RICHARD MARX *When You're Gone (Manhattan/EMC)*

AC begins on Page 53.

**ROCK**

LW	TW	ARTIST	SON	LABEL
1	1	JET	Cold Hard Bitch (Atlantic)	
3	2	VELVET REVOLVER	Slither (RCA/RMG)	
2	3	SHINEDOWN	45 (Atlantic)	
5	4	HOOBASTANK	The Reason (Island/IDJMG)	
6	5	GODSMACK	Feelin' Blind (Republic/Universal)	
8	6	NICKELBACK	Fuelin' Way Too Damn Good (Roadrunner/IDJMG)	
4	7	AEROSMITH	Baby, Please Don't Go (Columbia)	
7	8	NICKELBACK	Figured You Out (Roadrunner/IDJMG)	
10	9	LINKIN PARK	Lying From You (Warner Bros.)	
—	10	VAN HALEN	It's About Time (Warner Bros.)	
12	11	LENNY KRAVITZ	Where Are We Runnin'? (Virgin)	
14	12	THORNLEY	So Far So Good (Roadrunner/IDJMG)	
17	13	SEETHER	f/AMY LEE Broken (Wind-up)	
11	14	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
16	15	A PERFECT CIRCLE	The Outsider (Virgin)	
9	16	TESLA	Caught In A Dream (Sanctuary/SRG)	
18	17	AUDIOSLAVE	What You Are (Interscope/Epic)	
19	18	THREE DAYS GRACE	Just Like You (Jive/Zomba)	
13	19	PUDDLE OF MUDD	Heel Over Head (Geffen)	
20	20	DROWNING POOL	Step Up (Wind-up)	
21	21	CROSSFADE	Cold (Columbia)	
22	22	SLIPKNOT	Duality (Roadrunner/IDJMG)	
25	23	BLACK LABEL SOCIETY	House Of Doom (Spitfire)	
24	24	SOIL	Redefine (J/RMG)	
28	25	EARSHOT	Wait (Warner Bros.)	
29	26	INCUBUS	Talk Shows On Mute (Epic)	
26	27	OFFSPRING	(Can't Get My) Head Around You (Columbia)	
23	28	LOSTPROPHETS	Last Train Home (Columbia)	
27	29	KID ROCK	Jackson, Mississippi (Top Dog/Atlantic)	
30	30	DARKNESS	Growing On Me (Must...Destroy/Atlantic)	

**#1 MOST ADDED**

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

**#1 MOST INCREASED PLAYS**

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

**TOP 5 NEW & ACTIVE**

- BREAKING BENJAMIN *So Cold (Hollywood)*
- KORN *Everything I've Known (Immortal/Epic)*
- DROPBOX *Wishbone (Re-Align/Universal)*
- SHINEDOWN *Simple Man (Atlantic)*
- SMILE EMPTY SOUL *Silhouettes (Lava)*

ROCK begins on Page 61.



## URBAN AC

LW	TW	ARTIST	SON	RECORD 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	R. KELLY	Happy People (Jive/Zomba)	
6	6	USHER	Burn (LaFace/Zomba)	
7	7	JANET JACKSON	I Want You (Virgin)	
8	8	RUBEN STUDDARD	Sorry 2004 (J/RMG)	
9	9	MUSIQ	Whoknows (Def Soul/IDJMG)	
10	10	TAMIA	Questions (Atlantic)	
11	11	PRINCE	Musicology (Columbia)	
12	12	KEM	Love Calls (Motown/Universal)	
13	13	BEYONCÉ	Me, Myself And I (Columbia)	
14	14	M. WINANS & JENYA & P. DIDDY	I Don't Wanna Know (Bad Boy/Universal)	
15	15	AVANT	Don't Take Your Love Away (Geffen)	
16	16	PRINCE	Call My Name (Columbia)	
17	17	RUBEN STUDDARD	What If (J/RMG)	
18	18	CARL THOMAS	Make It Alright (Bad Boy/Universal)	
19	19	MARY J. BLIGE	It's A Wrap (Geffen)	
20	20	DWELE	Hold On (Virgin)	
21	21	LASHELL GRIFFIN	Free (Epic)	
22	22	MONICA	U Should've Known Better (J/RMG)	
23	23	JOE	Priceless (Jive/Zomba)	
24	24	ANGIE STONE	I Wanna Thank Ya (J/RMG)	
25	25	ANTHONY HAMILTON	Charlene (So So Def/Zomba)	
26	26	BABYFACE	The Loneliness (Arista/RMG)	
27	27	JESSE POWELL	Old You Cry (Liquid 8)	
28	28	TEMPTATIONS	Something Special (Motown/Universal)	
29	29	EN VOGUE	Ooh Boy (33rd Street/Funky Girl)	
30	30	HIL ST. SOUL	Pieces (Shanachie)	

**#1 MOST ADDED**  
JEFF MAJORS Pray (Music One)

**#1 MOST INCREASED PLAYS**  
PRINCE Call My Name (Columbia)

### TOP 5 NEW & ACTIVE

- ALICIA KEYS Diary (J/RMG)
- AL GREEN Ramin' In My Heart (Blue Note/EMC)
- AMEL LARRIEUX For Real (Bliss Life)
- THED Chemistry (TWP)
- RHIAN BENSON Words Hurt Too (DKG)

URBAN begins on Page 39.

## ACTIVE ROCK

LW	TW	ARTIST	SON	RECORD 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)	
5	5	HOOBASTANK	The Reason (Island/IDJMG)	
6	6	GODSMACK	Running Blind (Republic/Universal)	
7	7	DROWNING POOL	Step Up (Wind-up)	
8	8	CROSSFADE	Cold (Columbia)	
9	9	SLIPKNOT	Duality (Roadrunner/IDJMG)	
10	10	THREE DAYS GRACE	Just Like You (Jive/Zomba)	
11	11	A PERFECT CIRCLE	The Outsider (Virgin)	
12	12	NICKELBACK	Feelin' Way Too Damn Good (Roadrunner/IDJMG)	
13	13	AUDIOSLAVE	What You Are (Interscope/Epic)	
14	14	OFFSPRING	(Can't Get My) Head Around You (Columbia)	
15	15	SOIL	Redefine (J/RMG)	
16	16	SEETHER	I AMY LEE Broken (Wind-up)	
17	17	THORNLEY	So Far So Good (Roadrunner/IDJMG)	
18	18	BREAKING BENJAMIN	So Cold (Hollywood)	
19	19	THREE DAYS GRACE	(I Hate) Everything About You (Jive/Zomba)	
20	20	NICKELBACK	Figured You Out (Roadrunner/IDJMG)	
21	21	EARSHOT	Wait (Warner Bros.)	
22	22	SMILE EMPTY SOUL	Silhouettes (Lava)	
23	23	INCUBUS	Talk Shows On Mute (Epic)	
24	24	THOUSAND FOOT KRUTCH	Rawklist (Tooth & Nail/EMC)	
25	25	DROPBOX	Wishbone (Re-Align/Universal)	
26	26	FLAW	Recognize (Republic/Universal)	
27	27	SKILLET	Savior (Lava)	
28	28	VAN HALEN	It's About Time (Warner Bros.)	
29	29	KORN	Everything I've Known (Immortal/Epic)	
30	30	BURDEN BROTHERS	Beautiful Night (Kirtland/Trauma)	

**#1 MOST ADDED**  
VAN HALEN It's About Time (Warner Bros.)

**#1 MOST INCREASED PLAYS**  
VAN HALEN It's About Time (Warner Bros.)

### TOP 5 NEW & ACTIVE

- KID ROCK I Am (Top Dog/Atlantic)
- LACUNA COIL Swamped (Century Media)
- BRIDES OF DESTRUCTION I Don't Care (Sanctuary/SRG)
- FUTURE LEADERS OF THE WORLD Let Me Out (Epic)
- TANTRIC After We Go (Maverick/Reprise)

ROCK begins on Page 61.

## COUNTRY

LW	TW	ARTIST	SON	RECORD LABEL
1	1	GRETCHEN WILSON	Redneck Woman (Epic)	
2	2	JOHN MICHAEL MONTGOMERY	Letters From Home (Warner Bros.)	
3	3	TOBY KEITH	Whiskey Girl (DreamWorks)	
4	4	LONESTAR	Let's Be Us Again (BNA)	
5	5	MONTGOMERY GENTRY	If You Ever Stop Loving Me (Columbia)	
6	6	BROOKS & DUNN	That's What She Gets For Loving Me (Arista)	
7	7	DAVID LEE MURPHY	Loco (Koch)	
8	8	CLAY WALKER	I Can't Sleep (RCA)	
9	9	JOSH GRACIN	I Want To Live (Lyric Street)	
10	10	KENNY CHESNEY	I Go Back (BNA)	
11	11	REBA MCENTIRE	Somebody (MCA)	
12	12	BRAD PAISLEY	ALISON KRAUSS Whiskey Lullaby (Arista)	
13	13	BILLY CURRINGTON	I Got A Feelin' (Mercury)	
14	14	TIM MCGRAW	Live Like You Were Dying (Curb)	
15	15	BRAD PAISLEY	I Want To Live (Lyric Street)	
16	16	JIMMY BUFFETT	CLINT BLACK Hey Good Lookin' (RCA/Mailboat)	
17	17	ANDY GRIGGS	She Thinks She Needs Me (RCA)	
18	18	RACHEL PROCTOR	Me And Emily (BNA)	
19	19	MARTINA MCBRIDE	How Far (RCA)	
20	20	EMERSON DRIVE	Last One Standing (DreamWorks)	
21	21	SHANIA TWAIN	It Only Hurts When I'm Breathing (Mercury/IDJMG)	
22	22	JOE DIFFIE	Tougher Than Nails (BBR)	
23	23	TERRI CLARK	Girls Lie Too (Mercury)	
24	24	LEE ANN WOMACK	The Wrong Girl (MCA)	
25	25	BIG & RICH	Save A Horse, Ride A Cowboy (Warner Bros.)	
26	26	JOE NICHOLS	If Nobody Believed In You (Universal South)	
27	27	JEFF BATES	I Wanna Make You Cry (RCA)	
28	28	TRENT WILLMON	Beer Man (Columbia)	
29	29	AMY DALLEY	Men Don't Change (Curb)	
30	30	BILLY DEAN	Thank God I'm A Country Boy (View2/Curb)	

**#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

- BUDDY JEWELL One Step At A Time (Columbia)
- CAROLYN DAWN JOHNSON Die Of A Broken Heart (Arista)
- SCOTTY EMERICK The Watch (DreamWorks)
- RYAN TYLER The Last Thing She Said (Arista)
- JEDD HUGHES High Lonesome (MCA)

COUNTRY begins on Page 44.

## ALTERNATIVE

LW	TW	ARTIST	SON	RECORD LABEL
1	1	BEASTIE BOYS	Ch-Check It Out (Capitol)	
2	2	LINKIN PARK	Lying From You (Warner Bros.)	
3	3	JET	Cold Hard Bitch (Atlantic)	
4	4	HOOBASTANK	The Reason (Island/IDJMG)	
5	5	VELVET REVOLVER	Slither (RCA/RMG)	
6	6	MODEST MOUSE	Float On (Epic)	
7	7	INCUBUS	Talk Shows On Mute (Epic)	
8	8	OFFSPRING	(Can't Get My) Head Around You (Columbia)	
9	9	SEETHER	I AMY LEE Broken (Wind-up)	
10	10	MUSE	Time Is Running Out (EastWest/Warner Bros.)	
11	11	BLINK-182	I Miss You (Geffen)	
12	12	THREE DAYS GRACE	Just Like You (Jive/Zomba)	
13	13	A PERFECT CIRCLE	The Outsider (Virgin)	
14	14	NEW FOUND GLORY	All Downhill From Here (Geffen)	
15	15	LOSTPROPHETS	Last Train Home (Columbia)	
16	16	SWITCHFOOT	Dare You To Move (Red Ink/Columbia)	
17	17	311	Love Song (Maverick/Volcano/Zomba)	
18	18	SLIPKNOT	Duality (Roadrunner/IDJMG)	
19	19	YEAH YEAH YEAHS	Maps (Interscope)	
20	20	STORY OF THE YEAR	Anthem Of Our Dying Day (Maverick/Reprise)	
21	21	FRANZ FERDINAND	Take Me Out (Domino/Epic)	
22	22	SHINEDOWN	45 (Atlantic)	
23	23	SMILE EMPTY SOUL	Silhouettes (Lava)	
24	24	BLINK-182	Down (Geffen)	
25	25	CURE	The End Of The World (Geffen)	
26	26	AUDIOSLAVE	What You Are (Interscope/Epic)	
27	27	VON BONDIES	C'mon C'mon (Sire/Reprise)	
28	28	DASHBOARD CONFESSIONAL	Vindicated (Interscope)	
29	29	GODSMACK	Running Blind (Republic/Universal)	
30	30	THORNLEY	So Far So Good (Roadrunner/IDJMG)	

**#1 MOST ADDED**  
311 First Straw (Volcano/Zomba)

**#1 MOST INCREASED PLAYS**  
DASHBOARD CONFESSIONAL Vindicated (Interscope)

### TOP 5 NEW & ACTIVE

- AUTHORITY ZERO Revolution (Lava)
- BURNING BRIDES Heart Full Of Black (V2)
- LINKIN PARK Breaking The Habit (Warner Bros.)
- KICKS Mir (TVT)
- LOSTPROPHETS Wake Up (Make A Move) (Columbia)

ALTERNATIVE begins on Page 66.

## SMOOTH JAZZ

LW	TW	ARTIST	SON	RECORD LABEL
1	1	DAVE KOZ	All I See Is You (Capitol)	
2	2	PAUL TAYLOR	Steppin' Out (Peak)	
3	3	PAUL BROWN	24/7 (GRP/VMG)	
4	4	PETER WHITE	Talkin' Bout Love (Columbia)	
5	5	EUGE GROOVE	Livin' Large (Narada)	
6	6	DIANA KRALL	Temptation (GRP/VMG)	
7	7	MARC ANTOINE	Mediterraneo (Rendezvous)	
8	8	MICHAEL LINGTON	Show Me (Rendezvous)	
9	9	HIL ST. SOUL	For The Love Of You (Shanachie)	
10	10	RICHARD SMITH	Sing A Song (A440)	
11	11	JOYCE COOLING	Expression (Narada)	
12	12	RICHARD ELLIOT	Sly (GRP/VMG)	
13	13	MINDI ABAIR	Save The Last Dance (GRP/VMG)	
14	14	BRIAN CULBERTSON	Norman Brown Come On Up (Warner Bros.)	
15	15	KIM WATERS	The Ride (Shanachie)	
16	16	NORAH JONES	Sunrise (Blue Note/EMC)	
17	17	PRAFUL	Let The Chips Fall (Rendezvous)	
18	18	BEYONCÉ	IL VANOROSS The Closer I Get To You (J/Columbia/RMG)	
19	19	RICK BRAUN	Oaddy-D (Warner Bros.)	
20	20	PAUL JACKSON, JR.	Walkin' (Blue Note/EMC)	
21	21	GERALD ALBRIGHT	To The Max (GRP/VMG)	
22	22	CHRIS BOTTI	Back Into My Heart (Columbia)	
23	23	GEORGE BENSON	Softly, As In A Morning Sunrise (GRP/VMG)	
24	24	RAMSEY LEWIS TRIO	The In Crowd (Narada)	
25	25	DAN SIEGEL	In Your Eyes (Native Language)	
26	26	SEAL	Love's Divine (Warner Bros.)	
27	27	ALKEMX	Time To Lounge (Rendezvous)	
28	28	NESTOR TORRES	Maybe Tonight (Heads Up)	
29	29	GRADY NICHOLS	Allright (Compendia)	
30	30	DARYL HALL	What's In Your World (Rhythm & Groove/Liquid 8)	

**#1 MOST ADDED**  
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)

**#1 MOST INCREASED PLAYS**  
GEORGE BENSON Softly, As In A Morning Sunrise (GRP/VMG)

### TOP 5 NEW & ACTIVE

- CHUCK LOEB Bring It (Shanachie)
- GLADYS KNIGHT FEDESIO ALEJANDRO Feelin' Good (Vacilon) (Pyramid)
- MARION MEADOWS Sweet Grapes (Heads Up)
- DAVID SANBORN Isn't She Lovely (GRP/VMG)
- THA' HOT CLUB I'm Gonna Love You Just A Little More Baby (Shanachie)

Smooth Jazz begins on Page 58.

## TRIPLE A

LW	TW	ARTIST	SON	RECORD LABEL
1	1	ALANIS MORISSETTE	Everything (Maverick/Reprise)	
2	2	DAVE MATTHEWS	Dh (RCA/RMG)	
3	3	LENNY KRAVITZ	Where Are We Runnin'? (Virgin)	
4	4	COUNTING CROWS	Accidentally In Love (DreamWorks/Geffen)	
5	5	ERIC CLAPTON	If I Had Possession Over Judgment Day (Duck/Reprise)	
6	6	NORAH JONES	What Am I To You? (Blue Note/EMC)	
7	7	DONAVON FRANKENREITER	JACK JOHNSON Free (Brushfire/Universal)	
8	8	WHEAT	I Met A Girl (Aware/Columbia)	
9	9	SHERYL CROW	Light In Your Eyes (A&M/Interscope)	
10	10	JOHN MAYER	Cirrus (Aware/Columbia)	
11	11	DAMIEN RICE	Cannonball (Vector Recordings/Warner Bros.)	
12	12	NORAH JONES	Sunrise (Blue Note/EMC)	
13	13	MICHAEL ANDREWS	GARY JULES Mad World (Universal)	
14	14	MINDY SMITH	Come To Jesus (Vanguard)	
15	15	TOOTS AND THE MAYTALS	W/B. RAITT True Love Is Hard To Find (V2)	
16	16	MAROON 5	This Love (Dolton/J/RMG)	
17	17	BOB SCHNEIDER	Come With Me Tonight (Shockorama/Vanguard)	
18	18	JASON MRAZ	Curbside Prophet (Atlantic)	
19	19	PHISH	The Connection (Elektra/Atlantic)	
20	20	HOOBASTANK	The Reason (Island/IDJMG)	
21	21	MELISSA ETHERIDGE	Lucky (Island/IDJMG)	
22	22	PAT MCGEE BAND	Beautiful Ways (Warner Bros.)	
23	23	JOE FIRSTMAN	Can't Stop Loving You (Atlantic)	
24	24	INDIGO GIRLS	Fill It Up Again (Epic)	
25	25	311	Love Song (Maverick/Volcano/Zomba)	
26	26	THRILLS	Big Sur (Virgin)	
27	27	LORETTA LYNN	f/JACK WHITE Portland, Oregon (Interscope)	
28	28	DIANA KRALL	Temptation (GRP/VMG)	
29	29	MODEST MOUSE	Float On (Epic)	
30	30	BODEANS	If It Makes You (Zoe/Rounder)	

**#1 MOST ADDED**  
STING Stolen Car (Take Me Dancing) (A&M/Interscope)

**#1 MOST INCREASED PLAYS**  
PHISH The Connection (Elektra/Atlantic)

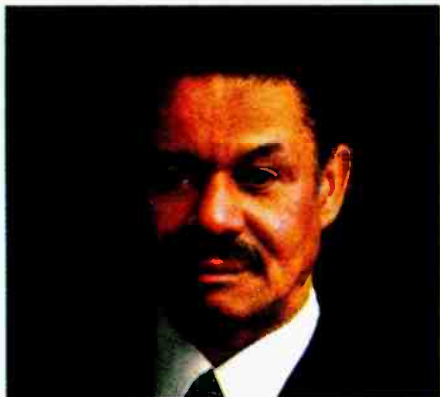
### TOP 5 NEW & ACTIVE

- JEM They (ATD/RCA/RMG)
- JAMIE CULLUM An At Sea (Verve/Universal)
- JOHN EDDIE Everything (Thrill Show/Last Highway)
- INDIGO GIRLS Perfect World (Epic)
- MY MORNING JACKET Golden (ATD/RCA/RMG)

TRIPLE A begins on Page 71.

# Publisher's Profile

By Erica Farber



## SKIP FINLEY

Vice Chairman, ICBC Broadcast Holdings

**W**hen Skip Finley walks into a room, you know it! His energy, passion and enthusiasm are infectious. After a successful career in radio-station management and ownership, Finley decided to retire about five years ago, although he maintained an active interest in the business. Through a long-standing relationship with Pierre Sutton, he came out of retirement to join ICBC Broadcast Holdings as Vice Chairman.

**Getting into the business:** "My mom always tells this story: We were watching the show *Sugarfoot*, one of those old black-and-white TV westerns. A Brylcreem commercial came on — 'Watch out, the girls will all want to run their fingers through your hair.' Rather than answer the boy-girl question that I asked, because I was too young, my mother said, 'Well, you have to get to be a TV producer to find out about that.' From that moment, I wanted to be a TV producer. I went to work for WHDH-TV/Boston as a floor director. I got married on Thursday; my first day on the job was Monday; Tuesday I quit Northeastern five weeks before graduation; the following Thursday I went to the draft board in Valley Stream, NY, and they gave me a 4F — they didn't want me — and I haven't looked back since.

"My mother forgave me for leaving school, but my father didn't. He didn't speak to me for a year. I was 30-something and a VP for Sheridan Broadcasting. I came home for Thanksgiving or something like that. My father said to my wife, 'How's he doing?' like I wasn't even in the room. 'Great,' she said. 'He just got promoted. He's a vice president now. He makes over \$30,000 and will make a lot more than that with a bonus.' My father turned around and looked me dead in the eye and said, 'Over \$30,000? Well, maybe I was wrong.' I said, 'You were half-right.'"

**Getting into radio:** "I moved from WHDH to WSBK-TV, channel 38. WHDH was one of the only two television stations to ever lose its license. Channel 38, it was a typical UHF in those days — black and white. We would sit around for half the year with *Leave It to Beaver* and be in the studio making sets and things. The other half of the year we would do Bruins hockey, which was exciting. It was live sports, and you don't get any better than that as a floor director. In the time I had to sit around, I came up with this great idea, before *Wide World of Sports*: 'Why don't we go to New Hampshire and shoot drag racing on Saturday night, edit it and play it back on Sunday afternoon during the non-hockey season?' They thought I was kidding but liked the fact that I put together this presentation.

"A bunch of sales managers in Boston were sitting around, and one of them says to John Pappas, 'There's this black kid over at the TV station, and he's on fire. You need to talk to him.' Bruce Johnson, the President of RKO, he and all the others were down in Key Biscayne, FL. They said, 'We're No. 1 in all the markets we serve, we're 110% of budget, we're making money, we're so bad, what else can we do? Let's go out and find somebody black and teach them to sell.' That resulted in the RKO Sales Training Course, and I was a guinea pig. They hired me at WRKO/Boston."

**His connection to Inner City:** "We didn't realize it, but Pierre Sutton's parents and mine were friends. I was running the Sheridan group. I called Pierre out of the blue when I came back to Long Island to visit the folks. 'Hey, my name's

Skip Finley, and I pretty much do what you do, and we're the only two black guys doing this. I'm going to be in the city and wanted to stop by and say hi.' When we spoke, our experiences were so ridiculously similar. He introduced me to his father, Percy Sutton. He said, 'Finley? I know your father. We started the South Jamaica Queens Democratic Club together.' Turns out Pierre and I learned to swim together at the YMCA when we were 8 or 9 years old. We've been friends ever since, running our separate companies. I consulted them for a short time back in the '80s when I went out on my own."

**Joining the company:** "I'd been retired for almost five years. Pierre said, 'The company is about where I want it, and now I want to grow and get bigger, and I know you know you can do that.' We made a pact: If he was serious, he was going to have to recapitalize the company, etc. I'd been on his board of directors for a while, so I knew the situation."

**A description of the company:** "ICBC is the holding company of Inner City Broadcasting. This company began on the strength of an AM radio station in the 1970s, WLIB/Nassau-Suffolk. This family has survived several wars, FM broadcasting, the introduction of color TV, the Internet, consolidation and the first gas crisis. We're a huge company in terms of our assets, with the East Coast-West Coast bookends we have in New York and San Francisco; full-blown clusters in Columbia and Jackson, MS; and not a lot of waste in between."

**His responsibilities:** "The easy answer is that I'm the deal guy. I do the investor relations. We're considering a couple of different things right now. One is a high-yield offering; another is more traditional sort of financing. I am specifically recapitalizing the company in order to put its balance sheet in a better light, which will enable us to buy more radio stations."

**Long-range plans:** "Right now I think we're the 23rd- or 24th-largest radio broadcaster by revenue. By the end of this year I would hope to move up a couple of clicks. I'd like to say that in the next two years we'll be top 20 in terms of our revenue."

**The association with Air America Radio:** "Charlie Warfield and I were at the RAB board meeting just as it was coming to people's attention. A couple of my conservative broadcast buddies said, 'How did you keep this so quiet?' We'd been shopping around for financing and ran across some organizations that were interested in the radio space and were familiar with this new liberal network. My ears perked up because I knew Jon Sinton when he was at Burkhart/Douglas. I called Jon and said, 'What the hell are you doing?' He filled me in. I suggested that they'd probably want to consider that people investing in the radio business would invest in assets quicker than they would invest in a concept.

"There were some folks in Chicago who were attracted by some of the more financially oriented people. We sat and talked. At the end of the day a couple of people asked what I really thought. I said, 'If it were measured, NPR would probably have a 1.5 or a two share. When you have a Jon Sinton and the attention of financial people, you've got a home run on your hands, but you've got to find a way to guarantee distribution, because otherwise you're not going to have any credibility with me and my people. My boss, Pierre Sutton, is a longtime, dyed-in-the-wool Democrat, and I'm pretty agnostic. To me, money talks. If this is about zealotry, I can't help you; but if you've got a business plan, I'd love to find a way to participate somehow.'"

**Biggest challenge:** "We're monetizing some nonperforming assets and repurposing underperforming stations in a way that provides us with additional operating income. Me, myself, I have a rates issue. I've had it since I was exiting as Chairman of the RAB board of directors. That was back when the dot-coms had us all running 100%-105% of our inventories and blowing off longtime advertisers. We should have been raising our rates, and we didn't. Then we consolidated, and instead of putting our best foot forward and raising rates and really making one plus one equal three, we made one plus one equal 1 1/2. I'm not pointing fingers; we have created that ourselves. There is nothing else in this country that 98% of the American population does except breathe air. How do we get just a seven share of the media dollar?"

**State of the industry:** "We're just getting by. We're underachievers and underperformers. We've created a lot of shareholder value, but we've taken a lot of passion and creativity out of our business."

**The indecency issue:** "That's me and my wife's business. I don't see that being the government's business. It sounds to me like we're paying too much for our own regulation. Why should a station pay fees when they're also going to tell us what to do? Do I listen to Rush or Howard? No, and that's my choice. I watch *The Sopranos* and *Deadwood*. They're not regulated. Either regulate me or don't, but you can't have it all ways. We have to pay a fee to accommodate our own regulation, and now you tell us to do things that are outside of the Constitution? It doesn't make sense to me. Not all of our stations are black-programmed, but we're largely black programmers. Our community is not going to stand for certain kinds of thing. You respond to your listeners. I don't remember anybody picketing Howard Stern's show."

**Something about his company that might surprise our readers:** "The top three guys, the chairman, vice chairman and president of the company, have 90 years of radio-specific experience. They have each actually operated major-market radio stations. Two of them have operated WBLS/New York."

**Most influential individual:** "Karen, my wife. She's smart and gorgeous. She gets me out of bed in the morning and makes me want to work or play or whatever. After 33 years in the business, John Pappas and Perry Urie. Some of the top radio guys most people in the business now have never heard of: Peter Crawford, Eddie Eskendaran, Paul Yates and Ron Davenport from Sheridan Broadcasting. I had the pleasure of knowing Don McGannon of Westinghouse, Arch Madson from Bonneville. Dick Harris, Dick Chapin — the old legends of the business; folks who did things when this was hard."

**Career highlight:** "I'm on the Carter Broadcast Group board of directors. I've been working with them for over 20 years now as their consultant. The Carter family is like my family. Skip Carter put KPRS/Kansas City on the air in 1950. It's the second-oldest black-owned station. It's still owned by the same family; the grandson is running it. There's nothing I'm more proud of."

**Career disappointment:** "I always wanted to be President of ABC-TV, and I think that job needs to be filled. My boss is a former Marine, so I'm not going anywhere. I don't have any regrets. A bad day in this business is just fine."

**Favorite radio format:** "To me, radio is moments in time. Right now I'm listening to a lot of Air America because it's new and different. Occasionally, I listen to News stations. If I'm in DC, I listen to WMMJ (Majic). At home on Martha's Vineyard I listen to WMVY/Cape Cod, MA."

**Favorite television show:** "*CSI Las Vegas* and *Law & Order: Criminal Intent*."

**Favorite song:** "'Function at the Junction' by Shorty Long, 'Purple Haze' by Jimi Hendrix and 'Up on Cripple Creek' by The Band."

**Favorite book:** "*Shogun* by James Clavell, *Atlas Shrugged* by Ayn Rand and *The Book of Five Rings* by Miyamoto Musashi."

**Favorite movie:** "*Blazing Saddles* and *Bad Santa*."

**Favorite restaurant:** "Atria, Lola's and Giordano's on Martha's Vineyard."

**Beverage of choice:** "Patron tequila."

**Hobbies:** "I'm a Type A person, so there are lots of things. Right now it's cars, guns, yoga and deep-sea fishing."

**E-mail address:** "skip@inner-city.com."

**Advice for broadcasters:** "Find something to smile about every day. Remember, good advice is something you pay for. We're missing the passion and creativity. We can't just carve these markets up and let everybody take a format and pursue it; there has to be something different. At RKO, once or twice a year we'd attack ourselves and try to find a way to make it better, different, fresher and more valuable to our listeners and customers. I'm not sure we're doing that anymore. When I travel around the country and listen to radio, it's all so predictable. While saving our way to victory instead of investing our way to success, we put one person in charge of eight brands. Invariably, a disproportionate amount of their time is spent on the one that is failing."

MONDAY, JUNE 14, 2004

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*Antonio "L.A." Reid*  
*Denise Rich*  
*Matt Serletic*



# Saliva

## # SURVIVAL of The SICKEST #

# JUNE 15<sup>TH</sup>

Management: Bill McGathy / In De Cool Entertainment  
Booking: John Gimenez, William Morris Agency  
and David Levine, William Morris Agency  
Lyrics and Music by Josey Scott  
Five Superstars Music/Rondor Music (ASCAP)  
Produced by Paul Ebersold  
Mixed by Andy Wallace

*new album in stores*  
**AUGUST 2004**

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