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### Marooned At No. 1

Maroon 5 hold on to the top spot at CHR/Pop and Hot



AC again this week with "This Love" (Octone/J/RMG). The song is also on the charts at Triple A (No. 13) and AC (No. 21). It's the followup to the band's multiformat hit "Harder to Breathe."

# R&R

## RADIO & RECORDS

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MAY 14, 2004

### R&R SMOOTH JAZZ: THE LEADING EDGE

### Smooth Sailing

What makes Smooth Jazz such a desirable radio format? The people, of course! R&R's annual tribute to Smooth Jazz focuses on the artists who keep the format on the leading edge. Included are interviews with the legendary Burt Bacharach and format newcomer Praful. It begins on the following page.

singer

songwriter

sultry

soulful

sensational

# rhian★bensor

Photo By Victor Spinelli

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**NEWS TOP POWER-RATIO PERFORMER**

With a record-setting 1.88 power ratio, News is far ahead of all other formats, overshadowing improvements by Hot AC, AC, Classic Rock, Triple A, Spanish AC and others. Read the exclusive findings for 29 formats in this week's Management/Marketing/Sales section. Also, a new exclusive Paragon study reinforces that listeners want stations to back-announce the music they play. Plus, how to coax more information from your listeners for your database marketing, **Jeffrey Hedquist's** 60-Second Copywriter and more.

Pages 8-10

**R&R CONVENTION 2004 DRAWS NEAR**

Rock Editor **Cyndee Maxwell** previews what's on deck for R&R Convention 2004, being held June 24-26 at the Beverly Hilton Hotel in Los Angeles. In addition to the lineup for the ninth annual Jacobs Media Rock Summit, she reveal the winery behind this year's "Rate-a-Record, Rate-a-Wine" session.

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**R&R NUMBER ONES**

- CHR/POP**  
• MAROON 5 This Love (Octone/J/RMG)
- CHR/RHYTHMIC**  
• USHER Burn (LaFace/Zomba)
- URBAN**  
• USHER Burn (LaFace/Zomba)
- URBAN AC**  
• ALICIA KEYS If I Ain't Got You (J/RMG)
- COUNTRY**  
• RASCAL FLATTS Mayberry (Lyric Street)
- AC**  
• FIVE FOR FIGHTING 100 Years (Aware/Columbia)
- HOT AC**  
• MAROON 5 This Love (Octone/J/RMG)
- SMOOTH JAZZ**  
• PETER WHITE Talkin' Bout Love (Columbia)
- ROCK**  
• JET Cold Hard Bitch (Atlantic)
- ACTIVE ROCK**  
• LINKIN PARK Lying From You (Warner Bros.)
- ALTERNATIVE**  
• JET Cold Hard Bitch (Atlantic)
- TRIPLE A**  
• ALANIS MORISSETTE Everything (Maverick/Reprise)
- CHRISTIAN AC**  
• BUILDING 429 Glory Defined (Word/Curb/WB)
- CHRISTIAN CHR**  
• BUILDING 429 Glory Defined (Word/Curb/WB)
- CHRISTIAN ROCK**  
• FM STATIC Something To Believe In (Tooth & Nail)
- CHRISTIAN INSPO**  
• CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)
- SPANISH CONTEMPORARY**  
• PAULINA RUBIO Te Quise Tanto (Universal)
- TEJANO**  
• SOLIDO Tal Vez (Freddie)
- REGIONAL MEXICAN**  
• MONTEZ DE OURANGO Te Quise Olvidar (Disa)
- TROPICAL**  
• REY RUIZ Creo En El Amor (Sony Discos)



**R&R, iTunes Offer Radio Charts**

Consumers can access data from 1,200 stations

R&R and iTunes have teamed up to make R&R airplay charts available through the new Radio Charts section on Apple's iTunes Music Store. The arrangement makes it possible for music fans to browse more than 1,200 radio stations in more than 200 cities nationwide and buy music based on their favorite radio formats and for individual stations to have access to that information to assist their buying decisions.



R&R Sr. Director/Digital Initiatives & Development Greg Maffei remarked, "R&R is eager to lend whatever resources iTunes ▶ See Page 13

**Hogan Reflects On Changing Radio Biz**

Nearing anniversary, Clear Channel CEO talks about major industry events of last two years

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



Hogan

In August **John Hogan** will mark his second year as CEO of Clear Channel Radio. Recently, he sat down with R&R for an exclusive interview to discuss the challenges he has faced leading the company and what he's done not only to improve the public's perception of Clear Channel, but also to ease tension among the company's own employees.

Hogan also discussed how he's addressed air talents' concerns about the company's tough new content standards and what steps he's taken to improve Clear Channel's relationship with Washington, DC.

Hogan said that when he assumed the CEO post in 2002, the biggest initial challenge he faced was merging the cultures that still existed among employees of the companies Clear Channel had acquired. "The biggest challenge has been integrating what were the very diverse cultures, systems and backgrounds of the people who populate Clear Channel," he told R&R, noting that divisions were pervasive among former employees of companies like Jacor and AMFM.

"If you go back a couple of years, there was still a fair amount of the 'us vs. them' mentality," Hogan said. "There were silos inside the

HOGAN ▶ See Page 13

**Mark Mays Steps In As Interim CEO Of Clear Channel**

While Clear Channel Chairman/CEO Lowry Mays takes time off to recover from a recent procedure to relieve swelling in his brain related to a blood clot, son **Mark Mays**, who has served as the company's President/COO since 1993, is stepping in to run Clear Channel.

"I have decided to take some time off to focus on my health, so that when I come back I am at 100%," said Lowry Mays, who is expected to make a complete recovery from the April 30 procedure, performed when he was hospitalized after awakening one morning with numbness on one side of his body. "While I am gone, I have complete confidence in Mark, along with all of the managers at Clear Channel, to keep things running smoothly."

MAYS ▶ See Page 13

**ABC/New York Ups Borneman**

He's now WPLJ Station Mgr.; adds WQEW role

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

**Steve Borneman**, a veteran of ABC Radio's WPLJ/New York, has been elevated from GSM to Station Manager of the Hot AC outlet. He will also assume operational oversight of the New York Times Co.'s crosstown WQEW-AM, which is operated by ABC via a long-term LMA and airs ABC's Radio Disney children's format.

Borneman reports to ABC Radio Station Group President Mitch Dolan, who said, "Throughout his 15-year tenure at WPLJ, Steve has consistently demonstrated a rare combination of intelligence, passion and loyalty. Notwithstanding an unsettling resemblance to former President Bill Clinton, Steve's integrity and energy, combined with an unshakable

BORNEMAN ▶ See Page 12

**Lewis, Stroud Lead UMG/Nashville Trio; Borchetta To Sr. VP/Promotion**

By Lon Helton  
R&R Country Editor  
lhelton@radioandrecords.com



Lewis

Stroud

Borchetta

As part of Universal Music Group's recent purchase of DreamWorks Records, the company is merging DreamWorks/Nashville with its Mercury and MCA Country imprints. Combining the Music City labels has also resulted in a restructuring of the top management tier, new staff responsibilities and some layoffs.

Current Universal Music Group/Nashville Chairman **Luke Lewis** and DreamWorks principal executive **James Stroud** have been named co-Chairmen for the trio of labels. Lost Highway, for which Lewis serves as President, is unaffected by the changes. Additionally, DreamWorks/Nashville senior promotion ex-

ecutive **Scott Borchetta** has been named Sr. VP/Promotion & Artist Development for the three imprints.

UMG Chairman/CEO **Doug Morris** said of the changes, "When you have two Nashville-based companies, both with distinct resources and strengths, it's clear that they can achieve even greater success by working alongside each other. And with the combination of Luke and James, two of the most innovative and well-respected

UMG ▶ See Page 12

**R&R SMOOTH JAZZ:**

**THE LEADING EDGE**

**If You Aren't Moving Forward, You're Standing Still**

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

During the seven years since I wrote R&R's first SJ format special — 1997's NAC: *The Cool Explosion* — Smooth Jazz has emerged as a mainstream ratings and revenue giant. The days of 199-song playlists are history, along with Smooth Jazz's status as a two-share niche, albeit with killer demos and qualitative.

Formats relinquish their progressive edges to achieve mass appeal, but in order to remain vibrant and relevant, they must keep pace of

fresh voices and new cultural influences. If they don't evolve, formats petrify, like insects in amber, so this year's Smooth Jazz special, *The Leading Edge*, honors some of the luminaries whose contributions are currently leading change.

Dutch multi-instrumentalist **Praful's** dynamic No. 1 debut single, "Sigh" — America's first "chill" hit — ignited SJ listeners, fueling impressive sales results. For this special, music maven **KWJZ/Seattle MD Dianna Rose** explores Praful's rich

See Page 51



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## Olinger Named Director/AM Programming For CC/Denver She'll oversee programming ops at KHOW & KOA

KIRO/Seattle PD Kris Olinger has been named Director/AM Programming for Clear Channel/Denver, where she'll oversee day-to-day programming operations at News/Talkers KHOW & KOA. Olinger will take over a position that opened last month, when Elizabeth Estes-Coo-



Olinger

per exited the stations for an executive position with a San Diego television and film production company.

The move marks a return to the Mile High City for Olinger, who spent 17 years working in Denver radio — 15 of those at KHOW & KOA — before moving to Seattle in 1998 as PD of KIRO, KNWZ & KQBZ. During her previous stint in Denver, Olinger rose through the ranks at KOA, starting out as a local news-person anchoring both morning and afternoon drive newscasts and ulti-

mately rising to PD of KHOW & KOA.

Asked what prompted her return to Denver, Olinger told R&R, "One of the main attractions is that Denver is home — it's where I'm from and where most of my family and many of my friends live. KOA and KHOW are great radio stations, and I already know and have worked with so many of the people who are there, so that's also a big attraction for me.

And, honestly, I miss the sunshine. It's been a fantastic run here in Seattle with a group of truly talented people who I know will continue to maintain KIRO as one of the best radio stations in the country, but I'm looking forward to a change of climate and a new challenge in Denver."

Although Olinger's start date in Denver had not yet been finalized at press time, her last day at KIRO will be May 21.

## Lazlo To PD At KRBZ/Kansas City

Lazlo has been promoted from Asst. PD to PD of Entercom's Alternative KRBZ (The Buzz)/Kansas City. The station had been being programmed by KRBZ & KYYS/Kansas City OM Greg Bergen and KRBZ MD Jason Ulanet, who retain their positions. Lazlo will retain his afternoon drive airshift.



Lazlo

Lazlo joined KRBZ in November 2002 as nighttime air personality

and earned the Asst. PD title six months later. He previously worked at WKRK/Detroit.

"A year and a half of great work at The Buzz, and he's done so much," Bergen told R&R of Lazlo's tenure at the station. "This promotion is long overdue. His first order of business, however, will be to show up before noon.

In fact, that might be his biggest rude awakening as PD."

## Greenstein, Meyer Now Presidents At Sirius; Raphael Dir./News, Ops

Sirius Satellite Radio has named Scott Greenstein President/Entertainment & Sports and James Meyer President/Operations & Sales. Both report to Sirius CEO Joseph Clayton. At the same time, veteran network and local radio executive Frank Raphael has joined Sirius in the newly created position of Director/News & Operations.



Raphael

Greenstein, who was a consultant to Sirius on its recent NFL and Penske agreements, will oversee all programming, marketing and corporate marketing for the satcaster. He was most recently Chairman of USA Films and has also served as co-President of October Films; Sr. VP/Motion Pictures, Music, New Media & Publishing at Miramax

Films; and in senior management positions at Viacom International.

Meyer, who has also served as a consultant to Sirius, will be responsible for overseeing and directing all operations and sales, including the company's automotive OEM business, retail markets, product management, strategic partners, engineering functions and geographical expansion. Before joining Sirius Meyer was President of Aegis Ventures, a general management consulting company. Before that he worked for consumer-electronics firm Thomson, holding such posts as Sr. Exec. VP/Digital Media Solutions, COO for the Americas and Sr. VP/Product Management.

## R&R Awards Ballot Due May 21

Voting is underway for the 2004 R&R Industry Achievement Awards. Ballots were included with last week's issue of R&R, dated May 7. Be sure to fill out the ballot and mail it to the accounting firm of Miller, Kaplan, Arase & Co. Winners will be announced during a special awards ceremony at R&R Convention 2004 on June 25.



## Taylor Transfers To Infinity/K.C.

He'll leave FM100 for KMXV & KSRC OM/PD post

Chris Taylor, PD of Infinity's WMC-FM (FM100)/Memphis, has been named OM/PD of co-owned CHR/Pop KMXV (Mix 93.3) and Hot AC KSRC (Star 102) in Kansas City, effective June 1. He succeeds Jon Zellner, who recently replaced Greg Strassell as OM/PD of WBMX & WODS/Boston.



Taylor

"I know I have some big shoes to fill," Taylor told R&R. "Jon always said that this was one of the best radio jobs in America, and I believe him. I'm extremely excited about the opportunity to continue my growth within Infinity. Plus, the opportunity to work for [Sr. VP/Market Manager] Herndon Hasty and to be a part of the great team of people at KMXV and KSRC was something I just couldn't pass up."

Hasty said, "Chris' leadership abilities and ratings success make

him the perfect candidate to lead Mix 93.3 and Star 102 going forward."

Before his two-year stint at FM100 Taylor was PD of WKSL and OM of KXHT in Memphis. His programming experience also includes stints as Asst. PD of WHPT/Tampa; PD of WXLK/Roanoke, VA; and MD of WAVA/Washington.

He has also worked at WRQX/Washington, WDFX/Detroit and WNVZ/Norfolk.

Taylor said, "Thanks to [Infinity Sr. VP/Programming] Greg Strassell for his direction and support and to my current [Memphis] Market Manager, Terry Wood, for bringing me in to program a legendary radio station like FM100. I have my Kansas City Chiefs hat now, and I'm ready to go."

## Boston New PD For ABC's Touch

ABC Radio Networks has named Stan Boston PD for its 24-hour Urban AC format The Touch. Boston has been Director/Network Operations for the network's syndicated *Doug Banks Morning Show* since joining the company in April 2003.



Boston

Boston's radio career spans 20 years. He has worked on-air at WKYS/Washington and more recently served as VP/Op-

erations & Programming for Hawes-Dawson Broadcasting's WROU/Dayton.

"We are excited about Stan's new role with The Touch," ABC Radio Networks Exec. VP/GM Darryl Brown said. "His expertise and drive to bring our audience the best programming possible are no doubt some of the reasons ABC maintains the Urban advantage."

"With his extensive background and numerous accomplishments in the entertainment field, Scott will bring a new dimension to our programming and corporate marketing strategies and will help develop future content that will continue to set us apart from the competition," Clayton said.

"Jim's experience in consumer-electronics sales, marketing, product management, manufacturing, content and engineering makes him uniquely qualified for this sales and operations position. They will play vital roles in enhancing stockholder

SIRIUS ▶ See Page 12

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## Schuh Fits PD Post At KJCE

Ryan Schuh has been promoted from Asst. PD to PD at Talk KJCE/Austin. He takes over programming duties previously handled by Infinity/Austin VP/Programming Dusty Hayes, who recently relinquished those responsibilities to focus on his corporate programming duties and his role as day-to-day PD for Hot AC KAMX/Austin.



Schuh

Schuh has been Asst. PD at KJCE for the past two years. The 10-year broadcaster has spent his entire radio career in Austin. He began as an intern in 1994 at KUTZ, and he quickly rose to morning show producer and weekender at the then-Z-Rock affiliate.

When the station flipped to Hot Talk as KJFK in 1997, Schuh remained on board as the local producer for the syndicated *Howard Stern Show* and was eventually upped to Asst. OM for the station before leaving in 1999 to join Classic Hits KAHK as MD and 7pm-midnight air personality. In January

SCHUH ▶ See Page 12

# Q1 Results Robust For Spanish-Language Media

SBS tops forecasts; Entravision radio outpaces industry

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

Thanks to double-digit improvement in Miami and Chicago, Spanish Broadcasting System's Q1 net revenue rose 5%, to \$29.2 million, as its loss from continuing operations before income taxes and discontinued operations moved from \$3.3 million (1 cent per share) a year ago to \$3.2 million (2 cents). The Q1 2004 per-share result was narrower than the 6 cent loss forecast by Thomson First Call analysts. Station operating income improved 4%, to \$10.9 million, while adjusted EBITDA grew 28%, to \$7.7 million.

SBS Chairman/CEO Raul Alarcon said, "Our first-quarter results exceeded our expectations, reflecting the exceptional ratings positioning of our large-market radio assets in an improving advertising market. Supported by the investments we made in our station group, programming and management resources in the past year, we remain focused on pursuing our primary long-term goal, which is to drive revenue and close the gap between Hispanic-media industry ratings and revenue across all our markets."

Alarcon added that SBS expects a boost in future revenue generation thanks to the recent arrival of popular morning host Renan "El Cucuy" Almendares Coello at KLAX/Los Angeles. He noted that "very high spot-rate numbers" have already been achieved since Almendares Coello joined KLAX in March and said, "If the ratings are any indication of where he is going, we will significantly increase spot rates for not only KLAX, but for the entire cluster, due to some creative positioning."

During the May 5 conference call with investors, Alarcon said that SBS is "obviously going to make a tre-

mendous effort" toward getting revenue to correspond to ratings across its markets. "If you are No. 1 in any particular market, or No. 2 or No. 3, there is no reason why you shouldn't be getting that revenue position," he said. "All of this translates into spot-rate levels."

Alarcon noted that SBS is beginning to see improving revenue trends in New York and said he sees a similar story in the months ahead for the Miami cluster. He said, "We are still not at parity, but we're making progress and making inroads."

For Q2, SBS expects net revenue and pro forma adjusted EBITDA growth to be in the low- to mid-single-digit range.

## Entravision Radio Outperforms Industry

Entravision Communications' radio division saw its Q1 revenue grow 13%, to \$18.3 million, while broadcast cash flow increased 30%, to \$4.6 million. On a local level, revenue rose 14% in Q1 — well ahead of the single-digit growth seen industrywide.

Meanwhile, Entravision's stations as a whole saw a 15% share increase, led by the stunning

growth seen at recently relaunched KZMP-AM & FM (El Gato)/Dallas, which debuted a Cumbia format in December 2003. Overall, Entravision's net revenue climbed 8%, to \$52 million, while its net loss moved from \$6.7 million (8 cents) to \$5.2 million (9 cents).

## Univision Sees Net Income Surge

Univision Communications — which owns Univision Radio, three TV networks and the Univision Music Group — saw net revenue climb 35%, to \$352 million, in Q1, while net income soared from \$12.8 million (5 cents per diluted share) to \$31.6 million (9 cents).

For Q1, the radio division saw net revenue grow 12%, to \$63.3 million, and operating income before depreciation and amortization of \$15.8 million. Net revenue for Univision Music Group fell 4%, to \$26.4 million.

## Despite New Subs, XM Losses Widen

The 321,675 subscribers XM Satellite Radio added in Q1 brought its subscriber count to nearly 1.7 million at the end of the quarter, but a \$25.6 million tax-deferral charge contributed to net losses that moved from \$126.3 million (\$1.26 per share) a year ago to \$170.1 million (96 cents) in Q1.

Factoring out the one-time charge, the per-share result was 82 cents, better than the year-ago result of 89 cents, but 3 cents short of the

## BUSINESS BRIEFS

### Could Redstone's Daughter Take Over Viacom?

Shari Redstone, daughter of Viacom Chairman/CEO Sumner Redstone, runs the family's Boston movie chain, National Amusements, which is controlled by the same trust that controls Sumner Redstone's 71% stake in Viacom stock, and she will in the fall begin attending meetings at Viacom. That led to rumors that she, and not Viacom President/COO Mel Karmazin, would eventually succeed Sumner Redstone in Viacom's top spot. But both Redstones told the *New York Times* this week that Shari is simply learning more about the company and will have no operational role.

"My trust is set up so that it is extremely likely that she will one day control the National stock," the elder Redstone said. "If she controls National, she would control Viacom." He did not rule out the possibility, however, that Shari could succeed him at Viacom. "No decision has been made," he said. "In any case, nothing would happen until after I am gone." Meanwhile, despite talk inside the company that Shari Redstone and Karmazin don't get along, Shari Redstone said she and Karmazin "get along well."

In other news, Merrill Lynch analyst Jessica Reif Cohen said in a May 7 report that, despite robust Q1 financial results and a positive outlook for the rest of the year, the perception of investors that Viacom is too dependent on its radio segment is hurting the company's stock. "Viacom has been overtly tainted as a radio-only company," she said. "Not only are radio fundamentals improving sequentially, two-thirds of the company's EBITDA is generated by the cable networks and television broadcasting segments." Cohen added that the weakness in Viacom's stock price presents an appealing entry point for those interested in buying. She said, "In our view, we would use share-price weakness as an attractive buying opportunity."

### Clear Channel Could Acquire Hicks Muse Stake

As Goldman Sachs raised its 2004 earnings estimate on Clear Channel last week — pointing out that a cyclical and advertising recovery is underway for Clear Channel's radio and outdoor operations — the brokerage said an issue that may be of concern to Wall Street is the possible sale by Hicks, Muse, Tate & Furst of its 35 million shares of CC stock. The shares are valued at approximately \$1.46 billion, and the possible sale comes as Tom Hicks prepares to retire from Hicks Muse. According to Forbes.com, Goldman Sachs said Clear Channel could buy back the stake in part or in full, or, alternatively, Hicks Muse could distribute the stock to partners as it has in the past, rather than selling it outright.

In other news from Clear Channel, the company has inked a deal with Mexican broadcasting company Grupo Acir to create Radio Trafico Total, a 24/7 traffic-information network. Radio Trafico Total is on the air on Grupo Acir's stations in Mexico City, the first market outside the U.S. for Clear Channel's burgeoning traffic division. Long-term plans call for the network to expand throughout Mexico. Clear Channel President/International Radio Bob Cohen said, "The introduction of Mexico City's first full-service traffic network is a natural in a city of millions of commuters. Radio Trafico Total will provide a valuable service to commuters in Mexico City."

Meanwhile, Clear Channel has created a new division, Clear Channel Entertainment Properties. In conjunction with major advertisers, the division will produce branded live entertainment — from music to sports to theatrical performances — and develop the events further through TV, radio and recorded properties. CCEP President

Continued on Page 13

EARNINGS See Page 6

# Who do Voodoo



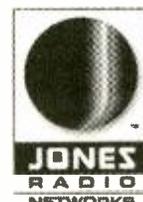
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**Dan O'Day** is radio's commercial copywriting guru, specializing in Client Retention via results-producing advertising. He has consulted radio stations, advertising agencies and businesses and presented seminars and keynote speeches at industry conferences in 29 different countries (so far).

## SPECIAL GUEST SPEAKERS



**Cindy Akers** is one of Hollywood's leading voiceover instructors. An innovative and highly effective talent coach, she has opened the doors for many people's careers. **Dick Orkin** says, "Cindy has an instinctive ability and fantastic talent for directing performers — regardless of their level of experience — in the voice acting game. She's terrific!"



**Steve Cunningham** has directed product development for digital audio companies including WaveFrame, Fostex, and 360 Systems and has consulted to audio manufacturers including Yamaha, Tascam, and Mackie. He is a contributing writer for *Radio & Production*, *Electronic Musician*, and *Audiomedia* magazines.



**Dave Foxx** is Creative Services Director of Z100/New York. ("I get up in the morning, walk into a padded room filled with toys, play all day, and every two weeks they give me money.") Dave has won dozens of production awards, produced a platinum record, and is the "voice guy" for almost 40 radio stations from Bakersfield and New York to Tokyo and Paris. When it comes to radio production & imaging, **Dave is the guy whom previous attendees have begged us to bring to the Summit.**



**Patrick Fraley** has created voices for over 4,000 animated characters during the past 30 years, providing voices for films like *Monsters Inc.* and *Toy Story II*. This season he can be heard on such TV shows as *Scooby Doo* and *King of the Hill*. Pat periodically teaches exclusive workshops for actors who want to expand their range of improvisation, accents, and character voices. **Nancy Cartwright** (voice of Bart Simpson and one of Pat's students) says, "Pat's techniques cover everything the pros in the industry expect you to know, but nobody else teaches!"

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## FCC ACTIONS

### Salem Co-Founder Speaks Out On Indecency Bill

Salem Communications co-founder and Chairman **Stuart Epperson** wrote a commentary for online publication *The Washington Dispatch* last week stating his distaste for the new, tighter FCC rules on broadcast indecency pending before Congress. "I am serious when I say we support limited government," Epperson wrote. "If impending government action can cause Howard Stern to be taken off the air, imagine a bill that would give the FCC power to so regulate content that after three fines for violating standards set by fiat, a station could lose [its] license. With the precedent established that the FCC can revoke licenses over obscene content, [future] commissioners [could] determine that conservative views constitute hate speech, and hate speech is obscene. We are conservative, but we are not stupid. We can clearly see the possibilities here. Congress never writes clear laws. It always leaves it up to the agencies and departments to interpret the law, often leading to unintended consequences."

### Indecency-Bill Sponsor Working To Trim Bill Before Vote

A spokesman for Sen. **Sam Brownback** — the legislator who introduced the Senate version of a bill to increase the amounts of the fines the FCC can issue for incidents of broadcast indecency — told R&R that Brownback is working with Senate Commerce Committee colleagues in an effort to trim some of the bill's non-indecency-related amendments that some believe could doom the bill's chance for passage. "We are currently trying to work through some of the concerns regarding amendments unrelated to the overall bill — for example, media ownership," Brownback's Communications Director, Aaron Groote, told R&R.

Along with an amendment tacked on by Sen. Byron Dorgan that would stay the FCC's new media-ownership rules, a provision was added by Sen. Ernest Hollings that would hold broadcasters liable for excessively violent programming. No matter the outcome of the negotiations, however, Groote is confident the Senate will eventually have a chance to vote on the issue. "Majority Leader [Bill] Frist has assured us that he intends to bring the bill to floor," he said, after which the bill would be sent to a conference committee.

### Pirate Broadcaster Hit With \$10,000 Fine

Although he claimed to be merely testing the equipment in preparation for launching a low-power FM station, **Gabriel Dorcery** has been fined \$10,000 for operating a station in Jacksonville without FCC authority during the summer of 2002. Dorcery hadn't been issued an LPFM permit and was operating at more than 3,000 times the limit for the service. While he asked the FCC to reconsider based on his inability to pay the fine, he failed to submit financial records to support that claim.

## Earnings

Continued from Page 4

consensus Q1 estimate of analysts polled by Thomson First Call. However, XM's Q1 net revenue rose from \$13.1 million a year ago to \$43 million — and improved 30% over Q4. Its Q1 EBITDA loss widened 23%, to \$78 million.

Addressing persistent rumors that current concerns about broadcast indecency could drive WXRK/New York-based syndicated morning host Howard Stern to satellite radio, XM President/CEO Hugh Panero said during the company's

Q1 conference call that if Stern were to become available, Panero would welcome the chance to discuss the possibility of offering Stern a job.

But Panero noted that Stern's price tag would be a major factor in any such discussion. "If Howard became available, I would love to talk to him about coming on to XM," he said. "The issue would be simply 'What is the cost of a talent like that to come on satellite radio, and how does it work into our business model to push the company forward and maybe push the category forward?'"

Panero also said that while he believes much of the current uproar

over broadcast indecency is politically motivated, satellite radio might be able to better accommodate someone like Stern than broadcast radio can. "I think that rules that apply to free, over-the-air radio are appropriate in some cases," he said. "There is a different set of rules that apply to satellite or subscription services, because you have people who are choosing to pay the subscription, with the ability to block out channels. Because of those attributes, I think we are a more appropriate medium [for a host like Stern], in some ways, than free, over-the-air radio."

## TRANSACTIONS AT A GLANCE

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

- KHUI-FM, KPOI-FM & KMQQ-FM/Honolulu and KDDB-FM/Waipahu (Honolulu), HI \$11 million
- KLTF-AM, KFML-FM & WYRQ-FM/Little Falls, MN \$2.3 million
- WLCY-FM/Blairsville, PA \$900,000
- WALE-AM/Greenville (Providence-Warwick-Pawtucket), RI \$2.6 million
- KAEZ-FM/Amarillo, TX \$1.25 million

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

## DEAL OF THE WEEK

- **KKAT-FM/Ogden (Salt Lake City-Ogden-Provo), UT**  
**PRICE: \$16 million**  
**TERMS: Asset sale for cash**  
**BUYER: Citadel Broadcasting Corp. headed by Chairman/CEO Farid Suleman. Phone: 702-804-5200. It owns 213 other stations, including KFZ-AM, KJQS-AM, KBEE-AM & FM, KBER-FM, KENZ-FM & KUBL-FM/Salt Lake City-Ogden-Provo.**  
**SELLER: 3 Points Media LLC, headed by Manager Bruce Buzil. Phone: 312-204-9900**  
**FREQUENCY: 101.9 MHz**  
**POWER: 25kw at 3,740 feet**  
**FORMAT: Country**  
**BROKER: Peter Handy of Star Media Group Inc.**

## 2004 DEALS TO DATE

<b>Dollars to Date:</b>	<b>\$724,543,033</b> (Last Year: \$2,345,204,266)
<b>Dollars This Quarter:</b>	<b>\$231,627,500</b> (Last Year: \$571,208,395)
<b>Stations Traded This Year:</b>	<b>337</b> (Last Year: 898)
<b>Stations Traded This Quarter:</b>	<b>102</b> (Last Year: 191)

### NextMedia Q1 Radio Revenue Improves

Revenue in NextMedia's radio division grew 4%, to \$16.6 million, in Q1, although broadcast cash flow was flat at \$5.7 million. Revenue in the company's outdoor division slipped 4%, but overall company net revenue grew 1%, to \$24.6 million.

However, adjusted EBITDA slipped 12%, to \$6.1 million.

For Q2, NextMedia expects radio revenue of \$20.1 million and overall revenue of \$29.3 million, a 3% jump for each, and expects radio BCF to improve 4%, to \$8.3 million.

Additional reporting by Adam Jacobson.



## "ONE NATION, ONE MOMENT"

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



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\* All 3 Attendee Names Must Be Submitted Together

#### ⊕ mailing address:

Name \_\_\_\_\_

Title \_\_\_\_\_

Call Letters/Company Name \_\_\_\_\_ Format \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone # \_\_\_\_\_ Fax# \_\_\_\_\_

E-mail \_\_\_\_\_

#### ⊕ method of payment:

Amount Enclosed: \$ \_\_\_\_\_

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Account Number \_\_\_\_\_ Exp. Date \_\_\_\_\_

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

# News Format Widens Power-Ratio Lead

Hot AC, AC, Classic Rock, Triple A, Spanish AC score big

**S**elling News is more profitable than ever: The format generates nearly twice the revenue its ratings would typically be expected to deliver. News registered a record-high power ratio of 1.88 (revenue share divided by audience share) in 2003, a 10.6% improvement over 2002, in the latest Miller, Kaplan, Arase & Co. power-ratio rankings of 29 popular commercial formats.

The strong performance by the News format shouldn't overshadow sizable gains by runners-up Hot AC, AC and Classic Rock, which finished second, third and fourth overall. The biggest gainers were Urban Oldies, Adult Standards, Spanish AC, Spanish Contemporary, CHR/Rhythmic, Smooth Jazz and Gospel.

The formats losing the most ground were Sports and Urban AC.

Asked about the News format's 35% power-ratio growth in the past two years, Miller Kaplan Partner George Nadel Rivin tells R&R, "News has been just phenomenally successful since 9/11, as people are paying more attention to the world

around them. Advertisers have discovered the effectiveness of the format to a greater degree than ever before. When we look at the News stations and the efforts they've made to provide ongoing coverage of events, they're very deserving of the attention they've received from the ad community.

"Consistency is a real hallmark of these stations, and the proliferation of cable news channels has swayed people from situation comedy and drama to viewing news and commentary. They're listening more to all-News in their cars, where in the past they may have chosen other programming.

News stations have always been thought of as a 'newspaper on the air' by the ad community, where the commercials blend more into the programming."

## Getting Religion

The list includes stations in the top 100 markets with, in most cases, a 12+ Arbitron share of 1.5 or better. Two new formats were added to the survey for 2003: Christian, which ranked No. 5, and Christian AC, which came in at No. 26.

Explaining Miller Kaplan's definition of the Religious format, as opposed to Gospel or Christian AC, Rivin says, "Any station broadcasting religious programming that doesn't identify itself as Gospel or Christian AC was put into the Religious basket. It's my understanding that the majority of the content is primarily in paid programming blocks, which provides a very consistent revenue base that isn't subject to the fluctuations of spot revenue.

"The cost of programming these stations is very reasonable as well, so not only does the Religious format deliver a solid power ratio, but, in many cases, some pretty profitable results. The audiences generally generate less than a 2.0 share, so it's a relatively low base from which to accomplish a good power ratio. Religious didn't appear as a format in 2002 because several of these stations had very low shares, so the total sample would have been too low to draw any conclusion."

Rivin says he's seeing renewed interest in religious programming, especially in light of the political climate and recent concerns about broadcast indecency. Those issues led Miller Kaplan to study in more detail what these stations are doing.

"Examples of these stations include KERP/El Paso, KRDU/Fresno and KKIM/Albuquerque," Rivin says. "Salem reports all of its Contemporary Christian stations, but, with only a couple of exceptions, it doesn't report its paid-programming stations. These Religious stations [in the power-ratio report] are non-Salem and mostly in smaller markets."

Meanwhile, Triple A's power ratio has risen 9% over the past two years, and it's close to moving into the top five formats. Rivin says, "Tri-

ple A has been very slowly but surely gaining more of a foothold. The demo is improving. Its listeners are more affluent and desirable than when the format first surfaced."

## Crowded Sports Arena

Of the 27 formats measured in both 2002 and 2003, 16 showed improvement, 10 declined, and Regional Mexican was unchanged. Sports is among the formats showing a decline, something Rivin explains as "strictly owing to the oversaturation of the format." He continues, "All of the stations added to the sample are the third Sports stations in their markets, and a shakeout is inevitable. We have four Sports stations here in Los Angeles, including one simulcast, so that gives L.A. essentially five frequencies."

Overall, Rivin believes the Sports format is extremely healthy. "There's so much nontransactional business going on," he says. "Sports stations have traditionally done a great job of packaging commercials with everything from tickets to signage. Even though our info is taken from total spot, the sweeteners are a big factor for that spot revenue rolling in. They're good at identifying advertisers who are big sports fans and who don't buy strictly based on the numbers. For that reason, Sports is always going to have a strong power ratio and won't ever slip below a 1.3. Once the shakeout is completed, it will return to the prior levels."

## CHR, News/Talk Hold Their Own

CHR/Pop's power ratio is unchanged from 2002, and Rivin says, "The format has a very steady, loyal following. It's established itself as a consistent delivery ratio of 5 to 4 [25% greater revenue than ratings]. The format has matured, and the division between a pure CHR and CHR/Rhythmic has become very clear. CHR/Pop's power ratios have slowly improved, from the 1.05 range in the early '90s to 1.10 in the mid-'90s to the 1.2 range in the late '90s — very stable, a proven winner when it's programmed properly and when the air talent is enthusiastic. It's well known as a promotion-friendly format and is a very reliable revenue generator."

## 2003 Power Ratios By Format

2003 ('02)	Format	# Stations	Rev. Share	Audience Share	Power Ratio	% Chg.*
1 (1)	News	14	5.71	3.03	1.88	+10.6
2 (2)	Hot AC	74	5.84	3.63	1.61	+3.2
3 (3)	AC	58	7.90	5.10	1.55	+3.3
4 (3)	Classic Rock	82	6.16	3.99	1.54	+2.7
5 (—)	Religious	10	2.03	1.39	1.46	—
5 (5)	Rock	66	6.55	4.48	1.46	-1.4
7 (7)	Triple A	18	4.10	2.83	1.45	+4.3
8 (6)	Sports	79	2.16	1.58	1.37	-6.2
9 (17)	Spanish AC	14	3.64	2.80	1.30	+23.8
10 (12)	CHR/Pop	82	5.64	4.49	1.26	+0.8
10 (8)	News/Talk	72	6.68	5.29	1.26	+4.5
12 (11)	Soft AC	48	6.80	5.45	1.25	-0.8
12 (9)	Country	128	6.98	5.59	1.25	-3.8
14 (13)	'80s	14	4.09	3.31	1.24	+1.6
15 (10)	Classic Hits	19	3.49	2.83	1.23	-3.2
16 (14)	Talk	82	4.07	3.52	1.16	+0.9
17 (15)	Alternative	74	3.71	3.22	1.15	+1.8
18 (16)	Reg. Mexican	54	3.01	2.84	1.06	—
19 (17)	Oldies	82	4.19	4.13	1.01	+3.8
20 (19)	Urban AC	42	4.43	4.66	0.95	-5.0
21 (24)	Urban Oldies	10	3.00	3.35	0.90	+25.0
22 (20)	Urban	53	5.23	5.99	0.87	-1.1
23 (21)	CHR/Rhythmic	60	4.09	4.82	0.85	+11.8
24 (23)	Span. Cont.	16	1.46	1.74	0.84	+15.1
25 (22)	Smooth Jazz	36	2.59	3.15	0.82	+9.3
26 (—)	Christian AC	9	1.62	2.13	0.76	—
27 (25)	Classical	10	1.54	2.86	0.54	-1.8
28 (26)	Gospel	16	1.75	3.76	0.47	+6.8
29 (27)	Adult Standards	28	1.60	3.45	0.46	+24.3

\*2002-2003

Source: Miller, Kaplan, Arase & Co., 2004

Continued on Page 10

# How To Coax More Info From Listeners

Tips for harvesting demographics, lifestyle data from e-mail registrants

By Craig Zimmerman

**T**hanks for visiting our website. Please tell us all about yourself (by filling out the following five pages), including your age, marital status, number of kids and household income, so we can monetize our database using your information. Oh, yeah, we'll send you something useful. Thanks!

While your website doesn't specifically feature the message above, this is essentially what you are telling your listeners if your sign-up page contains more than a few questions or collection points for basic information.

Our goal as marketers is to use our listener information to build a relationship so we can extend our brand and market our station to listeners one to one. We also want to have our database generate income for us so we'll be covering both the things that we have a hand in: ratings and revenue. So how do we collect information beyond the basics?

**By asking one question at a time, you have a much better chance of retrieving not only a response, but a truthful response from your listener.**

## First, Get The Basics

Let's define the basics and how much information your listeners will give you. On any sign-up page on your website (to receive a newsletter, join a club, enter a contest, etc.), you should be asking only for essential information: first and last name, e-mail address and birthday.

Because a birthday may not seem like basic information to some listeners, you may want to put a note on your data-collection page stating that you collect it only in order to comply with the law that requires participants to be at least 13 years old. If you are registering listeners for a contest, you can also ask for their home address, explaining that you need it in case they win.

In addition to the basics, each time

a listener signs up for a particular contest, we will learn more about that listener. If a listener signs up to see Billy Joel, we can generally assume that they like Billy Joel, or at least like going to pop music concerts. We can use this information to alert that listener next time the station has a Billy Joel contest (or one with a similar artist) or when the station knows that Billy Joel tickets are going on sale.

## Incremental Profile Building

Now that we have the basic information from our listener, how do we obtain more to build a profile? The method that seems to be most effective is asking your listener for a small piece of information each time they return to your website. This is the least intrusive way to approach listeners, and it will help you accomplish your goal of building a full profile on each of them.

The first step is to create a list of questions. For example, you may want to know how many children the listener has or if they own a pet. In a best-case scenario, each time a listener returns to your website, they would be asked the next question in your series. For example: "It is our goal to provide you with information and/or offers that you find relevant in your daily life. In order to do that, we would like to get to know you a little better. Can you tell us if you own a pet?"

By asking one question at a time, you have a much better chance of retrieving not only a response, but a truthful response from your listener.

From the technical standpoint, depending on how you collect and store listener data, there are a few ways to go about adding this info to your database. If you require your listeners to enter a user name and password each time they come to your site or if you use cookies, you will know who the listener is, and your system can append the new data to the listener's record.

If you have listeners re-register each time they come to your site, you

can use a system that will search the database every time they register, match up the duplicates and then combine the information.

If you don't use some type of on-line database tool and instead collect information via e-mail, incremental building is going to be very labor-intensive. While it can be done, it will require a lot of time and effort to get the data in, then query out the data you want. This is probably something you are not going to want to do in-house unless you have a web programmer on staff or a large budget. And if you have a good budget, you're better off investing in something more sophisticated than e-mail for this research.

## Build Profiles Through Surveys

A survey is another great tool you can use to collect additional information. If you keep the survey short — just a few questions — you will get more information from more listeners. Just like us, listeners' lives are so busy that they aren't going to take the time to answer a lot of questions unless you provide a great benefit.

I strongly recommend offering participants an incentive for answering your questions. There are two ways to go about this:

1. Enter everyone who answers the survey in a drawing for a great prize. The more questions the survey has, the larger the prize should be.

2. While the first approach may net you a number of responses, you will garner even more if you guarantee something to the listener. A great prize for something like this would be passes to a movie screening, where you can get several hundred at little or no cost. For example, the first 100 listeners to fill out the survey would get a pair of tickets. On a side note, if you want to add a TSL component, one of the questions could pertain to something they had to listen for on the air.

Above all, make sure the listener knows there's no obligation to buy anything, ever, in order to qualify. There are Internet surveys that offer attractive gift cards to major retailers to those who respond to a survey, only to reveal later that they have to subscribe to something or buy something to get the gift.

Over the past few months I've gotten various survey requests, and, as life gets more and more hectic, I'm less inclined to spend my time providing feedback or information to a company unless I can see a direct benefit for the time spent. This will be the case for many listeners as well.

## 60-Second Copywriter

### The Art of Understatement

By Jeffrey Hedquist

Increase the believability of your radio commercials by understating the benefits. Benefits are all the listener cares about, but they have to be realistic.

Features tend to get overblown. So much of advertising is based on hyperbole. Advertisers feel they have to promote themselves as the greatest, best, cheapest, largest, most efficient, latest, coolest and most fun. A great *New Yorker* cartoon illustrated an exasperated man yelling at his TV set during a commercial, "A quart is a quart, damn it! How can it be a *big, jumbo* quart?"

After hearing claims like that a few thousand times, consumers don't buy it anymore. We (and our clients) sometimes forget this. When we continue to use these adjectives, they become part of the great wave of "commercialese" that washes over us. They just blend into the background and signal the listener that there's no need to pay attention. Not exactly what we were hoping for.

So do something different. Tell the truth. Simply be more conservative in the claims you make in the commercial. You'll catch the attention of the listener and increase your client's believability. You'll tend to be more realistic in describing benefits than features because you'll be describing the effect a product or service can have on someone's life.

Ask yourself what the true benefit would be to a buyer, then talk about that benefit in realistic terms. Let's say it's a shirt. Describe how the buyer will feel having bought it.

*"We can't promise you'll turn heads or stop traffic everywhere you go, but we can say that you'll feel cozy with the soft, brushed natural cotton next to your skin, and a maybe a little more confident in this well-tailored yet rugged look."*

Or a stereo system:

*"How much can you save if you buy a new system during our grand-opening sale? Enough to buy 12 of your favorite CDs. Now that's something to listen to."*

Listeners are pretty smart. You may get more of them to respond when you underpromise and make more of them into repeat customers when you overdeliver.

*Have a question, challenge, rant or comment about radio creative? Want some feedback? Send it to Jeffrey Hedquist at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556; 641-472-6708; fax: 641-472-7400; jeffrey@hedquist.com or via www.hedquist.com.*

## Protect Their Privacy

As you collect information from your listeners, you are building your relationship with them. You need them to feel that their data is secure with you and that you aren't going to sell or give away their information to third parties (as a lot of websites do).

One key to making the listener feel secure is to have a privacy policy. In this policy you can state exactly what you are planning to do with the data. Most listeners won't actually read it, but just knowing you have a policy posted makes many feel more secure. Your privacy policy should state that you won't sell the data, but you may use it to market products or services of interest to listeners.

Offering this pledge doesn't mean that third-party offers won't come to the listener via your station, it just means you won't hand over their personal information to someone else. For those listeners who do bother to read your privacy policy, that will make them feel better about providing you with more data.

In the long run, permission mar-

keting like this is a two-way relationship. The more comfortable the listener becomes with your station, the more they'll be willing to tell you. And the more they tell you, the more they are going to want in return, whether it's information customized to them or more chances to win.

As we know from all the other marketing that we do to our listeners, establishing one-to-one relationships will help build ratings and on-air revenue. Once you have better profiles of your listeners, you can begin to carefully use your database to increase nontraditional revenue.

*Craig Zimmerman is VP/ Operations for PromoSuite and ListenerEmail.com. A former Internet-content supervisor for five New York Clear Channel stations, he also spent several years as a marketing director in New York radio. Craig can be reached at 212-509-1200, ext. 210 or czimmerman@promosuite.com.*

# It's The Back-Sell, Stupid!

Paragon study reinforces gap in listener expectations

**T**he pressure on broadcasters to maximize every available second for music, commercials and promotions continues to keep the practice of back-announcing artist names and song titles on the back burner of many a PD's priorities. But that doesn't change the fact that music radio listeners overwhelmingly wish that radio personalities would back-announce the artists and titles of the songs played.

A new Paragon Media Strategies survey of music radio listeners indicates that 82% of respondents aged 15-64 believe it is "important" that stations let listeners know what they're hearing. Only 16% said it's "not important."

The advent of peer-to-peer file-sharing services; streaming audio-providers such as Musicmatch, Rhapsody and Yahoo!'s LAUNCHcast; and, more recently, satellite radio, has made music listeners accustomed to having a convenient display of artist IDs and song titles at their fingertips. It hardly seems reasonable for listeners to expect anything less from terrestrial broadcasters. In fact, the Paragon study seems to bear out listeners' increasing sense that they're entitled to the information.

## Important? Try Very Important

While the figure of 82% associated with the general importance of back-selling music is unchanged from 2002's survey, the degree of importance listeners attach to the information has increased. Back in '02, 50% of those who regarded artist and title details as important said they were "very important." The current survey indicates that 59% see that info as "very important."

However, when stations are play-



ing as many as 10 or 12 songs in a row outside of commercial breaks, programmers face a double conundrum: how to identify content without disrupting flow and ensuring that people know which song was which in a long music sweep.

To that end, Paragon asked, "Would you prefer that the DJ announce the artist and title of songs before or after he or she plays a set of music?" Fifty-nine percent said "after," 21% said "before," and 13% wanted IDs both before and after.

Asked which method they most like radio to use to provide artist and title information, 53% said they wanted to hear the DJ announce the song and to have the info posted online. Only 34% felt back-announcing alone was adequate, and a paltry 8% preferred website-only listings.

Paragon's findings suggest that listeners disagree with the position often taken by programmers that only new songs should be back-announced — those PDs' argument being that many hit songs are

played for several months and are well known to most listeners. But 67% of respondents wanted the artists and titles of all songs to be broadcast. Only 29% said they thought only newer songs should receive such attention.

There were no major discrepancies among age or gender cells, although the interest in back-announcing was slightly higher among women and slightly lower among 45+ demos.

## Radio Not Responsive?

Despite the consistent interest from listeners in back-announcing, radio stations overall don't seem to be taking the initiative to provide it. Paragon participants were also asked if air talents announce artists and titles more, less or about the same as they have in the past. Compared to 2002, 49% said things were "about the same," 26% said DJs were back-announcing "less," 15% said "more," and 10% responded that they "don't know." Compared to 1999, 30% found things unchanged, 25% reported "less" back-announcing today, 23% said "more" and 22% chose "don't know."

As for why Paragon fields this research, Director/Marketing Michele Tharp tells R&R, "We feel radio is not fulfilling some of the needs of the listeners, and one of the ways is by not back-selling. Even though radio appears to be trying to get people used to not having it, it's not working. People still want it."

The survey included 402 respondents (47% male, 53% female) who listen to the radio for music regularly (67%) or occasionally (33%). The margin of error is plus or minus 4%.

drive but are programmed with syndicated talk throughout the remainder of the day.

"Perhaps, in some of those cases, the top one or two stations are being bought widely, but the second or third is being left behind. In some cases, it's a matter of these stations maturing. Some have gone to the News/Talk format only in the past few years, and I think they'll gradually come up and lift the overall power ratio with them."

The '80s format is ahead only slightly from 2002, but it's 18% above its power ratio in 2001. "This format is coming into its own," Rivin says. "It's rapidly becoming as established as the traditional Oldies format was 15 or 20 years ago." Meanwhile, Rivin sees the steady

decline of Classic Hits as a matter of the format's not being well defined to advertisers, especially compared to Classic Rock.

While it's up dramatically from 2002, Adult Standards is up only 4.5% from 2001. "Adult Standards would seem to share older demos more with all-News stations than virtually any other music format," Rivin says. "The peak of all-News, ramping up post-9/11, may have caught some of these stations off guard a bit, and they had a horrible year in 2002, by far the low end. As we see some of the new FM stations programming this format, the thinking is that a more listenable, broader-demo sound is something the sales force can sell."

Full details of this study are available at [www.millerkaplan.com](http://www.millerkaplan.com).

# Pros On The Move

• **Paul Anovick** is named VP/Director of Sales for Fisher Communications.

• **Craig Berkel** is the new Marketing Director at WEEI/Boston. He joins the Sports station after a decade on the sports-marketing-agency side at Woolf Associates in Boston and IMG in Cleveland.

• **Alan Chartrand** rises from Station Manager for WKLB & WTKK/Boston to Greater Media/Boston VP/Director of Sales. He will now oversee the sales departments for the five-station cluster, which also includes WBOS, WMJX & WROR. Before joining Greater Media in 2001, Chartrand worked 13 years as GM and GSM at WMJN/Boston.

• **Nancy Douglass** is promoted from Sales Manager at AC outlet WLKG/Lake Geneva, WI to GM. Douglass, who has been with WLKG for two years, moved up to Sales Manager after seven months as an AE. She succeeds Tom Kwiatkowski, who remains President of WLKG owner CTJ Communications.

• **Shari Gonzalez** is the new LSM at WMAL/Washington. A 13-year DC-area sales veteran, Gonzalez has served the past three years as WMAL's NSM. She joined the station as an AE in 1994. In addition to overseeing the local sales team, Gonzalez will head up WMAL's NTR and Internet sales efforts.

• **Gary Harkin** is appointed GSM at Emmis Alternative outlet KPNT/St. Louis. He arrives from the Director/Sales post at Entercom/Memphis. He has also worked in Columbus, OH as a GSM for Clear Channel and an LSM for Saga Communications.

• **Jennifer Johns** and **Von Parish** are promoted from Account Directors to VP/Business Development and Managing Director/Account Services & Events, respectively, at promotion and marketing agency RPMC. Based in Atlanta, Johns is a three-year company staffer, while Parish works out of the Calabasas, CA office. She joined the company in 2002.

• **Bob Johnson** joins Salem News/Talk outlet KSKY/Dallas as Sales Manager. His sales experience includes stints at crosstown KZPD, KLIF and, most recently, WBAP.

• **Don Kelly** joins iBiquity as Broadcast Strategic Marketing Manager. In his new role, the industry veteran will work with radio-station personnel to create local awareness programs for iBiquity's HD Radio digital-radio technology.

• **Steven Kritzman** is promoted from GSM at WKTU/New York to Director/Sales at Clear Channel/New York, overseeing sales managers and group sales directors for WALK, WAXQ, WHTZ, WKTU, WLTV & WWPR. Before assuming his most recent post Kritzman was LSM for WLTV for a year, having previously been VP/Sales for Eastman New York, which was later acquired by Clear Channel.

• **Nancy Leichter** becomes Market Manager for Mapleton Communications' seven stations in San Luis Obispo and Santa Maria-Lompoc, CA. Leichter was most recently NSM for Clear Channel's operations in those markets, and her career also includes management and sales positions at Los Angeles stations KMET, KQLZ and KKBT.

• **Ben McWhorter** joins Citadel's WIVK/Knoxville as LSM. Most recently a radio and TV sales consultant, McWhorter has also previously worked for Cox Radio and Dick Broadcasting in Birmingham.

• **Caroline Murtagh** is the new GSM at WMJX/Boston. She has served as NSM for WMJX and clustermate WBOS for the past five years.

• **Tracey Page** rises to VP at WestStar TalkRadio Network. A 20-year industry veteran who was most recently Director/Sales, Page will oversee broadcast and Internet sales for WestStar, which syndicates *The Kim Komando Computer Show*, *Your Weekend With Jim Brickman* and other shows to more than 1,000 stations, reaching 20 million listeners weekly.

• **Kristin Roderick** is the new LSM of Clear Channel's Urban WWPR/New York. She most recently served as an AE at clustermate WKTU-FM. She has also been a Sr. AE for Emmis/New York's WRKS, WQHT and WQCD and with Katz Radio Group.

• **Gailya Silhan** joins Interep Innovations as VP/Director of Marketing. Silhan is a former Dallas radio sales and management executive who has also previously been an Account Manager with Clear Channel/Los Angeles and Manager of the Chancellor Marketing Group and Infinity Marketing Group.

• **Bob Straczek** is named GM of Fairfield Media Group's KBIZ & KTWA/Ottumwa, IA. He'll also serve as the company's Director/Sales.

## Power Ratio

Continued from Page 8

Although it's down from last year, News/Talk's power ratio is still 7.7% ahead of 2001. But Rivin notes, "This is the largest gap between News and News/Talk ever. It's more than doubled in the past two years. The stations that have gone to the expense of running an all-News format have been rewarded.

"We're seeing that the well established News/Talk stations that have been consistent for the past couple of decades are holding their own, considerably above the overall number for the format. There are a great many stations that are the second and, in some cases, third News/Talk stations in a market, where they may have a news block in morning

# Still A Live365

## An original pure-play webcaster continues to thrive

By Brida Connolly  
Associate Managing Editor

**L**ike nearly everything in digital media, the webcasting industry got off to a rocky start. Countless hobbyists, broadcasters and startup companies jumped into the business in the late '90s — but then came lawsuits, a bitter battle over union fees and a long-running royalties fight whose resolution by a 2001 Copyright Arbitration Royalties Panel stopped a lot of those startups cold.

But Live365, which streams 20,000 or so free and subscription channels, most programmed by its member community, is a first-generation webcaster that's still standing — and thriving. I recently spoke with Live365 COO Raghav "Rags" Gupta about what's up at the leading pure-play webcaster.

**R&R:** What's the most important change for the better in webcasting in the last five years, aside from getting royalties more or less settled?

**RG:** Well, you kind of hit upon it, which is that the dust has settled with royalties and that whole brouhaha. People have actually been making businesses, whether it's on the subscription front or the advertising front, and more advertisers are starting to check out Internet radio as a medium. It's a viable medium in terms of size. You have 9 million to 10 million people logging on weekly, so it's a mass medium.

The qualitative aspects are what really make it attractive to advertisers, because you're talking about huge, huge percentages of broadband penetration. We've taken snapshots of our site, and 80% to 90% of the people are on broadband connections, with all the various demographics and psychographics that go with that — professional, affluent, pretty much in the metropolitan areas, slight male skew, 25 to 35, etc.

**R&R:** So they're not notably younger than radio listeners.

**RG:** No, because a lot of people log on from the workplace. You do have a sizable college contingent, but you've got more of a workplace thing going on. That's where the broadband connections are. And, frankly, a lot of these people are dissatisfied with what they get on terrestrial radio, or they can't get the signal at all because of where they're working.

**R&R:** What changes do you still want to see?

**RG:** We're at the beginning of a journey to make this into a viable medium with respect to advertising. We think that right now is the time to really go after it in earnest. You may have read some of the announcements we made, where we're essentially having our inventory sold as an aggregated network.

That is something we're very optimistic about, because we really do think the time is right because of the reach numbers, as well as the metrics.

We're actually being apples-to-apples compared to other media, like terrestrial network radio.

In terms of other changes, our fortunes are tied to broadband and broadband adoption. So continued broadband adoption, and then wireless broadband, when that comes, will continue to grow our market.

Digital music is a very hot consumer thing right now, and that's something that is only benefiting us and our industry, because more and more people are getting into digital music, both in the on-demand, download arena and the radio arena.

**R&R:** Are you going to start a dollar song store like everybody else?

**RG:** [Laughs.] We are not. We are most certainly not. We've looked at the economics of it, and it just doesn't make sense. It's not like we're selling a hardware device.

**R&R:** I know you've had a long-standing relationship with Arbitron, and now Arbitron is revisiting how it handles Internet broadcast ratings. Is that relationship going to continue?

**RG:** It is. What we know, and what I can publicly tell you, is that Arbitron does plan on continuing to support the space. We are trying to work with them to figure out how they're going to do that and what makes the most sense for them as well as for us. So I anticipate that relationship will continue, and we know that they're definitely supporters of the medium and are going to continue to help us lay the groundwork for the industry.

**R&R:** What do you want Live365 to do that it's not doing now? Is this the business you're going to be in?

**RG:** We want to focus on doing radio and doing it well. From that perspective, we feel like we're in the business that we want to be in. That's such an open-ended question — I can show you a list of things that we have in the pipeline that are going to increase the quality of service and the user experience for our customers and our broadcasters and enable them and empower them to do what they do and make money and so forth.

There's so much stuff that we have planned — we're never happy with where things are. But we are pretty focused on radio, both in an advertising-supported way, as well as a subscription model.

**R&R:** Are you preparing for a wireless future?

**RG:** We're keeping tabs on it, and we certainly think that it is in the future, but we really don't see it having much mass consumer adoption for the next two or three years at least. I could be wrong, but typically what happens is that the business community adopts something first, and only then, when the price point comes down, does it get to the consumers.

We saw that in cell phones, and then the same thing with PDAs. The same thing happened with laptops and everything else in terms of tech, and I think you're going to see that with wireless.

**R&R:** Live365 is working under a Digital Millennium Copyright Act license for performance royalties. Do your music programmers have to work within those rules on programming and content rotations?

**RG:** Yes, and we have various mechanisms that we use to make sure that happens. The best one, which is really appreciated by some of our licensing agencies, is the self-policing nature of our community. If you're a Blues radio station, and you see a competitive station not following the rules, you're going to tell someone about it, right? So that's what we have. People can rat each other out.

**R&R:** So an obvious outlaw stream, like all-Beatles, all day long, wouldn't last?

**RG:** Exactly. That doesn't make it on for very long. We have a process in place to detect that and take care of it. I think the copyright industry is pretty comfortable with how that's been working.

**R&R:** How are the DMCA royalties handled?

**RG:** We deal with that for most of our broadcasters. There is a subset of our customer base that are private-label customers, where they take care of it themselves, but for most of our programmers, we write a check to Soundexchange.

**R&R:** Because indecency is such a huge issue on the broadcast side, I want to ask: Does Live365 have any content standards or guidelines?

**RG:** We do, although it's not nearly the same scope as you have with broadcast radio. And, frankly, it really hasn't come up much in the five years we've been doing this. There may have been one occasion when there was some kind of a hate-oriented thing that was happening, which was against our terms and guidelines. We have broadcasters try to let their listeners know whether there are going to be lyrics that are unfriendly to kids, with curse words or something like that.

But on the Internet there are so many options that it's much less of an issue. You have so many niche-oriented things to go to, whereas on the terrestrial side, you have just one

## The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading digital-music service in the U.S., offering a catalog of more than 500,000 songs from all five major label groups and dozens of independents. Here's a snapshot of the top-selling downloads on Tuesday, May 11, 2004.

### Top 10 Albums

1. **HOOBASTANK** The Reason
2. **BEASTIE BOYS** Ch-Check It Out
3. **MAROON 5** This Love
4. **BEYONCÉ** Naughty Girl
5. **OUTKAST** Roses
6. **BLACK EYED PEAS** Hey Mama
7. **YELLOWCARD** Ocean Avenue
8. **AVRIL LAVIGNE** Don't Tell Me
9. **USHER** Burn (Radio Mix)
10. **FOO FIGHTERS** Times Like These

### Top 10 Albums

1. **MORRISSEY** Irish Blood, English Heart
2. **LORETTA LYNN** Van Lear Rose
3. **DIANA KRALL** The Girl In The Other Room
4. **MODEST MOUSE** Good News For People Who Love Bad News
5. **HOOBASTANK** The Reason
6. **MAROON 5** Songs About Jane
7. **NORAH JONES** Feels Like Home
8. **D12** D12 World
9. **RYAN ADAMS** 241 (single)
10. **BLACK EYED PEAS** Elephunk

Live365 is the largest Internet radio network, with thousands of stations in a wide variety of formats. Programmed by true music tastemakers from around the globe, Live365 offers an enthusiastic audience for established and up-and-coming artists alike. In a world of consolidated playlists, Live365 charts the tastes and preferences of today's most vibrant music community. Tracks with the most plays during the seven days ended April 26, 2004 are listed below.

#### Top Alternative

**EVANESCENCE** Going Under  
**KINGS OF LEON** California Waiting  
**MAROON 5** This Love  
**WHITE STRIPES** Seven Nation Army  
**JET** Are You Gonna Be My Girl

#### Top Jazz

**BRIAN CULBERTSON...** Come On Up  
**DAVID BENOIT** Watermelon Man  
**ACOUSTIC ALCHEMY** Shelter Island Drive  
**RICHARD ELLIOT** Sly  
**KIM WATERS** The Ride

**LIVE 365.COM**

Travis Storch • 866-365-HITS

#### Top Electronica-Dance

**LMC VS. U2** Take Me To The Clouds Above  
**MOTORCYCLE** As The Rush Comes  
**TUBE & BURGER...** Straight Ahead  
**ARMIN VAN BUUREN** Burned With Desire  
**CHICANE...** Don't Give Up 2004

dial, where you only have so many options. They're also using the public airwaves, and that involves some sort of public service, so that makes it much more of an issue there.

**R&R:** Are you pretty happy about where your relationship is with the labels right now?

**RG:** Generally, yeah. Here's what typically happens: The marketing departments and the record labels love webcasters and want to work with us and all that, but, historically, you have the legal and the business-affairs people saying, "What's going on?" and kind of holding things back, because things have moved too quickly to be able to keep up with.

But I think a lot of that has settled to where they see the Internet as very much a promotional medium. They're still very, very protective of this newly won right [to performance royalties] that they got, and they

spent a lot of money to get it. But, in general, we're pretty happy with our relationships within the record industry.

**R&R:** So the labels' fear of digital media is being resolved?

**RG:** It is. Especially with the downloads and the other services that are also out there, there's no longer fear so much as the desire to work with these players to promote their records. Whenever I meet with record labels, I'll kind of jokingly say, "So are you still selling shiny plastic discs, or are you selling bits today?" One of these days I'm gonna go in there and the person's gonna say, "I'm selling bits."

**R&R:** And legal downloads are beginning to look like a business.

**RG:** Yeah, and you're having records being released exclusively online for a window and things like that. That's just going to continue to drive adoption.

## UMG

Continued from Page 1

record guys in the business, we have created a first-rate team that will take Universal Music Nashville to new heights."

Lewis said, "I am thrilled to be working with my friend and colleague James Stroud. It is an extremely bittersweet moment for me. Many talented executives were affected by this merger, and their contributions over the years have not gone unnoticed. At the same time, this company is poised for great success with an abundance of creative and innovative talent, and I am truly excited by the numerous opportunities this new structure affords our company and artists."

Stroud said, "While this merger will open up many more opportunities for our artists and executives, downsizing is simply the toughest thing to do in a business for all concerned. We have made a difficult but focused decision that will significantly strengthen our company and allow us to pursue many new initiatives."

Executives expanding their roles

for the combined companies include Mercury/MCA/Lost Highway Exec. VP/GM Ken Robold, who adds DreamWorks to his purview; Mercury/MCA Sr. VP/Sales & Marketing Ben Kline and Mercury/MCA VP/Media, Artist Relations & Creative Services Jason Owen, both of whom add DreamWorks duties; and DreamWorks VP/A&R Allison Jones, who adds Mercury and MCA to her responsi-

bilities. The combined entity will be headquartered in UMG's Music Square East offices. John Ettinger will continue as Mercury's VP/Promotion, and Royce Risser remains as MCA VP/Promotion.

Among those exiting in the restructuring are Universal Sr. VP/Promotion & Artist Development Michael Powers, Mercury & MCA Exec. VP/A&R David Conrad and Mercury VP/Southeast Rocco Cosco.

## Borneman

Continued from Page 1

commitment to his sales team, has driven WPLJ to record-breaking revenue performances on an annual basis."

Borneman became WPLJ's GSM in 1998 after serving as LSM for two years. He joined WPLJ in 1989 as an AE and served as NSM from 1992-96. He has also worked at WFNX/Boston; WDHA/Morristown, NJ; and WRKS/New York.

## Schuh

Continued from Page 3

2001 he joined Infinity/Austin as a part-time air personality at CHR KQBT and was named to his most recent position at KJCE just six months later.

"This is a great time to be involved in Talk radio," Schuh told

R&R. "Especially with the increasing popularity of such high-profile talk hosts as Bill O'Reilly and Sean Hannity, not to mention this being an election year. I feel honored to be part of such a top-notch programming team here in Austin and plan to do my part in taking this station to the next level."

## EXECUTIVE ACTION

## Foate Becomes Travis B'casting President/CEO

Kristine Foate has been named President/CEO of Travis Broadcasting, which owns WCKZ, WGL, WNHT, WXKE, WXTW & WYLT/Ft. Wayne, IN. An 18-year industry veteran, Foate was most recently VP/Market Manager for Saga Communications' Champaign, IL cluster of WIXY, WKIO & WLRW.

James Wagar, principal of Travis owner Northwest Capital Appreciation, said, "Kris is a proven strategic leader and a team builder with an intense focus on customer service. She believes deeply in service to the community and immerses herself in community projects. Her knowledge, skills, experience and passion will enable the group to better serve our listeners and businesses and assist those businesses in attaining their marketing objectives."

From 1991-2001 Foate worked for Journal Broadcast Group and during that time was VP/GM of WKTU/Milwaukee. She replaces Karen Travis, who is stepping down from her day-to-day responsibilities at the Ft. Wayne stations in response to a death in the family and to manage the two Roanoke, VA stations owned by Travis Media, a separate company of which Karen Travis is majority stockholder. Karen Travis remains a stockholder in and advisor to Travis Broadcasting.



Foate

## Garcia Takes Strauss Radio Strategies Post

Network-radio veteran Robert Garcia has been named to the newly created position of Managing Director for Washington, DC-based public relations and consulting firm Strauss Radio Strategies. The company, which was formed nine years ago by former Clinton administration Director/Radio and now-SRS President Richard Strauss, provides comprehensive radio services to political campaigns, PR firms, nonprofit groups, government agencies and other organizations nationwide.

The move marks a return to the nation's capital for Garcia, who spent nearly a decade as Exec. Producer for CBS Radio's DC bureau before moving eight years ago to his most recent position, as VP/GM of CNNRadio/Atlanta. Along with early-career stints as news director, anchor and reporter for several DC-area radio stations, including WLTT (now WARW) & WMZQ/Washington and WAGE/Leesburg, VA, Garcia is a past President of the Radio-Television News Directors Association.

"Robert brings nearly 30 years of experience as a radio broadcast news journalist and executive," Strauss said. "His management skills, his knowledge of the radio industry at both the station and network levels and his business contacts are outstanding. We're fortunate to have him as an invaluable member of our growing team."



Garcia



# JD Balart

## American Radio Journal

INTRODUCING

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

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

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

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

Increase your share of listeners with JD Balart.

**JD Balart**  
 Live: Monday-Friday, Noon-2pm ET  
 Rerefed: Monday-Friday 5pm-7pm ET  
 Avails: 10-min. local, 6-min. network  
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 BROADCASTING  
 Passion. Insight. Listeners.

## Sirius

Continued from Page 3

value and helping to secure the long-term success of Sirius."

Greenstein said, "I am fortunate to be, in the position of putting Sirius' programming in front of consumers; empowering them to select their own diverse choices from the best in music, sports, news and information; and reigniting America's love affair with radio."

Meyer said, "The combination of a strong management team, dedicated partners, innovative products and unequalled programming makes Sirius an easy choice for consumers, and I am excited to be part of something that will be historic in the annals of consumer electronics."

Based in New York, Raphael will oversee operations for Sirius' 50 News, Talk, information and entertainment channels. He reports to VP/Talk, Information & Enter-

tainment Programming Jeremy Coleman.

"Frank fills a critical role as we enhance the Sirius lineup with top-quality news, talk and entertainment programming," Coleman said. "His first charge was to create traffic and weather reports at a greater frequency, depth and quality than available to drivers anywhere, and he accomplished that goal spot-on. We are grateful to have someone of Frank's caliber on board."

Raphael was most recently Director/News & Programming for WCBS-AM/New York, where he also served as Exec. Producer of New York Yankees baseball. He has also been VP/National Programming at ABC Radio Networks, PD for ESPN Radio, Director/News for the NBC Radio Networks and a correspondent and editor at UPI.

"Sirius radio is the most exciting environment there can be for a real broadcaster," Raphael said. "It's innovative, it's cutting-edge, and it's all about the programming."

**National Radio**

• **PREMIERE RADIO NETWORKS** will deliver the radio call of the 129th Preakness Stakes live from Pimlico Race Course in Baltimore on May 15. For more information, contact Amir Forester at 818-461-5404.

• **WESTWOOD ONE** and **NBC NEWS** announce the radio launch of *Meet the Press* with Tim Russert, a one-hour program airing Sundays at noon ET, beginning May 23. For more information, contact Westwood One's Peter Sessa at 212-641-2053.

• **SUPERADIO NETWORKS** will syndicate *The BeBe Winans Show*, a two-hour weekly program featuring urban and gospel music, interviews and in-studio performances. Also debuting is

the Winans-hosted daily feature "A Moment of Inspiration," with uplifting stories from the worlds of music, sports and entertainment. For more information, contact Gary Bernstein at 508-480-9000, ext. 15 or [gary@superadio.com](mailto:gary@superadio.com).

**Records**

• **STEVE BERKOWITZ** is promoted to Sr. VP/A&R at Legacy Recordings. Berkowitz was previously VP/A&R at the company.

**Changes**

*Records:* Walt Disney Records elevates **Robert Marick** to Sr. VP/GM.

**Hogan**

Continued from Page 1

company. But if you look at where people were then and where we are today, now there is a Clear Channel culture. There is a sense inside the company that we have come together.

"It's difficult to change and let go of what you're comfortable with. But to see people who have been willing to take a risk and work to create a new culture is extraordinary. I'm very proud of that."

But Hogan noted that even when there was dissension in the ranks, employees still shared the same goal. "Amid all of that, there was a level of commitment and a desire to do great radio," he said.

**High Expectations**

Explaining that he wants Clear Channel to be the top performer in the radio industry, Hogan noted that while the Mays family will spend money to help the company succeed, it takes more than dollars to excel. "We want to rival Xerox and Procter & Gamble," he said. "Anybody with a checkbook can be the biggest. It's a little more challenging to be the best. But that has been my focus — how do we become the main destination? It was the same focus I had when I was at a radio station. I wanted to be the best."

Hogan admitted that before he joined the company, his opinion of Clear Channel resembled that of the company's critics. "Like a lot of people in the business, my impression of Clear Channel early on was 'Cheap Channel,'" he said. "I didn't know them, and that was the impression I had. But this company spent millions of dollars to build the platform, spends billions operating it and spends hundreds of millions every year to improve.

"There is absolutely no hesitation about making intelligent investments. And those investments have spilled over into our people, as well as our product. For people in radio, that's meaningful. That says a lot more than any catchy slogan that a company might have."

Hogan revealed that Clear Channel is launching a recruitment division charged with attracting top industry talent to the company. "There will be a division whose staff will have one job: to find, recruit and qualify personnel," he said. "Some will be focused on new hires, whether on the sales or product side, and part of it will be talent acquisition, where we will go out and acquire talent from other companies."

Hogan said the recruitment division will operate within Clear Channel University, the company's in-house sales-training program that Hogan believes sets Clear Channel apart from its competitors. "A curriculum has been developed to address one of the biggest needs in the radio industry: training the people we bring in," he said. "There is an enormous need to better educate, train and prepare people to go out and represent our industry and, in turn, Clear Channel. Those kinds of things have never been done in this business. Nobody is investing the kind of money we are in training or recruiting. We're spending millions. No other company spends a fraction of that."

Indeed, Hogan said that type of spending has erased the moniker "Cheap Channel" from the corporate lingo. "You won't find people inside the company referring to it that way anymore," he said.

As for critics who still chide the company for its spending habits, Hogan chalks it up to a lack of understanding. "First impressions are the ones that last," he said. "That impression is also probably 10 years old — 8 years old, certainly. A reasonable person couldn't say that we didn't step up and make enormous investments. One of the reasons we have the position we have is that the Mays family was willing to make investments that no one else did."

**'Dysfunctional' Promo System**

One of Hogan's highest-profile decisions was to have Clear Channel sever its ties with independent record promoters and start its own

**iTunes**

Continued from Page 1

are necessary to help ignite new revenue growth for the record industry in any medium. As the only major information provider with an active and growing B2B Digital Initiatives division, we are equally determined and qualified to play a role in the online music services domain for consumers as well. This relationship with iTunes gives us a perfect opportunity to lend our 31 years of experience in the radio and record industries to the No. 1 music download store in the world."

Last month the iTunes Music Store debuted its Radio Charts section, where consumers can view and purchase music through their favorite radio station's playlist

record-promotions program. While Hogan acknowledged that the move cost the company some money, he believes it was necessary.

"It was the right thing to do," he said. "I invested some time with some people in the record industry, artists and our product guys at the market level, and it became clear

rooms directly from the iTunes Music Store and purchase songs directly from those charts. R&R charts, powered by Mediabase, provide more than 1,200 station playlists each week, and iTunes lists songs in descending order according to play rank, which enables customers to scroll through their favorite radio station's playlists to purchase the songs they like best.

that while it was familiar, it was also dysfunctional. It wasn't working, and it wasn't accomplishing very much that was positive. The right thing for us to do was to try and come up with a better way of doing

Continued on Page 21

**BUSINESS BRIEFS**

Continued from Page 4

Bruce Eskowitz noted that as network television's ratings decline and commercial messages may be getting lost in a barrage of ads, "Clients have told us that it is now important for us to start creating customized television [services]. It's not just about creating a one-day asset, but extending that to create DVDs or CDs that work for them on an ongoing basis." He added that new marketing programs could include routing concert tours to cities that are key to an advertiser's business and offering instant recordings of concerts for sale on-site.

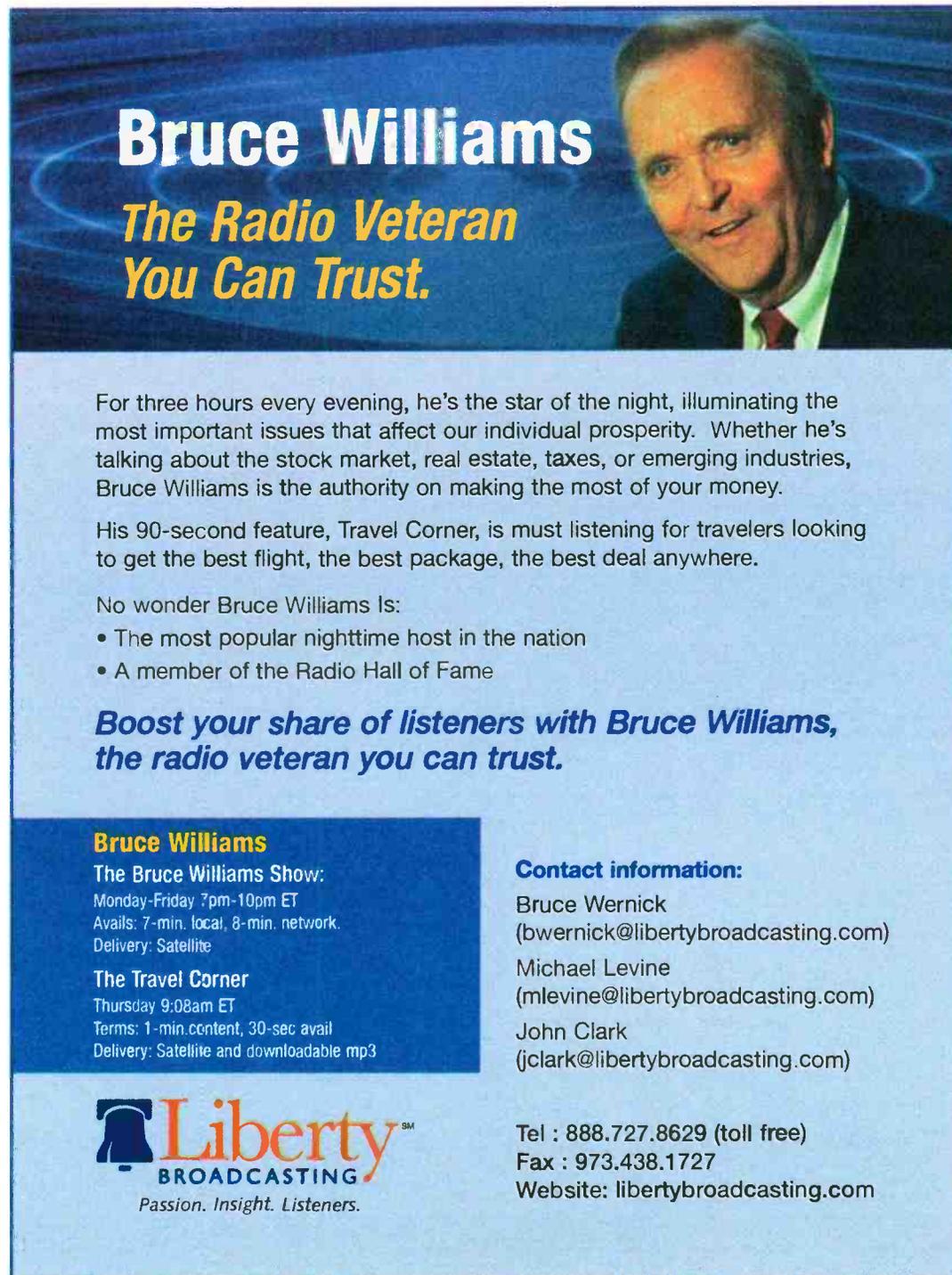
**Mays**

Continued from Page 1

Mark Mays said, "We have a deep management team in place across all Clear Channel operating units. We are pleased that Lowry will be taking as much time as he needs to completely recover from his recent surgery." Randall Mays, another of Lowry's sons, is the company's CFO.

While Mark Mays' ascent to the post of interim CEO may have raised some eyebrows, Credit Suisse First Boston analyst Paul Sweeney believes the move won't have a severe impact on the company's stock price. "I don't think it will be a big issue," Sweeney told R&R. "Mark has been running the day-to-day operations for some time as President/COO. Hopefully, Lowry will be back soon."

— Joe Howard



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

For three hours every evening, he's the star of the night, illuminating the most important issues that affect our individual prosperity. Whether he's talking about the stock market, real estate, taxes, or emerging industries, Bruce Williams is the authority on making the most of your money.

His 90-second feature, Travel Corner, is must listening for travelers looking to get the best flight, the best package, the best deal anywhere.

No wonder Bruce Williams is:

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

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

**Bruce Williams**  
**The Bruce Williams Show:**  
 Monday-Friday 7pm-10pm ET  
 Avals: 7-min. local, 8-min. network.  
 Delivery: Satellite

**The Travel Corner**  
 Thursday 9:08am ET  
 Terms: 1-min. content, 30-sec avail  
 Delivery: Satellite and downloadable mp3

**Contact information:**  
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 Fax : 973.438.1727  
 Website: libertybroadcasting.com

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 Passion. Insight. Listeners.

## Music CHOICE®

30 million homes  
27,000 businesses  
Available on digital cable and DirecTV  
Damon Williams • 646-459-3300

### HIT LIST

**Seth Neiman**  
NICKELBACK Feelin' Way Too Damn Good  
KANYE WEST All Falls Down

### SOFT ROCK

**Seth Neiman**  
GLORIA ESTEFAN I Wish You

### RAP

**DJ Mecca**  
D12 40 Oz.  
J-KWON Hood Hop  
KARDINAL OFFISHALL Tear De Wallz Down  
WHITE BOY I/KANYE WEST U Know  
JUVENILE I/SOULJA SLIM Slow Motion

### ROCK

**Adam Neiman**  
DROPOX End Of Days  
EARSHOT Wait  
LOSTPROPHETS Make A Move

### PROGRESSIVE

**Liz Opoka**  
COUNTING CROWS Accidentally In Love  
LOS LOBOS Rita  
MINDY SMITH Come To Jesus

### AMERICANA

**Liz Opoka**  
JERRY GARCIA Drink Up And Go Home  
LOS LOBOS Somewhere In Time

### TODAY'S COUNTRY

**Liz Opoka**  
JOSH GRACIN I Want To Live  
RACHEL PROCTOR Me And Emily

### SMOOTH JAZZ

**Gary Susalis**  
JAMIE CULLUM These Are The Days  
ST.GERMAIN Pink Panther Theme

## SIRIUS

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

Steve Blatter

**Alt Nation**  
**Rich McLaughlin**  
LORETTA LYNN I/JACK WHITE Portland Oregon

### The Beat

**Howard Marcus**  
IAN VAN DAHL Where Are You Now  
JESSICA SIMPSON Take My Breath Away  
ROYAL GIGLOS California Dreamin'  
QED Hardly A Day  
SUZAN BRITTAN Burning

### The Pulse

**Haneen Arafat**  
DIDO Don't Leave Home  
**Hot Jamz**  
**Geronimo**  
MONICA You Should've Known Better  
KANYE WEST Jesus Walks  
ROOTS Don't Say Nuthin'  
MARIO WINANS I/BLACK ROB This Is The Thanks I Get

### New Country

**AI Skop**  
CROSS CANADIAN RAGWEED Sick And Tired  
PHIL VASSAR In A Real Love  
DIERKS BENTLEY How Am I Doin'?  
BRAD COTTER I Meant To  
KENNY CHESNEY I Go Back

### Spectrum

**Darrin Smith**  
TOOTS & THE MAYTALS True Love Is Hard To Find  
BUDDAHEAD When I Fall

## DMX MUSIC

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

### DMX Specialty Retail

**Kelly Peck**  
The hottest tracks played at DMX MUSIC Specialty Retail, which includes toy stores, home and office furnishings, kitchen stores, cosmetics, shoe stores, etc., targeted at 25-54 females.

GREAT BIG SEA When I Am King  
SHERYL CROW Light In Your Eyes  
TEITUR You're The Ocean  
JEM Wish I  
HOWIE DAY She Says  
JESSICA SIMPSON Take My Breath Away  
FEFE DOBSON I/TONE LOC Rock It Till You Drop It  
VAN HUNT Out Of The Sky  
KARI KIMMEL It's Not Just Make Believe  
KYM MARSH Sentimental

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

### CHR/POP

**Jack Patterson**  
MARIA MENA You're The Only One  
LOS LONELY BOYS Heaven  
BRITNEY SPEARS Everyday

### CHR/RHYTHMIC

**Mark Shands**  
MILANO Wishing On A Star  
PLAY N' SKILLS Freaks  
KANYE WEST All Falls Down  
KEVIN LITTLE Turn Me On

### URBAN

**Jack Patterson**  
ROOTS Don't Say Nuthin'  
LUTHER VANDROSS I/BEYONCÉ The Closer I Get To You  
ANGIE STONE I Wanna Thank Ya

### ALTERNATIVE

**Dave Sloan**  
KILLERS Somebody Told Me  
BURNING BRIDES Heart Full Of Black  
STREETS Fit, But You Know It

### ROCK

**Stephanie Mondello**  
CROSSFADE Cold  
THREE DAYS GRACE Just Like You

### DANCE

**Randy Schlager**  
KASKADE Steppin' Out  
STELLA PROJECT Get Up, Stand Up  
GOLDFRAPP Strict Machine  
TONY MORAN The Promise  
ARMAND VAN HELDEN Hear My Name  
DJ SHARON O'LOVE Fast Car  
JUNIOR PRESENTS JASON My Life  
BEYONCÉ Naughty Girl  
LIONEL RICHIE Just For You  
CHRIS WILLIS This Moment  
ALUNA All Of My Life  
SWEET RAINS Slippin'  
KENNE True Faith  
ALISTAIR GRIFFIN You And Me  
JAHKEY I/SATTA Heartattack

### ADULT ALTERNATIVE

**Stephanie Mondello**  
PAT MCGEE BAND Beautiful Ways  
HOOBASTANK The Reason

### RHYTHMIC DANCE

**Danielle Ruyschaert**  
ANASTACIA Left Alone Outside (Jason Nevins Mix)  
BEYONCÉ Naughty Girl (Calderone & Quayle Mix)  
PAT HODGES Saving My Love  
JUST JACK Snowflakes

### INTERNATIONAL HITS

**Mark Shands**  
O-ZONE Dragostea Din Tei

### RAP/HIP-HOP

**Mark Shands**  
KURUPT Break Yo Back  
KURUPT Final Testament  
KURUPT I Didn't Change  
KURUPT Eat A Dicc

## AOL Radio@Network

Ron Nenni 415-934-2790

### Top Alternative

**Robert Benjamin**  
BAD RELIGION Los Angeles Is Burning  
BLINK-182 Down

### Top Pop

**Mark Hamilton**  
GAVIN DeGRAW I Don't Want To Be  
LOS LONELY BOYS Heaven

### Top Country

**Lawrence Kay**  
RUSHLOW Sweet Summer Rain  
STEVE HOLY Put Your Best Dress On

### Smooth Jazz

**Stan Dunn**  
ELIANE ELIAS Call Me Dreamer  
RICHARD ELLIOTT Sly

## abc RADIO NETWORKS

Phil Hall • 972-991-9200

### ABC AC

**Peter Stewart**

### Hot AC

**Steve Nichols**  
LIVE w/SHELBY LYNNE Run Away  
CALLING Our Lives  
SARAH McLACHLAN Stupid

### Tom Joyner Morning Show

**Vern Catron**  
USHER Burn

### Country Coast To Coast

**Dave Nicholson**  
SHANIA TWAIN It Only Hurts When I'm Breathing  
KENNY CHESNEY Go Back

### Real Country

**Richard Lee**  
BILLY CURRINGTON I Got A Feelin'  
TRENT WILLMON Beer Man  
TERRI CLARK Girls Lie Too



Ken Moultrie • 800-426-9082

### Alternative

**Steve Young/Kristopher Jones**  
DARKNESS Growing On Me  
SEETHER I/AMY LEE Broken  
STORY OF THE YEAR Anthem Of Our Dying Day  
SWITCHFOOT Dare You To Move

### Hot AC

**John Fowlkes**  
CALLING Our Lives  
JET Are You Gonna Be My Girl

### CHR

**Steve Young/Josh Hosler/John Fowlkes**  
FINGER ELEVEN One Thing  
MARIA MENA You're The Only One  
KANYE WEST All Falls Down

### Rhythmic CHR

**Steve Young/Josh Hosler/John Fowlkes**  
KEVIN LYTTLE Turn Me On  
RIC-A-CHE Coo Coo Chee

### Mainstream AC

**Mike Bettelli/Teresa Cook**  
GLORIA ESTEFAN I Wish You

### Delilah

**Mike Bettelli**  
GLORIA ESTEFAN I Wish You

### The Dave Wingert Show

**Mike Bettelli/Teresa Cook**  
GLORIA ESTEFAN I Wish You

### Marie And Friends

**Mike Bettelli/Teresa Cook**  
GLORIA ESTEFAN I Wish You

### The Alan Kabel Show

**Steve Young/John Fowlkes**  
LENNY KRAVITZ Where Are We Runnin'?

### Mainstream Country

**Ray Randall/Hank Aaron**  
MARTINA McBRIDE How Far

### New Country

**Hank Aaron**  
KENNY CHESNEY I Go Back

### Lia

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

### Danny Wright

**Ray Randall/Hank Aaron**  
MARTINA McBRIDE How Far  
**Urban Contemporary**  
**John Hosler**  
JAY-Z 99 Problems  
LLOYD Southside  
NINA SKY Move Ya Body

### 24 HOUR FORMATS

**Jon Holiday • 303-784-8700**

### Adult Hit Radio

**Jon Holiday**  
HILARY DUFF Come Clean  
SARAH McLACHLAN Stupid  
CALLING Our Lives

### U.S. Country

**Penny Mitchell**  
KENNY CHESNEY I Go Back  
JENKINS Blame It On Mama

### GREAT AMERICAN COUNTRY

**Jim Murphy • 303-784-8700**  
BIG & RICH Save A Horse (Ride A Cowboy)  
RICOCHET Feel Like Fallin'  
JESSI ALEXANDER Honeysuckle Sweet



Charlie Cook • 661-294-9000

### Soft AC

**Andy Fuller**  
MAROON 5 This Love  
GLORIA ESTEFAN I Wish You

### Bright AC

**Jim Hays**  
SHERYL CROW Light In Your Eyes

### Mainstream Country

**David Felker**  
ANDY GRIGGS She Thinks She Needs Me

### Hot Country

**Jim Hays**  
JOSH GRACIN I Want To Live

### Young & Verna

**David Felker**  
TRACE ADKINS Rough & Ready



### After Midnite

**Sam Thompson**  
LEE ANN WOMACK The Wrong Girl  
MARTINA McBRIDE How Far  
JEFF BATES I Wanna Make You Cry



### Country Today

**John Glenn**  
PATTY LOVELESS I Wanna Believe

### AC Active

**Dave Hunter**  
KIMBERLY LOCKE 8th World Wonder

### Alternative Now!

**Chris Reeves • 402-952-7600**  
BREAKING BENJAMIN So Cold  
BLINK-182 Down  
FRANZ FERDINAND Take Me Out



Jay Frank • 310-526-4247

### Audio

DIERKS BENTLEY How Am I Doin'?

### Video

BRANDY Talk About Our Love  
SLIPKNOT Duality  
TRUTH HURTS Ready Now  
VELVET REVOLVER Slither  
YING YANG TWINS... What's Happenin'  
ZERO 7 Somersault

## MUSICSNIPPET.COM

Tony Lamptey • 866-552-9118

### Hip-Hop

BG I Want It  
LLOYD BANKS On Fire

### R&B

TRUTH HURTS Ready Now  
ANGIE STONE I Wanna Thank Ya



Artist/Title	Total Plays
HILARY DUFF Come Clean	76
HILARY DUFF The Math	74
RON STOPPABLE & RUFUS Naked Mole Rap	73
CHEETAH GIRLS Cinderella	73
D-TENT BOYS Dig It	71
HILARY DUFF Why Not	71
BAHA MEN Who Let The Dogs Out	68
LINDSAY LOHAN Drama Queen (That Girl)	40
AVRIL LAVIGNE Sk8er Boi	33
SIMPLE PLAN Perfect	32
A. HATHAWAY w/J. MCCARTNEY Don't Go Breaking...	31
CLAY AIKEN Invisible	29
KELLY CLARKSON Miss Independent	29
PLAYA I/AARON CARTER Every Little Step	29
SMASH MOUTH I'm A Believer	29
RAVEN Superstition	28
AVRIL LAVIGNE Complicated	28
PINK Get The Party Started	28
SIMPLE PLAN Don't Wanna Think About You	28



Playlist for the week of May 3-9.

72 million households



Lori Parkerson  
202-380-4425



**BPM**

Blake Lawrence

- VICTORIA BECKHAM Let Your Head Go
- BENASSI BROS I/SANDY Illusion
- 3 SPEAKER HIGH Make Me Dance All Night

**U-Pop (XM29)**

Zach Overking

- DIDO Stoned (Deep Dish Remix)
- CHICKS ON SPEED Wordy Rappinghood
- ADVENTURA Cuando Volveras
- BLUE FOUNDATION As I Moved On
- THE LOFT (XM50)**  
Mike Marrone
- CHARLIE MUSSELWHITE Burn Down The Cornfield
- CHARLIE MUSSELWHITE The Neighborhood
- CHARLIE MUSSELWHITE Shootin' For The Moon

- JARS OF CLAY Sunny Days
- JARS OF CLAY Lonely People
- JARS OF CLAY Jealous Kind
- JARS OF CLAY Show You Love
- JARS OF CLAY Only Alive
- LOUDON WAINWRIGHT III Presidents Day

**REAL JAZZ (XM70)**

Maxx Myrick

- JAMIE CULLUM Twentysomething
- KARRIN ALLYSON Wild For You
- VARIOUS ARTISTS Voices Of Concord Live

**X COUNTRY (XM12)**

Jessie Scott

- STONE COYOTES Plain American Girl
- TWO DOLLAR PISTOLS How's Life
- STEVE FORBERT I Just Work Here
- XM CAFÉ (XM45)**  
Bill Evans
- PYENG THREADGILL Sweet Home
- EDWIN McCAIN Scream And Whisper

**WATERCOLORS (XM71)**

Trinity

- RAMSEY LEWIS The In Crowd

36 million households



Cindy Mahmood,  
VP/Music Programming  
& Entertainment

**VIDEO PLAYLIST**

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

**RAP CITY TOP 10**

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

Video playlist is frozen.



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

**ADDS**

- JESSI ALEXANDER Honeysuckle Sweet
- BIG & RICH Save A Horse (Ride A Cowboy)

**TOP 20**

	Plays	
	TW	LW
SHANIA TWAIN When You Kiss Me	45	11
TOBY KEITH Whiskey Girl	33	35
GRETCHEN WILSON Redneck Woman	31	29
KEITH URBAN You'll Think Of Me	30	31
SHEDAISSY Passenger Seat	29	27
CAROYLN DAWN JOHNSON Simple Life	28	26
MONTGOMERY GENTRY If You Ever Stop...	27	30
JOHN M. MONTGOMERY Letters From Home	27	29
JOHN MAYER & BRAD PAISLEY Why Georgia	27	25
KENNY CHESNEY Live Those Songs	27	21
CLAY WALKER I Can't Sleep	26	28
HANK WILLIAMS, JR. Why Can't We All...	25	23
DOLLY PARTON Welcome Home	19	18
K. CHESNEY & UNCLE... When The Sun...	18	28
BILLY CURRINGTON I Got A Feelin'	17	16
KEITH URBAN Who Wouldn't Want To Be Me	16	19
JULIE ROBERTS Break Down Here	16	13
GARY ALLAN Songs About Rain	15	28
CROSS CANADIAN RAGWEED Sick And Tired	15	25
MINOY SMITH Come To Jesus	15	20

Airplay as monitored by Mediabase 24/7  
between April 26-May 1.



Jim Murphy, VP/Programming  
26.5 million households

**ADDS**

- JESSI ALEXANDER Honeysuckle Sweet
- BIG & RICH Save A Horse (Ride A Cowboy)
- RICOCHET Feel Like Fallin'

**TOP 20**

GRETCHEN WILSON Redneck Woman
TOBY KEITH Whiskey Girl
CHELY WRIGHT Back Of The Bottom Drawer
SHEDAISSY Passenger Seat
CLAY WALKER I Can't Sleep
JOHN MICHAEL MONTGOMERY Letters From Home
K. CHESNEY & UNCLE... When The Sun...
SHERRIE AUSTIN Drivin' Into The Sun
AMY DALLEY Men Don't Change
ROSANNE CASH & JOHNNY CASH September When...
TRACY LAWRENCE Paint Me A Birmingham
CARDLYN DAWN JOHNSON Simple Life
MONTGOMERY GENTRY If You Ever Stop Loving Me
BILLY RAY CYRUS Face Of God
REBA McENTIRE Somebody
HANK WILLIAMS JR. Why Can't We All Just Get...
CROSS CANADIAN RAGWEED Sick And Tired
TRENT WILMON Beer Man
MICHELLE POE Just One Of The Boys

Information current as of May 14.



Pos.	Artist	Avg. Gross (in 000s)
1	BETTE MIDLER	\$1,048.9
2	METALLICA	\$851.0
3	ROD STEWART	\$850.6
4	GEORGE STRAIT	\$836.3
5	BRITNEY SPEARS	\$761.5
6	PRINCE	\$740.8
7	BEYONCÉ	\$726.9
8	ALAN JACKSON/MARTINA McBRIDE	\$656.8
9	KENNY CHESNEY	\$591.1
10	AEROSMITH	\$585.5
11	DAVID BOWIE	\$438.9
12	LINKIN PARK	\$412.0
13	KELLY CLARKSON/CLAY AIKEN	\$363.1
14	SARAH BRIGHTMAN	\$336.2
15	KID ROCK	\$303.4

Among this week's new tours:

- BOSTON HANSON
- JESSICA SIMPSON
- LOLLAPALOOZA
- TESLA

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

TELEVISION

TOP TEN SHOWS  
Total Audience  
(105.5 million households)

1. Friends
2. Friends Clipshow Special
3. E.R.
4. Survivor: All-Stars Finale
5. Survivor: All-Stars Reunion
6. American Idol (Tuesday)
7. American Idol (Wednesday)
8. CSI
9. NBC Movie Of The Week (10.5 Part II)
10. Survivor: All-Stars

Source: Nielsen Media Research

April 26-May 2  
Adults 18-49

1. Friends
  2. Friends Clipshow Special
  3. E.R.
  4. Survivor: All-Stars Reunion
  5. Survivor: All-Stars Finale
  6. American Idol (Tuesday)
  7. American Idol (Wednesday)
  8. NBC Movie Of The Week (10.5 Part II)
  9. Survivor: All-Stars
  10. CSI
- (tie) Dateline NBC Special (Wednesday, 9pm)

COMING NEXT WEEK

Friday, 5/14

- Usher, *On-Air With Ryan Seacrest* (check local listings for time and channel).
- P. Diddy, *Live With Regis & Kelly* (check local listings for time and channel).
- Fountains Of Wayne, *The Sharon Osbourne Show* (check local listings for time and channel).
- Lenny Kravitz, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Wayne Newton and Ben Kweller, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Apollo Sunshine and Lil Flip, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 5/15

- J-Kwon, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Monday, 5/17

- Lionel Richie, *The Ellen DeGeneres Show* (check local listings for time and channel).

- Slipknot, *Jay Leno*.
- Alanis Morissette, *Late Show With David Letterman* (CBS, check local listings for time).

Tuesday, 5/18

- Usher f/Lil Jon, *Carson Daly*.
- New Found Glory, *Sharon Osbourne*.
- 3 Doors Down, *Jay Leno*.
- Yellowcard, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Fat Joe, *Carson Daly*.

Wednesday, 5/19

- Dolly Parton, *Ellen DeGeneres*.
- Everlast, *Jay Leno*.
- Incubus, *David Letterman*.
- New Found Glory, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Ben Kweller, *Carson Daly*.

Thursday, 5/20

- Angie Stone, *Ellen DeGeneres*.
- Nelly Furtado, *Jay Leno*.
- OutKast, *David Letterman*.
- The Killers, *Carson Daly*.

— Julie Gidlow

David Cohn  
General Manager

2

D12 I/EMINEM My Band	36
OUTKAST Roses	31
HOOBASTANK The Reason	31
BEASTIE BOYS Ch-Check It Out	29
JET Cold Hard Bitch	27
TWISTA Overnight Celebrity	25
NEW FOUND GLORY All Downhill From Here	25
PETEY PABLO Freek-A-Leek	20
KANYE WEST All Falls Down	20
LIL FLIP Game Over	19
DILATED PEOPLES This Way	19
MODEST MOUSE Float On	19
YELLOWCARD Ocean Avenue	17
LUDACRIS Blow It Out	17
JAY-Z 99 Problems	17
USHER I/LUDACRIS & LIL JON Yeah	16
LINKIN PARK Lying From You	16
ELEPHANT MAN Jook Gal	16
BEYONCÉ Naughty Girl	15
OFFSPRING (Can't Get My) Head Around You	15

Video playlist for the week of May 3-9.

75 million households



Paul Marszalek  
VP/Music Programming

**ADDS**

- JANET JACKSON All Nite (Don't Stop)
- FRANZ FERDINAND Take Me Out
- MODEST MOUSE Float On

LINNY KRAVITZ Where Are We Runnin'?

- BEYONCÉ Naughty Girl
- HOOBASTANK The Reason
- USHER I/LIL JON & LUDACRIS Yeah
- BLACK EYED PEAS Hey Mama
- ALANIS MORISSETTE Everything
- OUTKAST Roses
- SWITCHFOOT Meant To Live
- BEASTIE BOYS Ch-Check It Out
- JANET JACKSON All Nite (Don't Stop)
- JET Cold Hard Bitch
- ALICIA KEYS If I Ain't Got You
- AVRIL LAVIGNE Don't Tell Me
- LOS LONELY BOYS Heaven
- PRINCE Musicology
- USHER Burn
- MARIO WINANS I/P.DIDDY I Don't Wanna Know
- LINK-182 I Miss You
- SAVIN DeGRAW I Don't Want To Be

Video playlist for the week of May 10-17

FILMS

BOX OFFICE TOTALS

Title	Distributor	May 3-9	\$ Weekend	\$ To Date
1	<i>Van Helsing</i> (Universal)*		\$51.74	\$51.74
2	<i>Mean Girls</i> (Paramount)		\$13.67	\$42.07
3	<i>Man On Fire</i> (Fox)		\$8.23	\$56.35
4	<i>New York Minute</i> (WB)*		\$5.96	\$5.96
5	<i>13 Going On 30</i> (Sony)		\$5.81	\$42.88
6	<i>Laws Of Attraction</i> (New Line)		\$3.67	\$12.09
7	<i>Kill Bill Vol. 2</i> (Miramax)		\$3.02	\$57.79
8	<i>Godsend</i> (Lions Gate)		\$2.79	\$11.36
9	<i>Envy</i> (DreamWorks)		\$2.50	\$9.96
10	<i>Home On The Range</i> (Buena Vista)		\$1.25	\$47.26

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

COMING ATTRACTIONS: Opening in New York and Los Angeles this week is *Coffee and Cigarettes*, in which Bill Murray and Cate Blanchett star alongside Wu-Tang Clan's RZA and Genius/GZA, Iggy Pop, Tom Waits and The White Stripes' Jack and Meg White. Iggy Pop contributes his take on "Louie Louie" to the film's Milan soundtrack, which also contains Richard Berry & The Pharaohs' original version (before The Kingsmen made the song famous) and "Down on the Street" by Pop's band The Stooges. Waits teams

with C-Side on "Saw Sage," and Funkadelic perform two songs: "Nappy Dugout" and "A Joyful Process." Tommy James & The Shondells' "Crimson & Clover," The Skatalites' "Nimblefoot Ska," Modern Jazz Quartet's "Baden-Baden" and Jerry Byrd's "Hanalei Moon," among others, complete the ST.

Also opening this week is *Troy*, starring Brad Pitt. The film's Warner/Sunset soundtrack showcases Josh Groban performing the song "Remember."

— Julie Gidlow



PART TWO OF A TWO-PART SERIES

# Indecency: Are You In Danger?

More Talk programmers weigh in on the current controversy

On these pages last week, a number of prominent programmers from around the country responded to several questions about the controversy over broadcast indecency and what impact the current environment is having on traditional issues-oriented Talk radio stations.

This week that discussion continues with comments from several more PDs addressing these questions: Have you made any changes or adjustments in day-to-day programming or changed the input you give to hosts? Do you favor a more specific definition of indecency, or are performers and stations better off with vague rules?

Are Howard Stern's on-air tirades on the topic helping or hurting the chances of reaching a resolution on this issue? Is radio being unfairly targeted vs. television? Is this controversy a long-term issue, or will it fade after Election Day next November? From border to border and coast to coast, here are more thoughts on the indecency con-

trovery from programmers around the country.

**Mike Thompson**  
WEPN/New York

I have changed some of the directions I am giving to our talent. They have all been brought into the reality of our business, the landscape of the actions taken by the commission, our responsibility as broadcasters and the need for them to be aware of boundaries. Testing and training with our delay system for talent, producers and board ops has also been put in place.



Mike Thompson

Definitions are always important for talent and the rest of the creative team. It's the vagueness of the rules that has caused fear in both talents and managers, and that

**"We are all concerned about what children are seeing and hearing, but the first line of defense is parenting."**

Peter Theile

can inhibit the creative process. That said, I do not think Mr. Stern's outrage has had any impact other than, perhaps, driving his own ratings. These issues are at a different level, much higher than even that of the "King of All Media."

I believe that radio is being unfairly targeted vs. television. However, the very strength of radio is that it is such a personal medium and a utility that everyone uses, and that makes

it subject to more scrutiny. Radio has more choices, more extemporaneous creativity and more minute-to-minute content on a weekly basis than produced television. That's what makes it such a potential powder keg every single minute of every day.

In many ways this has all been somewhat of a help to stations that may have younger, less experienced broadcasters on the air. Many Sports radio stations do not have savvy sports talk show hosts with a ton of radio experience, so the thought given to "not going there" has put more focus on content and thoughtfulness instead of mindless gum-flapping and shock value that don't build quarter-hours in the long run.

I believe that the great hosts build equity through their intelligence, humor and personality. My perspective is that we must roll with the punches, become more responsible as broadcasters, focus more on content, tighten our dump procedures and, above all, protect the license.

**Laurie Cantillo**  
KFYI/Phoenix

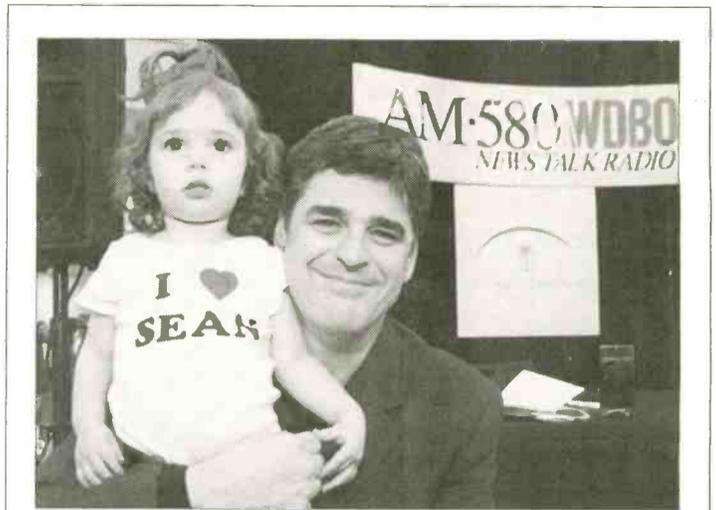
Several hosts have asked if KFYI now has a list of banned words, but, aside from the obvious ones, we don't. We have always been about adhering to community standards, and that policy hasn't changed. KFYI's afternoon drive show, *Liddy & Hill*, has a playful slogan, "We put the smart in smart-ass radio," and, no, we have no plans to sanitize it in the event a single retiree in Sun City complains.



Laurie Cantillo

We've actually devoted entire talk shows to the issue of whether it's OK to say "friggin'," "freakin'," "f'ing" or "the f-word" in lieu of actually using the granddaddy of all swear words. That's how ridiculous this has become.

I personally think that it is a very slippery slope for the federal government to determine what is indecent and what isn't. Will we next have rules for which viewpoints are appropriate and which are not? As far as Howard Stern's on-air rants, Stern is all about ratings, and his rants are,



**YOU'VE GOT THE CUTEST LITTLE BABY FACE** During a recent visit to WDBO/Orlando, ABC Radio Networks' syndicated host Sean Hannity took time out to grab this photo with one of his youngest O-Town fans.

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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.

no doubt, helping him there. Are they helping the industry? No.

It does seem that radio is being selectively targeted, although I've heard our own senator, John McCain, say recently that cable television and satellite radio will be future targets. However, I predict that this will cease to be an issue after the fall election and that Janet Jackson's wardrobe malfunction will become a Trivial Pursuit question.

**Joe O'Brien**  
KSTP/Minneapolis

At KSTP, we haven't made any radical changes to what we do or how we do it. Our audience has always been a bit more sensitive than those on the coasts when it comes to language, and anything the FCC is doing about the extremes is still well below our threshold.

Talent have asked for a little guidance, but, again, we haven't been in the indecency game. Our outrageousness has always had more to do with the topics we take on and the stances we take relative to the rather mild media history in Minneapolis-St. Paul.

More defined guidelines would be nice, assuming I thought any given group could ever come up with them. I see any attempt to do that inevitably ending up like lots of government attempts to hit a moving and changing target: It would end up being over-restrictive, impractical, far too complex and totally unusable. Plus, how would the commission factor in local standards?

As for Howard's impact on all this, I don't think his histrionics will help solve the situation. What they will do is create higher ratings for Howard — he is the king of all self-promotion, a true master.

Has radio been treated unfairly vs. TV in all this? I'm a big believer in personal responsibility. Far too many in our industry have not practiced

personal responsibility, and those folks are now reaping what they've been sowing for over 20 years. I'd rather live in a world with vague guidelines and responsible broadcasters, but I also realize that is most likely an unattainable fantasy.

There's no doubt that the timing of these actions is directly tied to the wishes of certain men and women either seeking election or re-election in November. I have reason to believe that those involved with it will end up doing whatever they see as giving them the biggest political advantage. I expect incumbents to come up with a solution just in time for them to trumpet their wisdom before the voting booths open.

**Kelly Carls**  
WHAS/Louisville

Talent today are looking for more direction. I have explained that while the rules have not changed, the enforcement has. The analogy I use is that of a highway. Suppose there's a stretch of road you drive on every day. The speed limit is 45, but everyone routinely drives 55 or 60 because they can get away with it.

Now there's a cop out there with a radar gun, and if you drive anything over 45, you're going to get a ticket. Most folks seem to understand that pretty well. Beyond what we already understand from the FCC, any official guidance would probably be helpful.

I don't think Stern's tirades about this make any difference. Everyone knows Howard's position and the commission's position, and neither is likely to change. When it comes to TV seeming to get away with a lot more than radio does, that is because a lot of the questionable material on television airs during the daytime hours on talk shows and soap operas.

Frankly, the folks who are apt to lodge complaints probably aren't watching much at those hours. Drive time radio is, quite frankly, more visible.

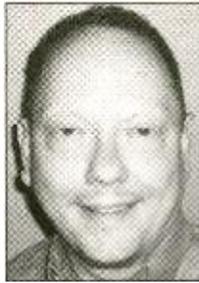
Ultimately, most broadcasters will do what they need to do in order to stay in compliance. Others may challenge the commission's enforcement procedures in court even as other issues overtake this one as Election Day nears. Radio is a wonderful, responsive medium. Its obituary has been written many times over the past 50 years, but we will adapt, survive and thrive. It's in the nature of our business.

**Peter Theile**  
WORD/Greenville, SC

Since all this started, we have been more concerned about what callers say and the use of the delay. One change I have instructed my board operators and producers to make is to hang up on the callers first and then hit the delay. I have also had meetings with my staff, and they understand the new awareness of racy radio. However, WORD is a pretty conventional Talk radio station, and we are not pushing the content to the edge with indecency.

That said, when you don't know clearly what the rules are, how would you ever know where the line is? In my opinion, specific rules are needed if we're to follow them, just like fish need water to swim. When it comes to the question of Stern's reaction to all of this, he is hurting our getting a resolution to the issue. And he is wrong about who is responsible for his problems: All Howard has to do is look in the mirror.

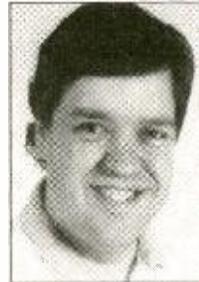
I do think that radio is being unfairly targeted when Oprah is talking about oral sex on TV right when the kiddies are get-



Kelly Carls



Joe O'Brien



Van Harden



Peter Theile

**"Far too many in our industry have not practiced personal responsibility, and those folks are now reaping what they've been sowing for over 20 years."**

Joe O'Brien

ting home from school. She probably deserves more scrutiny than Howard Stern. *60 Minutes* has allowed people to say the word "shit" many times, so the double standard evident here is ridiculous.

But the FCC feels that it has to make someone responsible, so it chose radio. It's all quite silly. If Howard Stern is guilty, then the Super Bowl half-time show was guilty, and CBS should be fined too.

Radio broadcasters need to fight this, because, as Rush Limbaugh has said, it opens the door to more censorship. If we are not careful, the fairness doctrine will return, and that will ruin Talk radio. We are all concerned about what children are seeing and hearing, but the first line of defense is parenting. Parents need to be aware of the music, TV and radio entering the minds and ears of the children they've decided to bring into this world.

**Van Harden**  
WHO/Des Moines

We have watched the turmoil of indecency reform with great interest here at WHO, but we feel a bit like outsiders looking in. We feel bad for our broadcasting brethren who have been affected by this, but, on the other hand, we are pleased to have the kind of broadcast tradition in which the

show hosts — most of whom have been here for 10 years or more — never even go close to the edges of indecency.

We have all discussed this extensively and have even gone through excellent training presentations concerning indecency. We've all come out of those sessions saying to each other, "Gee, I'm glad we don't have to worry about that." Don't get me wrong — we're not

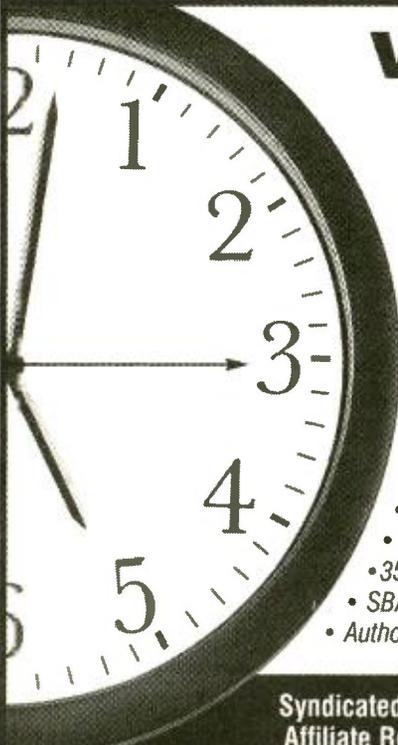
shrugging it off, it's just that we don't use that kind of ammunition here. If others do and it works for them, they will grapple with it. We've done just fine without it.

Somehow, somewhere somebody started this mantra that if you aren't out there on the edge and pushing the limits of decency, you are boring. We're on the edge of a lot of things here at WHO, but indecency isn't one of them, and our audience knows that, expects it and even holds us to it. Like a mansion in a tornado, integrity takes years to build and a minute to lose. Why be your own tornado?

**TALK BACK TO R&R!**

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

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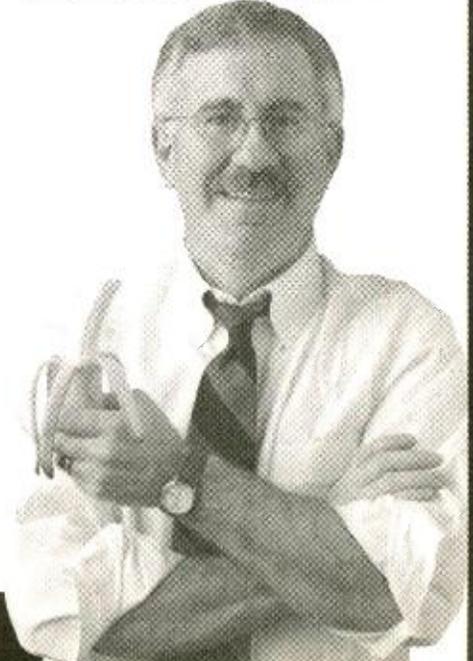


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## Stunt Boy Ass-umes The Position

Reaching a new high in stunts (or is that "dumb"), the old reliable firecracker-in-the-butt trick went horribly awry for one **Jim McGill**, a.k.a. Jim The Photographer, morning stunt guy at WQLZ/Springfield, IL. McGill was listed in good condition Monday at Memorial Medical Center after suffering what horrified eyewitnesses described as "severe rectal trauma." It seems that some sparks from an errant bottle rocket burned his ass before a station concert at the Illinois State Fairgrounds.



May or may not be the actual rocket.

"The bottle rocket exploded on the launching pad," says McGill, 49(!). "And the launching pad was my rear end."

According to a richly detailed account in the *State Journal Register*, McGill, the stunt guy on *Ray Lytle's Morning Disaster*, "traditionally lodges a tube in his buttocks, into which bottle rockets are inserted and then launched." McGill says he's done the bit over

100 times before, and had, in fact, successfully launched several other rockets from his, er, perch atop the station's Hummer before the flaming rectal tragedy struck.

"When my insurance agent called, she was crying because she was laughing so hard," says **Glen Gardner**, President/GM of Mid-West Family Broadcasting/Springfield. "We had to submit these official forms that asked questions like 'Describe the nature of the injuries to the employee,' 'What tools, machinery or objects were involved?' and 'Describe how the injury occurred.' I heard the 911 call was pretty rich too."

### Is Air America Losing Altitude?

Progress Media's recently launched liberal talk radio network has seen a bunch of execs headed for the exits over the past 10 days, including CEO **Mark Walsh**, co-founder and Chairman **Evan Cohen**, vice-Chairman and investor **Rex Sorensen**, national sales chief **Jacqui Rossinsky** and Executive VP/Programming **Dave Logan**.

One day after Air America Radio President **Jon Sinton** told R&R "News of our demise is greatly exaggerated," the company officially shuttered its Los Angeles and Chicago sales of-

fices. "There is no sense in having a local sales operation in a market where we do not control a station," said Sinton. "We are seeking standard affiliations in those markets."

### WPLJ Survives The Survivors

The morning after last Sunday's huge *Survivor All-Stars* finale at Madison Square Garden, WPLJ/New York morning team **Scott Shannon & Todd Pettengill** hosted their own *Survivor Spectacular* from outside the CBS-TV studios. "Joining Scott & Todd for interviews were all 18 *Survivor* all-stars, including the newly engaged winner, **Amber Brkich**, who was more than happy to show off her engagement ring from



In reality, she's not that bitchy.

'**Boston Rob**' **Mariano**," says **Tom Cuddy**, ABC VP/FM Programming. The real challenge for the guys was to somehow convince **Jerri Manthey**, who had stormed off during the reunion show, to agree to an interview. Says Cuddy, "Scott & Todd turned on their charm and sweet-talked her into doing her first interview since walking out of the Garden."

Manthey told Scott & Todd, "It's been tough on me personally to be considered 'the bitch' for the past couple of years wherever I go, and then to be in the Garden, and the audience didn't even give me a chance to talk before they started booing me. It was more than I could take emotionally, so I walked out. I was hurt."

### Quick Hits

- WRZX/Indianapolis afternoon personality **Adam Ritz** was sentenced to six months in prison and fired from his job. Ritz, 34, had been off the air since his January arrest for a December 2003 incident involving sexual battery on a 22-year-old baby sitter. Last week Ritz was sentenced to six months in prison and also ordered to complete one year of probation, 120 hours of community service and to register as a convicted sex offender. Clear Channel sources confirmed that Ritz was no longer employed at the station.

## R&R Timeline

### 1 YEAR AGO

- **Ron Poore** joins Atlantic Records as Sr. VP/Rock Formats Promotion.
- **Steve Bartels** elevated to Exec. VP/Promotion for Arista Records.
- **Ken Beck** becomes VP/GM for Entercom/Seattle's KIRO, KNWX & KTTH.



Steve Bartels

### 5 YEARS AGO

- **Kid Kelly** upped to OM of WHTZ (Z100)/New York.
- **Dick Kelley** promoted to Sr. VP/Regional Operations for eight Chancellor Media stations in San Diego, Sacramento and Riverside.
- **Jeff Wyatt** named PD for WGAY/Washington.



Kid Kelly

### 10 YEARS AGO

- SW Networks adds key executives: **Gary Fisher** becomes VP/Sales, **Paul Goldstein** becomes Executive Producer, **Ron Rivlin** joins affiliate relations, **Irene Minett** joins sales and promotions.
- **John Gehron** returns to Boston as co-COO of American Radio Systems.

### 15 YEARS AGO

- **Mike Craven** upped to Regional VP for Legacy Broadcasting; **Ted Utz** named Station Manager at WNEW-FM/New York.
- **Tim DuBois** named VP/GM of newly opened Arista/Nashville.

### 20 YEARS AGO

- **David Barrett** appointed GM of WBAL & WIYY/Baltimore.
- **Bill Kunkel** named Station Manager of WAVA/Washington.
- **Mike Wagner** promoted to VP/Programming for Alta Broadcasting.



Mike Wagner

### 25 YEARS AGO

- **Marty Greenberg** named President of the ABC-owned FM radio stations, following the resignation of Allen Shaw.
- KGB/San Diego fires **Ted Giannoulas** as the KGB Chicken.

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• **Stacey Harris**, a former contestant on the NBC reality show *For Love or Money*, has been inked as the new sidekick on *Mancow's Morning Madhouse* on WKQX (Q101)/Chicago. The gig has been vacant since Amy Bristol left several months ago.

• WZEE (Z104)/Madison Asst. PD/Promotions Director/night jock **Joey Hoops**, who was recently announced as the new night jock at WRVQ (Q94)/Richmond, has done a 180 and decided to stay in Madison. New Q94 PD Wayne Coy will now have to improvise.

• WPGC/Washington didn't have to look very far to find new Promotions Director **Anthony Horn** — he was doing the same job at nearby Radio One Urban WERQ/Baltimore.

### The Programming Dept.

• Talk about going out on a high note: After receiving a 5.7-6.7 12+ winter book, WKFS/Cincinnati PD **Donna DeCoster** announces she's moving to Los Angeles, reportedly for family reasons.

• WWZZ (Z104)/Washington Asst. PD/MD/afternoon talent **Sean Sellers** has signed a new two-year deal to remain in the house.

• WBRU/Providence names **Christopher Novello MD**. He will replace Andy Yen, who will be graduating from Brown University.

• New Citadel/Reno OM **Pattie Moreno** has made some major changes, including the elimination of the PD positions at CHR/Pop KNEV and CHR/Rhythmic KWYL (Wild 102.9). Former Wild PD **Marvin "Doughboy" Nugent** remains aboard in afternoons, while KNEV afternoon jock **Jeff Cooper** adds MD stripes.

• WZZO/Allentown MD **Keith Moyer** has reluctantly torn off his MD stripes to better focus on the station's morning show, of which he owns half. He's replaced by night jock **Chris Line**.

• WHZZ/Lansing, MI morning talent **Jason Addams** is named OM of WHZZ and Adult Standards market sister WILS-AM. Addams, the one-time PD of WHZZ, has become even busier since the station's most recent PD, Dave B. Goode, exited in April. Night jock **Brad B** will take over Goode's former afternoon shift, while **Lisa DiAngelo**, former Asst. PD/morning co-host at WTCF/Saginaw, MI, joins for nights.

• Archway Alternative KLEC/Little Rock, AR PD **Adroq** exits amid rumors of a possible format flip.

### See? Radio Isn't Always Lame

On Sept. 11, 2003, KDJE (100.3 The Edge)/Little Rock morning team **Corey & Jay** announced the formation of the September Fund, a nonprofit scholarship fund open to any college-bound senior who is the son or daughter of a policeman, fireman or EMT. "We appreciate the sacrifices that occurred on 9/11 and wanted a way to honor fireman, policeman and emergency medical technicians," **Corey Dietz** tells ST. "We decided to create a living memorial so people would not forget 9/11 and so the children of those we honor would benefit in a real way." On May 20 the September Fund will award its first scholarship, to **Tonya L. Fowler** of Bryant, AR, who will receive \$3,000 toward her first year of college.



Feel better, Big Marty!

Best wishes for a speedy recovery to **Big Marty**, longtime afternoon personality at Lotus Active Rocker KOMP/Las Vegas, who suffered a mild stroke on April 28. The 24-year station vet is expected to make a full recovery, which will no doubt be aided by the fact that Marty ruled his shift in the winter book, ranking No. 1 in men 18-34 and 25-54.

### Talk Topics

• Former KFYI/Phoenix afternoon talk host **Charles Goyette** — who left the station after publicly charging that Clear Channel was trying to "muzzle" his views opposing the war in Iraq — has resurfaced at crosstown News/Talk KFNX to host 1-3pm daily. "I will continue to speak out for the truth without fear or favor," said Goyette in a statement announcing his move. "And without first checking to see whether there is an 'R' or a 'D' after somebody's name."

• WFAN/New York morning personality **Don Imus** raised \$3.1 million during his 15th annual 28-hour radiothon to benefit the Tomorrow's Children Fund, the CJ Foundation for Sudden Infant Death Syndrome and the Imus Ranch in New Mexico.

• WMAL/Washington morning co-host **Fred "Gopher" Grandy** under-



Stop calling me Gopher, dammit!

### ST Shot O' The Week



What better way to celebrate Cinco De Mayo than with the traditional ritual of the chugging of the salsa? Coming up with a sick and twisted way to give away Kenny Chesney tickets, those evil geniuses at Country KBUL/Salt Lake City assembled 10 listeners to each chug a 12 oz. jar of salsa. The winner scored the tickets — and a complimentary stomach pump. Says *Johnson & Johnson* morning co-host **Tommy Johnson**, "Can you believe that we got national exposure on Fox News Network — and we were No. 7 on ESPN's 'Top Plays of the Week!'"

This is a shot of the winner, Heather Robison. Adds Johnson, "And, yes, she *did* puke!"

went emergency heart surgery on May 7 after suffering a heart attack. The former U.S. congressman and onetime cast member of TV's *Love Boat* is expected to rejoin co-host **Andy Parks** after recovering at home for a week or two.

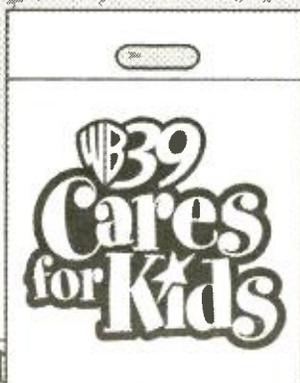
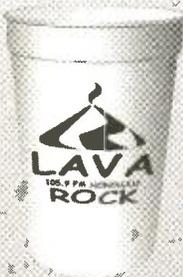
• After Susquehanna's **KTCT/San Francisco** announced that it's dropping Oakland Raiders broadcasts, rumors began that ABC Radio Talker **KSFO/San Francisco** would be the likely replacement — clustermate **KGO** is the longtime radio home of the San Francisco 49ers.

• WFLF/Orlando morning host **Shannon Burke** crosses the hall to fill middays at Clear Channel Talker **WTKS (Real Radio 104)**. That slot has been open since *Monsters of the Midday* moved to mornings after CC dumped Howard Stern's show earlier this year.

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# The Passion Of The Polyphonic Spree

Ringleader Tim DeLaughter reveals the ardor and anxiety behind his 23-piece group

**M**y first Polyphonic Spree experience occurred in Austin at SXSW '03, when they were the surprise guest at a Stubb's BBQ show. An old college friend I ran into was positively giddy that they were playing. He fervently explained to me the story behind the group — the robes, the sound, the masses of people onstage. Then, when the show started, he — and just about everyone else packed into Stubbs — was singing along, word for word, to every joyous song.

I can't say that I got it at first. Some 23 musicians crammed onstage, all dressed in white robes. The songs were lavish, orchestral swells that included horns, strings, flute and even a Theremin. And they were happy — unnervingly happy. And so was the crowd.

The know-it-all, jaded-hipster vibe evaporated instantly as the Spree, in an almost pagan moment of Ra worship, harmonized on the word, "Suuuuuuun." Soon the performers onstage and the audience were swaying to something that sounded like Sgt. Pepper and Brian Wilson toking a fat one during a performance of *Godspell*.

What the hell was going on? Had I stumbled into a cult gathering? Were Moonies about to replace the beer with Kool-Aid?

## The Need To Name

Spree founder, frontman, songwriter and overall ringleader Tim DeLaughter is used to such questions. The robes, optimistic pop and fervent fan dedication surrounding The Polyphonic Spree have led to questions about everything from the Spree's religious agenda to whether or not the group is a cult.

"Every time I do an interview I have to talk about it," DeLaughter says wearily. "People need to name something to be able to understand it. The Polyphonic Spree is provocative; it's not something you see every day. It's very unorthodox. That's kind of why it all started. This music and the image of this band were something I was looking for.

"What we do is religious. We do this on a religious basis. But as far as

adopting a specific religion, there's no adoption there. And there's no agenda to go out and spread the gospel or spread happiness to all the people who are, lo and behold, in their own, everyday lives. We're just doing what we're doing because we enjoy it.



The Polyphonic Spree

"It helps people understand us to typecast us as the big cult group. Ten years down the line we may find out this was a cult. I do have a list of 200 people who want to be in this band. I do have people in this group who are making major sacrifices and compromises to be in it. So there's something going on there. But we'll find out when it all ends what the hell it was. And we may read it on the front pages of the paper one day."

## Together, We're Heavy

Cult or not, the Spree are converting the masses wherever they go. Currently, the group are opening for David Bowie, and this summer they'll be a headlining act on the revived Lollapalooza tour. Signed to Disney-owned Hollywood shortly after the aforementioned SXSW gig, DeLaughter

and company will deliver a new album, *Together We're Heavy*, in July.

*Heavy* may just shoot the group into the mainstream. It's a drama-laden record brimming with soaring vocals and symphonic dynamics. The eight-minute-plus "We Sound Amazed" shows the group embracing some Flaming Lips elements, while the 11-minute epic "When the Fool Becomes the King" lifts the listener to a peak from whence the Spree's majestic musical sprawls can be observed all at once.

Then there's "Two Thousand Places," which seems like a perfect first single, as well as a peek at DeLaughter's shepherding of both fans and bandmembers ("You've got to be good/You've got to be strong/You've got to be 2,000 places at once").

Meanwhile, the band's first album, *The Beginning Stages of The Polyphonic Spree*, is still initiating fans, thanks to a Michel Gondry-directed video for "Light and Day" (the track also appears on the soundtrack to Gondry's recent film *Eternal Sunshine of the Spotless Mind*).

## The Beginning Stages

While Polyphonic's pop is as bright as sunshine itself, it was born from a dark place. In 1999 DeLaughter's former band, Tripping Daisy, dissolved when DeLaughter's friend and Tripping Daisy guitarist Wes Berggren died of a drug overdose. DeLaughter dropped out of music and began raising a family with wife Julie Doyle. After the birth of their second child, DeLaughter heard a "choral symphonic pop" sound in his head that he couldn't shake.

In July 2000 the nascent, 12-person Spree played its first show, opening for Granddaddy at Dallas' Gypsy Tea Room. DeLaughter figured that a dozen musicians onstage in street clothes might prove distracting. Thus, the robes. Word spread, gigs stacked up, and the group eventually swelled to its current size of 23 musicians (wife Doyle is part of the eight-person chorus).

## The Final Ballot Is In Your Hands

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

Hopefully, you found a smaller envelope containing the ballot inside the weekly mailer. Fill it out and send it to the address listed as soon as possible. The deadline is May 21. The awards ceremony will be Friday, June 25, at the Beverly Hilton Hotel here in L.A. Go to [www.radioandrecords.com](http://www.radioandrecords.com) for all the info on registration. Note our special "On the Beach" rate this year.



The group's demo eventually evolved into their debut CD because fans kept begging for a record. In spring of 2001 *The Beginning Stages* was released by Good Records, the indie label founded by Doyle, DeLaughter and other Tripping Daisy members to release that band's final album.

The band's buzz got huge at SXSW, and word of mouth from the annual music confab led to David Bowie handpicking the Spree for his Meltdown Festival at London's Royal Festival Hall.

In April of 2003 the Spree embarked on their first full U.S. tour, soon adding a second leg amid an explosion of press coverage, festival dates and well-placed songs in movie trailers and TV commercials (you may remember "Light and Day" in a Volkswagen ad or two). Gearing up for the European festival circuit, the group signed with Hollywood Records in May 2003 and re-released *The Beginning Stages*, which had already sold 100,000 copies via Good Records.

I recently caught up with DeLaughter during a Denver stop on the Bowie tour to talk about the Spree's Hollywood home, what it takes to be in the band and the panic attacks behind the happiness.

**R&R:** Rumor has it there was a bidding war for the Spree. What made Hollywood the right choice?

TD: I wouldn't say it was a bidding war, because it wasn't like the highest bidder got the band. There are a few reasons that Hollywood was the choice for us. They're a small record label in the scheme of things, but they're backed by huge money. It's not like they work or sign a bunch of acts every year, but they have the power of a major label and the finances to facilitate a band like this.

Another reason is that Disney has its theatrical side, and Hollywood embraces certain portions of that. In case — or when — Polyphonic Spree becomes more of a musical, we'll have more freedom in that world. There are quite a few reasons why it was simple for us to go to Hollywood.

**R&R:** Were you surprised by the major-label interest? You guys don't exactly write songs for radio.

TD: It took me aback, because I always thought we were a little bit to

the left of where the labels were. It was refreshing to me that they were interested, because it meant that we could facilitate our role a little easier, and it meant that things are changing and people are being more receptive to things that are a little more left-of-center and not so cookie-cutter.

**R&R:** You said you have about 200 names and numbers of people who want to join the group. What does it take to be a member?

**"It helps people understand us to typecast us as the big cult group. Ten years down the line we may find out this was a cult. I do have a list of 200 people who want to be in this band."**

TD: Well, you have to have the spirit to be involved in something like this. It's a lot of compromising. And you have to be able to improvise thoroughly on your instrument. And if you're a singer, you have to be able to sing in key and move around and sing at the same time. That's really it.

**R&R:** Have there been people who've dropped out?

TD: Yeah. Being on tour is a very grueling mission. It's very unromantic and un-dazzling; it's a lot of work. It's a huge shock for people who've never toured before. Myself, coming from a band that toured for 10 years prior to this group, I knew what I was in for once this thing started. A lot of people were first-timers, so it was difficult. We've lost some people and gained some people.

**R&R:** Does it ever get overwhelming at times with so many people in the group?

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A Perry Capital Corporation

**Hogan**

Continued from Page 13

it, and that was to disconnect from the indies and develop a structure that would allow us to have a direct relationship with the labels and the artists.

"It has proven to be very positive for us and, I think, positive for the folks in the recording industry as well. We now have real relationships with the labels and artists, and we have initiatives with them that, based on the feedback I'm getting, are very positive and much more beneficial."

But Hogan insisted that the move had nothing to do with concerns about local managers accepting payola. "We had made it very clear that the shady stuff that was being done over time around the industry was simply not acceptable at Clear Channel," he said. "You just couldn't do that and work for us."

Contrary to the assertions of some industry critics, Hogan said the old independent-promotion system didn't funnel a lot of money to radio stations. "The independent-promotion mechanism that we had completely disconnected the stations from the revenue," he said. "So even if there had been some opportunities for that, I think the previous structure negated it."

While Hogan acknowledged that the in-house promotion system is a departure from the decentralized management model the company follows, he said, "In this instance, [decentralization] didn't make sense for us."

He also said the move wasn't an effort to stave off Sen. Russ Feingold, who believes payola is still rampant in the radio business. "I think it would be underestimating Russ Feingold to think that we could ease his concerns and his focus that simply," Hogan said.

**Responsible Broadcasting Initiative**

More recently, Clear Channel adopted a tough new policy for what its stations air, the "Responsible Broadcasting Initiative." Hogan explained that while the initiative was announced the day before he testified before a House of Representatives panel concerning broadcast indecency, it had been in the works for months.

"It's not like we got struck by lightning the day before testifying," he said, noting that the idea first came up in August 2003, during Clear Channel's 2004 budgeting process. "When we began to look at our business, it was apparent even back then that the American public was hardening to that very permissive and provocative type of programming."

"As we went through the budget process, we began to look at the costs associated with it and the opportunity to do things differently, which is largely what the budget

process is about. That's when I began thinking about it.

"I had a little bit of an epiphany. It took me a little longer than it might have taken some other, smarter people to figure out, but I realized I have the opportunity to make a difference. It's the right thing for us to do."

While Hogan said the RBI would have been launched even without the controversy over Janet Jackson's Super Bowl performance, he acknowledged that the recent outcry over indecency did have an impact. "There certainly were some catalytic things that happened outside of our purview that accelerated it, but we absolutely would have made those changes," he said.

"It is possible for us to do great radio without crossing the line. I believe that we can be edgy, appealing, entertaining and compelling, even for the younger, male-skewing audience that tends to like the more provocative stuff. We just don't have to resort to breaking the law."

**'We Will Not Defend The Indefensible'**

Indeed, Hogan insisted that Clear Channel won't stand up for the types of broadcasts that got Bubba The Love Sponge and Howard Stern yanked from its stations. "When you look at what Bubba and Howard Stern were fined for, you can't in good conscience say that it's not indecent," he said. And while he acknowledged that many listeners liked the shows, he said the company had to follow the law. "Those shows were really very popular, but it's not what the law allows," he said.

He also rejected the notion that it's easy for Clear Channel to cancel moneymaking shows because its size allows it to absorb the losses. "We certainly don't have that attitude," he said. "It is very challenging for the managers in those markets to replace a morning show, as it would be for any broadcaster. I know that our product team can do great radio and that we'll have great replacements for those shows. We're in a position that has some short-term challenges, but over the long term, this will be very good for us."

And he rejected the notion that the RBI curtails his talents' First Amendment rights, saying that, in spite of some initial concern from air talents, the policy actually protects them. "The concern I got back was that we didn't support talent and that we weren't standing up to the FCC," Hogan said. "But we explained that we were much more on their side than they originally thought."

"By educating and providing the prophylactic measures like delay, we're giving our guys a much better chance. We've invested well over \$1 million in

equipment so that there are mechanisms and personnel there to help these guys not make mistakes.

"It's not a First Amendment issue; it is federal law that we are obligated to adhere to. I don't think there is anybody who is more of a staunch supporter of First Amendment rights than Clear Channel, but the first and most important rule for any broadcaster is to protect the license. The talent got that, and they responded. This is not a political agenda; it's about our first obligation as broadcasters.

"We recognized that we needed to move quickly so that we weren't fined again and didn't find ourselves having to explain inappropriate behavior, because we're not going to do that. We will not defend the indefensible."

Hogan also said that the RBI wasn't intended to avert a possible fine from the FCC. "With all due respect to the FCC, we didn't want to quell them," he said. "We're in the radio business, not the politics business."

**Organic Growth Is Future Priority**

Going forward, Hogan said that while the company is always looking into possible acquisitions, right now it's focused on operating its current stable and maximizing its platform. And he is excited by initiatives like the company's *American Idol*-like Radio Star contest, which allows Clear Channel to explore its nationwide platform in new ways.

In the contest, 80 of the company's stations played music by local artists and allowed listeners to select their favorites. The most popular of those artists were then pitted against each other in broadcasts that aired across all the participating stations. "The ability to do that kind of promotion, with that many stations and markets, is extraordinary," Hogan said. "And it's the kind of thing that will become an everyday occurrence."

He added that the program had the side benefit of landing some of the competing artists on local stations' playlists. "Local talent in these communities get to be stars, and that's the hook in the whole contest," he said. "This is reflective of our keen interest in localizing and staying local with our radio stations. It is a local contest that has a national platform. It builds on the local level and culminates on the national level."

Hogan concluded, "There's a buzz at Clear Channel today, and there's a buzz among our people that is exactly like the buzz you get when you go into a great radio station. People feel good about what they're doing, and I think it's because we've continued to change, but we've made intelligent change that was going to lead to something beneficial down the road. It wasn't just change for change's sake."

## THE INDUSTRY'S NO. 1 RETAIL CHART May 14, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
2	1	USHER	Confessions	Laface/Zomba	266,467	+3%
1	2	D12	D12 World	Shady/Interscope	200,379	-64%
3	3	PETEY PABLO	Still Writing In My Diary: 2nd...	Jive/Zomba	118,979	—
12	4	NORAH JONES	Feels Like Home	Blue Note/EMC	94,322	+77%
7	5	HOOBASTANK	The Reason	Island/IDJMG	92,953	+15%
4	6	MARIO WINANS	Hurt No More	Bad Boy/Universal	90,407	-25%
18	7	JOSH GROBAN	Closer	143/Reprise	81,208	+105%
3	8	DIANA KRALL	Girl In The Other Room	Verve/VMG	79,107	-36%
6	9	VARIOUS	Now 15	Capitol	75,645	-12%
5	10	PRINCE	Musicology	Columbia	73,930	-23%
9	11	EVANESCENCE	Fallen	Wind-up	65,934	+16%
10	12	OUTKAST	Speakerboxxx/The Love Below	Laface/Zomba	61,226	+13%
16	13	KENNY CHESNEY	When The Sun Goes Down	BNA	60,722	+36%
—	14	KIMBERLEY LOCKE	One Love	Curb	57,329	—
8	15	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	56,821	-7%
—	16	PATTI LABELLE	Timeless Journey	Def Soul/IDJMG	56,619	—
—	17	VARIOUS	Totally Hits 2004	BMG Entertainment	55,733	—
11	18	GUNS N'ROSES	Greatest Hits	Geffen	53,814	0%
14	19	JESSICA SIMPSON	In This Skin	Columbia	51,300	+1%
23	20	ALICIA KEYS	The Diary Of Alicia Keys	J/RMG	46,624	+28%
17	21	MAROON 5	Songs About Jane	Octone/J/RMG	41,557	0%
22	22	BLACK EYED PEAS	Elephunk	A&M/Interscope	40,645	+11%
13	23	VARIOUS	American Idol Vol.3 Greatest...	RCA/RMG	39,136	-24%
—	24	CARLY SIMON	Reflections: Carley Simon's...	BMG Heritage	38,442	—
19	25	TWISTA	Kamikaze	Atlantic	38,282	-2%
15	26	LIL' FLIP	U Gotta Feel Me	Columbia	38,165	-15%
—	27	LEE ANN WOMACK	Greatest Hits	MCA	37,058	—
—	28	FLAW	Endangered Species	Republic/Universal	36,708	—
27	29	JET	Get Born	Atlantic	34,946	+16%
28	30	YELLOWCARD	Ocean Avenue	Capitol	33,925	+14%
38	31	KEITH URBAN	Golden Road	Capitol	33,625	+40%
43	32	ALAN JACKSON	Greatest Hits Vol.2	Arista	33,201	+52%
32	33	BEYONCE	Dangerously In Love	Columbia	32,613	+16%
29	34	MODEST MOUSE	Good News For People Who Love...	Epic	31,920	+7%
21	35	SHERYL CROW	Very Best Of	A&M/Interscope	31,626	-17%
35	36	BRITNEY SPEARS	In The Zone	Jive/Zomba	30,746	+13%
33	37	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	30,243	+8%
25	38	LORETTA LYNN	Van Lear Rose	Interscope	29,842	-6%
20	39	GHOSTFACE	Pretty Toney Album	Def Jam/IDJMG	29,646	-23%
34	40	NICKELBACK	Long Road	Roadrunner/IDJMG	29,529	+8%
40	41	TOBY KEITH	Shock'n Y'all	DreamWorks	28,968	+22%
45	42	NORAH JONES	Come Away With Me	Blue Note/EMC	28,802	+40%
—	43	LIONEL RICHIE	Just For You	Island/IDJMG	28,502	—
24	44	J-KWON	Hood Hop	So So Def/Zomba	26,997	-18%
—	45	LUTHER VANDROSS	Dance With My Father	J/RMG	26,722	—
26	46	ERIC CLAPTON	Me And Mr. Johnson	Reprise	26,558	-12%
30	47	VARIOUS	The Punisher	Wind-Up	26,222	-10%
—	48	LOS LONELY BOYS	Los Lonely Boys	Epic	26,191	—
31	49	JANET JACKSON	Damita Jo	Virgin	22,609	-20%
39	50	JOSS STONE	Soul Sessions	S-Curve/EMC	21,745	-9%

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### ON ALBUMS

#### Usher Rushes Back In

The fall of the house of Usher lasted only one week.

The LaFace/Zomba soul superstar climbs back into the top spot after a one-week absence as Shady/Interscope's D12 drop to No. 2. Usher spent five straight weeks at No. 1 before taking a week off, and the man now has three separate



Usher

smashes on the radio.

Jive/Zomba's Petey Pablo is the week's biggest newcomer, slamming into the No. 3 spot with 119,000 in sales for his sophomore effort, *Still Writing in My Diary*.

Mother's Day sales are responsible for the biggest boosts, as Blue Note chanteuse Norah Jones climbs back to No. 4 with a 77% uptick and 143/Reprise's Josh Groban soars 18-7, thanks to a whopping 105% rise to 81,000 in sales for *Closer*. Verve's Diana Krall (No. 8), BNA's Kenny Chesney (No. 13, +36%) and a



Josh Groban

debuting Patti LaBelle (No. 16) on Def Soul/IDJMG also experience some Mother's love.

The rest of the top 10 includes Island/IDJMG's still-growing Hoobastank (No. 5, +15%), Bad Boy/Universal's Mario Winans (No. 6), Capitol's *Now 15* (No. 9) and Columbia's Prince (No. 10, even without nontraditional sales from venue giveaways included).

Among the other chart newcomers are Curb's *American Idol* finalist Kimberly Locke (No. 14), BMG's *Totally Hits 2004* (No. 17), BMG Heritage's Carly Simon collection (No. 24), MCA Nashville's Lee Ann Womack greatest hits (No. 27), Republic/Universal's Flaw (No. 28), Island/IDJMG's Lionel Richie (No. 43) and Epic's Los Lonely Boys (No. 48).

Sales increases of more than 20% are also

registered by J/RMG's Alicia Keys (No. 20, +28%), Capitol's Keith Urban (No. 31, +40%), Arista Nashville's Alan Jackson (No. 32, +52%), DreamWorks Nashville's Toby Keith (No. 41, +22%) and Blue Note's Norah Jones debut (No. 42, +40%).

Next week: Look for Epic/Sony Nashville's Gretchen Wilson to be the biggest debut, along with Bad Boy/Universal's 8Ball & MJG and DreamWorks' *Shrek 2* soundtrack.



Petey Pablo



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# Worlds Collide

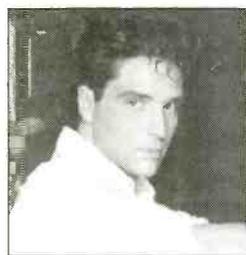
What do you get when you mix Gene Simmons and Richard Marx? Next week's Going for Adds highlights. Legends in their respective genres, Simmons and Marx are returning to radio to present the lead singles from their upcoming albums.

Simmons co-founded Kiss in the mid-'70s, and the group stormed the music scene with their heavy makeup and crazy costumes. Next week he puts on his Sunday best as he presents "Firestarter," the lead single from his upcoming album, *\*\*\*hole*. The CD will be Simmons' first solo effort in 26 years and is slated



**Gene Simmons**

for release June 8. Although music has been the focus of Simmons' career as an entertainer, he has made notable appearances on the big and small screens. Recently, the singer guest-starred on two episodes of NBC's *Third Watch*. In the first episode he played a drug lord whose son was killed during a car chase with the show's Bosco (Jason Wiles) and Yokas (Molly Price). He reprised his role in the subsequent episode, seeking revenge on the cops he blamed for killing his son. As for Kiss, they just kicked off a tour of Australia and Japan and will embark on the Rock the Nation tour with Poison on June 10 in Selma, TX. "Firestarter" will be hitting Rock, Active Rock and Alternative outlets.



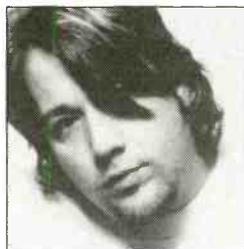
**Richard Marx**

On the other end of the music spectrum, we have Marx, who is Going for Adds at AC and Hot AC radio with "When You're Gone." The song is our first look at his upcoming release *My Own Best Enemy*. Marx was a veteran of the music business long before he released his first solo album. At the age of

5 he sang on commercial jingles written by his father. Perhaps some of you remember his voice in commercials for Peter Pan Peanut Butter or Nestlé Crunch. At 17, Marx was discovered by Lionel Richie, who encouraged the youngster to move to Los Angeles after hearing a demo of his songs. Marx lent background vocals to Richie's solo debut album and went on to sing backup for Madonna, Whitney Houston and Kenny Rogers. His breakthrough as a songwriter was Rogers' "Crazy," and in 1987 Marx became a solo artist. Earlier this year Marx and Luther Vandross took the Song of the Year award at the Grammys for "Dance With My Father."

Kid Rock's former DJ, Uncle Kracker, arrives at AC and Hot AC next week with "Rescue," the lead single from his upcoming third album, *72 and Sunny*. "Rescue" was written by none other than veteran hitmaker Diane Warren (Aerosmith, Celine Dion, countless others). For the upcoming CD Uncle Kracker has also called on special friends Brett Michaels of Poison fame, Phil Vassar and Kenny Chesney for a little help. In fact, it seems that Uncle Kracker and Chesney have become close buddies: Not only does Uncle Kracker appear in Chesney's video for "When the Sun Goes Down," the pair will also kick off a summer tour together on June 3 in Tulsa. As for *72 and Sunny*, look for it in stores on June 29.

Lil Scrappy comes to Rhythmic and Urban next week with "No Problem," the debut single from his joint album with Trillville, *The King of Crunk & BME*



**Uncle Kracker**

*Recordings Present Lil Scrappy & Trillville*. Born Darryl Richards in Atlanta, Scrappy was discovered by Lil Jon and his cohorts at BME. "My first encounter with Scrappy was in a hole-in-the-wall club," says Lil Jon. "He is the kind of person who's very charismatic and extremely focused on what he wants. Onstage, he's extremely animated and energetic." Lil Scrappy has already taken up two more nicknames, "The No. 1 Head-Bussa" and "The Prince of Crunk" (heir to the King of Crunk). Explains Scrappy, "A head-bussa is someone like me who is so fresh, so clean. If you dress better than anybody, you bustin' heads. If you rhyme better than anybody else, like I do, you bustin' heads."

## R&R Going For Adds™

Week Of 5/17/04

### CHR/POP

- ASHLEE SIMPSON *Pieces Of Me (Geffen)*
- JANET JACKSON *All Nite (Don't Stop) (Virgin)*
- RIC-A-CHE *Coo Coo Chee (SRC/Universal)*
- TONY LUCCA *Catch Me (Original Man/Lightyear/WEA)*

### CHR/RHYTHMIC

- ALLEN ANTHONY *You (Roc-A-Fella/IDJMG)*
- BONE CRUSHER f/YING YANG TWINS *Take Ya Clothes Off (So So Def/Zomba)*
- LIL SCRAPPY *No Problem (BME/Reprise)*
- PHILLY'S MOST *Ring The Alarm (BlackGround/Universal)*
- PRINCE *Musicology (Columbia)*

### URBAN

- ALLEN ANTHONY *You (Roc-A-Fella/IDJMG)*
- BONE CRUSHER f/YING YANG TWINS *Take Ya Clothes Off (So So Def/Zomba)*
- LIL SCRAPPY *No Problem (BME/Reprise)*
- PHILLY'S MOST *Ring The Alarm (BlackGround/Universal)*
- T.I. *Let's Get Away (Grand Hustle/Atlantic)*

### URBAN AC

- JOE *Priceless (Jive/Zomba)*
- TEMPTATIONS *Somethin' Special (Motown/Universal)*

### COUNTRY

- CAROLYN DAWN JOHNSON *Die of a Broken Heart (Arista)*
- SCOTTY EMERICK *The Watch (DreamWorks)*

### AC

- JAMIE CULLUM *All At Sea (GRP/VMG)*
- RICHARD MARX *When You're Gone (Manhattan/EMC)*
- UNCLE KRACKER *Rescue (Lava)*

### HOT AC

- RICHARD MARX *When You're Gone (Manhattan/EMC)*
- UNCLE KRACKER *Rescue (Lava)*

### SMOOTH JAZZ

- CABO FRIO *You Don't Know (Kezia)*
- CHIELI MINUCCI *Night Grooves (Shanachie)*
- ERIC ESSIX *Nobody Turn Me Around (Eclectic/Essential)*
- LARRY CARLTON *Night Sweats (Bluebird)*
- THEO BISHOP *Newport Nights (Native Language)*
- TORCUATO MARIANO *Paula (215)*

### ROCK

- GENE SIMMONS *Firestarter (Sanctuary/SRG)*
- HOOBASTANK *Same Direction (Island/IDJMG)*
- LIMP BIZKIT *Almost Over (Flip/Interscope)*
- ONE LESS REASON *Favorite Color (Universal)*

### ACTIVE ROCK

- GENE SIMMONS *Firestarter (Sanctuary/SRG)*
- HOOBASTANK *Same Direction (Island/IDJMG)*
- LIMP BIZKIT *Almost Over (Flip/Interscope)*
- ONE LESS REASON *Favorite Color (Universal)*

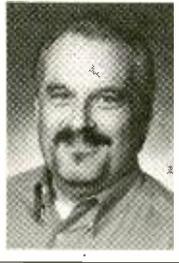
### ALTERNATIVE

- AUTHORITY ZERO *Revolution (Lava)*
- BURNING BRIDES *Heart Full Of Black (V2)*
- DONAVON FRANKENREITER f/JACK JOHNSON *Free (Brushfire/Universal)*
- GENE SIMMONS *Firestarter (Sanctuary/SRG)*
- HOOBASTANK *Same Direction (Island/IDJMG)*
- LIMP BIZKIT *Almost Over (Flip/Interscope)*
- MIDTOWN *Give It Up (Columbia)*
- MY MORNING JACKET *One Big Holiday (ATO/RCA/RMG)*
- OZOMATLI *Saturday Night (Concord)*

### TRIPLE A

- EDWIN MCCAIN f/MAIA SHARP *Say Anything (DRT)*
- FOUNTAINS OF WAYNE *Hey Julie (S-Curve/EMC)*
- INDIGO GIRLS *Fill It Up Again (Epic)*
- JOHN MAYER *Daughters (Aware/Columbia)*
- MIC HARRISON *Journey's End (Valley)*
- NORTH MISSISSIPPI ALLSTARS *Bad Bad Pain (Tone-Cool/ATO)*
- PACO *My Love (Unfiltered)*
- POPA CHUBBY *Top Ten Reasons Why (Blind Pig)*
- ROD PIAZZA & THE MIGHTY FLYERS *Movin' In A West Coast Way (Blind Pig)*
- CHRISTINE KANE *Right Outta Nowhere (Firepink)*
- DEXTER ROMWEBBER TRIO *Blues That Defy My Soul (Yep Roc)*
- KEATON SIMONS *Currently (Maverick/Reprise)*

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.

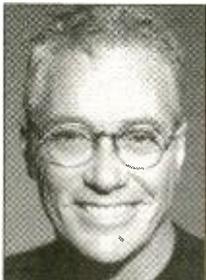


# 'We Built This S\*\*tty'

The worst song of all time? Les Garland begs to differ

Recently, *Blender* magazine got a lot of media attention when it released its list of the "Top 50 Worst Songs of All Time." Topping *Blender's* very subjective (in my humble opinion) list was Starship's 1985 No. 1 hit, "We Built This City." As you may recall, radio icon Les Garland provided the voice of the disc jockey heard over the song's bridge.

After the list was released, I reached out to Garland to get his reaction to the song's ignoble ranking. "Like many others, I was taken aback by the *Blender* selection," he says. "Not only about the Starship selection, but also Simon & Garfunkel — even The Beatles. What a joke, actually."



Les Garland

Garland took the time to share the back story of how his involvement with the song came about. He says, "Back in 1985, I stopped by a Sausalito, CA recording studio with manager — and dear bud — Bill Thompson to say hello to Starship members Grace Slick, Paul Kantner, Mickey

Thomas and Craig Chaquico.

"While we were there, Peter Wolf — the producer, not the J. Geils singer — played a few tracks for me. As 'We Built This City' blasted out of the system, Wolf casually commented that a DJ voiceover would sound cool over the musical bridge in the song.

"The band looked at me like I was the chosen one, so into the studio I went to make up whatever it was I was going to blab. Wolf asked if I wanted to hear the bridge again for familiarity, to which I replied, 'Nah, that might ruin the magic. Just put it in the red.'

"Right at the exact appropriate moment, right on cue, I started rattling off some bullshit about 'driving across the Golden Gate Bridge on another sunny Sunday in the city that rocks, the city that never stops,' hitting the musical post spot-on. I left that day never knowing that this record would one day be released as a single. Singles — remember those?"

## Straight To No. 1

"Several months later I received a call from an RCA attorney asking me how much I'd want for my voice to appear on the album when it was released," Garland continues. "I turned down any monetary offer and opted instead to have whatever my proceeds might be go to the TJ Martell Foundation for cancer research. A few months later the album was released, and 'We Built This City' was the first single.



"It's funny, because in the video you can spot this animated van going across the Golden Gate Bridge with the word 'Garman' spray-painted, graffiti-like, on it. Six weeks later I was walking the main drag in Montreaux, Switzerland with some friends, and a carload of teens cruises by. Booming out of their car radio was — you got it — 'We Built This City.'

"It wasn't long after that the track hit No. 1 on the American charts. It was then that I sent off a telex — remember those? — to Starship that read something like, 'To the members of Starship: Thank you for backing me up on my No. 1 record! Love, Garland.'

"Now, almost 20 years later, *Blender* magazine ranks the tune as the worst record ever. But I'm complimented by that — it's like saying Coca-Cola is the worst drink ever. Checking out the remaining nine songs in *Blender's* top 10, I see 'Ice Ice Baby,' 'The Heart of Rock & Roll' and 'Party All the Time.' I have stories about those, too, but I think I'll save them for an evening around the fire with a shot or two of Patron."

## CHR Session Undergoing Top-Secret Testing

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

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

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



## Get To Know....

### Brian Kelly

**OM, Entercom/Milwaukee;**  
**PD, WXSS/Milwaukee**

**Most recent ratings highlights:** Kiss-FM is No. 1 women 18-34 and No. 2 persons 18-34, and [Hot AC] WMYX [under PD Tom Gjerdrum] is No. 2 women 25-54.

**Brief career recap:** Madison, Milwaukee, WLS and WYTZ (Z-95) in Chicago, Milwaukee — not bad for a radio guy.

**What possessed you to get into this business?** I have no other marketable skills.

**Early influences:** Larry Lujack and Bob Collins, and Jonathan W. Little on WISM — pronounced "Wizz-um" — 1480 in Madison.

**Most influential radio stations growing up:** WLS/Chicago, WCFL (Super CFL)/Chicago and WOKY (The Mighty 92)/Milwaukee.

**First exciting radio gig:** When I got the job at WLS/Chicago, I was walkin' on clouds for years! I called everyone I knew that night to tell them I got the job. And after I ran out of people I knew, I started calling people I didn't know to let them know I was going to Chicago to work at W-L-S!

**What stations are preset in your car as we speak?** Kiss, WMYX and WEMP (my stations), plus our competitors: WKTJ, WLTQ and WKKV. And, just to round out the presets, we've got WLZR, WKLH, WLUM and WDRV (The Drive) out of Chicago.

**What CDs are in your car player as we speak?** Usher, D12, Maroon 5, OutKast, John Mayer, Barenaked Ladies, Robbie Williams, the *Scrubs* soundtrack and The Polyphonic Spree.

**Hobbies:** Watching and performing stand-up comedy, traveling, watching movies and doing things I've never done before.

**Guilty-pleasure (off-duty) music:** The *Have a Nice Day* collection, *Alice Cooper's Greatest Hits*, movie soundtracks, early Elton John and Everclear.

**Secret passion?** Puh-leeze — I have no secrets. I would totally suck at poker.

**Name the one gadget you can't live without?** ReplayTV (kind of like TiVo) has changed my life.

**Wheels:** Chrysler Concorde.

**Favorite food:** Lou Malnati's pizza out of Chicago. I have them shipped in.

**Favorite local restaurant:** Mr. B's.

**Favorite cereal:** Shredded Wheat.

**Favorite junk food:** Chocolate-covered almonds from the freezer.

**Favorite city in the world:** A three-way tie, in alphabetical order: Chicago, Los Angeles and Milwaukee.

**Favorite vacation destination:** Always L.A.

**Favorite TV show:** *Scrubs*.

**What's the last movie you saw?** There hasn't been a good one since *Elf*. It's an instant classic.

**Last movie you rented?** *The Matrix Revolutions*. What a snooze-fest.

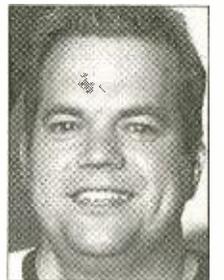
**Favorite nontrade publication:** *Entertainment Weekly*. I read it cover to cover every Saturday afternoon.

**What current radio stations, other than your own, do you admire, and why?** Well, I've had a chance to listen to all of our Entercom CHRs, and they are all terrific. I've been sampling our latest acquisition, WZPL/Indianapolis, and Scott Sands has got it all going on, with great stuff between the music and a killer morning show.

**Favorite word or phrase?** "Let's play the tape all the way through on that idea."

**Last person you went out to dinner with?** Josh Kelley and Donna Passuntino from Hollywood Records. We had a blast.

**Most annoying thing people ask you:** "Why do you play the same songs over and over?"



Brian Kelly

### The Words That Made Him Infamous

Below is the bit that Les Garland improvised over the bridge of Starship's "We Built This City."

"I'm looking out over that Golden Gate Bridge on another gorgeous sunny Saturday, and I'm seeing bumper-to-bumper traffic...  
"Here's your favorite radio station, in your favorite radio city, the City by the Bay, the city that rocks, the city that never sleeps!"

## What's On....

### WXSS/Milwaukee

Our good friends at Mediabase hooked us up with the top 10 airing on WXSS from April 25-May 1, 2004. See what Brian Kelly is subjecting Milwaukee to!

LW	TW	ARTIST	Title
85	91	USHER f/LUDACRIS & LIL JON	Yeah
90	90	J-KWON	Tipsy
87	90	MAROON 5	This Love
22	89	USHER	Burn
82	81	EVANESCENCE	My Immortal
58	60	D12 f/EMINEM	My Band
24	56	MARIO WINANS f/ENYA & P. DIDDY	I Don't Wanna Know
41	55	BEYONCÉ	Naughty Girl
54	48	HILARY DUFF	Come Clean
45	48	YING YANG TWINS...	Salt Shaker

# R&R CHR/POP TOP 50

May 14, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	MAROON 5 This Love (Octone/J/RMG)	8395	-399	720511	16	124/0
2	2	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	8271	-347	658904	16	115/0
3	3	HOOBASTANK The Reason (Island/IDJMG)	7776	+615	604650	11	124/1
5	4	BEYONCE' Naughty Girl (Columbia)	7274	+601	658978	8	120/0
4	5	D12 f/EMINEM My Band (Shady/Interscope)	7178	+99	574130	9	116/0
6	6	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	6920	+883	613058	7	119/1
10	7	USHER Burn (LaFace/Zomba)	5860	+824	467740	7	120/1
8	8	J-KWON Topsy (So So Def/Zomba)	5381	-240	354780	12	109/0
7	9	EVANESCENCE My Immortal (Wind-up)	5154	-561	441024	21	123/0
11	10	JESSICA SIMPSON Take My Breath Away (Columbia)	5072	+209	383727	10	118/0
9	11	BRITNEY SPEARS Toxic (Jive/Zomba)	4539	-1014	340561	19	122/0
13	12	BLACK EYED PEAS Hey Mama (A&M/Interscope)	4413	+244	370274	16	117/1
12	13	JESSICA SIMPSON With You (Columbia)	4167	-480	328217	25	116/0
14	14	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	4047	+142	271583	10	120/0
19	15	BLINK-182 I Miss You (Geffen)	3491	+166	242160	10	116/1
22	16	SWITCHFOOT Meant To Live (Red Ink/Columbia)	3239	+283	233154	18	111/5
18	17	OUTKAST The Way You Move (LaFace/Zomba)	3079	-252	224090	25	118/0
23	18	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	3054	+115	228491	6	95/3
21	19	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	3041	-73	201139	15	108/1
26	20	OUTKAST Roses (LaFace/Zomba)	2960	+704	189578	9	107/7
24	21	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2857	+232	178563	6	92/0
15	22	CHINGY One Call Away (DTP/Capitol)	2743	-737	171189	14	109/0
25	23	YELLOWCARD Ocean Avenue (Capitol)	2667	+354	179123	7	111/2
29	24	MIS-TEEQ Scandalous (Reprise)	2380	+542	150707	4	107/5
20	25	CASSIDY f/R. KELLY Hotel (J/RMG)	2346	-782	179385	15	104/0
38	26	BRITNEY SPEARS Everytime (Jive/Zomba)	1980	+829	198291	2	105/48
28	27	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1899	-28	81492	12	102/0
31	28	LIZ PHAIR Extraordinary (Capitol)	1684	+112	83936	6	88/4
32	29	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	1643	+228	96922	4	83/7
33	30	JOJO Leave (Get Out) (BlackGround/Universal)	1595	+271	102362	5	86/7
27	31	HILARY DUFF Come Clean (Buena Vista/Hollywood)	1581	-355	97086	17	103/0
30	32	JET Are You Gonna Be My Girl (Atlantic)	1409	-253	84315	14	101/0
41	33	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	1394	+374	99396	3	68/14
35	34	SUGABABES Hole In The Head (Interscope)	1390	+148	62581	4	90/8
40	35	LOS LONELY BOYS Heaven (Or/Epic)	1334	+221	61891	3	69/5
37	36	CHERIE I'm Ready (Lava)	1305	+100	55799	6	85/5
34	37	3 DOORS DOWN Away From The Sun (Republic/Universal)	1206	-72	66078	12	73/0
42	38	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	1157	+176	66216	3	73/6
36	39	SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	1124	-99	60383	7	69/0
46	40	PETEY PABLO Freek-A-Leek (Jive/Zomba)	1025	+252	59420	2	52/9
48	41	TWISTA Overnight Celebrity (Atlantic)	880	+159	72866	2	44/9
49	42	TRAPT Echo (Warner Bros.)	867	+173	33540	2	59/8
Debut	43	MARIA MENA You're The Only One (Columbia)	840	+371	75796	1	74/15
45	44	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	754	-68	42192	10	36/0
Debut	45	CALLING Our Lives (RCA/RMG)	728	+194	33286	1	61/9
Debut	46	ALICIA KEYS If I Ain't Got You (J/RMG)	689	+130	43670	1	66/10
39	47	SARAH CONNOR Bounce (Epic)	682	-443	36410	17	99/0
47	48	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	588	-139	30909	18	79/0
43	49	TOBY LIGHTMAN Devils And Angels (Lava)	583	-370	25649	8	53/0
50	50	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	565	-117	34784	21	42/0

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BRITNEY SPEARS Everytime (Jive/Zomba)	48
KEVIN LYTTLE Turn Me On (Atlantic)	23
AMANDA PEREZ I Pray (Powerhouse/Virgin)	18
MARIA MENA You're The Only One (Columbia)	15
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	14
JANET JACKSON All Nite (Don't Stop) (Virgin)	11
ALICIA KEYS If I Ain't Got You (J/RMG)	10
NINA SKY Move Ya Body (Next Plateau/Universal)	10

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+883
BRITNEY SPEARS Everytime (Jive/Zomba)	+829
USHER Burn (LaFace/Zomba)	+824
OUTKAST Roses (LaFace/Zomba)	+704
HOOBASTANK The Reason (Island/IDJMG)	+615
BEYONCE' Naughty Girl (Columbia)	+601
MIS-TEEQ Scandalous (Reprise)	+542
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+374
MARIA MENA You're The Only One (Columbia)	+371
YELLOWCARD Ocean Avenue (Capitol)	+354

## New & Active

311 Love Song (Maverick/Volcano/Zomba)  
Total Plays: 541, Total Stations: 39, Adds: 8

USHER Confessions Part 2 (LaFace/Zomba)  
Total Plays: 526, Total Stations: 15, Adds: 6

HANSON Penny & Me (3CG)  
Total Plays: 450, Total Stations: 27, Adds: 2

SARAH HUDSON Girl On The Verge (S-Curve/EMC)  
Total Plays: 432, Total Stations: 35, Adds: 2

ANASTACIA Left Outside Alone (Epic)  
Total Plays: 423, Total Stations: 34, Adds: 1

LIL' FLIP Game Over (Sucka Free/Loud/Columbia)  
Total Plays: 403, Total Stations: 22, Adds: 1

FINGER ELEVEN One Thing (Wind-up)  
Total Plays: 385, Total Stations: 28, Adds: 4

AMANDA PEREZ I Pray (Powerhouse/Virgin)  
Total Plays: 356, Total Stations: 42, Adds: 18

LOSTPROPHETS Last Train Home (Columbia)  
Total Plays: 330, Total Stations: 24, Adds: 2

KEVIN LYTTLE Turn Me On (Atlantic)  
Total Plays: 194, Total Stations: 27, Adds: 23

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 5/2-5/8. 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.



Don't Miss

# R&R CONVENTION 2004! JUNE 24-26, 2004

## BEVERLY HILTON HOTEL in Beverly Hills, CA

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May 14, 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)	2991	+77	70022	11	48/0
2	2	MAROON 5 This Love (Octone/JRMG)	2692	-113	64855	17	46/0
4	3	BEYONCE' Naughty Girl (Columbia)	2603	+209	61401	7	46/0
3	4	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	2338	-121	55902	16	44/0
5	5	D12 f/EMINEM My Band (Shady/Interscope)	2306	+22	50912	9	47/1
7	6	JESSICA SIMPSON Take My Breath Away (Columbia)	2042	+139	45507	9	47/0
9	7	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	1973	+230	45955	7	45/0
14	8	USHER Burn (LaFace/Zomba)	1834	+311	39749	7	45/1
13	9	BLACK EYED PEAS Hey Mama (A&M/Interscope)	1727	+68	39957	17	48/0
12	10	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	1707	+27	38888	10	45/1
6	11	BRITNEY SPEARS Toxic (Jive/Zomba)	1625	-495	36691	18	42/0
10	12	EVANESCENCE My Immortal (Wind-up)	1589	-154	37184	23	41/0
8	13	J-KWON Topsy (So So Def/Zomba)	1524	-272	35399	11	42/0
15	14	BLINK-182 I Miss You (Geffen)	1466	+56	34001	10	41/0
11	15	JESSICA SIMPSON With You (Columbia)	1394	-330	33062	24	41/0
19	16	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1319	+137	31709	16	40/2
16	17	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	1296	+14	31378	17	38/0
24	18	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	1006	+121	21827	7	38/3
25	19	YELLOWCARD Ocean Avenue (Capitol)	985	+188	22114	6	36/1
20	20	OUTKAST The Way You Move (LaFace/Zomba)	979	-142	22436	24	33/0
28	21	OUTKAST Roses (LaFace/Zomba)	859	+175	18502	8	37/5
30	22	MIS-TEEQ Scandalous (Reprise)	823	+192	21392	4	38/2
22	23	JET Are You Gonna Be My Girl (Atlantic)	799	-146	18042	15	24/0
27	24	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	749	+13	16218	12	28/0
17	25	CHINGY One Call Away (DTP/Capitol)	735	-488	17757	14	28/0
32	26	LIZ PHAIR Extraordinary (Capitol)	715	+153	17322	8	26/1
33	27	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	688	+133	15695	5	34/3
23	28	CASSIDY f/R. KELLY Hotel (J/RMG)	674	-250	18467	13	23/0
26	29	HILARY DUFF Come Clean (Buena Vista/Hollywood)	582	-210	12082	16	20/0
35	30	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	575	+71	13086	5	30/3
29	31	3 DOORS DOWN Away From The Sun (Republic/Universal)	571	-84	12688	14	16/0
34	32	SUGABABES Hole In The Head (Interscope)	568	+55	14710	6	33/1
46	33	BRITNEY SPEARS Everytime (Jive/Zomba)	559	+309	12167	2	36/15
38	34	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	547	+160	12739	5	32/7
39	35	JOJO Leave (Get Out) (BlackGround/Universal)	471	+103	10357	4	26/4
36	36	SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	455	-7	11036	8	25/1
37	37	ADELAYDA Not Tonight (Superkala)	426	-9	7716	13	14/0
43	38	LOS LONELY BOYS Heaven (Dr/Epic)	423	+114	9542	3	25/8
40	39	CHERIE I'm Ready (Lava)	418	+59	9474	6	23/2
31	40	SARAH CONNOR Bounce (Epic)	410	-214	9614	15	17/0
41	41	BURKE RONEY Sounds Of The Ocean (R World/Ryko)	373	+31	6461	6	12/1
45	42	TRAPT Echo (Warner Bros.)	350	+68	8900	4	26/2
42	43	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	324	-9	7419	12	13/0
50	44	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	296	+81	6981	2	19/3
44	45	PLUMB Boys Don't Cry (Curb)	285	-10	6272	8	16/0
Debut	46	CALLING Our Lives (RCA/RMG)	281	+71	6247	1	17/2
48	47	KK Lose My Cool (Kiss The Bitch Music)	246	+25	3969	3	10/1
Debut	48	MERCYME Here With Me (IND/Curb)	232	+37	4001	1	18/1
49	49	TOBY LIGHTMAN Devils And Angels (Lava)	209	-7	4388	7	9/1
Debut	50	ALICIA KEYS If I Ain't Got You (J/RMG)	164	+36	4520	1	13/1

49 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 5/2 - Saturday 5/8.  
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## Most Added®

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
BRITNEY SPEARS Everytime (Jive/Zomba)	15
LOS LONELY BOYS Heaven (Dr/Epic)	8
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	7
NICKELBACK Feelin' Way... (Roadrunner Records/IDJMG)	6
OUTKAST Roses (LaFace/Zomba)	5
PETEY PABLO Freek-A-Leek (Jive/Zomba)	5
KEVIN LYTTLE Turn Me On (Atlantic)	5
AMANDA PEREZ I Pray (Powerhouse/Virgin)	5
JOJO Leave (Get Out) (BlackGround/Universal)	4
SUZY K. Circle (Vellum)	4
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	3
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	3
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	3
MARIA MENA You're The Only One (Columbia)	3
JANET JACKSON All Nite (Don't Stop) (Virgin)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER Burn (LaFace/Zomba)	+311
BRITNEY SPEARS Everytime (Jive/Zomba)	+309
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+230
BEYONCE' Naughty Girl (Columbia)	+209
MIS-TEEQ Scandalous (Reprise)	+192
YELLOWCARD Ocean Avenue (Capitol)	+188
OUTKAST Roses (LaFace/Zomba)	+175
CHRISTINA MILIAN Dip It Low (Island/IDJMG)	+160
LIZ PHAIR Extraordinary (Capitol)	+153
JESSICA SIMPSON Take My Breath Away (Columbia)	+139
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+137
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+133
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	+121
LOS LONELY BOYS Heaven (Dr/Epic)	+114
JOJO Leave (Get Out) (BlackGround/Universal)	+103
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+81
HOOBASTANK The Reason (Island/IDJMG)	+77
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+71
CALLING Our Lives (RCA/RMG)	+71
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+68
TRAPT Echo (Warner Bros.)	+68
SUZY K. Circle (Vellum)	+63
CHERIE I'm Ready (Lava)	+59
BLINK-182 I Miss You (Geffen)	+56
SUGABABES Hole In The Head (Interscope)	+55
KEVIN LYTTLE Turn Me On (Atlantic)	+54
PETEY PABLO Freek-A-Leek (Jive/Zomba)	+50
MARIA MENA You're The Only One (Columbia)	+47
311 Love Song (Maverick/Volcano/Zomba)	+45

### RULE # 1

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

### RULE # 2

Don't forget rule #1.

COYOTEPROMOTIONS.COM, a division of Adobe Graphics & design, Inc. started in 1989 in Sante Fe, New Mexico. (We've grown since then.) We now serve over 2,500 clients in radio, television and the recording industry.

Over 25,000 Promotional & Premium Items for the Entertainment Industry From Bobblehead Dolls to Vehicle Wraps





### America's Best Testing CHR/Pop Songs 12 + For The Week Ending 5/14/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 12-17	W 18-24	W 25-34
HOOBASTANK The Reason (Island/IDJMG)	4.22	4.31	91%	15%	4.46	4.15	4.09
MAROON 5 This Love (Octone/JRMG)	4.15	4.17	97%	33%	4.10	4.03	4.24
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.00	4.14	71%	14%	4.39	3.91	3.92
USHER Burn (LaFace/Zomba)	3.99	4.00	85%	17%	4.29	4.10	3.81
USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	3.98	4.07	98%	40%	4.11	3.84	4.19
EVANESCENCE My Immortal (Wind-up)	3.93	3.88	99%	51%	3.89	3.90	3.92
LINIKIN PARK Numb (Warner Bros.)	3.87	4.00	96%	40%	4.08	3.55	3.99
YELLOWCARD Ocean Avenue (Capitol)	3.85	-	70%	14%	4.38	3.71	3.45
KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)	3.84	3.90	91%	19%	3.92	3.92	3.81
D12 f/EMINEM My Band (Shady/Interscope)	3.83	3.88	97%	33%	4.25	3.93	3.54
NICKELBACK Someday (Roadrunner Records/IDJMG)	3.81	3.91	98%	47%	3.76	3.81	3.86
BLINK-182 I Miss You (Geffen)	3.78	3.81	89%	25%	4.16	3.49	3.52
M. WINANS f/ENYA... I Don't... (Bad Boy/Universal)	3.75	3.90	88%	24%	3.88	3.79	3.63
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.73	3.77	93%	24%	4.09	3.67	3.46
THREE DAYS GRACE (I Hate) Everything... (Jive/Zomba)	3.72	3.75	80%	22%	4.28	3.67	3.69
JESSICA SIMPSON With You (Columbia)	3.70	3.81	98%	53%	3.75	3.73	3.83
BRITNEY SPEARS Toxic (Jive/Zomba)	3.67	3.82	100%	53%	3.61	3.72	3.80
BLACK EYED PEAS Hey Mama (A&M/Interscope)	3.64	3.71	91%	30%	3.88	3.58	3.61
OUTKAST The Way You Move (LaFace/Zomba)	3.57	3.55	97%	58%	3.26	3.59	3.71
HILARY DUFF Come Clean (Buena Vista/Hollywood)	3.56	3.59	97%	43%	3.51	3.57	3.68
OUTKAST Roses (LaFace/Zomba)	3.56	-	82%	23%	3.99	3.32	3.10
BEYONCE' Naughty Girl (Columbia)	3.49	3.57	96%	35%	3.65	3.52	3.46
JESSICA SIMPSON Take My Breath Away (Columbia)	3.46	3.59	99%	37%	3.95	3.56	2.99
J-KWON Tippy (So So Def/Zomba)	3.44	3.64	93%	43%	3.80	3.30	3.45
S. CROW The First Cut Is The Deepest (A&M/Interscope)	3.43	3.57	99%	54%	3.44	3.33	3.45
CHINGY One Call Away (DTP/Capitol)	3.41	3.60	92%	46%	3.55	3.34	3.25
JET Are You Gonna Be My Girl (Atlantic)	3.35	3.51	91%	40%	3.44	3.34	3.38
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3.35	3.48	77%	29%	3.70	3.49	3.02
CASSIDY f/R. KELLY Hotel (J/RMG)	3.21	3.31	91%	44%	3.53	3.20	3.10

Total sample size is 455 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



### CHR/POP TOP 30



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
4	1	BEYONCE' Naughty Girl (Columbia)	534	+64	5	10/0
2	2	BLACK EYED PEAS Hey Mama (A&M/Interscope)	515	-7	5	15/0
1	3	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	502	-25	5	13/0
3	4	MAROON 5 This Love (Octone/JRMG)	480	-16	5	13/0
5	5	D12 f/EMINEM My Band (Shady/Interscope)	422	+30	5	9/0
7	6	M. WINANS f/ENYA... I Don't... (Bad Boy/Universal)	412	+26	5	9/0
8	7	HOOBASTANK The Reason (Island/IDJMG)	400	+40	5	8/0
6	8	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	376	-15	5	13/0
9	9	USHER Burn (LaFace/Zomba)	330	+5	5	6/0
14	10	BLINK-182 I Miss You (Geffen)	321	+29	5	10/0
11	11	KESHIA CHANTE Bad Boy (Vik/BMG Music Canada)	313	+1	5	8/0
10	12	BRITNEY SPEARS Toxic (Jive/Zomba)	268	-46	5	14/0
13	13	J-KWON Tippy (So So Def/Zomba)	259	-39	5	10/0
12	14	OUTKAST Roses (LaFace/Zomba)	259	-40	5	10/0
16	15	X-QUISITE Sassy Thang (Warner Music Canada)	249	+21	3	2/0
20	16	NELLY FURTADO Try (DreamWorks/Interscope)	226	+28	3	6/0
25	17	ALANIS MORISSETTE Everything (Maverick/Reprise)	199	+22	5	8/0
15	18	GLENN LEWIS Back For More (Epic)	187	-51	5	11/0
29	19	RASMUS In The Shadows (Universal)	182	+19	2	7/0
17	20	OUTKAST Hey Ya! (LaFace/Zomba)	182	-27	5	14/0
27	21	K. WEST f/S. JOHNSON All... (Roc-A-Fella/IDJMG)	181	+13	3	4/0
18	22	CASSIDY f/R. KELLY Hotel (J/RMG)	179	-28	5	11/0
24	23	FEFE DOBSON Everything (Island/IDJMG)	172	-12	5	9/0
21	24	3 DOORS DOWN Away From The Sun (Republic/Universal)	172	-17	3	8/0
19	25	EVANESCENCE My Immortal (Wind-up)	169	-30	5	12/0
Debut	26	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	167	+26	1	2/0
30	27	LINIKIN PARK Numb (Warner Bros.)	159	+4	3	8/0
Debut	28	TWISTA Overnight Celebrity (Atlantic)	156	+31	1	4/0
23	29	NO DOUBT It's My Life (Interscope)	156	-28	5	8/0
Debut	30	JESSICA SIMPSON Take My Breath Away (Columbia)	153	+8	1	5/0

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 5/2-5/8. 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.



**GOOD LUCK GETTING THROUGH THE METAL DETECTOR** Nearly two years after the release of their Octone/J debut album, Songs About Jane, Maroon 5 recently surpassed the platinum mark. Here they are in New York, waving the hardware around and celebrating before gearing up for their summer tour with John Mayer and the release of their third single, "She Will Be Loved." Pictured here are (l-r) Maroon 5 members Adam Levine, Mickey Madden, Ryan Dusick, James Valentine and Jesse Carmichael.



**CHEAP IMPORTED CAFETERIA TABLES!** WAKS/Cleveland PD Dan Mason, a longtime amateur wrestler, is shown here relaxing after a recent death match with the dreaded Purple Hooter, or some such scary character. Mason refused to admit he lost the match, insisting he "came in second."

### 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](mailto:kberman@radioandrecords.com)

Stations and their adds listed alphabetically by market

Table listing radio stations and their adds across various markets including Albany, NY; Burlington, OH; Dayton, OH; Grand Rapids, MI; Lafayette, LA; Morgantown, WV; Providence, RI; Shreveport, LA; Tupelo, MS; Tyler, TX; Utica, NY; Waco, TX; Washington, DC; Wichita, KS; Youngstown, OH; and many others. Each entry includes station call letters, format, and reporter names.



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

Did Not Report, Playlist Frozen (1):
WPPY/Peoria, IL



# Pushing Records Independently

Don't Think Twice's John Jr. gives us insight

**T**he job of a promotion executive at a major label is to work the projects on that particular label. Whether these projects are phenomenal or terrible, promotion executives have to create a buzz at radio for them, sometimes by putting their reputations on the line. In addition, every promotion executive working at the majors has to deal with the stresses caused by the other employees and departments at their label.

Doing promotions at a major label has its benefits, such as a constant paycheck, but some people prefer to work as independent record promoters because of the freedom they gain by not being confined to one label. In fact, many former major-label executives who have been cut loose in these turbulent times are forming their own companies to work records independently.

John Jr., a onetime artist with a strong passion for music and helping artists get to the next level, started Don't Think Twice (DT2), an independent promotion and marketing company, after leaving Island Records in 1996. "When working at a major label, you realize a lot of things," he says. "Most important,

you realize that not everyone has the same passion and willingness to always give 110% that you do. Starting my own company enabled me to surround myself with people who share my passion and commitment to being the best."

John Jr. got his start in the business as an intern at Island Records in 1993, working with Marthe Reynolds. The following year he was promoted to Promotions Coordinator for Island's independent labels. "Eventually, I worked as National Mix-Show Director for all of Island, including Island proper, the independent labels and Island Black Music," John Jr. says. "I left Island in 1996 to start Don't Think Twice."

When you're doing record promotion independently, the projects and labels you choose to work will vary, and you might use different methods than the majors. "As an independent company, we have time to work projects market by market, developing artists; whereas at a major record label, time and budgetary constraints require instantaneous gratification, often at the expense of long-term goals," John Jr. says.

DT2 is currently helping VP Records take dancehall music to higher levels at commercial radio, and the company recently partnered with Roc-A-Fella Records. This week I speak to John Jr. about some of the tasks involved in working records independently and how he continues to have success with Don't Think Twice.

**R&R:** What does the name Don't Think Twice represent?

**JJ:** Don't Think Twice represents loyalty, commitment, passion and always remembering that anything can happen when you work for it. In this industry you have to trust your gut feelings and not be swayed by people knocking you. Second-guess-

ing yourself can lead to disaster.

**R&R:** What were some of the obstacles you faced leaving a major label and starting to do independent work?

**JJ:** The hardest thing about leaving a major label is leaving the security of a steady paycheck and an expense account and all that entails. Working independently is a 24-hour, seven-day-a-week job. Working with so many different clients and having to adjust to their styles has been both exciting and challenging.

**R&R:** Do radio programmers treat you differently when you aren't attached to a major label?

**JJ:** Back in 1996 a promotion person working independently was not really an issue with most programmers. Today the radio world is very different. We do sometimes have problems until we make people aware that we are not just an independent, but actually function as the promotion department for clients such as VP Records and Roc-A-Fella.

**R&R:** How does your company go about selecting what labels and projects it will work with?

**JJ:** God talks to me and advises me on what projects I should work. We

look for projects that we believe in, that we feel we can add something to, and that fit with our team. We also have our in-house critics, Ian C. and Vinny, who assure me that all the projects we take are potential hits — or at least not bricks.

**R&R:** Who are some of the individuals who help you run your company?

**JJ:** Ian C. has been with Don't Think Twice since its inception. In my estimation — and I know others will agree — he is, hands down, the most knowledgeable and best mix-show promoter in the industry. Vinny Montana, a young up-and-comer, is wise beyond his years. He has an incredible ear and a knack for knowing what is hot on the streets. He reaches more mixers than anyone in a given week on a consistent basis.

Davey D. came to DT2 when our success with Sean Paul was building to the point where we needed another team member to coordinate our radio campaigns, and he has been with us since. He has become an integral member of the DT2 team as we grow from what was once mainly a mix-show company.

Michele LaTour joined DT2 in 2003. Her official title is Office Manager, but with her bachelor's degree from Boston University in advertising and marketing, she contributes a lot to our work inside and outside the music industry. We expect great things from her in the future.

Ben Willis is our most recent addition. He has an excellent track record as VP/Promotion of Rawkus Records. We have worked together for years breaking records, and he was a natural fit for the DT2 team. His presence was felt and heard immediately. There are many more people who contribute to our success on a daily basis.

Aside from working with the artists, building and watching my team develop into an award-winning staff has been the most satisfying aspect of my independent venture. Last year we were named Independent Promotion Company of the year at Renee McLain's Mixshow Power Summit. Being honored by someone like Renee McLain and our peers who voted is really incredible. As much as I'd love to take all the credit, the award really represents the strength of the dedicated DT2 team.

**R&R:** You worked with VP Records to bring dancehall music to the forefront at commercial radio. Tell us about that experience.

**JJ:** The people at VP knew of my

experience with reggae music from my Island days. They first hired Don't Think Twice in 1996. After a couple of early projects we had our first hit with Beenie Man's "Who Am I." This was the first time that VP Records targeted commercial radio, and it changed the face of the label. It fueled their desire to bring more reggae music to the American mainstream via a small company called Don't Think Twice.

**"God talks to me and advises me on what projects I should work. We look for projects that believe in, that we feel we can add something to, and that fit with our team."**

The recent success of such artists as Tanto Metro & Devonte, Wayne Wonder, Elephant Man, T.O.K. and, of course, Sean Paul has been one of the most rewarding accomplishments of my career. Working with talented artists, building their fan base market by market and touching people personally is what this job is all about.

**R&R:** You recently started working with Roc-A-Fella Records. Tell us about that.

**JJ:** Bobby Dash first approached us to work mix shows for Roc-A-Fella independently. We faced a lot of competition, but our reputation preceded us, and they were looking for the most passionate team. After the huge success of the Young Gunz and Kanye West projects, they approached us in January to join Bobby and form a strategic alliance. We are working closely with Kareem "Biggs" Burke, Damon Dash, Darrin Chandler and Kenny Burns to make Roc-A-Fella self-sufficient and to develop and break new artists. In many cases Def Jam will jump in with their powerhouse staff to build on our successes.

**R&R:** What other businesses does Don't Think Twice get involved in?

**JJ:** We have had significant success-

## Rhythmic Session Update

Time to lock down your schedule to make sure you're at "Dontay's Rhythmic Idol" at R&R Convention 2004 on Friday, June 25. We all know that it's hard to find hot new air talent. Are you one of those programmers searching for the next Big Boy or the next St. John?

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



es outside the music industry. We were involved with the launch of the Ford Focus, setting up and running a tastemaker program. Fifty DJs and other trendsetters nationwide were given Ford Focuses to drive for six months. That was one of the most successful car launches ever. Since then we have also worked with Boston Beer, NFL Entertainment and the U.S. Navy.

In 2003 we helped Daimler-Chrysler launch the new Dodge SRT-4. We ran a three-month campaign in Miami that ended with a reggae concert hosted by the Marley family and featuring artists such as Sean Paul and Beenie Man. The concert attracted more than 7,000 people, and the campaign resulted in one of the biggest sales increases in the country.

**R&R:** What makes someone successful at what you do?

**JJ:** Passion, persistence and self-medication. It is essential to have a plan of attack. Life is too short to burn bridges. Always remember to treat people as you'd want to be treated and that there is always a solution.

**R&R:** Overall, what are some of the advantages and disadvantages of doing record promotion independently?

**JJ:** That really depends on who the client is and how much of the campaign we are controlling. The advantages include the freedom to tell it like it is without fear of reprisals and being able to think and work outside the corporate mentality. The disadvantages include the lack of a field staff, budgets, a video department, publicity, etc. However, we make up for this in heart. Using knowledge I gained from people like Pat Monaco back in my Island days, we know how to make \$1 from 15 cents and to make the most of everything we have instead of focusing on what we don't have.

## For The Record

Here is the correct picture of Cat Collins, a nominee for the R&R Industry Achievement Award for Program Director of the Year.



May 14, 2004

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MEDIABAS

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	USHER Burn (LaFace/Zomba)	5710	+242	598720	11	81/1
5	2	BEYONCE' Naughty Girl (Columbia)	5609	+529	648976	9	80/1
1	3	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	5321	-202	636441	16	76/0
3	4	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	5168	-198	749051	19	84/1
4	5	D12 f/EMINEM My Band (Shady/Interscope)	4982	-289	468870	10	77/1
6	6	TWISTA Overnight Celebrity (Atlantic)	4719	+93	558567	12	82/1
9	7	PETEY PABLO Freek-A-Leek (Jive/Zomba)	4208	+186	497801	19	81/2
10	8	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	4024	+386	508208	11	78/1
8	9	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	3908	-149	356481	14	78/3
7	10	J-KWON Topsy (So So Def/Zomba)	3755	-483	387356	19	82/0
15	11	USHER Confessions Part 2 (LaFace/Zomba)	3137	+620	345773	5	19/1
13	12	PITBULL f/LIL' JON Culo (TVT)	2825	+232	259925	8	59/3
11	13	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2750	-278	351050	19	76/1
16	14	ALICIA KEYS If I Ain't Got You (J/RMG)	2630	+286	322928	10	73/4
17	15	AMANDA PEREZ I Pray (Powerhowse/Virgin)	2303	+82	167902	6	59/1
14	16	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	2255	-280	234987	23	66/1
12	17	CHINGY One Call Away (DTP/Capitol)	2192	-419	207934	19	73/1
20	18	NB RIDAZ f/GEMINI So Fly (Upstairs)	1758	+86	113216	13	33/3
19	19	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	1702	-141	160850	25	74/1
18	20	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	1616	-304	189525	20	69/0
23	21	OUTKAST Roses (LaFace/Zomba)	1488	+212	180364	12	62/2
26	22	JUVENILE Slow Motion (Cash Money/Universal)	1469	+353	154324	4	45/7
22	23	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	1387	+106	127244	9	61/5
24	24	NINA SKY Move Ya Body (Next Plateau/Universal)	1320	+164	232641	5	49/6
30	25	YING YANG TWINS Whats Happnin! (TVT)	1139	+158	100162	4	50/5
21	26	G UNIT f/JOE Wanna Get To Know You (Interscope)	1138	-441	148001	18	56/0
35	27	RIC-A-CHE Coo Coo Chee (SRC/Universal)	1135	+373	98856	3	46/5
40	28	CASSIDY f/MASHONDA Get No Better (J/RMG)	1078	+538	98339	2	61/8
27	29	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	1057	-14	76374	7	60/1
28	30	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	1012	-47	121056	8	42/0
29	31	DO OR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot)	972	-24	41974	8	38/1
32	32	PLAY-N-SKILLZ Freaks (Independent)	947	+117	91192	5	29/1
25	33	JOE f/G UNIT Ride Wit U (Jive/Zomba)	917	-216	63681	8	55/0
42	34	KEVIN LYTTLE Turn Me On (Atlantic)	844	+330	86208	3	49/9
31	35	JOJO Leave (Get Out) (BlackGround/Universal)	809	-96	60580	9	32/0
33	36	YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	788	-10	48988	5	43/1
46	37	LLOYD BANKS On Fire (Interscope)	770	+341	125627	2	63/38
44	38	JAY-Z 99 Problems (Roc-A-Fella/IDJMG)	710	+232	118259	2	8/3
37	39	BABY BASH Sexy Eyes (Da Da Da Da) (Universal)	708	+23	35864	5	33/1
36	40	R. KELLY Happy People (Jive/Zomba)	692	-58	98481	4	35/0
39	41	BEENIE MAN f/MS. THING Dude (Virgin)	679	+99	184348	15	32/4
41	42	SLY BOOGY That'z My Name (Keep Thuggin') (J/RMG)	670	+143	47065	3	40/11
34	43	T.I. Rubber Band Man (Grand Hustle/Atlantic)	646	-121	60248	20	43/0
Debut	44	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	636	+309	69925	1	43/4
Debut	45	JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)	617	+258	45200	1	47/2
45	46	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	604	+129	123017	3	48/46
43	47	AKON f/STYLES P. Locked Up (SRC/Universal)	559	+68	58697	3	26/3
48	48	MOBB DEEP Got It Twisted (Violator/Zomba)	520	+108	107973	2	28/6
38	49	BRITNEY SPEARS Toxic (Jive/Zomba)	423	-175	54135	15	18/0
47	50	MASTER P Act A Fool (New No Limit/Koch)	421	0	32662	3	22/0

## Most Added

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	46
LLOYD BANKS On Fire (Interscope)	38
BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	31
SLY BOOGY That'z My Name (Keep Thuggin') (J/RMG)	11
MURPHY LEE f/NELLY Hold Up (Universal)	10
KEVIN LYTTLE Turn Me On (Atlantic)	9
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	9
CASSIDY f/MASHONDA Get No Better (J/RMG)	8
JUVENILE Slow Motion (Cash Money/Universal)	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER Confessions Part 2 (LaFace/Zomba)	+620
CASSIDY f/MASHONDA Get No Better (J/RMG)	+538
BEYONCE' Naughty Girl (Columbia)	+529
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+386
RIC-A-CHE Coo Coo Chee (SRC/Universal)	+373
JUVENILE Slow Motion (Cash Money/Universal)	+353
LLOYD BANKS On Fire (Interscope)	+341
KEVIN LYTTLE Turn Me On (Atlantic)	+330
LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	+309
ALICIA KEYS If I Ain't Got You (J/RMG)	+286

## New & Active

BRANDY f/KANYE WEST Talk About Our Love (Atlantic) Total Plays: 401, Total Stations: 51, Adds: 31
METHOD MAN f/B. RHYMES What's Happenin' (Def Jam/IDJMG) Total Plays: 324, Total Stations: 22, Adds: 0
LIL' WAYNE Bring It Back (Cash Money/Universal) Total Plays: 303, Total Stations: 17, Adds: 0
ELEPHANT MAN Jook Gal (VP/Atlantic) Total Plays: 302, Total Stations: 25, Adds: 1
8-BALL & MJG You Don't Want Drama (Bad Boy/Universal) Total Plays: 269, Total Stations: 12, Adds: 1
MURPHY LEE f/NELLY Hold Up (Universal) Total Plays: 247, Total Stations: 37, Adds: 10
MIS-TEEQ Scandalous (Reprise) Total Plays: 243, Total Stations: 15, Adds: 2
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol) Total Plays: 232, Total Stations: 10, Adds: 9
Z-RO I Hate You (Rap-A-Lot) Total Plays: 185, Total Stations: 9, Adds: 3
D. YUTE f/YING YANG... Row Da Boat (Slip-N-Slide/Priority/Capitol) Total Plays: 170, Total Stations: 19, Adds: 3

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 5/2-5/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.



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America's Best Testing CHR/Rhythmic Songs 12 + For The Week Ending 5/14/04

Table with 8 columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 12 songs including USHER, MARIO WINANS, J-KWON, TWISTA, BEYONCE, CHINGY, JAY-Z, OUTKAST, CHRISTINA MILIAN, ALICIA KEYS, KANYE WEST, D12, JOE, NINA SKY, SEAN PAUL, DILATED PEOPLES, G UNIT, PETEY PABLO, YING YANG TWINS, LUDACRIS, AMANDA PEREZ, JOJO, PITBULL, and LIL' FLIP.

Total sample size is 363 respondents. Total average favorability estimates are based on a scale of 1-5. Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

HEAD RUSH

ARTIST: Beastie Boys LABEL: Capitol

By MIKE TRIAS/Associate Editor



When Mike D. (Michael Diamond), MCA (Adam Yauch) and Ad-Rock (Adam Horowitz) came together in New York in 1979 as Beastie Boys, little did they know they would help change the face of music. Late last month the legendary trio brought their skills to the table again with "Ch-Check It Out," which was featured prominently in the April 28 episode of television's The O.C. Their juggernaut promotional schedule will continue through the summer, with a performance at the 2004 MTV Movie Awards on June 10 and a major world tour kicking off in August.

Even 25 years after their inception, Beastie Boys are still hitting the charts with a vengeance. "Ch-Check It Out" debuted at No. 15\* on the Alternative chart last week and rises to No. 4\* this week. In addition, the song debuted at No. 50\* on this week's Active Rock chart, and early believers at Rhythmic include KPWR/Los Angeles and WWKL/Harrisburg.

Much like the song, the video for "Ch-Check It Out" is a nod to old-school Beastie Boys stylings. Chaos reigns in the Nathaniel Hornblower-directed clip. The boys are seen walking the streets of New York and being accosted while filming a music video, as well as taking a wild ride in an airboat.

The boys' June 15 release, To the 5 Boroughs, pays homage to New York. The album, their sixth overall and the follow-up to 1998's quadruple-platinum Hello Nasty, was produced by the Beasties themselves in their New York studio. Reportedly, To the 5 Boroughs is filled with old-school beats and politically and socially motivated lyrics.

Reporters

Large grid of reporter assignments across various markets including Albuquerque, Atlanta, Austin, Baltimore, Birmingham, Boston, Buffalo, Charlotte, Chicago, Cincinnati, Cleveland, Dallas, Denver, Detroit, Fort Worth, Fresno, Hartford, Houston, Indianapolis, Jacksonville, Kansas City, Knoxville, Las Vegas, Little Rock, Louisville, Madison, Miami, Milwaukee, Minneapolis, Mobile, Montgomery, Nashville, New York, Norfolk, Oklahoma City, Omaha, Orlando, Philadelphia, Phoenix, Portland, Providence, Raleigh, Reno, Richmond, Sacramento, St. Louis, Tampa, Toledo, Tulsa, Tyler, Wichita, and Youngstown.

Monitored Reporters 98 Total Reporters 87 Total Monitored 11 Total Indicator



Did Not Report, Playlist Frozen (3): KMRK/Odessa, TX KRRG/Laredo, TX KSPW/Springfield, MO



# Giving Back

## Ten ways to truly serve your community

**D**on't tell me that you're serving the community by doing van hits and giving out free CDs. I don't think that's what the FCC was thinking about when it made community service a condition for getting a broadcast license.

And even though the community service requirement is not taken as seriously — or enforced as much — as it once was, it's still important, particularly when it comes to Urban radio. Even if the government is not reminding you of your obligation to the community, I'm sure your listeners are.

Over the years, in my job as a journalist covering radio, I've spoken with hundreds of programmers and discussed numerous topics. None is as vigorously debated or variously interpreted as "serving the community." For some PDs, it's an obligation they'd rather have someone else worry about. For others, it's one of the most rewarding parts of their job. Here are some ideas on how you can give back to your community.

### Adopt A Cause

Several programmers I have spoken to in recent years have mentioned that their station has adopted one specific cause on which to focus. These include voter registration, AIDS awareness or encouraging students to seek higher education.

Don't limit your station to only working for this cause, but it should be the main cause that listeners and the community associate with your call letters. Make sure to tie this cause to every station event, every live remote and every concert your station participates in. You can even tie it in to on-air contests. Completely embrace it.

WAJZ/Albany, NY PD **Sugar Bear Williams** says, "Our adopted community campaign is AIDS/HIV awareness. It's important for two reasons: First, because New York state has one of the highest rates of HIV/AIDS in the country; and, second, because we're geared to the 18-34 audience, and they're the ones who need to be reached the most.

"Not only do we run promos with information, but we also have onsite

testing at many events. We give out station T-shirts if you get tested, then we have followup incentives, like concert tickets, if you come back for the results. Our goal is to make sure that young people know that it's OK to get tested."



**Sugar Bear Williams**

WILD/Boston, then-PD Stephen Hill made a personal decision to become a Big Brother. He didn't do it as a station promotion or a way to get attention, he just had the desire to give back in some small way, personally. That inspired other jocks at the station to take on their own causes and pet projects.

**"Our community campaign is AIDS/HIV awareness. Our goal is to make sure that young people know that it's OK to get tested."**

**Sugar Bear Williams**

Why not encourage each of your jocks to adopt a cause that is close to his or her heart, something that may have a personal meaning, such as breast-cancer awareness, a local boys and girls club the jock attended as a child or a literacy program. The other option is to have each personality adopt a different local school.

When all the jocks have their own causes or represent specific schools,

they can do things to raise awareness about their adopted causes on the air and off. Of course, the reason you want the jocks to choose causes that are important to them personally is because they will then be inspired to go the extra mile. This is not something that they are doing for publicity's sake; it should be something they're doing to make a difference and to give back to the community they live and work in.

### Clean Up Your Act

What better way to make your community a better place to live than to help clean it up? It's easy and virtually cost-free (except for your time) to host cleanup days around your city once a month.

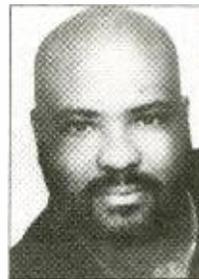
Not only can your jocks get involved, the entire staff can help: the traffic director, the accountant and the sales staff. You can also invite clients and listeners to come out. Make up bright, inexpensive T-shirts with the station's and a sponsor's logo for the volunteers to wear.

Cumulus Broadcasting Director/Urban Programming **Ken Johnson** says his company does something similar with Project Playground. "In many of the Cumulus markets we have the entire cluster get involved by choosing a community playground that we then go out and clean up," he says. "Listeners from all the stations take part as well.

"We have Home Depot sponsor the event, and they provide all the tools needed to get the job done. We not only fix the playground slides, swings and jungle gyms, we also beautify the area. Everyone involved volunteers their time and energy."

### Play Ball

Take the park theme one step further. Many stations use the summer months to hold events like three-on-three basketball tournaments or to have their station basketball team play other community groups in charity games on city basketball courts. Have you ever looked around at the court you are playing on? What's the condition of the court? The fencing? The backboards? Could it use some sprucing up?



**Ken Johnson**

That's exactly what WZFX/Fayetteville, NC asked when they looked around their community basketball courts. PD **Jeff Anderson** says, "We made a proposal to the city of Fayetteville to adopt several inner-city basketball courts. We'd clean them up, resurface, repaint and put up new backboards with our station logo on them. It's a great way to show that we care and to take pride in the places where our listeners gather."

### Support The Troops

Without taking a political stand on the war in Iraq, stations can show support for the troops overseas. This is particularly important in, but not exclusive to, markets where there is a large military presence. But even when there's not a base in your area, there are reservists in every community who are serving our country.

So why not reach out to your local reserve or military community? Throw a party for the families of military personnel, or, if you have a movie night scheduled, why not give all the tickets to servicemen and -women and their families?

### Real Money

What better way to give back than financially? But while it's nice to want to raise money for a charitable cause, you can also run into unforeseen legal problems. To do it correctly, you have to start a nonprofit fund that the station can then make contributions to all year long from any event.

Let's say the station throws a birthday party. A portion of the proceeds from that event can go to the fund. Listeners can also make checks payable directly to the fund. You can incorporate sales by having "match weekends": If an advertiser spends X amount of dollars over a specific weekend, the station will match a certain percentage of that for the fund. The client gets on-air

## Urban Radio Panel Update

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

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

Check here for updates on participants and topics for these two sessions, and register for the convention at [www.radioandrecords.com](http://www.radioandrecords.com). Also, be sure to return your ballot for the R&R Industry Achievement Awards by May 21.



thanks for contributing to the fund. By setting up the fund this way, the station will get tax benefits at the end of the year.

**"In many of the Cumulus markets we have the entire cluster get involved by choosing a community playground that we then go out and clean up."**

**Ken Johnson**

WQHH/Lansing, MI PD **Brant Johnson** explains how his station started a fund that helps families every Christmas: "Last fall the station held its second Power Fund Raiser. It started in December 2002 by accident, when a listener called me and said she had lost her job and had no money to buy gifts or even food for her children for the holidays.

"I aired the call, and we got an immediate response from listeners donating gifts and people offering her a job. We ended up with a great deal more than she needed. So, in 2003 our goal was to raise \$10,000 in gifts and cash for needy families throughout the year."

### Hold A Town Meeting

Again, I recall my days at WILD, where the owner — a single African-American woman, Dr. Bernadine Nash — felt that community service was important enough to be the centerpiece of the company's mission statement.

Continued on Page 35

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)	3799	-8	544219	10	66/0
2	2	ALICIA KEYS If I Ain't Got You (J/RMG)	3563	-120	499841	13	67/0
5	3	TWISTA Overnight Celebrity (Atlantic)	3476	+247	473158	11	67/0
4	4	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	3452	+194	467162	11	68/0
3	5	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	3244	-59	414810	12	57/0
6	6	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	3062	+5	311366	14	61/0
7	7	PETHEY PABLO Freek-A-Leek (Jive/Zomba)	2519	-56	312352	20	63/0
8	8	BEYONCE' Naughty Girl (Columbia)	2377	-112	319040	9	66/0
9	9	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)	2192	-286	322280	19	68/0
11	10	J-KWON Topsy (So So Def/Zomba)	2067	-131	249181	17	65/0
13	11	R. KELLY Happy People (Jive/Zomba)	2008	+206	235836	9	68/0
10	12	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	1967	-370	270407	19	67/0
19	13	USHER Confessions Part 2 (LaFace/Zomba)	1788	+567	299764	5	2/1
12	14	AVANT Don't Take Your Love Away (Geffen)	1753	-216	235178	13	59/0
15	15	OUTKAST Roses (LaFace/Zomba)	1479	+30	120978	10	60/3
14	16	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	1414	-317	163809	19	56/0
17	17	JUVENILE Slow Motion (Cash Money/Universal)	1353	+99	146820	13	8/1
21	18	MONICA U Should've Known Better (J/RMG)	1328	+153	111899	7	51/3
22	19	JOE f/G UNIT Ride Wit U (Jive/Zomba)	1216	+57	134339	8	57/0
16	20	CHINGY One Call Away (DTP/Capitol)	1129	-260	111466	17	61/0
24	21	CARL THOMAS Make It Alright (Bad Boy/Universal)	1053	-15	111524	9	49/0
29	22	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	1021	+216	160177	6	66/65
39	23	JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)	921	+317	80090	4	59/0
35	24	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)	857	+109	106726	4	46/0
25	25	MUSIQ Whoknows (Def Soul/IDJMG)	840	-144	103942	14	44/0
26	26	CASSIDY f/R. KELLY Hotel (J/RMG)	838	-123	94134	20	61/0
23	27	G UNIT f/JOE Wanna Get To Know You (Interscope)	832	-327	98713	16	54/0
33	28	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	830	+73	66981	7	42/3
42	29	LLOYD BANKS On Fire (Interscope)	829	+278	151837	2	61/61
20	30	JANET JACKSON I Want You (Virgin)	804	-378	59832	11	52/0
30	31	YOUNG GUNZ Friday Night (Roc-A-Fella/IDJMG)	793	-1	80089	4	52/0
Debut	32	LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	735	+341	120956	1	55/2
31	33	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	731	-51	125215	15	38/0
41	34	SLUM VILLAGE Selfish (Barak/Capitol)	710	+124	76089	7	42/1
27	35	TAMIA Questions (Atlantic)	692	-171	97526	13	41/0
32	36	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	681	-90	69354	16	48/0
43	37	CASSIDY f/MASHONDA Get No Better (J/RMG)	666	+133	71349	3	44/2
37	38	BEENIE MAN f/MS. THING Dude (Virgin)	657	-72	145097	15	37/0
38	39	RUBEN STUDDARD What If (J/RMG)	656	-4	56465	5	51/0
-	40	BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	648	+191	100574	2	61/37
40	41	GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/IDJMG)	635	+38	54856	5	35/0
34	42	JAGGED EDGE What It's Like (Columbia)	634	-120	64980	15	36/0
44	43	NINA SKY Move Ya Body (Next Plateau/Universal)	618	+106	111497	3	35/1
28	44	RUBEN STUDDARD Sorry 2004 (J/RMG)	610	-207	91877	20	56/0
49	45	MOBB DEEP Got It Twisted (Violator/Zomba)	605	+137	65173	2	41/1
36	46	ATL Make It Up With Love (Noontime/Epic)	605	-143	36405	13	43/0
47	47	D12 f/EMINEM My Band (Shady/Interscope)	583	+94	62948	5	4/0
50	48	ELEPHANT MAN Jook Gal (VP/Atlantic)	547	+81	96888	5	35/1
45	49	LIL' WAYNE Bring It Back (Cash Money/Universal)	536	+27	39673	3	41/0
46	50	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	512	+17	43142	6	27/1

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	65
LLOYD BANKS On Fire (Interscope)	61
PRINCE Call My Name (Columbia)	56
BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	37
HOUSTON f/CHINGY & NATE DOGG I Like That (Capitol)	24
TREN'L Outlaw (Casablanca/Universal)	20
GOODIE MOB f/SLEEPY BROWN Play Your Flute (Koch)	20
PITCH BLACK Good Times (Universal)	19
MURPHY LEE f/NELLY Hold Up (Universal)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER Confessions Part 2 (LaFace/Zomba)	+567
LLOYD f/ASHANTI Southside (Murder Inc./Def Jam/IDJMG)	+341
JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)	+317
LLOYD BANKS On Fire (Interscope)	+278
TWISTA Overnight Celebrity (Atlantic)	+247
KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)	+216
R. KELLY Happy People (Jive/Zomba)	+206
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+194
BRANDY f/KANYE WEST Talk About Our Love (Atlantic)	+191
ANGIE STONE I Wanna Thank Ya (J/RMG)	+161

## New & Active

MASTER P Act A Fool (New No Limit/Koch) Total Plays: 462, Total Stations: 23, Adds: 1
METHOD MAN f/B. RHYMES What's Happenin' (Def Jam/IDJMG) Total Plays: 452, Total Stations: 39, Adds: 0
YING YANG TWINS Whats Happnin! (TVT) Total Plays: 430, Total Stations: 37, Adds: 0
ANTHONY HAMILTON Charlene (So So Def/Zomba) Total Plays: 339, Total Stations: 31, Adds: 2
CEE-LO The One (LaFace/Zomba) Total Plays: 294, Total Stations: 29, Adds: 1
D. YUTE f/YING YANG... Row Da Boat (Slip-N-Slide/Priority/Capitol) Total Plays: 270, Total Stations: 25, Adds: 0
TEENA MARIE I'm Still In Love (Cash Money/Universal) Total Plays: 251, Total Stations: 25, Adds: 0
RIC-A-CHE Coo Coo Chee (SRC/Universal) Total Plays: 220, Total Stations: 18, Adds: 0
ANGIE STONE I Wanna Thank Ya (J/RMG) Total Plays: 218, Total Stations: 33, Adds: 4
ERICK SERMON f/SEAN PAUL Feel It (Motown/Universal) Total Plays: 208, Total Stations: 25, 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 5/2-5/8. 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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**Giving Back**

Continued from Page 32

Back then WILD was viewed as the long-time community station, even though it was AM and only broadcast from sunrise to sunset. It was often subject to unfair scrutiny, but it also received praise for its community contributions. One such contribution was a Town Meeting, held at a local community college.

Political, religious and entrepreneurial leaders were invited to take part, along with the listeners. An agenda was created cooperatively, and real discussion and change resulted. Not only did it help the station to overcome some of the scrutiny it faced, it also gave the owner and the programming staff the chance to hear the real issues of concern from the listeners.

**Talk Back**

Many programmers I've spoken with have set up some form of station feedback line, a telephone number that simply records listeners' calls — usually feedback on the radio station or music. Why not take it to the community level and make it a talk-back line for listeners to discuss their views on what's happening in their city or world events?

One programmer I spoke with says his listener line is often the inspiration for station promotions and events, as well as morning show topics. He takes clips from the recorded line and uses them in a promo that changes weekly. The promo sparks conversation between listeners and jocks and, in some cases, inspires listeners to speak up about issues in their city that they are unhappy about and want to change.

**Newsorthy**

Sometimes I don't know if we give our listeners enough credit. Radio doesn't have to dumb down programming to appeal to the greatest number of listeners. Whether you run news programming or not (which is a debate in itself), you can still expose listeners to local news, politics and world

events. Encourage jocks to talk to listeners about their concerns and to bring those conversations to the airwaves.

In a recent column, "The Average Joe/Jane Speaks Up" (Feb. 27), one of the radio listeners I spoke to, 41-year-old Dianne, said, "I don't really like many disc jockeys. They talk too much about things that are silly or that don't matter to me. Or they're really boring. I really notice it in the morning when I'm driving to work. I flip from station to station looking for music, because the talk is just endless banter or juvenile stunts. Listeners are a lot more intelligent than what we're hearing on the radio."

**Be Responsible**

Consider the consequences of all that your station airs: Can we, as programmers, make a pledge to avoid some of the sexually explicit and violent content? It's a hotly debated topic, but one that deserves to be considered seriously.

Almost every PD I've spoken to in the past eight years has expressed concern over the



**Brant Johnson**

lyrical content of music and, specifically, how it continues to push the envelope more and more each year. Despite that, it's rare to find a station that won't play a song because of the lyrical content.

One argument for playing these records is that community standards have changed and these lyrics and images are more acceptable. But can't the station set its own standards, which could possibly influence the community in a positive way?

WGCI/Chicago has set just those kinds of standards. OM Elroy Smith told R&R recently, "I believe that listeners expect a certain standard of class from WGCI. Even while other stations may play other versions of songs, we will always go the extra mile to play a version that is up to our level, rather than lowering our standards."

"When Mystikal came out with 'Shake Your Ass,' there was no question we would only play the 'Shake It Fast' version. To this day we still edit out 'the A-word' in Mary J. Blige's 'Not Gon' Cry.' I believe you can still win by being clean. Just look at someone like Bill Cosby."

**STUDIO STATS**

**ARTIST: Angie Stone**

**LABEL: J/RMG**

**CURRENT PROJECT: Stone Love**

**IN STORES: July 6**

**CURRENT SINGLE: "I Wanna Thank You"**

**HOMETOWN: Columbia, SC**

By **DANA HALL**/URBAN EDITOR



**Personal Stats:** It's amazing to note that Angie Stone has now officially been in the music business for 22 years (she started as a teen). Born Angie Brown, she was raised singing gospel in the church. As a teenager, Stone made her way to New York City to join the burgeoning hip-hop movement, but she first came to fame as a member of the girl rap trio Sequence, along with Columbia, SC natives Gwendolyn Chisolm and Cheryl Cook. The group made one album but soon went their separate ways. Stone went on to reinvent herself as rapper Angie B, performing on several artists' projects as a guest.

Her next group — another trio, Vertical Hold — featured Willie Bruno and David Bright. The trio was part of the early days of the neo-soul movement and was often compared to groups like Loose Ends and Soul II Soul. This time Stone's group had success with two albums, including two top 10 hits: "Summertime" and "A.S.A.P." After Vertical Hold broke up, Stone became a popular session and backup singer, as well as a successful songwriter for the likes of Lenny Kravitz, Mary J. Blige, SWV and D'Angelo, with whom she later had a child.

Her first big break as a solo artist came in 1999 when Arista Records signed her, 18 years after her first recorded project with Sequence. The album *Black Diamond* featured the production

of Lenny Kravitz and D'Angelo and saw platinum success due to hits such as "Everyday" and Stone's homage to Gladys Knight, "No More Rain (In This Cloud)." Stone later jumped to J Records after Arista Records President Clive Davis moved there, and she produced the album *Mahogany Soul*. This time the breakout single was "Brotha," a tribute to black men and the women who love them.

**The Album:** *Stone Love*, Stone's latest endeavor, features such music icons as Snoop Dogg and Missy Elliott, as well as freshman success stories Floetry and Anthony Hamilton. Among the producers are Jazzy Pha, who put together the first single, "I Wanna Thank You." It is easily played at both Urban (the Snoop Dogg version) or at Urban AC (the non-rap version). The album has nuances of classic R&B, neo-soul and hip-hop.

**Discography:** Sequence: *The Sequence* (1982); Vertical Hold: *A Matter of Time* (1993), *Head First* (1995); Solo: *Black Diamond*, (1999); *Mahogany Soul* (2001), *Stone Love* (2004).

**See her:** May 13, Seattle; May 15, San Francisco; May 17, Los Angeles.

**Urban AC Reporters**

*Stations and their adds listed alphabetically by market*

<p><b>WWIN/Baltimore, MD*</b> PD: Tim Watts APD/MD: Keith Fisher No Adds</p>	<p><b>WZAK/Cleveland, OH*</b> OM/PD: Kim Johnson MD: Bobby Rush No Adds</p>	<p><b>WUKS/Fayetteville, NC*</b> PD: Garrett Davis MD: Calvin Pee 3 AMEL LARRIEUX PRINCE</p>	<p><b>WSDL/Jacksonville, FL*</b> PD/MD: KJ Brooks 7 SMOKE NORFLU</p>	<p><b>WHOT/Miami, FL*</b> PD: Derrick Brown APD/MD: Karen Vaughn No Adds</p>	<p><b>WRKS/New York, NY*</b> OM: John Mullen PD: Toya Beasley MD: Julie Gustines 3 CARL THOMAS</p>	<p><b>WKJS/Richmond, VA*</b> OM/PD/MD: Kevin Gardner No Adds</p>	<p><b>KMJM/St. Louis, MO*</b> OM/PD: Chuck Atkins MD: Taylor J 15 RUBEN STUDDARD PRINCE</p>
<p><b>KOXL/Baton Rouge, LA*</b> OM: Jeff Jamigan PD/MD: Mya Vemon No Adds</p>	<p><b>WLXC/Columbia, SC*</b> PD: Doug Williams No Adds</p>	<p><b>WDZZ/Flint, MI*</b> PD: Jerold Jackson No Adds</p>	<p><b>KMJK/Kansas City, MO*</b> PD: Jim Kennedy MD: Trey Michaels No Adds</p>	<p><b>WJMR/Milwaukee, WI*</b> PD/MD: Lauri Jones No Adds</p>	<p><b>WKUS/Norfolk, VA*</b> OM/PD: Eric Mychaets 1 CARL THOMAS PRINCE</p>	<p><b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford No Adds</p>	<p><b>WIMX/Toledo, OH*</b> PD: Rocky Love MD: Brandt Browne ANGIE STONE</p>
<p><b>WBHK/Birmingham, AL*</b> OM/PD: Jay Dixon APD/MD: Darryl Johnson No Adds</p>	<p><b>WWDW/Columbia, SC*</b> PD: Mike Love MD: Lori Mack No Adds</p>	<p><b>WFLM/Ft. Pierce, FL*</b> OM: Mike James PD/MD: Randy Franklin 2 JESSE POWELL</p>	<p><b>KNEK/Lafayette, LA*</b> PD/MD: John Kinnitt 6 FREDIE JACKSON AL GREEN</p>	<p><b>WDLT/Mobile, AL*</b> PD: Steve Cumbley MD: Kathy Barlow No Adds</p>	<p><b>WVCL/Norfolk, VA*</b> OM: Dick Lamb PD/MD: Don London No Adds</p>	<p><b>WLVH/Savannah, GA</b> OM: Brad Kelly PD/MD: Gary Young APD: Jewel Carter 12 LUTHER VANDROSS 11 MUSIC 9 MARIO WINANS KENYA &amp; P. DIDDY 9 AVANT</p>	<p><b>WHUR/Washington, DC*</b> PD/MD: Dave Dickinson No Adds</p>
<p><b>WVGL/Charleston, SC*</b> OM/PD: Terry Base MD: TK Jones *MARIO WINANS KENYA &amp; P. DIDDY</p>	<p><b>WAGH/Columbus, GA</b> OM: Brian Waters PD/APD: Queen Rasheeda MD: Edward Lewis 4 TAMIA</p>	<p><b>WQMG/Greensboro, NC*</b> PD/MD: AC Stone MARY J. BLIGE</p>	<p><b>KOKY/Little Rock, AR*</b> OM: Joe Booker PD/MD: Mark Dylan No Adds</p>	<p><b>WQOK/Nashville, TN*</b> PD/MD: Derrick Corbett 3 GLADYS KNIGHT DEDESI ALEJANDRO JESSE POWELL</p>	<p><b>WCFB/Orlando, FL*</b> PD: Steve Holbrook No Adds</p>	<p><b>WMMJ/Washington, DC*</b> PD: Kathy Brown MD: Mike Chase LASHLEIGH GRIFFIN</p>	
<p><b>WBVA/Charlotte*</b> PD/MD: Terri Avery 1 JANGIE STONE LASHLEIGH GRIFFIN PRINCE</p>	<p><b>WRNB/Dayton, OH*</b> OM/PD: J.D. Kunes PRINCE</p>	<p><b>WTLN/Indianapolis, IN*</b> PD: Brian Wallace APD/MD: Garth Adams LASHLEIGH GRIFFIN</p>	<p><b>WRBV/Macon, GA</b> PD/MD: Chris Williams 8 CARL THOMAS 7 MARIO WINANS KENYA &amp; P. DIDDY 7 ANGIE STONE 5 CALVIN RICHARDSON</p>	<p><b>WYBC/New Haven, CT*</b> OM: Wayne Schmidt PD: Juan Castillo APD: Angela Malemba 11 MARY J. BLIGE</p>	<p><b>WDAS/Philadelphia, PA*</b> OM: Thea Mitchem PD: Joe Tamburo APD/MD: Jo Gamble No Adds</p>	<p><b>WMMJ/Washington, DC*</b> PD: Kathy Brown MD: Mike Chase LASHLEIGH GRIFFIN</p>	
<p><b>WVAZ/Chicago, IL*</b> OM/PD: Eney Smith APD/MD: Armando Rivera No Adds</p>	<p><b>WMDX/Detroit, MI*</b> OM: KJ Holiday PD: Jamilah Muhammad APD: Oneil Stevens MD: Sheila Little 16 PRINCE</p>	<p><b>WICX/Jackson, MS*</b> OM/PD/MD: Stan Branson No Adds</p>	<p><b>KJMS/Memphis, TN*</b> PD: Nate Bell APD/MD: Eileen Collier PRINCE</p>	<p><b>WYLD/New Orleans, LA*</b> OM: Carla Boatner PD: AJ Appleberry No Adds</p>	<p><b>WFYC/Raleigh, NC*</b> PD: Cy Young APD/MD: Jodi Berry No Adds</p>	<p><b>*Monitored Reporters</b> <b>46 Total Reporters</b> <b>42 Total Monitored</b> <b>4 Total Indicator</b> <b>Did Not Report, Playlist Frozen (1):</b> <b>WMCS/Milwaukee, WI</b></p>	

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	ALICIA KEYS If I Ain't Got You (J/RMG)	1296	-1	164528	11	37/0
3	2	TEENA MARIE I'm Still In Love (Cash Money/Universal)	1142	+142	132687	12	41/0
2	3	LUTHER VANDROSS Think About You (J/RMG)	1047	+41	151125	25	42/0
4	4	JANET JACKSON I Want You (Virgin)	944	+61	112217	10	41/0
7	5	PATTI LABELLE New Day (Def Soul/IDJMG)	748	-24	89987	8	40/0
5	6	RUBEN STUDDARD Sorry 2004 (J/RMG)	735	-122	89195	20	40/0
6	7	BEYONCE' Me, Myself And I (Columbia)	730	-76	91308	16	35/0
8	8	PRINCE Musicology (Columbia)	720	+11	88685	6	38/0
10	9	MUSIQ Whoknows (Def Soul/IDJMG)	686	+78	83223	12	27/0
9	10	KEM Love Calls (Motown/Universal)	614	-57	98129	66	33/0
11	11	R. KELLY Happy People (Jive/Zomba)	582	-9	77502	8	11/0
15	12	TAMIA Questions (Atlantic)	507	+81	49457	7	35/0
19	13	USHER Burn (LaFace/Zomba)	432	+161	50136	4	2/0
12	14	JOE More & More (Jive/Zomba)	390	-66	36224	30	34/0
14	15	BABYFACE The Loneliness (Arista/RMG)	389	-63	33048	17	34/0
16	16	DWELE Hold On (Virgin)	352	+36	43279	12	20/0
17	17	AVANT Don't Take Your Love Away (Geffen)	313	-3	52504	9	8/0
18	18	RUBEN STUDDARD What If (J/RMG)	308	+30	23859	5	27/1
22	19	CARL THOMAS Make It Alright (Bad Boy/Universal)	286	+43	26826	4	21/3
20	20	EN VOGUE Ooh Boy (33rd Street/Funky Girl)	255	-3	23672	11	21/0
21	21	ANTHONY HAMILTON Charlene (So So Def/Zomba)	236	-20	14852	13	17/1
24	22	MONICA U Should've Known Better (J/RMG)	193	-6	13455	3	15/1
25	23	GOAPELE Closer (Columbia)	167	-7	12295	9	14/0
Debut	24	MARY J. BLIGE It's A Wrap (Geffen)	166	+39	12930	1	15/2
29	25	M. WINANS fJENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	160	+30	19334	2	6/1
Debut	26	LASHELL GRIFFIN Free (Epic)	157	+39	11050	1	22/3
Debut	27	JESSE POWELL Did You Cry (Liquid 8)	148	+41	5390	1	15/2
26	28	HIL ST. SOUL Pieces (Shanachie)	139	-31	12924	14	15/0
30	29	CALVIN RICHARDSON Not Like This (Hollywood)	103	-26	3918	5	15/0
28	30	GERALD LEVERT Wear It Out (Atlantic)	100	-38	5741	16	15/0

42 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/2-5/8. 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**

**ANGIE STONE** I Wanna Thank Ya (J/RMG)  
Total Plays: 96, Total Stations: 20, Adds: 3

**AL GREEN** Rainin' In My Heart (Blue Note/EMC)  
Total Plays: 76, Total Stations: 11, Adds: 1

**PRINCE** Call My Name (Columbia)  
Total Plays: 75, Total Stations: 9, Adds: 8

**AMEL LARRIEUX** For Real (Bliss Life)  
Total Plays: 75, Total Stations: 7, Adds: 1

**FREDDIE JACKSON** Say Yeah (Martland)  
Total Plays: 59, Total Stations: 9, Adds: 1

**GLADYS KNIGHT f(EDESIO ALEJANDRO** Feelin' Good (Vacilon) (Pyramid)  
Total Plays: 50, Total Stations: 8, Adds: 1

Songs ranked by total plays

**Most Added®**

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ARTIST TITLE LABEL(S)	ADDS
PRINCE Call My Name (Columbia)	7
LASHELL GRIFFIN Free (Epic)	3
CARL THOMAS Make It Alright (Bad Boy/Universal)	3
ANGIE STONE I Wanna Thank Ya (J/RMG)	3
JESSE POWELL Did You Cry (Liquid 8)	2
MARY J. BLIGE It's A Wrap (Geffen)	2

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER Burn (LaFace/Zomba)	+161
TEENA MARIE I'm Still In Love (Cash Money/Universal)	+142
TAMIA Questions (Atlantic)	+81
MUSIQ Whoknows (Def Soul/IDJMG)	+78
TWISTA Overnight Celebrity (Atlantic)	+68
ANGIE STONE I Wanna Thank Ya (J/RMG)	+64
JAGGED EDGE What It's Like (Columbia)	+62
JANET JACKSON I Want You (Virgin)	+61
CARL THOMAS Make It Alright (Bad Boy/Universal)	+43

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
R. KELLY Step In The Name Of Love (Jive/Zomba)	418
SMOKIE NORFUL I Need You Now (EMI Gospel)	389
AVANT Read Your Mind (Geffen)	384
ALICIA KEYS You Don't Know My Name (J/RMG)	370
WILL DOWNING A Million Ways (GRP/VMG)	367
OUTKAST The Way You Move (LaFace/Zomba)	357
GERALD LEVERT U Got That Love (Call It A Night) (Atlantic)	247
JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	241
ARETHA FRANKLIN Wonderful (Arista/RMG)	222
LUTHER VANOROSS Dance With My Father (J/RMG)	216

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

**"Feelin' Good (Vacilon)"**

Gladys Knight & Edesio Alejandro

A MULTI-FORMAT TRACK

Spins: WBLS-7 WKXI-21 WWIN-14  
WJJK-9 WQMG-7 WUKS-8

Also On: WHUR WQKQ WWDM KOKY

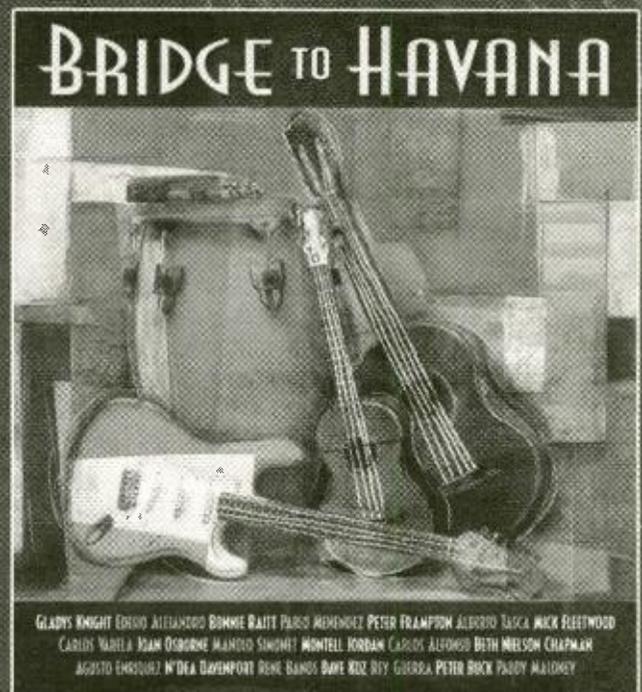
Spinning: WDAS WQXL

Total Spins: -100- (+ 26)

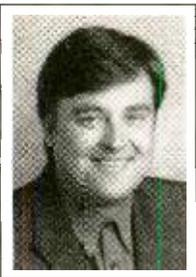


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GLADYS KNIGHT EDESIO ALEJANDRO BONNIE RAIFIT PARIS MUMENOWITZ PETER FRAMPSON ALBERTO TASCIA MARK BRETWOOD  
CARLOS VARELA BRIAN OSBORNE MARIO SIMONE MONTELL JORDAN CARLOS ALFONSO BETH NIELSON CHAPMAN  
AGUSTO ENRIQUEZ N'DEA DAYMPORT RENE BANDA DAVE KUZ RY GUERRA PETER BRICK PABBY MALONEY



LON HELTON

lhelton@radioandrecords.com

# WSIX, Garner Win ACM Radio Awards

## Nonperforming awards to be presented May 26

The 2004 Academy of Country Music broadcast winners are WSIX (The Big 98)/Nashville for Radio Station of the Year and Premiere's *After Midnite* host, Blair Garner, for Personality of the Year.

These and other nonperforming awards will be presented before the telecast of the 39th annual Academy of Country Music Awards show, which will be broadcast live from the Mandalay Bay Resort & Casino in Las Vegas on Wednesday, May 26, at 8pm ET/PT on CBS-TV.

### WSIX: A Tale Of Two Stations

WSIX is now tied with legendary KLAC/Los Angeles as the ACM's most honored radio station, having won the coveted trophy in eight of the 34 years it has been presented. The story behind this year's win, however, is very much a tale of two radio stations.

About the only constant for WSIX in the last year has been its morning show — and even that wasn't consistent for the entire year. And, outside of the morning show, there were only a few others who spent all 365 days of 2003 closely involved with the radio station.

Things began to change at WSIX in late September 2003, when Clear Channel Regional VP/Programming and WUSY/Chattanooga, TN OM Clay Hunnicutt arrived as Director/Programming for Clear Channel/Nashville. But October 2003 was the demarcation point for the "two lives" of WSIX, both in terms of people and presentation.

Starting at the top, WSIX had a pair of Market Managers last year: David Alpert was at the helm for most of the year, while Tom Schurr arrived from Clear Channel/Dallas in October. That was also the month that Mike Moore ended his four-year run as PD, heading to Portland, OR as PD of Entercom's KWJJ. Moore was succeeded at WSIX by longtime Clear Channel/Nashville Promotions Director Keith Kaufman, who was elevated to PD just as October began.

Not coincidentally, Moore's last day at WSIX was also the day that Gerry House returned after a two-month absence following surgery for

a bleeding artery in his brain. House's return coincided with the first day of the fall book, which also saw the launch of a brand-new on-air lineup: Middayer Deena Blake was replaced by a voicetracking Billy Greenwood, who had done WSIX's afternoons for much of 2003 but had left for the afternoon drive slot at Clear Channel sister KSD/St. Louis; afternoons went to Big D & Bubba, the syndicated morning show out of Clear Channel's WYNK/Baton Rouge, who relocated to Music City so they could do afternoon drive live.

Evenings had been voicetracked until October by Kix Layton from his WSSL/Greenville, SC home, but he was replaced by former WSIX night jock Hollywood Hendrix. And, though it didn't occur in October, WSIX saw a change in its promotions department last year: Jojamie Hahr arrived from WWKA/Orlando in May.

The bedrock of the station for the year was *The House Foundation* morning show, featuring Devon O'Day, Mike Bohann, Al Voecks and Duncan Stewart. They carried on during House's absence and were joined by Slam Duncan, who recently replaced Hendrix as WSIX's night voice.

### The 'Big' Picture

After an almost complete overhaul of top personnel and airstaff, WSIX was relaunched in October. "WSIX had been all over the place for quite a while," Kaufman says. "Gerry was out; getting Big D & Bubba up here physically was a bigger deal than we thought. It all fell into place in October: Finally, consistency happened."

"On that one day in October, we became an entirely different radio station. In addition to the staff changes, we completely reimaged the station. We went from three years of '12 in a row' to a personality-driven radio station again. We literally had a morning show in every daypart; every one of

our personalities has done mornings somewhere.

"Everything between every record was different. We had spent three years going after the music image, but we suddenly became more 'yack' and less 'track.' We were much more in-your-face. We concentrated on painting mental pictures of our personalities and focused on our very close ties to country artists and the industry. Our production elements painted a picture of *big*."



Like all truly top-notch radio stations, WSIX's greatness stems not only from what it does on the air and in the ratings, but from what it does in the community. Its 40th annual Parade of Pennies saw a number of country artists join the station in raising money for the Nashville Exchange Club Family Center.

Last year was the inaugural Big 98 WSIX Cool Country 5k Run/Walk, which took place on Music Row. It benefited Big Brothers of Nashville, with proceeds being used to buy fans and air conditioners to keep needy people cool last summer. For the 11th year, WSIX held a Country Cares for St. Jude's Kids radiothon, collecting over \$200,000.

WSIX's other charitable events held in 2003 included the Harlan Howard Birthday Bash Broadcast, the Making Strides Against Breast Cancer Walk, the American Heart Association Walk, the Music Row Mini-Golf Tournament for St. Jude, the Vince Gill Celebrity Basketball Game, the City of Hope Celebrity Softball Game and the Rio Golf Tournament in conjunction with Arista/Nashville country artists Diamond Rio.

Anyone who has ever worked at a radio station knows that success is a team effort — and this award-winning team had a lot of members, current and former. This year's ACM

Award for Country Station of the Year rightfully goes to all of them.

### Garner: 'Radio Pursued Me'

Blair Garner was born and raised in Canyon, TX. The youngest of three boys, he says he was always a radio fan. "I always had a real appreciation for what radio was and what it brought into our world," he says. "I never dreamed that one day I'd make my living through that medium. In fact, radio was something that more or less pursued me."

Garner was still in high school when he scored a part-time on-air job at KHBQ/Amarillo, TX, quite by accident. "There was a fellow who lived down the street from us named Jack Aldridge," he says. "I didn't know he owned a local radio station, but I did know he owned a 1957 Thunderbird I wanted to buy. One day I rode my bike down to his house and was trying to buy his car. He didn't want to sell, but I noticed he was looking at me strangely the whole time, and I had no clue as to why."

"The next day after school my mother left a note saying that Jack wanted me to go to the radio station. I assumed he wanted to sell me the car, so I grabbed my checkbook and went to the station all excited. But he said, 'No, I'm not going to sell you the car. I was listening to you talk yesterday, and I think you have a good voice. You should go into radio.'

"Kind of as a goof, he threw me on the air for a weekend shift. I went to school the next day, and all of a sudden I was this stud because I'd been on the radio the day before. Jack offered me 7pm-midnight for \$600 a month."

After graduation Garner combined his radio career with his pursuit of a college degree. While a student at the University of Texas in Arlington, he worked at KAFM/Dallas. Two years later, in 1984, a job offer at WASH-FM/Washington found him enrolled at the University of Maryland. He moved back to Austin to finish his degree at the University of Texas, and, while he had no intention of working in radio at that time, he ended up on the air part-time at KHFI.

### Overnight Research

Garner graduated with a degree in advertising two years later. Underwhelmed by the starting salaries in that profession, he looked around for a radio gig and landed middays at KKBQ/Houston. It was only a few months later that he got a call from WPLJ/New York PD Larry Berger and, after turning Berger down several times, took a job in the nation's biggest market at age 22. The year was 1986, and Garner stayed at WPLJ for six years.

Garner was doing afternoons at WPLJ in 1992. Berger was leaving the station, and Garner remembers, "Scott Shannon came on as PD. I worked with him for nine months and started to feel like I might enjoy living on the West Coast. I had to negotiate my way out of my contract to do this."

As luck would have it, Bill Richards, who was the KKBQ PD who had

hired Garner six years earlier, was now PD of KIIS/Los Angeles. He hired Garner for afternoon drive at KIIS.

Garner says it was while he was at KIIS that he began to develop the business plan for *After MidNite*. Why? "I wanted so much to work for myself and be able to sink or swim on my own," he says. "The need we identified was overnight radio, but we felt there might not be anyone listening. That's when I began doing the research through RADAR, *Radio Business Report* and countless issues of R&R."

**"WSIX had been all over the place for quite a while. It all fell into place in October. Finally, consistency happened."**

Keith Kaufman

"I was able to determine that a single radio station retains 30% to nearly 40% the size of its daytime audience overnight. That really became the thesis behind the company. If you take that percentage of Pittsburgh and add that to Milwaukee and add that to Phoenix, you've built a pretty good audience."

### 'Country's In My Heart'

Despite his background in CHR, Garner says he never considered any format but Country for *After MidNite*. "Country's in my heart," he says. "Being born and raised in Texas, I was better prepared to deal with the world of Country than I ever was in Top 40. I always felt like a fish out of water there. I remember having Steven Tyler and Joe Perry of Aerosmith as guests on 'PLJ. Here they were, just bouncing off the walls, and I'm basically this goody-two-shoes hall monitor."

"When I went to Country is when I finally felt at home. The artists are from that same background. There's something about the Southern gentility that I enjoy so much more in Country. It's like I'm hanging out with the people I grew up with."

*After MidNite* debuted on Nov. 13, 1993, with about 38 stations. Despite some tricky moments in the early days, the show took off, and Garner got an offer from someone wanting to buy the show. "A year in, Premiere approached us about buying the company. We wanted a million, and they offered \$750,000. We said, 'No, thanks.' Another two years went by, and that offer was increased to \$9.2 million, which is what we sold it for in 1997."

The ACM Award puts the cherry on top of a great year for Garner, as *After MidNite* celebrates its 10th anniversary and surpasses the 250-affiliate mark.



# More Movies, More Music

## Nashville Film Festival draws stars, crowds

Already a center of American culture, Nashville is able to use its musical prominence to entice other forms of entertainment to the city. Organizers of the 2004 Nashville Film Festival, held the last week of April, worked those connections to great effect, bringing in a diverse collection of films and participants. But even with the organizers' continued success in bridging the two media, much of the event's potential remains untapped.

### Attendance Up

Now in its 35th year, the festival draws many of its board members and staff from the ranks of the music industry. AristoMedia owner and CMA board member Jeff Walker is NFF President. "I was really pleased," he says of this year's event. "It ran very efficiently, and we've had a lot of positive response. We moved up a notch or two within the Nashville community this year, and we're all set to go further next year."

Overall attendance grew 17%, with on-screen musical highlights including a documentary about a 1970 Woodstock-on-rails, two films about the late Gram Parsons, a touching feature on songwriter Billy Joe Shaver and an enlightening documentary about the rock band Metallica.

**"The music community here was significantly more engaged than in prior years, but nothing close to what it should or could be."**

Alan Brewer

"It's not just people coming and seeing a bunch of independent films," Walker says. "We did very successful showcases with Capitol and Jamie O'Neal, SESAC, [publishing organization] Chicks With Hits and Sony's Jessi Alexander. They all got great, positive response from the film music supervisors and producers who were here. It created a lot more interest in music for soundtracks."

In addition to familiar Nashville faces like Shaver and budding actor Tim McGraw, the festival attracts other influential personalities. "We had great networking opportunities with out-of-town people," Walker explains. "You've got artists like Patrick Swayze and Rick Schroder coming in, who are genuinely interested in the Nashville music community."

### Music For Movies

While the NFF board works hard to attract top films and decisionmakers to Nashville, bringing out Music Row is also a focus. "The music community here was significantly more engaged than in prior years, but nothing close to what it should or could be," says publisher and NFF board member Alan Brewer.

Attending the festival is, for many, simply smart business. "Just becoming more engaged with the filmmaking community, which is something people in Nashville don't often get the opportunity to do, is valuable," Brewer says. "You get to meet film producers, directors and screenwriters and music-makers of styles that don't occur here, and all of it is only minutes away, instead of having to make the trip to Sundance, New York or Los Angeles."

One area being worked on is the relationship with radio. "We worked hard to get some of the local Country stations involved in the festival, and there really wasn't a lot of interest, even though there were a lot of music-related films," Walker says.

"There's huge untapped potential for music executives and for radio stations that can cross-promote films with music themes. Some of country's biggest soundtracks, starting with *Urban Cowboy* and running through *Coyote Ugly* and *O Brother*, have helped the perception of this

format. We need to look at these opportunities."

Two NFF panels specifically targeted the music-business audience. "They were the best attended panels at the festival," Brewer says, "but I was surprised they weren't sold out."

### Concentrated Culture

Two new music-related awards were also introduced this year. "We are really trying to brand this festival as being unique and, specifically, as being very music-conscious," Brewer says. "For that reason we not only had many music-related films, but two new awards were started this year to attract filmmakers interested in music and its impact."

**"We are really trying to brand this festival as being unique and, specifically, as being very music-conscious."**

Alan Brewer

Even with the music focus, the Nashville Film Festival is best experienced for the breadth of its material. "I hate to feel that a festival offering that much variety would only be of interest to people in the limited area in which they normally focus," Brewer says. "What's wonderful about this event is the opportunity each year, in a concentrated fashion, to get all this culture, input and art you'd normally have to travel to experience."

### 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:

caly@radioandrecords.com

## Getting To Know Unknown

Unknown Hinson, king of the country and western troubadours, is the force behind timeless classics including "I Ain't Afraid of Your Husband," "I Cleaned Out a Room (In My Trailer for You)" and "Rock 'n' Roll Is Straight From Hell." His latest Capitol/Nashville release is titled *The Future Is Unknown*. [Editor's Note: We've let stand Hinson's unique pronunciation.]

R&R: So is it "The" Unknown Hinson? Mr. Hinson? What should I call you?

UH: I get that all the time. My first name ain't "The." First name is Unknown, last name Hinson. H-I-N-S-O-N. I was named after my daddy. It's right there on my birth certificate: "Mother, Ms. Hinson. Father, unknown."

R&R: You got your start on the fair circuit, is that right?

UH: I left home when I was 14 and hooked up with a little ol' six-truck carnival that run around the deep South doing county fairs. It was my job to handle chickens, snakes and various other wildlife. You know, entertain the folks with human oddity feats.

R&R: How did you make the transition to music?

UH: I wrote a lot of songs during my days with the carry, and the owner seen that some of them was good. He gave me a shot and let me sing a couple of my chart-toppers from down inside my pit one night, and the crowd went wild.

R&R: You've alleged that some people tried to steal your act.

UH: Some fellers saw me get offered a rakked deal and framed me for too many charges to mention. I went to trial, was convicted and got 30 years.

R&R: Who set you up?

UH: They was what they call nowadays the so-called "pioneers" of country/western music. I ain't gonna mention no full names, but they was cowboy-hat-wearin' fellers with names like Ernest, Roy, Gene.

R&R: Why would those guys set you up?

UH: They was jealous, hoss. They seen the womerns going wild when they heard my golden voice on the midway. The womerns seen my movie star good looks, they went wild. Yeh, yeh. And they seen money. Money. So they had me set up and put away.

R&R: It's been said you're not a fan of the rock 'n' roll.

UH: No I ain't. You?

R&R: Sure.

UH: I'm a country/western man. Yeh, yeh. That's all I do, hoss. I write certified, platinum-bound, No. 1, country/western chart-topping hits based on real-life experiences of the nuke-ular family unit in the heartland.

R&R: How do you come up with these songs?

UH: People don't realize that inside my head is a bottomless pit of creative wealth oozing with country/western thought matter.

R&R: In addition to playing a pretty mean guitar, I hear you're slinging something a little more dangerous.

UH: I have a piece I carry. Womerns likes mans that shoots guns and sings country/western music. Yeh, yeh. It's a fact. All your singing cowboys — think about it. Gene Autry shot a gun and sung country/western. Roy Rogers shot a gun and sung country/western. Womerns likes it. I do it all for the womerns, hoss.



Unknown Hinson



**ROCKIN' ROADHOUSE** Capitol/Nashville's Jamie O'Neal showcased for film and television luminaries during the 2004 Nashville Film Festival. Pictured here are (l-r) Capitol/Nashville's Fletcher Foster, O'Neal, Patrick Swayze and NFF President Jeff Walker.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOTAL AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
3	1	RASCAL FLATTS <i>Mayberry (Lyric Street)</i>	14570	808	4648	+305	434101	17196	19	111/0
5	2	GRETCHEN WILSON <i>Redneck Woman (Epic)</i>	13859	550	4333	+175	407029	20829	11	111/0
1	3	KEITH URBAN <i>You'll Think Of Me (Capitol)</i>	13459	-1185	4188	-341	399785	-36740	21	111/0
4	4	JOHN MICHAEL MONTGOMERY <i>Letters From Home (Warner Bros.)</i>	13416	92	4175	+19	401671	3893	17	111/0
2	5	KENNY CHESNEY f/UNCLE KRACKER <i>When The Sun Goes Down (BNA)</i>	13280	-1355	4052	-501	412949	-33819	16	111/0
6	6	TRACY LAWRENCE <i>Paint Me A Birmingham (DreamWorks)</i>	11632	-196	3799	-7	326838	-4961	27	111/0
7	7	GEORGE STRAIT <i>Desperately (MCA)</i>	11063	111	3444	+9	315618	14682	18	111/0
9	8	MONTGOMERY GENTRY <i>If You Ever Stop Loving Me (Columbia)</i>	9958	556	3068	+93	293998	17529	15	111/0
8	9	LONESTAR <i>Let's Be Us Again (BNA)</i>	9792	151	3007	+46	295007	7134	12	111/0
10	10	TOBY KEITH <i>Whiskey Girl (DreamWorks)</i>	9675	578	2944	+198	290871	20466	9	111/0
11	11	BROOKS & DUNN <i>That's What She Gets For Loving Me (Arista)</i>	8566	230	2734	+70	246121	6713	15	111/0
12	12	DAVID LEE MURPHY <i>Loco (Koch)</i>	7262	294	2267	+66	202965	17827	18	110/1
14	13	CLAY WALKER <i>I Can't Sleep (RCA)</i>	6704	442	2143	+104	178615	18043	21	107/0
15	14	SHEDAISY <i>Passenger Seat (Lyric Street)</i>	6368	267	2011	+34	170747	12886	16	107/1
18	15	BILLY CURRINGTON <i>I Got A Feelin' (Mercury)</i>	5871	792	1829	+285	147972	15618	17	95/2
17	16	REBA MCENTIRE <i>Somebody (MCA)</i>	5560	261	1803	+112	150689	8119	18	103/3
19	17	SHANIA TWAIN <i>It Only Hurts When I'm Breathing (Mercury/IDJMG)</i>	5216	552	1740	+175	132622	3619	14	95/0
13	18	CAROLYN DAWN JOHNSON <i>Simple Life (Arista)</i>	4642	-1692	1451	-572	126528	-51361	23	109/0
21	19	BRAD PAISLEY f/ALISON KRAUSS <i>Whiskey Lullaby (Arista)</i>	4604	700	1398	+238	125292	15012	6	94/11
20	20	EMERSON DRIVE <i>Last One Standing (DreamWorks)</i>	4269	105	1335	+21	107968	3083	17	97/4
22	21	JOSH GRACIN <i>I Want To Live (Lyric Street)</i>	4244	437	1387	+133	110859	7694	10	98/9
24	22	ANDY GRIGGS <i>She Thinks She Needs Me (RCA)</i>	4105	473	1288	+160	111473	18319	11	92/3
23	23	JOE DIFFIE <i>Tougher Than Nails (BBR/C4)</i>	3978	169	1318	+79	101750	5807	14	85/2
25	24	RACHEL PROCTOR <i>Me And Emily (BNA)</i>	3714	548	1038	+183	100592	7916	11	87/8
26	25	LEE ANN WOMACK <i>The Wrong Girl (MCA)</i>	3420	390	1096	+146	87873	10927	13	86/2
28	26	MARTINA MCBRIDE <i>How Far (RCA)</i>	2820	530	882	+132	84905	18343	5	85/11
27	27	JEFF BATES <i>I Wanna Make You Cry (RCA)</i>	2673	235	918	+48	69434	6723	17	81/1
29	28	TERRI CLARK <i>Girls Lie Too (Mercury)</i>	2650	395	871	+134	72736	8958	5	72/5
30	29	JOE NICHOLS <i>If Nobody Believed In You (Universal South)</i>	2456	250	830	+78	61963	8302	7	78/8
Breaker	30	KENNY CHESNEY <i>I Go Back (BNA)</i>	2399	1188	804	+427	71421	33547	3	69/29
33	31	TRENT WILLMON <i>Beer Man (Columbia)</i>	2350	564	744	+120	55442	16178	7	76/5
35	32	BIG & RICH <i>Save A Horse, Ride A Cowboy (Warner Bros.)</i>	2159	463	668	+130	57318	13878	5	47/6
32	33	BILLY DEAN <i>Thank God I'm A Country Boy (View2/Curb)</i>	1964	76	675	+27	53102	3703	12	46/3
31	34	AMY DALLEY <i>Men Don't Change (Curb)</i>	1962	44	717	+17	47455	1963	14	61/1
34	35	JULIE ROBERTS <i>Break Down Here (Mercury)</i>	1790	85	660	+15	37618	604	10	64/2
Breaker	36	JENKINS <i>Blame It On Mama (Capitol)</i>	1699	233	521	+76	40343	5034	9	67/5
38	37	BLAKE SHELTON <i>When Somebody Knows You That Well (Warner Bros.)</i>	1419	205	514	+83	25962	-272	8	65/1
40	38	HANK WILLIAMS, JR. <i>Why Can't We All Just Get... (Asylum/Curb)</i>	1416	234	499	+84	28367	2578	8	42/1
37	39	TRACE ADKINS <i>Rough &amp; Ready (Capitol)</i>	1405	154	479	-1	36901	5533	3	54/10
Debut	40	BRAD COTTER <i>I Meant To (Epic)</i>	1396	1390	455	+453	48489	48489	1	27/24
45	41	PHIL VASSAR <i>In A Real Love (Arista)</i>	1366	487	407	+136	42282	14449	2	50/6
42	42	JIMMY WAYNE <i>You Are (DreamWorks)</i>	1320	274	378	+59	37231	12120	4	49/5
41	43	CHELY WRIGHT <i>Back Of The Bottom Drawer (Vivaton)</i>	1223	130	421	+25	33966	4277	8	38/2
47	44	SARA EVANS <i>Suds In The Bucket (RCA)</i>	1163	376	354	+141	29598	7983	3	42/5
43	45	CRAIG MORGAN <i>Look At Us (BBR)</i>	1143	106	395	+30	22081	-417	3	52/3
46	46	JOSH TURNER <i>What It Ain't (MCA)</i>	1006	193	380	+61	18045	2433	4	53/5
44	47	RODNEY ATKINS <i>Someone To Share It With (Curb)</i>	763	-189	314	-56	16023	-2012	3	43/1
50	48	TRAVIS TRITT <i>The Girl's Gone Wild (Columbia)</i>	589	-3	195	+15	15712	-1508	2	36/25
Debut	49	KID ROCK <i>Single Father (Top Dog/Atlantic)</i>	568	435	131	+109	13577	10504	1	3/0
Debut	50	RUSHLOW <i>Sweet Summer Rain (Lyric Street)</i>	547	202	209	+81	12221	3552	1	37/8

111 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 5/2-5/8. 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.

## Most Added®

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
KENNY CHESNEY <i>I Go Back (BNA)</i>	29
BLUE COUNTY <i>That's Cool (Asylum/Curb)</i>	27
TRAVIS TRITT <i>The Girl's Gone Wild (Columbia)</i>	25
BRAD COTTER <i>I Meant To (Epic)</i>	24
DIERKS BENTLEY <i>How Am I Doin' (Capitol)</i>	22
STEVE HOLY <i>Put Your Best Dress On (Curb)</i>	20
BRAD PAISLEY f/ALISON KRAUSS <i>Whiskey Lullaby (Arista)</i>	11
MARTINA MCBRIDE <i>How Far (RCA)</i>	11
TRACE ADKINS <i>Rough &amp; Ready (Capitol)</i>	10
JOSH GRACIN <i>I Want To Live (Lyric Street)</i>	9

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
BRAD COTTER <i>I Meant To (Epic)</i>	+1390
KENNY CHESNEY <i>I Go Back (BNA)</i>	+1188
RASCAL FLATTS <i>Mayberry (Lyric Street)</i>	+808
BILLY CURRINGTON <i>I Got A Feelin' (Mercury)</i>	+792
BRAD PAISLEY f/ALISON KRAUSS <i>Whiskey Lullaby (Arista)</i>	+700
TOBY KEITH <i>Whiskey Girl (DreamWorks)</i>	+578
TRENT WILLMON <i>Beer Man (Columbia)</i>	+564
MONTGOMERY GENTRY <i>If You Ever Stop Loving Me (Columbia)</i>	+556
S. TWAIN <i>It Only Hurts When I'm Breathing (Mercury/IDJMG)</i>	+552
GRETCHEN WILSON <i>Redneck Woman (Epic)</i>	+550

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRAD COTTER <i>I Meant To (Epic)</i>	+453
KENNY CHESNEY <i>I Go Back (BNA)</i>	+427
RASCAL FLATTS <i>Mayberry (Lyric Street)</i>	+305
BILLY CURRINGTON <i>I Got A Feelin' (Mercury)</i>	+285
BRAD PAISLEY f/ALISON KRAUSS <i>Whiskey Lullaby (Arista)</i>	+238
TOBY KEITH <i>Whiskey Girl (DreamWorks)</i>	+198
RACHEL PROCTOR <i>Me And Emily (BNA)</i>	+183
GRETCHEN WILSON <i>Redneck Woman (Epic)</i>	+175
S. TWAIN <i>It Only Hurts When I'm Breathing (Mercury/IDJMG)</i>	+175
ANDY GRIGGS <i>She Thinks She Needs Me (RCA)</i>	+160

## Breakers

**KENNY CHESNEY**  
**I Go Back (BNA)**  
**29 Adds • Moves 39-30**  
**JENKINS**  
**Blame It On Mama (Capitol)**  
**5 Adds • Moves 36-36**

Songs ranked by total plays

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# R&R COUNTRY TOP 50 INDICATOR

May 14, 2004

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	RASCAL FLATTS <i>Mayberry (Lyric Street)</i>	5801	49	4279	+41	128306	1127	19	111/0
4	2	TRACY LAWRENCE <i>Paint Me A Birmingham (DreamWorks)</i>	5711	134	4206	+103	125393	2372	28	111/0
2	3	JOHN MICHAEL MONTGOMERY <i>Letters From Home (Warner Bros.)</i>	5694	-7	4254	+5	125238	-73	17	110/0
6	4	GRETCHEN WILSON <i>Redneck Woman (Epic)</i>	5608	381	4198	+259	124502	7933	9	111/1
7	5	GEORGE STRAIT <i>Desperately (MCA)</i>	4983	-23	3774	+1	109636	-638	18	111/0
3	6	KEITH URBAN <i>You'll Think Of Me (Capitol)</i>	4860	-760	3579	-618	110040	-14900	22	104/0
8	7	LONESTAR <i>Let's Be Us Again (BNA)</i>	4551	119	3409	+93	98606	1879	12	110/0
9	8	MONTGOMERY GENTRY <i>If You Ever Stop Loving Me (Columbia)</i>	4530	310	3405	+250	99976	6637	15	109/0
10	9	BROOKS & DUNN <i>That's What She Gets For Loving Me (Arista)</i>	4203	110	3158	+90	92013	2512	15	110/0
11	10	TOBY KEITH <i>Whiskey Girl (DreamWorks)</i>	3978	365	3022	+294	87287	6430	7	111/0
13	11	DAVID LEE MURPHY <i>Loco (Koch)</i>	3348	302	2504	+210	74457	6735	18	102/10
14	12	CLAY WALKER <i>I Can't Sleep (RCA)</i>	3277	317	2459	+237	72237	7197	22	103/1
12	13	SHEDAISY <i>Passenger Seat (Lyric Street)</i>	3201	-5	2372	-7	69666	43	15	106/2
15	14	REBA MCENTIRE <i>Somebody (MCA)</i>	2927	166	2210	+133	64686	3312	19	101/11
17	15	BRAD PAISLEY f/ALISON KRAUSS <i>Whiskey Lullaby (Arista)</i>	2691	339	2031	+237	59250	7590	8	104/3
16	16	SHANIA TWAIN <i>It Only Hurts When I'm Breathing (Mercury/IDJMG)</i>	2642	18	2026	+18	59752	759	14	89/1
18	17	BILLY CURRINGTON <i>I Got A Feelin' (Mercury)</i>	2626	373	2034	+264	57245	9314	18	91/3
21	18	JOSH GRACIN <i>I Want To Live (Lyric Street)</i>	2321	399	1749	+301	49918	8559	9	102/5
19	19	EMERSON DRIVE <i>Last One Standing (DreamWorks)</i>	2154	161	1618	+101	46931	3767	18	86/5
20	20	JOE DIFFIE <i>Tougher Than Nails (BBR/CA)</i>	2104	168	1549	+109	45357	3571	14	90/5
22	21	LEE ANN WOMACK <i>The Wrong Girl (MCA)</i>	1980	77	1514	+55	42049	1525	13	83/0
24	22	ANDY GRIGGS <i>She Thinks She Needs Me (RCA)</i>	1818	258	1390	+208	39996	5480	10	84/9
27	23	TERRI CLARK <i>Girls Lie Too (Mercury)</i>	1803	355	1352	+249	39996	8309	4	92/3
26	24	MARTINA MCBRIDE <i>How Far (RCA)</i>	1743	257	1380	+186	37457	5932	6	93/7
25	25	JOE NICHOLS <i>If Nobody Believed In You (Universal South)</i>	1584	63	1239	+42	33325	1491	8	76/0
29	26	RACHEL PROCTOR <i>Me And Emily (BNA)</i>	1566	272	1179	+197	35524	6024	8	82/12
28	27	JEFF BATES <i>I Wanna Make You Cry (RCA)</i>	1457	46	1104	+33	30826	937	18	75/5
31	28	TRACE ADKINS <i>Rough &amp; Ready (Capitol)</i>	1235	167	962	+111	25793	3550	6	75/7
30	29	CHELY WRIGHT <i>Back Of The Bottom Drawer (Vivaton)</i>	1097	25	881	+33	22529	543	9	71/3
32	30	JIMMY WAYNE <i>You Are (DreamWorks)</i>	913	21	723	+7	19084	-32	8	61/3
45	31	KENNY CHESNEY <i>I Go Back (BNA)</i>	873	496	720	+441	18522	10521	2	75/46
35	32	JENKINS <i>Blame It On Mama (Capitol)</i>	831	98	637	+65	17465	1973	7	51/3
33	33	JULIE ROBERTS <i>Break Down Here (Mercury)</i>	822	4	660	-4	16731	-284	11	52/4
34	34	AMY DALLEY <i>Men Don't Change (Curb)</i>	815	33	626	+29	17542	419	14	47/2
36	35	BILLY DEAN <i>Thank God I'm A Country Boy (View2/Curb)</i>	795	96	602	+62	20124	2311	12	43/5
37	36	BLAKE SHELTON <i>When Somebody Knows You That Well (Warner Bros.)</i>	692	63	555	+49	14601	1617	9	43/1
39	37	JOSH TURNER <i>What It Ain't (MCA)</i>	651	114	516	+86	13426	2412	4	52/10
41	38	SARA EVANS <i>Suds In The Bucket (RCA)</i>	637	205	508	+145	13670	4897	3	49/10
38	39	HANK WILLIAMS, JR. <i>Why Can't We All Just Get... (Asylum/Curb)</i>	613	50	475	+40	13284	1502	7	39/2
40	40	TRENT WILLMON <i>Beer Man (Columbia)</i>	591	82	408	+75	13214	1418	4	38/7
44	41	BIG & RICH <i>Save A Horse, Ride A Cowboy (Warner Bros.)</i>	565	174	426	+148	12104	3798	2	44/14
42	42	PHIL VASSAR <i>In A Real Love (Arista)</i>	509	106	384	+79	12629	2782	3	40/7
43	43	CRAIG MORGAN <i>Look At Us (BBR)</i>	415	11	321	+2	9394	273	3	32/1
Debut	44	BRAD COTTER <i>I Meant To (Epic)</i>	375	375	263	+263	8996	8996	1	17/14
50	45	TRAVIS TRITT <i>The Girl's Gone Wild (Columbia)</i>	366	207	248	+139	9086	4830	2	26/11
46	46	JEFFREY STEELE <i>Good Year... (Lofton Creek Records/3 Ring Circus)</i>	353	2	299	-4	6215	200	4	22/0
49	47	RODNEY ATKINS <i>Someone To Share It With (Curb)</i>	335	21	252	+28	7249	200	4	24/4
48	48	CLINT BLACK <i>The Boogie Man (Equity)</i>	317	3	233	+4	7219	43	3	26/1
Debut	49	DIERKS BENTLEY <i>How Am I Doin' (Capitol)</i>	232	117	179	+79	4857	2587	1	18/7
Debut	50	RUSHLOW <i>Sweet Summer Rain (Lyric Street)</i>	231	94	184	+70	5361	2433	1	22/4

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 5/2 - Saturday 5/8.  
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## Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
KENNY CHESNEY <i>I Go Back (BNA)</i>	46
BIG & RICH <i>Save A Horse, Ride A Cowboy (Warner Bros.)</i>	14
BRAD COTTER <i>I Meant To (Epic)</i>	14
RACHEL PROCTOR <i>Me And Emily (BNA)</i>	12
BLUE COUNTY <i>That's Cool (Asylum/Curb)</i>	12
REBA MCENTIRE <i>Somebody (MCA)</i>	11
TRAVIS TRITT <i>The Girl's Gone Wild (Columbia)</i>	11
DAVID LEE MURPHY <i>Loco (Koch)</i>	10
JOSH TURNER <i>What It Ain't (MCA)</i>	10
SARA EVANS <i>Suds In The Bucket (RCA)</i>	10

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
KENNY CHESNEY <i>I Go Back (BNA)</i>	+496
JOSH GRACIN <i>I Want To Live (Lyric Street)</i>	+399
GRETCHEN WILSON <i>Redneck Woman (Epic)</i>	+381
BRAD COTTER <i>I Meant To (Epic)</i>	+375
BILLY CURRINGTON <i>I Got A Feelin' (Mercury)</i>	+373
TOBY KEITH <i>Whiskey Girl (DreamWorks)</i>	+365
TERRI CLARK <i>Girls Lie Too (Mercury)</i>	+355
BRAD PAISLEY f/ALISON KRAUSS <i>Whiskey Lullaby (Arista)</i>	+339
CLAY WALKER <i>I Can't Sleep (RCA)</i>	+317
MONTGOMERY GENTRY <i>If You Ever Stop Loving Me (Columbia)</i>	+310

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
KENNY CHESNEY <i>I Go Back (BNA)</i>	+441
JOSH GRACIN <i>I Want To Live (Lyric Street)</i>	+301
TOBY KEITH <i>Whiskey Girl (DreamWorks)</i>	+294
BILLY CURRINGTON <i>I Got A Feelin' (Mercury)</i>	+264
BRAD COTTER <i>I Meant To (Epic)</i>	+263
GRETCHEN WILSON <i>Redneck Woman (Epic)</i>	+259
MONTGOMERY GENTRY <i>If You Ever Stop Loving Me (Columbia)</i>	+250
TERRI CLARK <i>Girls Lie Too (Mercury)</i>	+249
BRAD PAISLEY f/ALISON KRAUSS <i>Whiskey Lullaby (Arista)</i>	+237
CLAY WALKER <i>I Can't Sleep (RCA)</i>	+237

### RULE # 1

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

### RULE # 2

Don't forget rule #1.

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES May 14, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of April 4-10.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
KENNY CHESNEY f/JUNCLE KRACKER When The Sun Goes Down (BNA)	37.0%	68.8%	22.0%	97.7%	3.9%	2.9%
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	35.2%	70.6%	19.8%	97.1%	4.3%	2.4%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	34.9%	61.7%	22.1%	99.0%	5.5%	9.7%
BILLY DEAN Thank God I'm A Country Boy (View2/Curb)	34.2%	68.8%	18.8%	96.7%	7.7%	1.5%
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	33.4%	65.4%	23.4%	95.4%	5.9%	0.7%
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	32.4%	63.0%	23.9%	97.9%	7.6%	3.4%
BLUE COUNTY Good Little Girls (Asylum/Curb)	31.9%	64.3%	20.9%	99.4%	6.7%	7.5%
KEITH URBAN You'll Think Of Me (Capitol)	31.7%	69.5%	19.1%	97.6%	5.7%	3.4%
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	31.7%	61.1%	25.9%	92.7%	4.3%	1.3%
GEORGE STRAIT Desperately (MCA)	31.2%	61.9%	26.9%	96.6%	3.6%	4.2%
CLAY WALKER I Can't Sleep (RCA)	31.1%	63.1%	24.8%	96.5%	5.0%	3.6%
REBA MCENTIRE Somebody (MCA)	29.7%	65.2%	21.2%	90.5%	3.6%	0.5%
BILLY CURRINGTON I Got A Feelin' (Mercury)	29.6%	65.1%	23.1%	96.4%	5.2%	3.1%
TOBY KEITH Whiskey Girl (DreamWorks)	29.6%	60.8%	23.6%	90.8%	5.5%	0.9%
JULIE ROBERTS Break Down Here (Mercury)	27.7%	55.2%	23.7%	88.5%	8.7%	1.0%
LONESTAR Let's Be Us Again (BNA)	27.7%	65.1%	22.9%	94.1%	5.0%	1.1%
RASCAL FLATTS Mayberry (Lyric Street)	27.2%	61.7%	23.8%	98.6%	5.5%	7.5%
ANDY GRIGGS She Thinks She Needs Me (RCA)	27.1%	63.8%	23.0%	91.3%	3.6%	0.9%
JEFF BATES I Wanna Make You Cry (RCA)	26.6%	56.9%	27.2%	91.0%	5.1%	1.8%
SHEDAISY Passenger Seat (Lyric Street)	26.5%	55.3%	29.5%	92.0%	5.2%	2.0%
JOE NICHOLS If Nobody Believed In You (Universal South)	26.5%	61.6%	20.9%	89.4%	6.1%	0.7%
JOE DIFFIE Tougher Than Nails (BBR/C4)	26.2%	64.1%	21.8%	93.8%	7.5%	0.5%
CAROLYN DAWN JOHNSON Simple Life (Arista)	26.2%	54.4%	28.5%	98.4%	7.5%	8.1%
EMERSON DRIVE Last One Standing (DreamWorks)	25.4%	58.2%	29.4%	98.5%	6.3%	4.5%
GRETCHEN WILSON Redneck Woman (Epic)	25.4%	59.1%	24.0%	91.4%	7.7%	0.7%
DAVID LEE MURPHY Loco (Koch)	25.1%	63.0%	23.5%	92.9%	5.6%	0.8%
LEE ANN WOMACK The Wrong Girl (MCA)	24.9%	52.0%	28.5%	89.2%	6.6%	2.1%
RACHEL PROCTOR Me And Emily (BNA)	24.8%	51.5%	29.2%	89.8%	7.9%	1.3%
AMY DALLEY Men Don't Change (Curb)	24.3%	53.8%	25.8%	94.0%	13.0%	1.5%
TRENT WILLMON Beer Man (Columbia)	22.9%	52.3%	28.3%	91.3%	10.0%	0.6%
JOSH GRACIN I Want To Live (Lyric Street)	22.0%	53.1%	25.2%	87.0%	7.8%	1.0%
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	19.2%	51.8%	22.9%	84.9%	9.8%	0.5%
TERRI CLARK Girls Lie Too (Mercury)	15.5%	37.8%	26.8%	78.0%	11.3%	2.3%
MARTINA MCBRIDE How Far (RCA)	14.6%	38.6%	25.4%	74.1%	9.7%	0.4%
BIG & RICH Save A Horse, Ride A Cowboy (Warner Bros.)	7.1%	30.0%	26.3%	66.7%	10.4%	0.0%

## CALLOUT AMERICA® HOT SCORES

**P**assword of the Week: *Massie*.  
**Question of the Week:** On a scale of 1-5 — with 5 meaning you really like the show, 1 meaning you don't like the show and 0 meaning you don't watch the show — please rate the following reality talent shows.

**Total**

American Idol  
 0 (Don't watch): 16.8%  
 1 (Don't Like): 5.1%  
 2: 8.5%  
 3: 23.3%  
 4: 24.9%  
 5 (Like a lot): 21.2%

Nashville Star  
 0 (Don't watch): 28.7%  
 1 (Don't Like): 0.8%  
 2: 5.3%  
 3: 21.2%  
 4: 24.9%  
 5 (Like a lot): 19%

Star Search  
 0 (Don't watch): 28.7%  
 1 (Don't Like): 3.3%  
 2: 11.3%  
 3: 21.8%  
 4: 23.2%  
 5 (Like a lot): 11.7%

P1  
 American Idol  
 0 (Don't watch): 17.9%  
 1 (Don't Like): 4.5%  
 2: 8.9%  
 3: 22%  
 4: 24.6%  
 5 (Like a lot): 22%

Nashville Star  
 0 (Don't watch): 27.4%  
 1 (Don't Like): 0.8%  
 2: 5.3%  
 3: 23.2%  
 4: 23.2%  
 5 (Like a lot): 20.1%

Star Search  
 0 (Don't watch): 27.9%  
 1 (Don't Like): 3.3%  
 2: 11.7%  
 3: 21.2%  
 4: 24.3%  
 5 (Like a lot): 11.4%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3rd each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye.

**NORTHEAST:** Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2003 R&R Inc. © 2003 Bullseye Marketing Research Inc..

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**America's Best Testing Country Songs**  
12+ For The Week Ending 5/14/04

Artist Title (Label)	TW	LW	Famil.	Burn	Per. 25-54	W 25-54	M 25-54
J. MICHAEL MONTGOMERY Letters From... (Warner Bros.)	4.38	4.39	99%	18%	4.47	4.50	4.45
BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)	4.22	-	69%	7%	4.19	4.12	4.24
GRETCHEN WILSON Redneck Woman (Epic)	4.21	4.20	97%	21%	4.21	4.22	4.21
KEITH URBAN You'll Think Of Me (Capitol)	4.18	4.27	98%	26%	4.15	4.33	4.01
K. CHESNEY f/UNCLE KRACKER When The Sun... (BNA)	4.14	4.29	99%	33%	4.10	4.25	3.98
BUDDY JEWELL Sweet Southern Comfort (Columbia)	4.08	4.18	98%	33%	4.10	4.12	4.08
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	4.08	4.15	98%	26%	4.09	4.07	4.11
REBA MCENTIRE Somebody (MCA)	4.07	4.02	90%	17%	4.06	4.03	4.08
CLAY WALKER I Can't Sleep (RCA)	4.06	4.07	92%	14%	4.00	4.06	3.96
GEORGE STRAIT Desperately (MCA)	4.05	4.15	94%	19%	4.12	4.21	4.05
JOE DIFFIE Tougher Than Nails (BBR/C4)	4.03	3.98	60%	6%	4.04	4.04	4.03
ANDY GRIGGS She Thinks She Needs Me (RCA)	4.02	3.96	71%	6%	3.98	4.08	3.90
RASCAL FLATTS Mayberry (Lyric Street)	3.98	4.08	99%	32%	3.93	4.02	3.85
LONESTAR Let's Be Us Again (BNA)	3.97	4.05	91%	16%	3.99	4.14	3.86
BILLY CURRINGTON I Got A Feelin' (Mercury)	3.97	3.98	73%	8%	3.90	3.99	3.84
BROOKS & DUNN That's What She Gets For... (Arista)	3.96	4.05	95%	18%	4.03	4.12	3.96
CAROLYN DAWN JOHNSON Simple Life (Arista)	3.96	3.85	91%	19%	4.02	3.93	4.08
M. GENTRY If You Ever Stop Loving Me (Columbia)	3.95	4.14	95%	19%	3.92	3.94	3.90
JOSH GRACIN I Want To Live (Lyric Street)	3.92	3.84	47%	4%	3.82	3.95	3.72
TOBY KEITH Whiskey Girl (DreamWorks)	3.90	3.94	93%	18%	3.88	3.82	3.93
BRIAN MCCOMAS You're In My Head (Lyric Street)	3.90	4.00	83%	17%	3.87	3.91	3.84
BLUE COUNTY Good Little Girls (Asylum/Curb)	3.88	4.04	93%	27%	3.80	3.80	3.80
GARY ALLAN Songs About Rain (MCA)	3.87	4.01	98%	33%	3.83	3.87	3.81
DAVID LEE MURPHY Loco (Koch)	3.84	3.85	82%	12%	3.89	4.01	3.81
LEE ANN WOMACK The Wrong Girl (MCA)	3.84	3.81	57%	6%	3.85	3.76	3.90
SHEDAISY Passenger Seat (Lyric Street)	3.79	3.75	93%	20%	3.83	3.70	3.93
EMERSON DRIVE Last One Standing (DreamWorks)	3.79	3.86	78%	14%	3.75	3.96	3.60
JEFF BATES I Wanna Make You Cry (RCA)	3.76	3.84	65%	9%	3.79	3.86	3.74
RACHEL PROCTOR Me And Emily (BNA)	3.71	-	51%	12%	3.65	3.70	3.60

Total sample size is 395 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	GRETCHEN WILSON Redneck Woman (Epic)	526	+33	5	15/0
1	2	K. CHESNEY f/UNCLE KRACKER When The Sun... (BNA)	488	-29	5	17/0
3	3	RASCAL FLATTS Mayberry (Lyric Street)	482	0	5	17/0
9	4	J. MICHAEL MONTGOMERY Letters... (Warner Bros.)	416	+30	5	16/0
7	5	BROOKS & DUNN That's What She Gets For... (Arista)	407	+11	5	17/0
8	6	LONESTAR Let's Be Us Again (BNA)	406	+20	5	16/0
6	7	S. TWAIN It Only Hurts When... (Mercury/IDJMG)	406	0	5	17/0
5	8	GEORGE STRAIT Desperately (MCA)	401	-20	5	17/0
4	9	KEITH URBAN You'll Think Of Me (Capitol)	391	-47	5	17/0
11	10	M. GENTRY If You Ever Stop Loving Me (Columbia)	388	+43	5	14/0
10	11	AARON LINES Turn It Up (I Like The...) (RCA)	367	+6	5	17/0
14	12	ADAM GREGORY Never Be Another (Sony Music Canada)	362	+30	5	15/0
15	13	GEORGE CANYON Good Day To Ride (Independent)	348	+28	5	15/0
12	14	AARON PRITCHETT My Way (Royalty)	331	-4	5	17/0
17	15	TOBY KEITH Whiskey Girl (DreamWorks)	295	+10	4	13/0
21	16	CHRIS CUMMINGS Lucy Got Lucky (Warner Bros.)	294	+38	4	14/1
18	17	T. LAWRENCE Paint Me A Birmingham (DreamWorks)	283	+3	5	12/0
13	18	BUDDY JEWELL Sweet Southern Comfort (Columbia)	268	-66	5	16/0
19	19	SHEDAISY Passenger Seat (Lyric Street)	261	-17	5	14/0
23	20	B. PAISLEY f/A. KRAUSS Whiskey Lullaby (Arista)	260	+33	3	10/0
22	21	DAVID LEE MURPHY Loco (Koch)	248	+14	5	12/0
16	22	WILKINSONS L.A. (Open Road/Universal)	248	-47	5	14/0
20	23	GIL GRAND Burnin' (Spin)	247	-10	5	14/0
25	24	TERRI CLARK Girls Lie Too (Mercury)	232	+29	2	9/0
24	25	SEAN HOGAN Centered (Independent)	218	-4	4	14/0
Debut	26	EMERSON DRIVE Last One Standing (DreamWorks)	203	+36	1	7/0
Debut	27	J. MATHEWS Time After Time (Open Road/Universal)	194	+53	1	7/1
26	28	J.R. VAUTOUR Kiss Me Goodbye (Warner Music Canada)	183	-20	5	13/0
Debut	29	BILLY CURRINGTON I Got A Feelin' (Mercury)	181	+36	1	7/1
Debut	30	LEE ANN WOMACK The Wrong Girl (MCA)	174	-2	1	9/0

17 Canadian Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/2-5/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♦ Indicates Cancan. © 2004, R&R, Inc.

C O U N T R Y  
**FLASHBACK**

1 YEAR AGO

• No. 1: "I Believe" — Diamond Rio

5 YEARS AGO

• No. 1: "You Won't Ever Be Lonely" — Andy Griggs

10 YEARS AGO

• No. 1: "Your Love Amazes Me" — John Berry

15 YEARS AGO

• No. 1: "Where Did I Go Wrong" — Steve Wariner

20 YEARS AGO

• No. 1: "Honey Open That Door" — Ricky Skaggs

25 YEARS AGO

• No. 1: "Don't Take It All Away" — Conway Twitty

30 YEARS AGO

• No. 1: "The Streak" — Ray Stevens

**New & Active**

JESSI ALEXANDER Honeysuckle Sweet (Columbia)  
Total Plays: 189, Total Stations: 29, Adds: 0

CLINT BLACK The Boogie Man (Equity)  
Total Plays: 176, Total Stations: 28, Adds: 5

LANE TURNER Always Wanting More (Breathless) (Warner Bros.)  
Total Plays: 137, Total Stations: 25, Adds: 2

STEVE HOLY Put Your Best Dress On (Curb)  
Total Plays: 122, Total Stations: 29, Adds: 20

DIERKS BENTLEY How Am I Doin' (Capitol)  
Total Plays: 109, Total Stations: 26, Adds: 22

SHERRIE AUSTIN Son Of A Preacher Man (BBR/C4)  
Total Plays: 109, Total Stations: 10, Adds: 2

MCHAYES Tulsa Time (Universal South)  
Total Plays: 85, Total Stations: 13, Adds: 3

BLUE COUNTY That's Cool (Asylum/Curb)  
Total Plays: 61, Total Stations: 28, Adds: 27

JEDD HUGHES High Lonesome (MCA)  
Total Plays: 36, Total Stations: 12, Adds: 3

Songs ranked by total plays

<p><b>KEAN/Abilene, TX</b> OM: James Cameron PD: Rudy Fernandez APD: Shay Hill 1 BRAD COTTER 2 JOHN ARTHUR MARTINEZ 3 JOSH TURNER 7 BLUE COUNTY</p> <p><b>WQMX/Akron, OH*</b> OM/PM: Kevin Mason APD: Ken Steel TRACE ADKINS TRAVIS TRITT</p> <p><b>WGNA/Albany, NY*</b> PD: Buzz Brindle MD: Bill Earley 4 JOSH GRACIN 4 RACHEL PROCTOR</p> <p><b>KBQ/Albuquerque, NM*</b> APD/MD: Sammy Cruise 7 SHERIE 1 LEE ANN WOMACK 2 CLINT BLACK 1 DIERKS BENTLEY KELLY COFFEY</p> <p><b>KRST/Albuquerque, NM*</b> OM/PM: Eddie Haskell MD: Paul Bailey TRACE ADKINS STEVE HOLY</p> <p><b>KRRV/Alexandria, LA</b> OM: Scott Bryant PD/APD/MD: Steve Casey 2 SARAH EVANS 2 TRACE ADKINS 2 KENNY CHESNEY 2 ANDY GRIGGS 2 RACHEL PROCTOR</p> <p><b>KGNC/Amarillo, TX</b> OM: Dan Gorman PD: Tim Butler APD/MD: Patrick Clark 16 KENNY CHESNEY 7 JEDD HUGHES 6 ANDY GRIGGS</p> <p><b>KBRJ/Anchorage, AK</b> OM: Dennis Bookey PD: Matt Valley MD: Billy Hatcher 12 KENNY CHESNEY 4 JOSH TURNER</p> <p><b>WWWW/Ann Arbor, MI</b> OM/PM: Rob Walker MD: Tom Baker 2 KENNY CHESNEY</p> <p><b>WNCY/Appleton, WI</b> OM: Jeff McCarthy PD: Randy Shannon APD/MD: Marci Braun JEFF BATES</p> <p><b>WKSJ/Asheville, NC</b> OM/PM: Jeff Davis APD: Sharon Green MD: Andy Woods EMERSON DRIVE KENNY CHESNEY PHIL VASSAR</p> <p><b>WKHX/Atlanta, GA*</b> OM/PM: Mark Richards MD: Johnny Gray 13 BIG &amp; RICH 11 BRAD COTTER 7 KENNY CHESNEY BLUE COUNTY JEDD HUGHES</p> <p><b>WPUR/Atlantic City, NJ</b> PD/MD: Joe Kelly No Ads</p> <p><b>WKXC/Augusta, GA</b> PD: T Gentry APD/MD: Zach Taylor 1 JOSH TURNER 1 STEVE HOLY</p> <p><b>KASE/Austin, TX*</b> OM/PM: Jason Kane APD/MD: Bob Pickett 2 REBA MCKENZIE</p> <p><b>KUZZ/Bakersfield, CA*</b> PD: Evan Bridwell MD: Adam Jeffries DIERKS BENTLEY BLUE COUNTY</p> <p><b>WPQC/Baltimore, MD*</b> PD: Scott Lindy MD: Michael J. 4 JOE DUFFIE 2 PHIL VASSAR BLUE COUNTY</p> <p><b>WYNK/Baton Rouge, LA*</b> OM: Bob Murphy PD: Paul Orr APD/MD: Austin James DIERKS BENTLEY TRACE ADKINS CLINT BLACK BLUE COUNTY TRAVIS TRITT</p> <p><b>WYPY/Baton Rouge, LA*</b> OM/PM: Randy Chase 1 JOE NICHOLS BRAD COTTER DIERKS BENTLEY JOSH TURNER</p> <p><b>KYKR/Beaumont, TX</b> OM: Trey Poston PD/MD: Micky Ashworth 2 BIG &amp; RICH 1 MARTINA MCBRIDE PHIL VASSAR</p> <p><b>WJLS/Beckley, WV</b> OM: Dave Willis PD/MD: Ann Kelly 25 KENNY CHESNEY</p>	<p><b>WKNN/Biloxi, MS</b> OM: Walter Brown PD: Kipp Gregory No Ads</p> <p><b>WZOX/Biloxi, MS</b> PD: Bryan Rhodes MD: Gwen Wilson 2 JENKINS 2 TERRI CLARK 1 BILLY DEAN 1 RODNEY ATKINS</p> <p><b>WHWK/Binghamton, NY</b> PD/APD/MD: Ed Walker 17 BUDDY JEWELL 16 LOS LONELY BOYS 15 GARY ALLAN 14 JOSH TURNER 13 BRAD COTTER 12 GEORGE STRAIT 11 TERRY KEITH</p> <p><b>WDXB/Birmingham, AL*</b> PD: Tom Hanrahan MD: Jay Cruz No Ads</p> <p><b>WZZK/Birmingham, AL*</b> PD/MD: Brian Driver No Ads</p> <p><b>WPSK/Blacksburg, VA</b> OM/PM: Scott Stevens APD/MD: Sean Sumner 2 SARAH EVANS 2 TRACE ADKINS 2 KENNY CHESNEY 2 ANDY GRIGGS 2 RACHEL PROCTOR</p> <p><b>WBWN/Bloomington, IL</b> OM/PM: Dan Westhoff APD/MD: Buck Stevens 22 KENNY CHESNEY 10 BRAD COTTER</p> <p><b>WHKX/Bluefield, WV</b> OM/PM/MD: Dave Crosier 10 KENNY CHESNEY 10 RODNEY ATKINS 5 BRAD &amp; SHELLEY</p> <p><b>KIZN/Boise, ID</b> OM/PM: Rich Summers APD/MD: Spencer Burke KENNY CHESNEY BLUE COUNTY SHERIE AUSTIN</p> <p><b>KQFC/Boise, ID</b> PD/MD: Lance Tidwell APD: Jim Miller 10 RACHEL PROCTOR 8 AMY DALLEY 7 BLAKE SHELTON 5 BLUE COUNTY 4 SARAH EVANS 4 JOSH TURNER 4 CAROLYN DAWN JOHNSON</p> <p><b>WKLB/Boston, MA*</b> PD: Mike Brophy APD/MD: Ginny Rogers RUSHLOW STEVE HOLY</p> <p><b>KAGG/Bryan, TX</b> PD/MD: Jennifer Allen 20 RACHEL PROCTOR</p> <p><b>WYRK/Bufalo, NY*</b> PD: John Paul APD/MD: Wendy Lynn 1 TRENT WILLIAMSON 1 JEDD HUGHES 1 JULIE ROBERTS</p> <p><b>WOKO/Burlington</b> PD: Steve Pelkey MD: Mark Richards 3 BILLY DEAN 3 PHIL VASSAR</p> <p><b>KHAK/Cedar Rapids, IA</b> OM: Dick Stadler PD: Bob James MD: Dawn Johnson No Ads</p> <p><b>WIXY/Champaign, IL</b> OM/PM/MD: R. W. Smith 15 CHELY WRIGHT 6 RACHEL PROCTOR 6 BRAD PASLEY YALSON KRAUSS</p> <p><b>WEZL/Charleston, SC*</b> OM: Jay Philpot PD/MD: Trey Cooler 2 JOE NICHOLS 2 TRACE ADKINS DIERKS BENTLEY RUSHLOW BLUE COUNTY</p> <p><b>WNKT/Charleston, SC*</b> PD: Bob McNeill APD/MD: Eric Chaney 5 KEITH BRYANT 1 BRAD COTTER DIERKS BENTLEY BILLY DEAN REBA MCKENZIE BLUE COUNTY STEVE HOLY</p> <p><b>WQBE/Charleston, WV</b> OM: Jeff Whitehead PD: Ed Roberts MD: Bill Hagy 13 BIG &amp; RICH 12 RUSHLOW 11 JOSH TURNER 10 BILLY DEAN 9 TRAVIS TRITT 9 JIMMY WAYNE</p> <p><b>WKKT/Charlotte*</b> OM: Bruce Logan PD/MD: John Roberts 5 BRAD COTTER 4 JOE NICHOLS TRAVIS TRITT</p> <p><b>WSOC/Charlotte*</b> OM/PM: Jeff Roper APD/MD: Rick McCracken No Ads</p> <p><b>WUSY/Chattanooga, TN</b> PD: Kris Van Dyke MD: Bill Poindexter 15 BRAD COTTER 10 EMERSON DRIVE 10 KENNY CHESNEY</p>	<p><b>WUSM/Chicago, IL*</b> APD/MD: Evan Kraft 2 BRAD PASLEY YALSON KRAUSS 2 MARTINA MCBRIDE</p> <p><b>WUBE/Cincinnati, OH*</b> PD: Kathy D'Connor MD: Dawn Hamilton 8 BRAD COTTER 4 TRACE ADKINS 1 BLUE COUNTY</p> <p><b>WYGY/Cincinnati, OH*</b> OM/PM: TJ Holland APD/MD: Dawn Michaels 2 BRAD PASLEY YALSON KRAUSS 1 ANDY GRIGGS TRENT WILLIAMSON</p> <p><b>WGAR/Cleveland, OH*</b> PD: Meg Stevens MD: Chuck Collier 7 SHERIE AUSTIN 4 JOSH GRACIN 4 CRAIG MORGAN CLINT BLACK</p> <p><b>KCCY/Colorado Springs, CO*</b> PD: Valerie Hart MD: Valerie Hart 5 BRAD PASLEY YALSON KRAUSS 2 TRACE ADKINS</p> <p><b>KKCS/Colorado Springs, CO*</b> PD: Shannon Stone MD: Stix Franklin 12 TRACE ADKINS 1 BILLY CURRINGTON</p> <p><b>WCOS/Columbia, SC*</b> PD: Ron Brooks MD: Glen Garrett 5 RACHEL PROCTOR BLUE COUNTY</p> <p><b>WCOL/Columbus, OH*</b> PD: John Crenshaw APD/MD: Dan E. Zuker No Ads</p> <p><b>WGSQ/Cookeville, TN</b> OM: Marty McFly PD: Gator Harrison APD: Phillip Gibbons MD: Stewart James JEFF BATES</p> <p><b>KRYS/Corpus Christi, TX</b> PD: Frank Edwards 13 JULIE ROBERTS 5 EMERSON DRIVE</p> <p><b>KPLX/Dallas, TX*</b> PD: Paul Williams APD: Smokey Rivers MD: Cody Alan No Ads</p> <p><b>KSOS/Dallas, TX*</b> OM/PM: Ted Stecker APD/MD: Chris Huff 8 KENNY CHESNEY 3 HANK WILLIAMS JR. 1 RUSHLOW</p> <p><b>WGNE/Daytona Beach, FL*</b> OM: B.J. Nielsen PD/MD: Jeff Davis DIERKS BENTLEY STEVE HOLY KENNY CHESNEY</p> <p><b>KYGO/Denver, CO*</b> PD/MD: Joel Burke No Ads</p> <p><b>KHKI/Des Moines, IA*</b> OM: Jack O'Brien PD/MD: Jimmy Olsen DIERKS BENTLEY BLUE COUNTY STEVE HOLY</p> <p><b>WYCD/Detroit, MI*</b> PD: Mac Daniels APD/MD: Ron Chatman No Ads</p> <p><b>WDJR/Dothan, AL</b> OM: Jerry Broadway PD/MD: Brett Mason 9 BRAD COTTER</p> <p><b>KKCB/Duluth</b> OM/PM: Johnny Lee Walker MD: Jim Dandy 1 BRAD COTTER 2 SARAH EVANS 1 JOE DUFFIE</p> <p><b>WAXX/Eau Claire, WI</b> PD/MD: George House 7 DIERKS BENTLEY 1 KENNY CHESNEY 6 SARAH EVANS 5 BLUE COUNTY</p> <p><b>WCAT/Harrisburg, PA*</b> PD: Sam McGuire 3 LEE ANN WOMACK 1 RACHEL PROCTOR JENKINS TRAVIS TRITT CLINT BLACK JIMMY WAYNE</p> <p><b>WKEY/EI Paso, TX*</b> PD: Steve Gramzay MD: Bobby Gutierrez BLUE COUNTY</p> <p><b>WXTA/Erie, PA</b> OM: Adam Reese PD/MD: Fred Horton 5 BIG &amp; RICH 5 KENNY CHESNEY 5 PHIL VASSAR 5 TRACE ADKINS</p> <p><b>KKNU/Eugene, OR</b> PD/MD: Jim Davis 10 DIERKS BENTLEY 10 SARAH EVANS 10 EMERSON DRIVE 10 KENNY CHESNEY 10 BLUE COUNTY</p> <p><b>WUSY/Chattanooga, TN</b> PD: Kris Van Dyke MD: Bill Poindexter 15 BRAD COTTER 10 EMERSON DRIVE 10 KENNY CHESNEY</p>	<p><b>WKDQ/Evansville, IN</b> PD/MD: Jon Prell 15 TRAVIS TRITT</p> <p><b>KVOX/Fargo</b> OM: Janice Whitmore PD: Tim Closson MD: Steve Winston MD: Gwen Shelly 3 BRAD &amp; SHELLEY</p> <p><b>KKDZ/Fayetteville, AR</b> OM/PM: Tom Travis APD/MD: Jake McBride 5 TRACE ADKINS 5 JOSH GRACIN</p> <p><b>WKML/Fayetteville, NC</b> No Ads</p> <p><b>KAFF/Flagstaff, AZ</b> PD: Chris Halstead APD/MD: Hugh James 5 JOE DUFFIE 5 KENNY CHESNEY 5 MCNAVES 5 SHERIE AUSTIN 5 CAROLYN DAWN JOHNSON</p> <p><b>WFBE/Flint, MI</b> PD: Coyote Collins APD/MD: Dave Geronimo 1 RUSHLOW</p> <p><b>WXFL/Florence, AL</b> PD/MD: Gary Murock 12 SARAH EVANS 12 KENNY CHESNEY 12 BIG &amp; RICH 12 JEDD HUGHES</p> <p><b>KSKS/Fresno, CA*</b> PD: Mike Peterson MD: Steve Pleshe 28 BLUE COUNTY 6 DIERKS BENTLEY 6 MARTINA MCBRIDE TERRI CLARK</p> <p><b>KUAD/Fl. Collins, CO</b> PD: Mark Callaghan MD: Brian Gary TRAVIS TRITT</p> <p><b>WCKT/Fl. Myers, FL*</b> OM/PM: Steve Amari APD/MD: Dave Logan 1 EMERSON DRIVE TERRI CLARK MARTINA MCBRIDE</p> <p><b>WWGR/Fl. Myers, FL*</b> PD: Mark Phillips MD: Steve Hart 4 BRAD PASLEY YALSON KRAUSS 1 BLUE COUNTY</p> <p><b>WYZB/Fl. Walton Beach, FL</b> OM: Scratch Malone PD/MD: Todd Nixon No Ads</p> <p><b>WQHK/Fl. Wayne, IN</b> OM/PM/MD: Rob Kelley BLUE COUNTY</p> <p><b>WOGK/Gainesville, FL*</b> PD: Mr. Bob MD: Big Red 1 KENNY CHESNEY</p> <p><b>WBCT/Grand Rapids, MI*</b> OM/PM: Doug Montgomery MD: Dave Taft BLUE COUNTY JIMMY WAYNE PHIL VASSAR</p> <p><b>WTQR/Greensboro, NC*</b> OM: Tim Saterfield PD: Bill Dotson APD/MD: Angie Ward 5 MCNAVES 1 JOE NICHOLS 1 CHELY WRIGHT BLUE COUNTY JOSH GRACIN MARTINA MCBRIDE EMERSON DRIVE KENNY CHESNEY</p> <p><b>WRNS/Greenville, NC*</b> PD: Wayne Carlyle MD: Roomer Lee 2 TRACE ADKINS 1 RODNEY ATKINS 1 STEVE HOLY</p> <p><b>WESC/Greenville, SC*</b> OM/PM: Scott Johnson APD/MD: John Landrum No Ads</p> <p><b>WSSL/Greenville, SC*</b> OM/PM: Scott Johnson APD/MD: Kit Layton TRAVIS TRITT JENKINS</p> <p><b>WAYZ/Hagerstown</b> PD/MD: Don Brake 2 HANK WILLIAMS JR. 2 JOSH TURNER 2 RACHEL PROCTOR</p> <p><b>WCAT/Harrisburg, PA*</b> PD: Sam McGuire 3 LEE ANN WOMACK 1 RACHEL PROCTOR JENKINS TRAVIS TRITT CLINT BLACK JIMMY WAYNE</p> <p><b>WRTL/Lansing, MI</b> PD: Jay J. McCrae APD/MD: Chris Tyler 14 KENNY CHESNEY 4 STEVE HOLY 3 BIG &amp; RICH 3 TRENT WILLIAMSON</p> <p><b>WRTB/Harrisburg, PA*</b> OM: Chris Tyler PD/MD: Shelly Easton APD: Newman No Ads</p> <p><b>WVYZ/Hartford, CT*</b> MD: Jay Thomas DIERKS BENTLEY MARTINA MCBRIDE KENNY CHESNEY</p> <p><b>KILT/Houston, TX*</b> PD/MD: Jeff Garrison 19 KENNY CHESNEY 8 BRAD PASLEY YALSON KRAUSS 3 PHIL VASSAR 1 DIERKS BENTLEY TRACE ADKINS JOSH TURNER</p>	<p><b>KBQ/Houston, TX*</b> MD: Christi Brooks 1 BRAD PASLEY YALSON KRAUSS 1 ANDY GRIGGS JOSH GRACIN PHIL VASSAR</p> <p><b>WTCR/Huntington</b> PD: Judy Eaton MD: Dave Poole 5 DIERKS BENTLEY 5 BLUE COUNTY 5 TRACE ADKINS 5 STEVE HOLY 5 BRAD COTTER</p> <p><b>WORM/Huntsville, AL</b> OM/PM: Todd Berry MD: Dan McClain 12 SHERIE 11 DAVID LEE MURPHY 8 BRAD PASLEY YALSON KRAUSS 3 JOSH GRACIN 1 RACHEL PROCTOR KENNY CHESNEY</p> <p><b>WFMS/Indianapolis, IN*</b> OM: David Wood PD: Bob Richards MD: J.D. Cannon 2 BRAD PASLEY YALSON KRAUSS 2 TERRI CLARK 1 TRACE ADKINS</p> <p><b>WMSJ/Jackson, MS</b> PD/MD: Rick Adams 7 BILLY CURRINGTON 7 SHERIE 6 DAVID LEE MURPHY 2 RACHEL PROCTOR</p> <p><b>WUSJ/Jackson, MS</b> MD: Cory Wiggs No Ads</p> <p><b>WROO/Jacksonville, FL*</b> OM/PM: Gail Austin MD: Dixie Jones 15 JOSH TURNER</p> <p><b>WXBD/Johnson City*</b> PD/MD: Bill Hagy 15 BILLY DEAN 13 BIG &amp; RICH 12 RUSHLOW 11 TRAVIS TRITT 9 JIMMY WAYNE 9 JOSH TURNER</p> <p><b>WMTZ/Johnstown, PA</b> OM/PM: Steve Walker MD: Lara Mosby 10 KENNY CHESNEY 7 RACHEL PROCTOR</p> <p><b>KIXQ/Joplin, MO</b> OM: Ray Michaels PD/MD: Cody Carlson APD: Jay McEae 15 TRENT WILLIAMSON</p> <p><b>WWNN/Kalamazoo, MI</b> PD: P.J. Lacey APD/MD: Phil O'Reilly 1 CHELY WRIGHT 1 DIERKS BENTLEY 1 SARAH EVANS</p> <p><b>KBEO/Kansas City, MO*</b> PD: Mike Kennedy MD: T.J. McIntire 5 KENNY CHESNEY SARA EVANS</p> <p><b>KFKF/Kansas City, MO*</b> OM/PM: Dale Carter APD/MD: Steve Stevens JIMMY WAYNE TRAVIS TRITT</p> <p><b>WDAF/Kansas City, MO*</b> PD: Wes McShay APD/MD: Ted Cramer No Ads</p> <p><b>WIVK/Knoxville, TN*</b> OM/PM: Mike Hammond MD: Joe McElmurry 5 BRAD COTTER RUSHLOW BLUE COUNTY MCNAVES</p> <p><b>KNOL/Lafayette, LA</b> PD/MD: Mike James 1 TRENT WILLIAMSON CRAIG MORGAN</p> <p><b>KXKC/Lafayette, LA</b> PD: Renee Revett MD: Sean Riley 8 BRAD COTTER 4 TRACE ADKINS 2 STEVE HOLY 1 KENNY CHESNEY</p> <p><b>WPCV/Lakeland, FL*</b> PD: Dave Wright MD: Jeni Taylor 5 KENNY CHESNEY 1 BLUE COUNTY</p> <p><b>WVOV/Lancaster, PA</b> PD/MD: Dick Raymond 3 BRAD COTTER SARA EVANS KENNY CHESNEY</p> <p><b>WITL/Lansing, MI</b> PD: Jay J. McCrae APD/MD: Chris Tyler 14 KENNY CHESNEY 4 STEVE HOLY 3 BIG &amp; RICH 3 TRENT WILLIAMSON</p> <p><b>KWNR/Las Vegas, NV*</b> PD/MD: Brooks O'Brian 4 BRAD PASLEY YALSON KRAUSS 4 JOSH GRACIN</p> <p><b>WBUL/Lexington, KY</b> PD/MD: Ric Larson APD/MD: Keith Kaufman 3 TRAVIS TRITT 3 JOSH GRACIN 1 KENNY CHESNEY</p> <p><b>WLVX/Lexington, KY</b> OM: Robert Lindsay PD: John Sebastian MD: Karl Shannon 8 BRAD PASLEY YALSON KRAUSS 4 JENKINS 4 DAVID LEE MURPHY 4 ANDY GRIGGS 4 KENNY CHESNEY</p>	<p><b>KZXX/Lincoln, NE</b> OM: Jim Steel PD: Brian Jennings APD/MD: Carol Turner 4 BRAD COTTER 3 REBA MCKENZIE</p> <p><b>KSSN/Little Rock, AR*</b> PD/MD: Chad Heritage 8 BRAD COTTER TRAVIS TRITT</p> <p><b>KZLA/Los Angeles, CA*</b> OM/PM: R.J. Curtis APD/MD: Tony Campos KENNY CHESNEY</p> <p><b>WAMZ/Louisville, KY*</b> PD/MD: Coyote Calhoun No Ads</p> <p><b>KLLL/Lubbock, TX</b> OM/PM: Jay Richards APD/MD: Kelly Greene 6 PAUL MCGRAW 12 EMERSON DRIVE 13 JOSH GRACIN</p> <p><b>WDEN/Macon, GA</b> PD: Gerry Marshall APD/MD: Laura Starling 1 REBA MCKENZIE 1 KENNY CHESNEY</p> <p><b>WWQM/Madison, WI*</b> PD: Mark Grantin MD: Mel McKenzie 2 TRAVIS TRITT 2 KENNY CHESNEY</p> <p><b>KIAI/Mason City, IA</b> PD/MD: J. Brooks 6 PAUL MCGRAW 1 BIG &amp; RICH 3 KENNY CHESNEY 6 BLUE COUNTY 2 AMY DALLEY</p> <p><b>KTEX/McAllen, TX*</b> OM: Billy Santiago PD: Jojo Cerda APD: Frankie Dee MD: Patches 3 EMERSON DRIVE MARTINA MCBRIDE</p> <p><b>KRWQ/Medford, OR</b> PD: Larry Neal MD: Scott Schuler ANDY GRIGGS PHIL VASSAR TRAVIS TRITT</p> <p><b>WGIX/Memphis, TN*</b> PD: Chip Miller MD: Mark Billingsley 1 SARAH EVANS 1 CHELY WRIGHT 1 ANDY GRIGGS 1 BLUE COUNTY TRAVIS TRITT JEDD HUGHES DIERKS BENTLEY</p> <p><b>WOKK/Meridian, MS</b> PD/MD: Scotty Ray 5 BIG &amp; RICH</p> <p><b>WKIS/Miami, FL*</b> PD: Bob Barnett MD: Darlene Evans 5 DIERKS BENTLEY 2 STEVE HOLY 1 BIG &amp; RICH 1 JEDD HUGHES BIG &amp; RICH KENNY CHESNEY</p> <p><b>WML/Milwaukee, WI*</b> PD: Kerry Wolfe APD: Scott Dolphin MD: Mitch Morgan 2 MARTINA MCBRIDE 1 TRACE ADKINS</p> <p><b>KEYE/Minneapolis, MN*</b> OM/PM: Gregg Swenberg APD/MD: Travis Moon 1 CAROLYN DAWN JOHNSON REBA MCKENZIE JULIE ROBERTS TRENT WILLIAMSON</p> <p><b>WKSJ/Mobile, AL*</b> OM: Kit Carson PD/MD: Bill Black 1 JOE NICHOLS MARTINA MCBRIDE</p> <p><b>KJLO/Monroe, LA</b> OM/PM: Mike Blakeney APD/MD: Stacy Collins 15 BRAD COTTER 5 BIG &amp; RICH 5 JEDD HUGHES</p> <p><b>KTOM/Monterey, CA*</b> PD/MD: Jim Dorman 4 RACHEL PROCTOR 3 TRAVIS TRITT 1 BLUE COUNTY</p> <p><b>WLVI/Montgomery, AL</b> OM/PM: Bill Jones MD: Darlene Dixon 7 TIM MCGRAW 7 PAT GREEN 7 BUDDY JEWELL 7 TERRY KEITH DAVID LEE MURPHY REBA MCKENZIE KENNY CHESNEY</p> <p><b>WGTR/Myrtle Beach, SC</b> OM/MD: Mark Andrews PD: Johnny Walker JEFF BATES 3 MARTINA MCBRIDE 3 BILLY DEAN</p> <p><b>WKDF/Nashville, TN*</b> OM/PM: Dave Kelly MD: Kim Leslie JOSH GRACIN</p> <p><b>WSIX/Nashville, TN*</b> OM: Clay Hunicutt PD/MD: Keith Kaufman 1 KENNY CHESNEY</p> <p><b>WSM/Nashville, TN*</b> PD: Lee Logan MD: Frank Sere 9 REBA MCKENZIE 7 DAVID LEE MURPHY 4 JENKINS 3 ANDY GRIGGS 4 KENNY CHESNEY</p>	<p><b>WCTY/New London, CT</b> PD/MD: Jimmy Lehn APD: Dave Elder 26 KENNY CHESNEY 16 KENNY CHESNEY JUNCLE KRACKER 11 BUDDY JEWELL 5 TRENT WILLIAMSON</p> <p><b>WNOE/New Orleans, LA*</b> OM: Jim Owen APD/MD: Casey Carter No Ads</p> <p><b>WGH/Norfolk, VA*</b> OM/PM: John Shomby MD: Mark McKay 23 BRAD COTTER TRACE ADKINS PHIL VASSAR</p> <p><b>KNFM/Odessa, TX</b> OM/PM: John Moesch 7 DAVID LEE MURPHY 7 REBA MCKENZIE</p> <p><b>KTST/Oklahoma City, OK*</b> OM: LJ Smith PD: Tom Freeman 3 EMERSON DRIVE BLAKE SHELTON</p> <p><b>KCCY/Oklahoma City, OK*</b> PD/MD: Bill Reed MARTINA MCBRIDE KENNY CHESNEY</p> <p><b>KXKT/Omaha, NE*</b> PD: Tom Goodwin MD: Craig Allen No Ads</p> <p><b>KHAY/Oxnard, CA</b> Sales Manager: Ernie Bingham PD/MD: Mark Hill 6 REBA MCKENZIE 6 JOSH GRACIN 5 MARTINA MCBRIDE ESSE MAUN KENNY CHESNEY</p> <p><b>KPLM/Palm Springs, CA</b> PD: Al Gordon MD: Kory James 10 SARAH EVANS 10 BIG &amp; RICH 10 BLUE COUNTY</p> <p><b>WPAP/Panama City, FL</b> PD: Todd Berry APD/MD: Shane Collins 10 SARAH EVANS 10 JIMMY WAYNE 10 JULIE ROBERTS 10 ANDY GRIGGS</p> <p><b>WXBM/Pensacola, FL</b> PD/MD: Lynn West 2 JOSH GRACIN 1 ANDY GRIGGS BRAD PASLEY YALSON KRAUSS STEVE HOLY</p> <p><b>WXCL/Peoria, IL</b> OM: Rick Hirschmann PD/MD: BJ Stone 7 KENNY CHESNEY</p> <p><b>WXTU/Philadelphia, PA*</b> PD: Bob McKay APD/MD: Cadillac Jack 5 JOSH GRACIN 4 BRAD COTTER 1 BIG &amp; RICH 1 KENNY CHESNEY BLUE COUNTY</p> <p><b>KMLE/Phoenix, AZ*</b> PD: Jay McCarthy APD/MD: Dave Collins STEVE HOLY</p> <p><b>KNIX/Phoenix, AZ*</b> PD: Shaun Holly MD: Gwen Foster 2 CRAIG MORGAN MARTINA MCBRIDE</p> <p><b>WDSY/Pittsburgh, PA*</b> PD: Keith Clark APD/MD: Stoney Richards No Ads</p> <p><b>WPOR/Portland, ME</b> PD: Rick Jordan MD: Giori Marie 5 BRAD COTTER</p> <p><b>KUPL/Portland, OR*</b> PD: Cary Rolfe MD: Rick Taylor 26 DIERKS BENTLEY 8 BRAD COTTER 9 KENNY CHESNEY TRAVIS TRITT</p> <p><b>KWJJ/Portland, DR*</b> PD: Mike Moore MD: Savannah Jones 1 BRAD PASLEY YALSON KRAUSS</p> <p><b>WQKQ/Portsmouth, NH</b> OM: Mark Ericson PD: Brian Jennings APD/MD: Dan Lunnie 4 BILLY CURRINGTON</p> <p><b>WCTK/Providence, RI*</b> MD: Sam Stevens 4 KENNY CHESNEY</p> <p><b>WLLR/Quad Cities, IA</b> PD: Jim O'Hara MD: Ron Evans 23 BILLY CURRINGTON 12 BIG &amp; RICH 12 PHIL VASSAR 4 ANDY GRIGGS 3 JEFF BATES</p> <p><b>WQDR/Raleigh, NC*</b> PD: Lisa McKay APD/MD: Mike 'Maddawg' Bidle 2 BRAD COTTER 1 JOSH GRACIN RACHEL PROCTOR</p> <p><b>KOKS/Shreveport, LA</b> PD: Les Acree APD/MD: James Anthony Biddle 2 REBA MCKENZIE 2 KENNY CHESNEY</p> <p><b>KOKS/Shreveport, LA</b> OM: Gary McCoy PD: Russ Winston No Ads</p>	<p><b>KSUX/Sioux City, IA</b> PD: Bob Rounds APD/MD: Tony Michaels 7 TRENT WILLIAMSON 3 RODNEY ATKINS</p> <p><b>WBYT/South Bend, IN</b> OM/PM: Tom Oakes APD/MD: Lisa Kosty HANK WILLIAMS JR. KENNY CHESNEY CHELY WRIGHT</p> <p><b>KDRK/Spokane, WA*</b> OM: Tim Carter PD: Jay Daniels APD: Bob Castle MD: Tony Travalto DIERKS BENTLEY TRAVIS TRITT STEVE HOLY</p> <p><b>KIXZ/Spokane, WA*</b> OM: Robert Hayer PD/MD: Paul "Coyote" Neumann APD: Lyn Daniels 4 BRAD COTTER 3 STEVE HOLY 2 KENNY CHESNEY BLUE COUNTY TRAVIS TRITT DIERKS BENTLEY</p> <p><b>WPKO/Springfield, MA*</b> PD: RJ McKay APD: Nick Damon APD: Steve Tyler TRACE ADKINS DAVID LEE MURPHY REBA MCKENZIE TRENT WILLIAMSON</p> <p><b>KTTS/Springfield, MO</b> OM/PM: Brad Hansen APD: Carly Clark 12 SARAH EVANS 6 REBA MCKENZIE 4 RUSHLOW</p> <p><b>WCOG/Springfield, MO*</b> PD: Brad Hansen APD: Curly Clark APD: Greg Cole MD: Jennifer Wood 4 TERRI CLARK STEVE HOLY CRAIG MORGAN</p> <p><b>WCEN/Saginaw, MI</b> PD: Joby Phillips MD: Keith Allen 5 SHERIE AUSTIN 2 TRACE ADKINS</p> <p><b>WKCO/Saginaw, MI</b> OM/PM: Rick Walker No Ads</p> <p><b>WICO/Salisbury, MD</b> OM: Joe Edwards APD/MD: EJ Fox 10 BIG &amp; RICH 10 RODNEY ATKINS</p> <p><b>KSOP/Salt Lake City, UT*</b> PD: Don Hinton APD/MD: Debby Turpin DIERKS BENTLEY DIERKS BENTLEY 7 BRAD COTTER 1 BRAD PASLEY YALSON KRAUSS 1 STEVE HOLY</p> <p><b>WBBS/Syracuse, NY*</b> PD: Rich Lauber APD/MD: Ship Clark 3 BRAD COTTER KENNY CHESNEY PHIL VASSAR</p> <p><b>WTNT/Tallahassee, FL</b> OM/PM: Steve Cannon APD/MD: "Big" Woody Hayes 5 KENNY CHESNEY 5 ANDY GRIGGS 3 RACHEL PROCTOR 3 PHIL VASSAR</p> <p><b>KAJA/San Antonio, TX*</b> PD/MD: Clayton Allen 7 BILLY CURRINGTON 3 JOSH GRACIN 1 RACHEL PROCTOR 1 STEVE HOLY 1 CROSS CANADIAN PRAIRIE</p> <p><b>KSON/San Diego, CA*</b> OM/PM: John Dimick APD/MD: Greg Frey 2 JENKINS SHERIE AUSTIN BLUE COUNTY</p> <p><b>KBZR/San Francisco, CA*</b> PD: Joe Nichols 2 BILLY DEAN 2 TRENT WILLIAMSON JOSH TURNER</p> <p><b>KRTY/San Jose, CA*</b> PD: Julie Stevens 6 TRAVIS TRITT 6 SARAH EVANS</p> <p><b>KKJG/San Luis Obispo, CA</b> PD: Pepper Daniels 12 BILLY DEAN 12 BIG &amp; RICH</p> <p><b>KRAZ/Santa Barbara, CA</b> PD/MD: Rick Barker 15 TRACE ADKINS 1 KENNY CHESNEY</p> <p><b>KSNL/Santa Maria, CA</b> PD/MD: Tim Brown 15 KENNY CHESNEY CAROLYN DAWN JOHNSON</p> <p><b>WCTQ/Sarasota, FL*</b> OM/PM/MD: Mark Wilson APD: Heidi Decker 1 KENNY CHESNEY 1 BLUE COUNTY SARA EVANS</p> <p><b>WJCL/Savannah, GA</b> OM: John Thomas PD: Bill West DAVID LEE MURPHY KENNY CHESNEY</p> <p><b>KMPS/Seattle, WA*</b> PD: Becky Brenner MD: Tony Thomas DIERKS BENTLEY</p> <p><b>WQDR/Shreveport, LA</b> PD: Les Acree APD/MD: James Anthony Biddle 2 REBA MCKENZIE 2 KENNY CHESNEY</p> <p><b>KOKS/Shreveport, LA</b> OM: Gary McCoy PD: Russ Winston No Ads</p>	<p><b>KIM/Tucson, AZ*</b> OM: Herb Crowe PD/MD: Buzz Jackson 5 KENNY CHESNEY JOE NICHOLS TRAVIS TRITT STEVE HOLY</p> <p><b>KVO/Tulsa, OK*</b> PD/MD: Moon Mullins 6 KENNY CHESNEY 5 TERRI CLARK 3 BRAD COTTER 1 RUSHLOW</p> <p><b>WWZD/Tupelo, MS</b> OM: Rick Stevens PD: Bill Hughes 8 JULIE ROBERTS</p> <p><b>KNUE/Tyler, TX</b> OM/PM/MD: Dave Ashcraft 18 BRAD COTTER</p> <p><b>WFRG/Utica, NY</b> OM/PM/MD: Tom Jacobsen 20 TRAVIS TRITT 17 DIERKS BENTLEY</p> <p><b>KJUG/Visalia, CA</b> PD/MD: Dave Daniels No Ads</p> <p><b>WIRK/W. Palm Beach, FL*</b> PD: J.R. Jackson DIERKS BENTLEY BLUE COUNTY</p> <p><b>WACO/Waco, TX</b> OM/PM/MD: Zack Owen 10 TRACE ADKINS 10 JOE DUFFIE</p> <p><b>WMZQ/Washington, DC*</b> OM/PM: Jeff Wyatt No Ads</p> <p><b>WDEZ/Wausau, WI</b> PD/APD/MD: Vanessa Ryan 5 BLUE COUNTY</p> <p><b>WOVK/Wheeling, WV</b> PD/MD: Jim Elliott 1 TRENT WILLIAMSON 4 KENNY CHESNEY 4 BRAD COTTER 3 TRAVIS TRITT 3 STEVE HOLY 1 BLUE COUNTY 1 DIERKS BENTLEY</p> <p><b>KLUR/Wichita Falls, TX</b> OM/PM/MD: Brent Warner 3 DAVID LEE MURPHY REBA MCKENZIE KENNY CHESNEY</p> <p><b>KFDI/Wichita, KS*</b> OM/PM: Beverlee Bramming APD/MD: Pat James 2 BRAD PASLEY YALSON KRAUSS 2 RACHEL PROCTOR 1 JOSH GRACIN</p> <p><b>KZSN/Wichita, KS*</b> PD: Chuck Geiger MD: Pat Moyer 9 BRAD COTTER 14 KEITH URSBAM 2 JIMMY WAYNE 1 AMY DALLEY KENNY CHESNEY LANE TURNER TRAVIS TRITT KEITH URSBAM</p> <p><b>WGGY/Wilkes Barre, PA*</b> PD: Mike Krimik MD: Carolyn Drosey 22 JULIE ROBERTS 14 KEITH URSBAM 3 GRETCHEN WILSON MALIBU STORM TRAVIS TRITT STEVE HOLY BRAD COTTER</p> <p><b>WWOQ/Wilmington, NC</b> OM: Perry Stone PD: Paul Johnson APD/MD: Britt Banks 9 DAVID LEE MURPHY 8 REBA MCKENZIE KENNY CHESNEY</p> <p><b>KXDD/Yakima, WA</b> PD: Dewey Boynton APD/MD: Joel Baker KENNY CHESNEY</p> <p><b>WGTY/York, PA</b> APD/MD: Brad Austin 20 RACHEL PROCTOR 16 JOSH TURNER 16 ANDY GRIGGS 15 JIMMY WAYNE 14 CHELY WRIGHT 11 TRENT WILLIAMSON 8 BRAD COTTER 7 JULIE ROBERTS 7 JENKINS 6 CLINT BLACK 5 KENNY CHESNEY</p> <p><b>WQXX/Youngstown, OH</b> APD: Doug James MD: Burton Lee 5 DAVID LEE MURPHY KENNY CHESNEY</p>
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**POWERED BY  
MEDIABASE**

**\*Monitored Reporters  
223 Total Reporters  
111 Total Monitored  
112 Total Indicator**

**Did Not Report, Playlist Frozen (4):  
KGKL/San Angelo, TX  
WBBN/Laurel, MS  
WKOA/Lafayette, IN  
WRSF/Elizabeth City, NC**



PART ONE OF A TWO-PART SERIES

# Buzzword: Core Strength

## Building muscle and staying healthy

As much as I hate the gym, one thing I've learned from working out is the importance of having good core strength. The reason for this is, the stronger you are in the center of your body, the less likely you'll have to depend on the weaker areas of your body for day-to-day activity.

Where am I going with this? Hot AC has a core — a very small core — that is not being strengthened by adding more muscle (i.e., artists). We've broken music at this format before, and we can do it again. Hot AC has embraced new artists, supported them with airplay and made them stars.

Years ago, when the format was relatively young, experimental programmers took chances

on new artists and defined the musical direction of Hot AC. At that time we became acquainted with artists like Train, Barenaked Ladies, Dido and Sarah McLachlan and began to build the Hot AC core. But over the years the format has evolved into a format that pulls its music from other formats. Why must we rely on Alternative and CHR for our hits?

Having a healthy core of Hot AC artists serves a few purposes. It brands the station, further defines its personality and, most important, acts as a bridge between the Pop and Alternative hits we play so as to provide a diverse, yet not polarizing, spectrum of music for the listener.

### Reality Sets In

KAMX/Austin VP/Programming Dusty Hayes has been a format expert from early on. Instrumental in breaking Dido's first record, among others, he explains that times were different back then. "From '95 to '98, when the format was new, it appeared that we were cutting-edge," he says. "But, in reality, the songs that we were playing were Top 40 hits by artists like Matchbox Twenty and The Goo Goo Dolls. Top 40 records were different back then. It's not like that anymore."

And that's my point. If what CHR is playing today is not a fit for Hot AC (Usher, D12, J-Kwon, etc.) does our music supply run low? Is Alter-

native then our only source for music?

Why should we put ourselves in the vulnerable position of being dependent on other formats? Wouldn't strengthening our core protect us from running low on music? Hayes assures me that our core isn't suffering. "We do have our own music that our audience likes and that won't be played on Alternative, like Sheryl Crow, Dave

Matthews and Matchbox Twenty," he says. "We spearheaded those artists. We can still create and make our own hits, but the problem is that labels aren't on our timetable.

"Things don't happen quickly in our format. Our female audience is mature. They have lives and careers, and some have children. Our listeners are not like the teen audience, which builds its life around music.

"At the same time, our audience doesn't want to feel old. They welcome a smattering of new music — something that lifts their spirits and provides an escape — but new music is not the reason they're living. New music is fine in small doses, but our audience listens to the radio for shorter periods of time, and it takes awhile for songs to be ingrained in their heads. We can break music at this format, but not on labels' timetables. We're not Top 40."

### A Derivative Format

OK, I can live with that. Hot AC can still break artists, but at our pace. We'll slowly add to and build our core so that we can rely less on other formats to find our hits, right?

"Hot AC has always been a format that takes cues from other formats," Hayes says. "OutKast and Hoobastank are perfect examples. It's always been that way. I don't

think we are in danger if we don't constantly create our own artists.

"Occasionally, a great song comes along, and, because you know your audience, you take a chance on it. We took a chance on Los Lonely Boys and had a groundswell reaction immediately. They're from Austin, and when we started playing them, they had already sold 20,000 CDs in the market.

"I don't know how often I'd do that though. Hot AC has always been a derivative format. Seizing the opportunity when the time is right is more the exception than the rule. It is an investment of time to get an artist to work for us, and when you are programming to the adult female listener, sometimes you just don't have the time to invest.

"It's a better call to play Matchbox Twenty's 'Unwell' for the 2,000th time instead of a new song. It's a balancing act. When there's a drought of hits from other formats,

you can find songs that you can invest time in, but new music is not the driving force of this format."

### Needle In A Haystack

Jeff Cushman of WOMX (Mix 105.1)/Orlando has a similar take on the subject. Mix 105.1's demographic tends to be conservative. It's an older market, so he programs accordingly. "It's hard to find artists that 36- or 37-year-old women are passionate about," he says. "Music is not a priority in their lives; it is way down on the list. We don't want to waste people's time with unfamiliar music. However, our biggest record last year was MercyMe's 'I Can Only Imagine.' I've never seen bigger research, record sales or requests."

Is a song like that an anomaly at Hot AC, or can we find other, similar artists and nurture them as our core? Cushman has two other examples ready: "Norah Jones' 'Don't Know Why' was the second-biggest record for us, and Joss Stone's 'Fell in Love With a Boy' also has the potential to garner the same passion." Hallelujah! That's three right there — I think our core is growing.

If only programmers could mus-

## AC/Hot AC Agenda On The Cutting Edge

Is it possible for convention sessions to be both fun and informative at the same time? This is the year we find out. Here's where you need to be at R&R Convention 2004:

### Thursday, June 24: "Survivor Rate-a-Record"

This is not your ordinary rate-a-record session. In this updated version, based on reality TV, participants get tossed from the panel if they wimp out on their responses to the new tunes. Will it work? Be there to find out.

### Friday, June 25: "How to Pick up Women"

How well do AC and Hot AC target the female audience? What are the challenges, and what are the latest methods? Who is the audience, exactly?

Check here for weekly convention updates, and make sure to register at [www.radioandrecords.com](http://www.radioandrecords.com).



ter the confidence to sniff out more hits like those and rely less on research, which seems to take forever to give us conclusive results anyway. "We call out records after 200 spins, which I think is a fair number," Cushman says.

"Callout is simply a tool to confirm or not confirm our hunches on songs. We do things by feel, but we're still very conservative, since we take our audience into account when making music decisions.

"Unfortunately, some programmers use callout as an excuse to bail on a record so that they can put the next one in. But if you keep switching out the new-music category, nothing will become familiar enough to test accurately. And if you add a new artist you're passionate about, why would you not see it through? Not all records react quickly. Had MercyMe not reacted so quickly, we would have stuck with it until it did."

Cushman makes a great point: Not all hit records react quickly. Dido's "Here With Me" took over a year to research and break, but the tastemaker stations stayed with it, and now Dido is one of the few core artists at Hot AC. Programmers insist that the format is a slow one, so why are they so quick to bail when they don't get the reaction or test results they want?

As for his next potential core artist, Cushman says, "When it is time to play or not to play Joss Stone, I'll take a look at sales. But for now, I have a good feeling about this one."

### Internet Testing

Guy Zapoleon, President of Zapoleon Media Strategies and a partner in Promosquad's Hit Predictor, had some refreshing comments for me. "The good news is that hit songs are out there," he says.

"Radio hasn't done a very good job of nurturing new music, and very few stations do a good job of selling it. Jocks need to be excited, and the promos and even commercials need to draw attention to new music. It takes time, money and creativity to make artists come alive in a listener's mind, but it can be done if done correctly.

"Some 85% of programmers do not give new music a chance. Callout used to be a good tool, but who answers the phone these days? The missing link is Internet testing. We're finding that an online survey is much better and that the people are more passionate. A mistake a lot of programmers make is putting too much weight on callout research."

While I am not convinced that Hot AC's nature is to draw from other formats, I do agree that introducing new music to our listeners should be a gradual and cautious process. With an understanding that everything moves slowly in our world — including the reaction to a record or callout scores — perhaps there will be others who will consider adding more muscle to our core to keep it strong, healthy and constantly growing without the expectation of instant results.

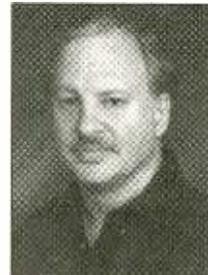
There is a misconception that our listeners are not passionate about new music. If that were the case, how would one explain the sales of Norah Jones, the *O Brother, Where Art Thou?* soundtrack or Josh Groban? Next week I'll talk to industry professionals Marc Ratner, Gregg Latterman, Mark Rizzo, Etoile Zisselman and Jordan Feldstein about their very positive (yet slow) experiences with breaking artists at this format and how important Hot AC has become in the grand scheme of things.



Dusty Hayes



Jeff Cushman



Guy Zapoleon

# R&R AC TOP 30

May 14, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	<b>FIVE FOR FIGHTING</b> 100 Years ( <i>Awara/Columbia</i> )	2253	-53	198849	19	110/0
2	2	<b>SHERYL CROW</b> The First Cut Is The Deepest ( <i>A&amp;M/Interscope</i> )	2135	-21	201361	31	105/0
3	3	<b>JOSH GROBAN</b> You Raise Me Up ( <i>143/Reprise</i> )	2040	-37	175586	28	110/0
4	4	<b>DIDO</b> White Flag ( <i>Arista/RMG</i> )	2024	+15	210724	31	99/1
5	5	<b>MARTINA MCBRIDE</b> This One's For The Girls ( <i>RCA</i> )	1883	-34	157018	17	109/1
7	6	<b>TRAIN</b> Calling All Angels ( <i>Columbia</i> )	1815	+6	147556	44	111/0
6	7	<b>MICHAEL MCDONALD</b> Ain't No Mountain High Enough ( <i>Motown</i> )	1783	-60	157445	27	98/1
8	8	<b>SHANIA TWAIN</b> Forever And For Always ( <i>Mercury/IDJMG</i> )	1733	-50	164218	53	117/0
10	9	<b>SEAL</b> Love's Divine ( <i>Warner Bros.</i> )	1654	+73	144557	15	95/0
9	10	<b>UNCLE KRACKER</b> f/DOBIE GRAY Drift Away ( <i>Lava</i> )	1594	+19	141791	61	104/0
13	11	<b>LIONEL RICHIE</b> Just For You ( <i>Island/IDJMG</i> )	1261	+83	121762	9	94/4
12	12	<b>LUTHER VANDROSS</b> Buy Me A Rose ( <i>J/RMG</i> )	1144	-43	105908	10	87/1
15	13	<b>WYNONNA</b> I Want To Know What Love Is ( <i>Curb</i> )	1042	-51	42548	13	87/0
16	14	<b>3 DOORS DOWN</b> Here Without You ( <i>Republic/Universal</i> )	897	-2	111934	20	56/2
17	15	<b>SHANIA TWAIN</b> It Only Hurts When I'm Breathing ( <i>Mercury/IDJMG</i> )	843	+70	72205	7	78/7
21	16	<b>WILSON PHILLIPS</b> Go Your Own Way ( <i>Columbia</i> )	759	+371	54491	3	75/10
18	17	<b>GLORIA ESTEFAN</b> I Wish You ( <i>Epic</i> )	727	+106	38839	6	60/6
14	18	<b>SIMPLY RED</b> You Make Me Feel Brand New ( <i>simplyred.com/Red Ink</i> )	616	-487	51724	16	89/0
19	19	<b>KIMBERLEY LOCKE</b> 8th World Wonder ( <i>Curb/Reprise</i> )	609	+64	29048	6	77/4
20	20	<b>MERCYME</b> Here With Me ( <i>INO/Curb</i> )	494	+90	19894	4	65/6
25	21	<b>MAROON 5</b> This Love ( <i>Octone/J/RMG</i> )	422	+95	74534	3	29/7
22	22	<b>JESSICA SIMPSON</b> Take My Breath Away ( <i>Columbia</i> )	415	+49	45089	4	46/4
26	23	<b>KATRINA CARLSON</b> Count On Me ( <i>Kataphonic</i> )	384	+58	7709	8	51/1
24	24	<b>EVANESCENCE</b> My Immortal ( <i>Wind-up</i> )	372	+38	64985	4	22/3
23	25	<b>KENNY LOGGINS</b> I Miss Us ( <i>All The Best</i> )	295	-44	14863	13	47/0
28	26	<b>CLAY AIKEN</b> Solitaire ( <i>RCA/RMG</i> )	294	+18	14152	2	48/8
<i>Debut</i>	27	<b>DARYL HALL</b> What's In Your World ( <i>Rhythm &amp; Groove/Liquid 8</i> )	259	+45	7894	1	51/8
27	28	<b>HOOTIE &amp; THE BLOWFISH</b> Goodbye Girl ( <i>Rhino/WSM</i> )	257	-48	9756	8	44/0
29	29	<b>NO DOUBT</b> It's My Life ( <i>Interscope</i> )	238	+1	27358	14	14/1
30	30	<b>TRAIN</b> When I Look To The Sky ( <i>Columbia</i> )	220	-13	14124	10	18/0

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 5/2-5/8. 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

**NORAH JONES** Sunrise (*Blue Note/EMC*)  
Total Plays: 197, Total Stations: 26, Adds: 5

**JIM BRICKMAN** 'Til I See You Again (*Windham Hill/RMG*)  
Total Plays: 187, Total Stations: 44, Adds: 8

**SOPHIE B. HAWKINS** Walking On Thin Ice (*Trumpet Swan*)  
Total Plays: 139, Total Stations: 36, Adds: 6

**KEITH URBAN** You'll Think Of Me (*Capitol*)  
Total Plays: 99, Total Stations: 34, Adds: 13

**CORRS** Summer Sunshine (*Atlantic*)  
Total Plays: 93, Total Stations: 18, Adds: 3

**BURKE RONEY** Sounds Of The Ocean (*R World/Ryko*)  
Total Plays: 51, Total Stations: 14, Adds: 0

**KATIE MELUA** The Closest Thing To Crazy (*Dramatico/Universal*)  
Total Plays: 22, Total Stations: 12, Adds: 5

**RICK SPRINGFIELD** Beautiful You (*Gomer/Red Ink*)  
Total Plays: 1, Total Stations: 15, Adds: 15

Songs ranked by total plays

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
<b>RICK SPRINGFIELD</b> Beautiful You ( <i>Gomer/Red Ink</i> )	15
<b>KEITH URBAN</b> You'll Think Of Me ( <i>Capitol</i> )	13
<b>WILSON PHILLIPS</b> Go Your Own Way ( <i>Columbia</i> )	10
<b>DARYL HALL</b> What's In Your World ( <i>Rhythm &amp; Groove/Liquid 8</i> )	8
<b>CLAY AIKEN</b> Solitaire ( <i>RCA/RMG</i> )	8
<b>JIM BRICKMAN</b> 'Til I See You Again ( <i>Windham Hill/RMG</i> )	8
<b>SHANIA TWAIN</b> It Only Hurts When I'm Breathing ( <i>Mercury/IDJMG</i> )	7
<b>MAROON 5</b> This Love ( <i>Octone/J/RMG</i> )	7

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>WILSON PHILLIPS</b> Go Your Own Way ( <i>Columbia</i> )	+371
<b>LONESTAR</b> I'm Already There ( <i>BNA</i> )	+134
<b>SIMPLY RED</b> Sunrise ( <i>simplyred.com/Red Ink</i> )	+120
<b>GLORIA ESTEFAN</b> I Wish You ( <i>Epic</i> )	+106
<b>MAROON 5</b> This Love ( <i>Octone/J/RMG</i> )	+95
<b>MERCYME</b> Here With Me ( <i>INO/Curb</i> )	+90
<b>KEITH URBAN</b> You'll Think Of Me ( <i>Capitol</i> )	+85
<b>LIONEL RICHIE</b> Just For You ( <i>Island/IDJMG</i> )	+83
<b>JIM BRICKMAN</b> 'Til I See You Again ( <i>Windham Hill/RMG</i> )	+83
<b>PHIL COLLINS</b> Come With Me ( <i>Atlantic</i> )	+76

## Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>MATCHBOX TWENTY</b> Unwell ( <i>Atlantic</i> )	1587
<b>LUTHER VANDROSS</b> Dance With My Father ( <i>J/RMG</i> )	1143
<b>COUNTING CROWS</b> Big Yellow Taxi ( <i>Geffen/Interscope</i> )	995
<b>VANESSA CARLTON</b> A Thousand Miles ( <i>A&amp;M/Interscope</i> )	963
<b>SANTANA</b> f/MICHELLE BRANCH The Game Of Love ( <i>Arista/RMG</i> )	908
<b>CELINE DION</b> Have You Ever Been In Love ( <i>Epic</i> )	862
<b>NORAH JONES</b> Don't Know Why ( <i>Blue Note/Virgin</i> )	855
<b>PHIL COLLINS</b> Can't Stop Loving You ( <i>Atlantic</i> )	827
<b>SHERYL CROW</b> Soak Up The Sun ( <i>A&amp;M/Interscope</i> )	800
<b>ENRIQUE IGLESIAS</b> Hero ( <i>Interscope</i> )	778
<b>CHRISTINA AGUILERA</b> Beautiful ( <i>RCA/RMG</i> )	778
<b>LONESTAR</b> I'm Already There ( <i>BNA</i> )	766

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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RATE THE MUSIC BY MEDIABASE

America's Best Testing AC Songs 12+ For The Week Ending 5/14/04

Table with columns: Artist Title (Label), TW, LW, Famil., Burn, W 25-54, W 25-34, W 35-54. Lists top 30 songs like 'You Raise Me Up' and 'Sunrise'.

Total sample size is 369 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

RR AC TOP 30 CANADA

POWERED BY MEDIABASE

Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, WEEKS ON CHART, TOTAL STATIONS. Lists top 30 Canadian AC songs.

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 5/2-5/8.

Reporters

Grid of reporter information for various markets including Albany, Albuquerque, Allentown, Anchorage, Atlanta, Baltimore, Bakersfield, Baton Rouge, Boise, Birmingham, Boston, Bridgeport, Buffalo, Canton, Charleston, Chattanooga, Chicago, Cincinnati, Cleveland, Colorado Springs, Columbia, Columbus, Corpus Christi, Dallas, Dayton, Denver, Detroit, Des Moines, Fargo, Fayetteville, Flint, Fresno, Grand Rapids, Greensboro, Greenville, Harrisburg, Hartford, Honolulu, Houston, Huntsville, Indianapolis, Jacksonville, Kansas City, Knoxville, Lansing, Las Vegas, Little Rock, Louisville, Madison, Miami, Milwaukee, Minneapolis, Mobile, Modesto, Monmouth, Montgomery, Nassau, New Orleans, New York, Norfolk, Oklahoma City, Omaha, Orange, Orlando, Owensboro, Peoria, Philadelphia, Phoenix, Portland, Raleigh, Reno, Richmond, Roanoke, Rochester, Sacramento, St. Louis, Stockton, Tampa, Toledo, Tucson, Tulsa, Utica, Vancouver, Virginia Beach, Washington, Wichita, Wilmington, Worcester, York.

POWERED BY MEDIABASE. Monitored Reporters: 136 Total Reporters, 119 Total Monitored, 17 Total Indicator. Did Not Report, Playlist Frozen (2): KSLB/Santa Barbara, CA WGN/Wilmington, NC

**ON THE RECORD**

**Scott McKenzie**

PD, WXAL & WLKC (Alice 103.3 and 93.7)/Burlington, VT-Plattsburgh, NY



Springtime in Vermont: The mountains are turning their trademark green, maple syrup flows like water, there's an olfactory reminder that cows play an important part in our economy, and, yes, there's the spring book. One of the biggest challenges throughout the next couple of months for WXAL & WLKC (Alice 103.3 and 93.7)/Burlington, VT-Plattsburgh, NY is defining

who we are, what we play and what we can offer our listeners. • With only a few diaries coming to the market, effective branding is crucial. One of the ways we are trying to achieve that all-important top-of-mind awareness is to claim firm ownership of not only the established, core Hot AC artists, but also some of the more recent crossover and emerging groups, like Switchfoot, Jet, Hoobastank and Los Lonely Boys. Regardless of who else is playing it, ultimately we want people to think of us when they hear our artists. • As we thaw out in the Northeast, we constantly want to offer our listeners that pick-me-up alternative at work, in the car and at home. So it's nice to see that this winter's trend of down-tempo, dark and sometimes outright depressing releases is coming to an end. With Jet's "Are You Gonna Be My Girl," Lenny Kravitz's rock revival "Where Are We Runnin'?" and Sheryl Crow's "Light in Your Eyes," Alice's spring soundtrack is alive and cookin'.

It's a quiet week at AC ... **Five For Fighting's** "100 Years" (Aware/Columbia) is No. 1 for the fifth straight week. Remaining at Nos. 2 and 3 are **Sheryl Crow** and **Josh Groban** ... Nice jumps for **Wilson Phillips'** "Go Your Own Way" (Columbia), from 21 to 16, and **Maroon 5's** "This Love" (Octone/J/RMG), up 25-21 ... Steady growth for **Gloria Estefan's** "I Wish You" (Epic), moving 18 to 17 ... Most Added this week are **Rick Springfield's** "Beautiful You" (Gomer/Red Ink), with 15, and **Keith Urban's** "You'll Think of Me" (Capitol), which sees another strong week, with 13 adds ... Maroon 5 hold their No. 1 position at Hot AC, with 4,393 plays ... After an earth-shattering add week, **Counting Crows'** "Accidentally in Love" (DreamWorks/Geffen) debuts at 27 and is Most Increased (+525). It's also way out ahead in Most Added, with 20 ... **Los Lonely Boys** move 15-12 (+353), and **Sheryl Crow's** "Light in Your Eyes" (A&M/Interscope) catapults from 37 to 28 (+300).



— Julie Kertes, AC/Hot AC Editor

artistactivity

ARTIST: **Keith Urban**

LABEL: **Capitol**

By **MIKE TRIAS**/ASSOCIATE EDITOR



I think a little bit more of my Aussie pub influence has come back into my playing," says Keith Urban, a transplant to America from the Australian farm town of Caboolture. "It has a certain primal rawness to it, and I think I'm starting to let that come out again. When I came here, that's the way I played, and it freaked everybody out. So, I toned it down radically in order to let people know me slowly." Country listeners have not only gotten to know Urban, they have helped establish him as a star. His sophomore album, *Golden Road*, currently holds platinum status. The latest single off the CD, "You'll Think of Me," is a bonafide hit at Country, and now Urban's focusing on letting AC listeners get to know him a little bit better.

Like many other Country hits before it, "You'll Think of Me" is the type of song that can make a smooth transition to the AC format. The ballad is about Urban's love finding someone else to hold her. "I just loved it, and I've never recorded a song that had that quiet bitterness to it," says Urban of the song, written by Darryl Brown. "It's not anger, it's not even frustration. You've lost somebody, and you say, 'Take your shit and get out. There's the door, and you're free to go, but you're making a huge mistake.' Instead of 'Whine, bitch, whine, I can't live without you,' it's 'All right, go. But I guarantee you are going to think about me.'"

Urban has definitely become more than just a guitarist and recording artist through *Golden Road*. He co-wrote eight of the 12 songs on the album. He co-produced half of them with Dann Huff, and

the rest he produced by himself. "Dann Huff really pushed my playing into areas I hadn't gone before," says Urban of the album, which he also says contains a lot more guitar playing than his self-titled debut.

As for the rest of the material on the disc, Urban feels that it's a solid representation of who he is as a person and who he strives to be. "Hopefully, it covers the gamut of my personality, from thinking to completely nonthinking to being in love, joyous love — love for yourself, love for a higher power and gratitude. Some of these songs are about things that I wish I could be or I wish I could do; they are not necessarily things that I am. They are idealistic, but that's a good start."

Currently, Urban is on tour in primarily Southern markets with fellow star Kenny Chesney. Though they are tour buddies, a little friendly competition has come up between the two courtesy of the Academy of Country Music. Both artists have been nominated in the category of Top Male Vocalist for the ACM Awards, taking place on May 26. Other nominees in the category include Alan Jackson, Toby Keith and Tim McGraw. Urban will be performing at the ceremonies as well, which will air live from Las Vegas on CBS. After all the excitement of the ACMs and the tour, it's back to work for Urban — he's set a goal of October to release his next album.

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	<b>1</b>	<b>MAROON 5</b> This Love (Octone/JRMG)	4393	+49	326160	18	96/0
3	<b>2</b>	<b>HOOBASTANK</b> The Reason (Island/IDJMG)	3656	+331	253133	12	95/2
2	<b>3</b>	<b>EVANESCENCE</b> My Immortal (Wind-up)	3431	+9	248286	24	94/0
4	<b>4</b>	<b>FIVE FOR FIGHTING</b> 100 Years (Aware/Columbia)	3069	+33	227142	25	93/0
5	5	<b>NICKELBACK</b> Someday (Roadrunner Records/IDJMG)	2884	-104	194239	33	83/0
6	6	<b>3 DOORS DOWN</b> Here Without You (Republic/Universal)	2573	-212	187669	39	91/0
8	<b>7</b>	<b>ALANIS MORISSETTE</b> Everything (Maverick/Reprise)	2486	+177	155734	7	92/1
7	8	<b>MATCHBOX TWENTY</b> Bright Lights (Atlantic)	2257	-62	152774	39	89/0
9	9	<b>NO DOUBT</b> It's My Life (Interscope)	2168	-140	165092	28	84/0
10	10	<b>SANTANA f/ALEX BAND</b> Why Don't You & I (Arista/RMG)	2097	-130	148420	47	89/0
11	11	<b>SHERYL CROW</b> The First Cut Is The Deepest (A&M/Interscope)	2031	-145	135574	32	84/0
15	<b>12</b>	<b>LOS LONELY BOYS</b> Heaven (Or/Epic)	1881	+353	130975	8	79/4
12	13	<b>SARAH MCLACHLAN</b> Fallen (Arista/RMG)	1772	-113	145406	34	78/0
13	14	<b>DIDO</b> White Flag (Arista/RMG)	1692	-118	118461	42	84/0
16	<b>15</b>	<b>AVRIL LAVIGNE</b> Don't Tell Me (Arista/RMG)	1566	+86	67942	9	70/2
18	<b>16</b>	<b>3 DOORS DOWN</b> Away From The Sun (Republic/Universal)	1520	+181	75127	13	68/3
20	<b>17</b>	<b>LENNY KRAVITZ</b> Where Are We Runnin'? (Virgin)	1395	+214	75030	6	69/3
19	<b>18</b>	<b>JET</b> Are You Gonna Be My Girl (Atlantic)	1379	+99	97225	12	45/0
14	19	<b>LIZ PHAIR</b> Extraordinary (Capitol)	1361	-301	64096	20	78/0
17	20	<b>MELISSA ETHERIDGE</b> Breathe (Island/IDJMG)	1169	-209	78936	20	60/0
21	21	<b>LIVE W/ SHELBY LYNNE</b> Run Away (Radioactive/Geffen)	1154	-17	50452	10	64/1
23	<b>22</b>	<b>SARAH MCLACHLAN</b> Stupid (Arista/RMG)	1120	+106	55579	9	69/3
25	<b>23</b>	<b>CALLING</b> Our Lives (RCA/RMG)	957	+131	46951	5	59/4
22	24	<b>TOBY LIGHTMAN</b> Devils And Angels (Lava)	885	-192	37823	17	57/0
24	25	<b>JESSICA SIMPSON</b> With You (Columbia)	820	-42	48200	14	26/0
26	<b>26</b>	<b>GAVIN DEGRAW</b> I Don't Want To Be (J/RMG)	811	+68	37268	8	48/2
<b>Debut</b>	<b>27</b>	<b>COUNTING CROWS</b> Accidentally In Love (DreamWorks/Geffen)	759	+525	59958	1	80/20
37	<b>28</b>	<b>SHERYL CROW</b> Light In Your Eyes (A&M/Interscope)	750	+300	47622	2	57/6
31	<b>29</b>	<b>DIDO</b> Don't Leave Home (Arista/RMG)	670	+139	42650	2	50/4
28	<b>30</b>	<b>JESSICA SIMPSON</b> Take My Breath Away (Columbia)	648	+24	30519	5	36/1
30	<b>31</b>	<b>SWITCHFOOT</b> Meant To Live (Red Ink/Columbia)	632	+58	23271	6	39/4
34	<b>32</b>	<b>311 Love Song</b> (Maverick/Volcano/Zomba)	593	+72	33061	4	40/5
27	33	<b>SEAL</b> Love's Divine (Warner Bros.)	526	-109	31069	15	27/0
29	34	<b>NORAH JONES</b> Sunrise (Blue Note/EMC)	515	-106	38630	16	36/0
32	35	<b>MATCHBOX TWENTY</b> Downfall (Atlantic)	462	-67	39689	11	22/0
38	<b>36</b>	<b>KIMBERLEY LOCKE</b> 8th World Wonder (Curb/Reprise)	456	+13	29089	13	22/0
33	37	<b>OUTKAST</b> The Way You Move (LaFace/Zomba)	441	-85	28217	11	13/0
36	38	<b>LINKIN PARK</b> Numb (Warner Bros.)	426	-34	21415	16	9/1
<b>Debut</b>	<b>39</b>	<b>FINGER ELEVEN</b> One Thing (Wind-up)	424	+78	12046	1	28/1
39	40	<b>HILARY DUFF</b> Come Clean (Buena Vista/Hollywood)	419	-8	25495	3	17/1

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 5/2-5/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

**Most Added®**

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ARTIST TITLE LABEL(S)	ADDS
<b>COUNTING CROWS</b> Accidentally In Love (DreamWorks/Geffen)	20
<b>JENNIFER MARKS</b> Live (Bardic)	9
<b>JASON MRAZ</b> Curbside Prophet (Atlantic)	7
<b>SHERYL CROW</b> Light In Your Eyes (A&M/Interscope)	6
311 Love Song (Maverick/Volcano/Zomba)	5
<b>UNCLE KRACKER</b> Rescue (Lava)	5

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 WQAL/Cleveland - Alan Fee

Big 10  
 Rotation at

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>COUNTING CROWS</b> Accidentally In Love (DreamWorks/Geffen)	+525
<b>LOS LONELY BOYS</b> Heaven (Or/Epic)	+353
<b>HOOBASTANK</b> The Reason (Island/IDJMG)	+331
<b>SHERYL CROW</b> Light In Your Eyes (A&M/Interscope)	+300
<b>LENNY KRAVITZ</b> Where Are We Runnin'? (Virgin)	+214
<b>JASON MRAZ</b> Curbside Prophet (Atlantic)	+188
<b>3 DOORS DOWN</b> Away From The Sun (Republic/Universal)	+181
<b>ALANIS MORISSETTE</b> Everything (Maverick/Reprise)	+177
<b>CORRS</b> Summer Sunshine (Atlantic)	+150
<b>DIDO</b> Don't Leave Home (Arista/RMG)	+139

**New & Active**

<b>BUTTERFLY BOUCHER</b> Another White Dash (A&M/Interscope) Total Plays: 333, Total Stations: 30, Adds: 3
<b>BLINK-182</b> I Miss You (Geffen) Total Plays: 320, Total Stations: 11, Adds: 2
<b>CHERIE</b> I'm Ready (Lava) Total Plays: 279, Total Stations: 24, Adds: 0
<b>MARTINA MCBRIDE</b> This One's For The Girls (RCA) Total Plays: 268, Total Stations: 15, Adds: 1
<b>CORRS</b> Summer Sunshine (Atlantic) Total Plays: 244, Total Stations: 29, Adds: 3

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America's Best Testing Hot AC Songs 12+  
For The Week Ending 5/14/04

Artist Title (Label)	TW	LW	Famil.	Burn	W 18-34	W 18-24	W 25-34
MAROON 5 This Love (Octone/JRMG)	4.32	4.36	97%	31%	4.42	4.39	4.46
HOOBASTANK The Reason (Island/IDJMG)	4.32	4.28	91%	14%	4.40	4.52	4.24
MATCHBOX TWENTY Bright Lights (Atlantic)	4.17	4.13	96%	31%	4.11	4.08	4.14
MATCHBOX TWENTY Downfall (Atlantic)	4.17	4.19	68%	8%	4.07	4.12	4.02
3 DOORS DOWN Away From The Sun (Republic/Universal)	4.09	3.98	84%	19%	3.94	3.87	4.03
3 DOORS DOWN Here Without You (Republic/Universal)	4.06	3.97	100%	49%	3.98	3.90	4.07
NICKELBACK Someday (Roadrunner Records/IDJMG)	4.05	3.94	99%	45%	3.95	3.85	4.07
SANTANA/ALEX BAND Why Don't You & I (Arista/RMG)	4.03	4.01	96%	40%	3.95	4.01	3.87
CALLING Our Lives (RCA/RMG)	3.99	—	45%	5%	3.93	4.10	3.77
EVANESCENCE My Immortal (Wind-up)	3.96	3.88	98%	43%	4.04	4.10	3.97
GAVIN DEGRAW I Don't Want To Be (J/RMG)	3.93	—	45%	6%	4.14	4.30	4.00
JOHN MAYER Clarity (Aware/Columbia)	3.83	3.75	85%	19%	3.85	3.82	3.88
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	3.80	3.88	93%	32%	3.70	3.75	3.65
SARAH MCLACHLAN Fallen (Arista/RMG)	3.80	3.76	91%	32%	3.97	3.91	4.04
LOS LONELY BOYS Heaven (Or/Epic)	3.80	3.73	50%	10%	3.74	3.68	3.79
MELISSA ETHERIDGE Breathe (Island/IDJMG)	3.77	3.60	83%	23%	3.68	3.56	3.80
SARAH MCLACHLAN Stupid (Arista/RMG)	3.77	3.71	60%	11%	3.99	4.10	3.88
LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	3.77	3.57	45%	6%	3.77	3.81	3.71
AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	3.74	3.75	88%	22%	3.74	3.70	3.79
SEAL Love's Divine (Warner Bros.)	3.72	3.49	68%	16%	3.61	3.47	3.74
JET Are You Gonna Be My Girl (Atlantic)	3.66	3.90	91%	34%	3.61	3.64	3.58
ALANIS MORISSETTE Everything (Maverick/Reprise)	3.62	3.60	63%	13%	3.64	3.46	3.85
S. CROW The First Cut Is The Deepest (A&M/Interscope)	3.61	3.60	99%	56%	3.60	3.48	3.76
TOBY LIGHTMAN Devils And Angels (Lava)	3.61	3.60	65%	17%	3.47	3.66	3.25
NO DOUBT It's My Life (Interscope)	3.56	3.63	99%	55%	3.57	3.40	3.78
DIDO White Flag (Arista/RMG)	3.54	3.58	96%	50%	3.63	3.62	3.63
LIZ PHAIR Extraordinary (Capitol)	3.52	3.57	85%	31%	3.37	3.45	3.29
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	3.49	—	44%	10%	3.41	3.27	3.53
NORAH JONES Sunrise (Blue Note/EMC)	3.36	3.33	83%	31%	3.53	3.50	3.56

Total sample size is 363 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5 = like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

**RR HOT AC TOP 30**  
CANADA  
POWERED BY MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MAROON 5 This Love (Octone/JRMG)	498	-23	5	18/0
3	2	HOOBASTANK The Reason (Island/IDJMG)	476	+48	5	11/0
2	3	ALANIS MORISSETTE Everything (Maverick/Reprise)	435	+2	5	18/0
5	4	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)	425	+15	5	16/0
4	5	SARAH MCLACHLAN Stupid (Arista/RMG)	423	+8	5	18/0
6	6	MELISSA ETHERIDGE Breathe (Island/IDJMG)	387	+11	5	17/0
9	7	NELLY FURTADO Try (DreamWorks/Interscope)	344	+20	5	12/0
8	8	EVANESCENCE My Immortal (Wind-up)	334	-11	5	16/0
7	9	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	327	-26	5	16/0
10	10	JACKSOUL Still Believe In Love (Vik/BMG Music Canada)	306	-4	5	17/0
16	11	GEORGE MICHAEL Amazing (Epic)	302	+49	4	8/1
13	12	3 DOORS DOWN Away From The Sun (Republic/Universal)	295	+3	5	15/0
11	13	NO DOUBT It's My Life (Interscope)	295	-7	5	17/0
18	14	CALLING Our Lives (RCA/RMG)	283	+58	2	6/0
15	15	S. WILCOX Mommies And... (SHE/BMG Music Canada)	267	+14	4	10/0
12	16	FEFE DOBSON Everything (Island/IDJMG)	256	-47	5	15/0
14	17	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	245	-15	5	15/0
17	18	OUTKAST Hey Ya! (LaFace/Zomba)	212	-43	5	16/0
19	19	HILARY DUFF Come Clean (Buena Vista/Hollywood)	192	-23	5	10/0
20	20	3 DOORS DOWN Here Without You (Republic/Universal)	189	-9	5	15/0
Debut	21	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	176	+47	1	4/1
24	22	SEAL Love's Divine (Warner Bros.)	176	+9	5	11/0
25	23	LIZ PHAIR Extraordinary (Capitol)	163	+6	5	11/1
26	24	FINGER ELEVEN One Thing (Wind-up)	162	+8	5	11/0
21	25	S. CROW The First Cut Is The Deepest (A&M/Interscope)	161	-30	5	14/0
27	26	SIMPLE PLAN Perfect (Lava)	154	+1	4	11/0
28	27	DIDO White Flag (Arista/RMG)	154	-12	5	12/0
28	28	TAL BACHMAN Aeroplane (Columbia)	150	-19	5	11/0
23	29	JOHN MAYER Clarity (Aware/Columbia)	149	-22	5	10/0
30	30	SARAH CONNOR Bounce (Epic)	148	0	4	6/0

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 5/2-5/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. ♣ Indicates Cancun. © 2004, R&R, Inc.

**Reporters**

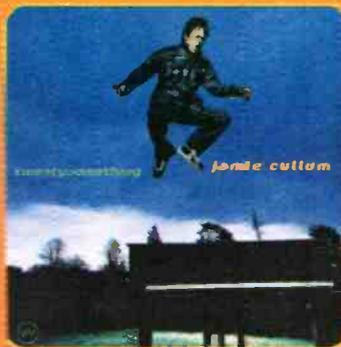
<b>WKDD/Akron, OH*</b> DM: Keith Kennedy APD: Jeff Bortolone 1 SARAH MCLACHLAN DIDO	<b>WEZF/Burlington*</b> DM: Steve Corbier APD: Gale Parnelle 1 BOB DYLAN 2 MICHAEL MCDONALD 12 ALANIS MORISSETTE	<b>WBNS/Columbus, OH*</b> DM: Scott Hill APD: Robin Cole No Adds	<b>WNK/Elmira, NY</b> DM: Steve Corbier APD: Jeff Bortolone 1 ASHLEE SIMPSON	<b>WENS/Indianapolis, IN*</b> DM: David Edgar APD: Bernice Lagan DM: Jim Cerone SWITCHFOOT BLINK-182 JESSICA SIMPSON	<b>WTKI/Milwaukee, WI*</b> DM: Rick Belcher APD: Tom Walker No Adds	<b>KSRZ/Omaha, NE*</b> DM: Eric Johnson APD: Jeff Bellotti LOS ONELY BOYS	<b>KZZO/Sacramento, CA*</b> DM: Ed "Mister Ed" Lambert APD/MD: Amy Navarro 8 MELISSA ETHERIDGE	<b>WVRV/St. Louis, MO*</b> DM: Tim Roberts APD: Jeff Wickler No Adds	<b>WRMF/W. Palm Beach, FL*</b> DM: Chris Shebel APD/MD: Amy Navarro 4 COUNTING CROWS
<b>WRVE/Albany, NY*</b> DM: Randy McCarty APD: Kevin Rush MD: Tred Hulse No Adds	<b>WCOD/Cape Cod, MA</b> DM: Greg Cassidy MD: Cheryl Park 35 MARTINA MCBRIDE 29 HOOBASTANK	<b>WKPN/Corpus Christi, TX*</b> DM: Brad Wells HANSON JENNIFER MARKS	<b>WQSM/Fayetteville, NC*</b> DM: Chris Chaos 2 311 MAGIA MENA	<b>WZPL/Indianapolis, IN*</b> DM: Scott Sands APD: Kari Jolitt DM: Dave Decker 1 UNCLE KRACKER COUNTING CROWS	<b>WMMX/Milwaukee, WI*</b> DM: Brian Kelly APD: Tom Walker APD/MD: Nick Richards 7 LENNY KRAVITZ	<b>WOMX/Ontario, FL*</b> DM: Jeff Cushman MD: Laura Francis JOSS STONE	<b>KQMB/Salt Lake City, UT*</b> DM/MD: Mike Nelson APD/MD: Justin Riley No Adds	<b>WWW/Toledo, OH*</b> DM: Steve Marshall MD: Jeff Wickler No Adds	<b>WRDX/Washington, DC*</b> DM: Kenny King MD: Carol Parker 4 COUNTING CROWS
<b>KPEK/Albuquerque, NM*</b> DM: Tony Manero MD: Deane McClartin 11 COUNTING CROWS 2 JASON MRAZ JENNIFER MARKS CORRS	<b>WMT/Cedar Rapids, IA</b> DM/MD: JJ Cook APD: John Rison 10 COUNTING CROWS	<b>KLTG/Corpus Christi, TX*</b> DM/MD: Bert Clark CORRS	<b>KALZ/Fresno, CA*</b> DM/MD: E. Curtis Johnson MD: Chris Blood No Adds	<b>KNX/Las Vegas, NV*</b> DM/MD: Chelsey Fraga APD: Justin Chase 27 LUNAR PARK 10 JOHN MAYER	<b>KHOP/Modesto, CA*</b> DM: Richard Parry MD: Chase Murphy No Adds	<b>KBBY/Dxnard, CA*</b> Sales Manager: Ernie Bingham DM: Carl Furlito MD: J. Love APD/MD: Darren McPeake BLINK-182	<b>KFMB/San Diego, CA*</b> DM/MD: Tracy Johnson 1 BLACK EYED PEAS SHERYL CROW	<b>WKPV/Traverse City, MI</b> DM: Heather Leigh 10 SANTANA/MICHELLE BRANCH 10 EVANESCENCE 9 COUNTING CROWS 9 COLOPLAY JASON MRAZ COUNTING CROWS	<b>WWZZ/Washington, DC*</b> DM: Sammy Simpson APD/MD: Sean Sellers 4 DAVE MATTHEWS 3 CALLING
<b>KMXS/Anchorage, AK</b> DM: Rex Lenz MD: Monika Thomas No Adds	<b>WCSO/Charleston, SC*</b> DM/MD: John Anthony APD: Richard Todd MD: Mackenzie Clark No Adds	<b>WDAQ/Danbury, CT</b> DM: Bill Trotta MD: Scott McDonnell 12 BRITNEY SPEARS 12 CALLING	<b>WNK/Ft. Myers, FL*</b> DM/MD: Bob Grissinger APD: Bruce Cannon 10 PAT MCGEE BAND NICKELBACK JENNIFER MARKS	<b>WMXL/Lexington, KY*</b> DM/MD: Dale O'Brian 1 3 DOORS DOWN 1 AVRIL LAVIGNE	<b>KOSD/Modesto, CA*</b> DM: Max Miller MD: Donna Miller 1 LOS LONELY BOYS	<b>WJLQ/Pensacola, FL*</b> DM: John Stuart MD: Blake No Adds	<b>KMYI/San Diego, CA*</b> DM: Duncan Payton MD: Mel McKay No Adds	<b>KSRZ/Tucson, AZ*</b> DM: Herb Crowe APD/MD: Chandler JENNIFER MARKS	<b>WXLQ/Worcester, MA*</b> DM/MD: Jay Beau Jones APD/MD: Mary Knight BETH HART JENNIFER MARKS
<b>WKSZ/Appleton, WI*</b> DM: Greg Bell APD: Dan "Hodi" Hodgins SHERYL CROW	<b>WLNK/Charlotte*</b> DM: Neal Sharpe APD/MD: Derek James 2 JASON MRAZ COUNTING CROWS	<b>WMMX/Dayton, OH*</b> DM: Shaun Vincent APD: Sarah McLachlan COUNTING CROWS	<b>WMEE/Fl. Wayne, IN*</b> DM: Chris Cage MD: Scott Hill 1 HOOBASTANK	<b>KURB/Little Rock, AR*</b> DM: Randy Cain MD: Becky Rogers No Adds	<b>WJLK/Monmouth, NJ*</b> DM/MD: Lou Russo MD: Debbie Mazella GAVIN DEGRAW MARIA MENA	<b>WJLQ/Pensacola, FL*</b> DM: John Stuart MD: Blake No Adds	<b>KIDJ/San Francisco, CA*</b> DM/MD: Michael Martin MD: James Baker 2 HOOBASTANK	<b>KZPT/Tucson, AZ*</b> DM: Tom Land MD: Greg Dunlap MD: Leslie Lois COUNTING CROWS	<b>WXYJ/Youngstown, OH*</b> DM: Dan Rivers APD/MD: Mark Franch 3 MARTINA MCBRIDE COUNTING CROWS
<b>WIKW/Atlantic City, NJ*</b> DM: Brad Carson MD: John Turner JASON MRAZ	<b>WTMX/Chicago, IL*</b> DM/MD: Mary Ellen Kachinske No Adds	<b>KALC/Denver, CO*</b> DM: BJ Harris APD/MD: Kevin Koske BETH HART AVION	<b>WVTV/Grand Rapids, MI*</b> DM: Doug Montgomery APD: Mark Feunte AVRIL LAVIGNE LENNY KRAVITZ COUNTING CROWS	<b>KBYZ/Los Angeles, CA*</b> DM: Jami Kay APD: Chachi MD: Robert Archer CORRS	<b>KCDU/Monterey, CA*</b> DM/MD: Mike Skot JASON MRAZ JENNIFER MARKS COUNTING CROWS	<b>WJLQ/Pensacola, FL*</b> DM: John Stuart MD: Blake No Adds	<b>KEZR/San Jose, CA*</b> DM/MD: Jim Murphy APD/MD: Michael Martinez FASTBALL	<b>KZTS/Tulsa, OK*</b> DM/MD: Kim Gower FINGER ELEVEN BUTTERFLY BOUCHER AVION COUNTING CROWS UNCLE KRACKER	<b>WXYJ/Youngstown, OH*</b> DM: Dan Rivers APD/MD: Mark Franch 3 MARTINA MCBRIDE COUNTING CROWS
<b>KAMX/Austin, TX*</b> DM: Dusty Hayes MD: Clay Culter SHERYL CROW 311	<b>WKRC/Cincinnati, OH*</b> DM: Grover Collins APD/MD: Brian Douglas No Adds	<b>KIMN/Denver, CO*</b> DM: Byron Harsell APD/MD: Michael Gifford No Adds	<b>WVTV/Grand Rapids, MI*</b> DM: Doug Montgomery APD: Mark Feunte AVRIL LAVIGNE LENNY KRAVITZ COUNTING CROWS	<b>KYSL/Los Angeles, CA*</b> DM: Angela Perelli APD/MD: Chris Palyk No Adds	<b>WZWN/Greensboro, NC*</b> DM: Michael Bryan BUTTERFLY BOUCHER	<b>WJLQ/Pensacola, FL*</b> DM: John Stuart MD: Blake No Adds	<b>KRKS/Portland, OR*</b> DM: Dan Persigehl MD: Sheryl Stewart No Adds	<b>WZAT/Savannah, GA</b> DM: Dylan No Adds	<b>WXYJ/Youngstown, OH*</b> DM: Dan Rivers APD/MD: Mark Franch 3 MARTINA MCBRIDE COUNTING CROWS
<b>KLLY/Bakersfield, CA*</b> DM: E.J. Tyler APD: Erik Fox MD: Forrest Baehler 1 JENNIFER MARKS BOB SCHNEIDER	<b>WVWX/Cincinnati, OH*</b> DM/MD: Steve Bender 1 3 DOORS DOWN COUNTING CROWS	<b>KSTZ/Des Moines, IA*</b> DM: Jim Schaefer MD: Jimmy Wright PAT MCGEE BAND COUNTING CROWS	<b>WVTV/Grand Rapids, MI*</b> DM: Doug Montgomery APD: Mark Feunte AVRIL LAVIGNE LENNY KRAVITZ COUNTING CROWS	<b>WXNA/Louisville, KY*</b> DM: George Lindsey MD: Katrina Blair DAVE MATTHEWS CALLING	<b>WVWX/Greensboro, NC*</b> DM: Michael Bryan BUTTERFLY BOUCHER	<b>WJLQ/Pensacola, FL*</b> DM: John Stuart MD: Blake No Adds	<b>WSNC/Providence, RI*</b> DM: Steve Peck MD: Alice Hashimoto No Adds	<b>KPLZ/Seattle, WA*</b> DM: Kent Phillips MD: Alice Hashimoto No Adds	<b>WXYJ/Youngstown, OH*</b> DM: Dan Rivers APD/MD: Mark Franch 3 MARTINA MCBRIDE COUNTING CROWS
<b>WWMX/Baltimore, MD*</b> DM: Josh Medlock MD: Glen Mozak No Adds	<b>WVWX/Cleveland, OH*</b> DM: Dave Popovich MD: Greg Audeam 1 3 DOORS DOWN COUNTING CROWS	<b>WDVD/Detroit, MI*</b> DM/MD: John O'Dea MD: Denny Logan No Adds	<b>WVTV/Grand Rapids, MI*</b> DM: Doug Montgomery APD: Mark Feunte AVRIL LAVIGNE LENNY KRAVITZ COUNTING CROWS	<b>WXXM/Madison, WI*</b> DM: Mike Ferris MD: Laura Ford DIDO COUNTING CROWS	<b>WVWX/Greensboro, NC*</b> DM: Michael Bryan BUTTERFLY BOUCHER	<b>WJLQ/Pensacola, FL*</b> DM: John Stuart MD: Blake No Adds	<b>WVFX/Reading, PA*</b> DM/MD: Al Burke No Adds	<b>KBED/Shreveport, LA*</b> DM: Gary Robinson No Adds	<b>WXYJ/Youngstown, OH*</b> DM: Dan Rivers APD/MD: Mark Franch 3 MARTINA MCBRIDE COUNTING CROWS
<b>WBMX/Boston, MA*</b> DM: Jon Zellner APD/MD: Mike Mullaney No Adds	<b>WQAL/Cleveland, OH*</b> DM: Allan Fee MD: Rebecca Wilde 2 COUNTING CROWS 1 DIDO LOS LONELY BOYS	<b>WKMX/Dothan, AL</b> DM/MD: Phil Thomas MD: John Houston 6 COUNTING CROWS JASON MRAZ SWITCHFOOT BUTTERFLY BOUCHER SHERYL CROW AVION	<b>WVTV/Grand Rapids, MI*</b> DM: Doug Montgomery APD: Mark Feunte AVRIL LAVIGNE LENNY KRAVITZ COUNTING CROWS	<b>WVWX/Madison, WI*</b> DM: Mike Ferris MD: Laura Ford DIDO COUNTING CROWS	<b>WVWX/Greensboro, NC*</b> DM: Michael Bryan BUTTERFLY BOUCHER	<b>WJLQ/Pensacola, FL*</b> DM: John Stuart MD: Blake No Adds	<b>WVFX/Reading, PA*</b> DM/MD: Al Burke No Adds	<b>WHYN/Springfield, MA*</b> DM/MD: Pat McKay APD: Greg Hewitt COUNTING CROWS	<b>WXYJ/Youngstown, OH*</b> DM: Dan Rivers APD/MD: Mark Franch 3 MARTINA MCBRIDE COUNTING CROWS
<b>WTSS/Buffalo, NY*</b> DM: Sue O'Neill MD: Sarah McLachlan HILARY DUFF MERCURY COUNTING CROWS	<b>KVUU/Colorado Springs, CO*</b> DM: AJ Carlsie 2 BOB SCHNEIDER 1 JOSS STONE	<b>KSIL/E Paso, TX*</b> DM: Courtney Nelson MD: Chris Elliott 1 JASON MRAZ BOB SCHNEIDER JENNIFER MARKS	<b>WVTV/Grand Rapids, MI*</b> DM: Doug Montgomery APD: Mark Feunte AVRIL LAVIGNE LENNY KRAVITZ COUNTING CROWS	<b>WVWX/Madison, WI*</b> DM: Mike Ferris MD: Laura Ford DIDO COUNTING CROWS	<b>WVWX/Greensboro, NC*</b> DM: Michael Bryan BUTTERFLY BOUCHER	<b>WJLQ/Pensacola, FL*</b> DM: John Stuart MD: Blake No Adds	<b>WVFX/Reading, PA*</b> DM/MD: Al Burke No Adds	<b>WHYN/Springfield, MA*</b> DM/MD: Pat McKay APD: Greg Hewitt COUNTING CROWS	<b>WXYJ/Youngstown, OH*</b> DM: Dan Rivers APD/MD: Mark Franch 3 MARTINA MCBRIDE COUNTING CROWS
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			<b>WVTV/Grand Rapids, MI*</b> DM: Doug Montgomery APD: Mark Feunte AVRIL LAVIGNE LENNY KRAVITZ COUNTING CROWS	<b>WVWX/Madison, WI*</b> DM: Mike Ferris MD: Laura Ford DIDO COUNTING CROWS	<b>WVWX/Greensboro, NC*</b> DM: Michael Bryan BUTTERFLY BOUCHER	<b>WJLQ/Pensacola, FL*</b> DM: John Stuart MD: Blake No Adds	<b>WVFX/Reading, PA*</b> DM/MD: Al Burke No Adds	<b>WHYN/Springfield, MA*</b> DM/MD: Pat McKay APD: Greg Hewitt COUNTING CROWS	<b>WXYJ/Youngstown, OH*</b> DM: Dan Rivers APD/MD: Mark Franch 3 MARTINA MCBRIDE COUNTING CROWS
			<b>WVTV/Grand Rapids, MI*</b> DM: Doug Montgomery APD: Mark Feunte AVRIL LAVIGNE LENNY KRAVITZ COUNTING CROWS	<b>WVWX/Madison, WI*</b> DM: Mike Ferris MD: Laura Ford DIDO COUNTING CROWS	<b>WVWX/Greensboro, NC*</b> DM: Michael Bryan BUTTERFLY BOUCHER	<b>WJLQ/Pensacola, FL*</b> DM: John Stuart MD: Blake No Adds	<b>WVFX/Reading, PA*</b> DM/MD: Al Burke No Adds	<b>WHYN/Springfield, MA*</b> DM/MD: Pat McKay APD: Greg Hewitt COUNTING CROWS	<b>WXYJ/Youngstown, OH*</b> DM: Dan Rivers APD/MD: Mark Franch 3 MARTINA MCBRIDE COUNTING CROWS
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			<b>WVTV/Grand Rapids, MI*</b> DM: Doug Montgomery APD: Mark Feunte AVRIL LAVIGNE LENNY KRAVITZ COUNTING CROWS	<b>WVWX/Madison, WI*</b> DM: Mike Ferris MD: Laura Ford DIDO COUNTING CROWS	<b>WVWX/Greensboro, NC*</b> DM: Michael Bryan BUTTERFLY BOUCHER	<b>WJLQ/Pensacola, FL*</b> DM: John Stuart MD: Blake No Adds	<b>WVFX/Reading, PA*</b> DM/MD: Al Burke No Adds	<b>WHYN/Springfield, MA*</b> DM/MD: Pat McKay APD: Greg Hewitt COUNTING CROWS	<b>WXYJ/Youngstown, OH*</b> DM: Dan Rivers APD/MD: Mark Franch 3 MARTINA MCBRIDE COUNTING CROWS
			<b>WVTV/Grand Rapids, MI*</b> DM: Doug Montgomery APD: Mark Feunte AVRIL LAVIGNE LENNY KRAVITZ COUNTING CROWS	<b>WVWX/Madison, WI*</b> DM: Mike Ferris MD: Laura Ford DIDO COUNTING CROWS	<b>WVWX/Greensboro, NC*</b> DM: Michael Bryan BUTTERFLY BOUCHER	<b>WJLQ/Pensacola, FL*</b> DM: John Stuart MD: Blake No Adds	<b>WVFX/Reading, PA*</b> DM/MD: Al Burke No Adds	<b>WHYN/Springfield, MA*</b> DM/MD: Pat McKay APD: Greg Hewitt COUNTING CROWS	<b>WXYJ/Youngstown, OH*</b> DM: Dan Rivers APD/MD: Mark Franch 3 MARTINA MCBRIDE COUNTING CROWS
			<b>WVTV/Grand Rapids, MI*</b> DM: Doug Montgomery APD: Mark Feunte AVRIL LAVIGNE LENNY KRAVITZ COUNTING CROWS	<b>WVWX/Madison, WI*</b> DM: Mike Ferris MD: Laura Ford DIDO COUNTING CROWS	<b>WVWX/Greensboro, NC*</b> DM: Michael Bryan BUTTERFLY BOUCHER	<b>WJLQ/Pensacola, FL*</b> DM: John Stuart MD: Blake No Adds	<b>WVFX/Reading, PA*</b> DM/MD: Al Burke No Adds	<b>WHYN/Springfield, MA*</b> DM/MD: Pat McKay APD: Greg Hewitt COUNTING CROWS	<b>WXYJ/Youngstown, OH*</b> DM: Dan Rivers APD/MD: Mark Franch 3 MARTINA MCBRIDE COUNTING

# Summer Delights



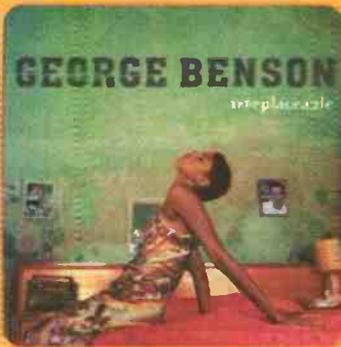
## Diana Krall Temptation

- ★ #3
- ★ 1st week Soundscan -- debuted #4
- ★ Over 250k sold in 2 weeks
- ★ On tour this summer!!!



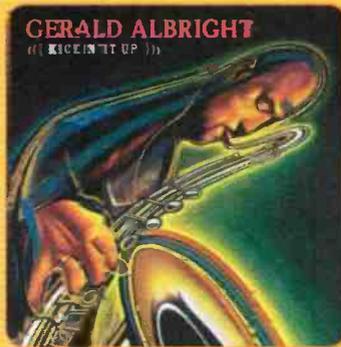
## Jamie Cullum These Are The Days

- ★ Impacting now!!!
- ★ Don't miss him on: The Late Show with David Letterman, Late night with Conan O'Brien, Today Show, Austin City Limits and more...
- ★ Critic's Choice ★★★★★-People



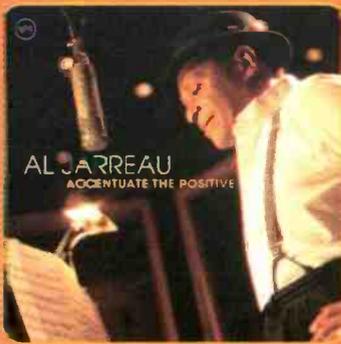
## George Benson Softly As In A Morning Sunrise

- ★ Impacting May 24th
- ★ Album in stores June 8th
- ★ On tour this summer!!!



## Gerald Albright To The Max

- ★ New & Active!
- ★ #1 Most Added-2nd Consecutive week
- ★ Album in stores June 8th
- ★ On tour now!!!



## Al Jarreau Cold Duck

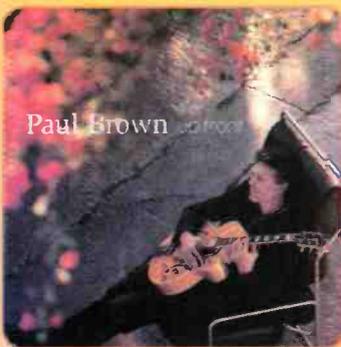
- ★ Impacting June 28th
- ★ Album in Stores August 3rd
- ★ On tour this summer!!!



## Mindi Abair Save The Last Dance

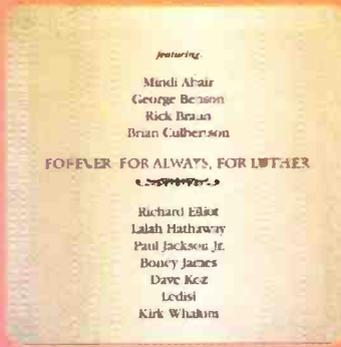
- ★ #1
- ★ Over 90k scanned!!!
- ★ New album coming in September!!!

"She's leading a new movement in music. Sophisticated enough for smooth jazz fans and cool enough for generation XI!"  
- John Muller, *UQC*



## Paul Brown 24/7

- ★ #2
- "Celebrated producer Paul Brown has emerged as a remarkably alluring and passionate Smooth Jazz artist who is a welcome addition to The Wave's play list!"  
- Paul Goldstein, *KTUV*



## Various Artists Forever, For Always For Luther

- ★ Going for adds June 2004
- ★ Album in stores July 27th

"I really enjoy and appreciate this wonderful jazz tribute to my son and his musical legacy."  
- Mary Ida Vandross

Smooth out your summer with us

THE VERVEMUSICGROUP



R&amp;R

SMOOTH JAZZ:



Carol Archer

# THE LEADING EDGE

## Continued from Page 1

Rose explores Praful's rich world — not to mention his kitchen, closets and CD collection.

Superstar record producer (and now Verve recording artist) Paul Brown, whose 49 No. 1 records influenced the sound of smooth jazz today more than any others, tells it exactly like it is in a remarkable conversation with KTWV/Los Angeles VP/Programming Paul Goldstein.

Ghanaian vocalist Rhian Benson opens up to an avid fan, KIFM/San Diego Asst. PD/MD Kelly Cole, who describes the

singer as "this beacon, this star, this incredible talent."

In a switch from empirical research to anecdotal evidence, Broadcast Architecture President Alen Kepler generously provides a glimpse of listeners' passions in the form of their unsolicited e-mails and faxes to SJ stations — and not just the raves, either.

We kick off with Smooth Jazz founding father and Rendezvous Entertainment partner Frank Cody's charming, spirited, enlightening conversation with a true titan of contemporary music, composer Burt Bacharach, whose lifelong

work on the leading edge continues undiminished in musical collaborations with artists including Ronald Isley, Chris Botti and Dr. Dre.

I would like to express my profound gratitude to Drs. Scott Karlan, Michael Van Scoy-Mosher, James Fontanesi and Johnny Yap of Cedars-Sinai/Los Angeles for the care, comfort and compassion they gave me during my past year of treatment for breast cancer. I dedicate *The Leading Edge* to these extraordinary physicians — remarkable men all — who pulled me through, safe and sound. God bless them.

## What's It All About, Burt?

### Frank Cody chats with the master

**Burt Bacharach is an American original, a national treasure. Few in the pop pantheon — with the exception of George Gershwin, Cole Porter and Lennon and McCartney — can compare with him for enduring influence. His 66 top 40 hits include "Alfie," "The Look of Love," "This Guy's in Love With You" and "What the World Needs Now Is Love Sweet Love."**

Bacharach combines elements of jazz, Brazilian music and torch songs with unconventional, shifting time signatures and unique chord changes — listen to Manfred Mann's "My Little Red Book" — to create sophisticated, meticulously crafted songs with unsentimental lyrics courtesy of Hal David. Recently, Bacharach sat down for a far-reaching conversation with Rendezvous Entertainment partner Frank Cody.

**FC:** *When I was a DJ, a 45 rpm single arrived at the station, "Anyone Who Had a Heart." It was one of the first records I played on the radio. I hadn't heard any pop record that sounded like it before.*

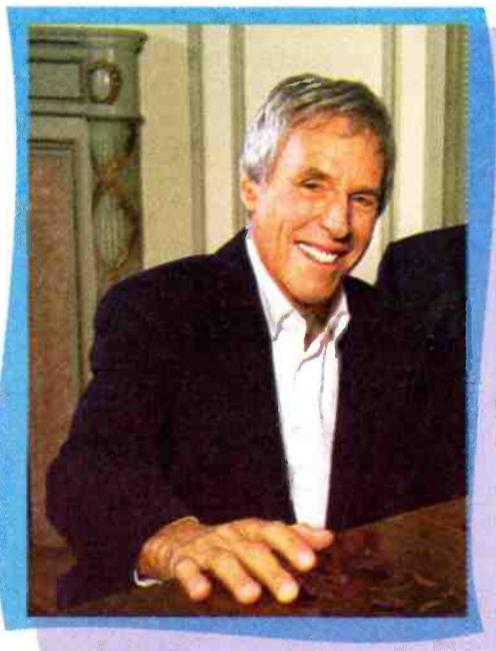
**BB:** Neither had the musicians in the studio that night we made that record.

**FC:** *That was 1963.*

**BB:** I remember we did two songs in a three-hour session: "Walk on By" and "Anyone Who Had a Heart." Everyone had to count seven or eight bars, and almost every bar in "Anyone Who Had a Heart" changed time signature. We all walked out feeling like we had broken some ground, without knowing that it was groundbreaking when I wrote it.

**FC:** *You never stop breaking ground and challenging yourself.*

**BB:** I remember going to the Apollo Theater when Dionne Warwick was playing there and "Anyone Who Had a Heart" was in the top 10. The house band was having a difficult time with the music, so I responded, "Why do you make it so difficult? Just listen. Try to listen to it instead of reading it. Try to feel it." I don't know how much luck I had scoring my point, but, sure, it can be played. I guess it's a



Burt Bacharach

wicked tune to put in front of a band until it makes sense. "Promises, Promises" is another.

**FC:** *That song is interesting because it's so Burt Bacharach, but it also has a quintessential Broadway feeling.*

**BB:** Everything that came out of that show [*Promises, Promises*, 1968–1972, Schubert Theater on Broadway] served a purpose — the show — first of all. We weren't thinking, "Let's put this in because it may be a hit."

**FC:** *When you and Hal David wrote together, would you work together at the same time, or did you come up with the lyrics and melody separately?*

**BB:** It was always different. Maybe I'd have a four-bar music fragment. I'd play it for him. He'd take it home and work on it, and we'd meet the next day. We both liked to work away from each other. Sometimes I'd almost have the whole melody, and I'd give it to him. We were flexible. Some-

times the whole lyric would come first. "Alfie" was basically the whole lyric, then came the music. Just as "Promises, Promises" grew out of lyrics Hal wrote for the purposes of the play, "Alfie" had to grow out of what was going on in that movie.

I like the snowball effect: one thing that leads to another thing. You see where it could go, and then you certainly have a new section, because it grew out of the section before. Working off a lyric imposes some restrictions. When Carole Bayer Sager and I were married and writing "That's What Friends Are For," she would look at me like I was crazy. Why? Because she would start the song, "And I..." I didn't want to start it with the word "I." She said, "It's one word, one note, what difference does it make?" I said, "It makes a lot of difference. It really does." She saw it in the end.

**FC:** *Listening to your melodies, it's hard to imagine lyrics other than the ones that are already there. They match perfectly.*

**BB:** I was more particular about how a word sounded on a note than what it actually meant. When I'm writing without a lyric, I will sing something that makes no sense at all. A good example is "Raindrops Keep Falling on My Head," which I kept repeating as I was composing. "On My Own" was another example. Later I started paying attention to what those words really meant and realized how brilliant Hal David is. What about a lyric like "Alfie"? I mean, *please!*

**FC:** *They're doing a remake of the movie. I wonder if it would be made again if it didn't have such an incredible theme that is still part of the musical repertoire of America.*

**BB:** I hear it's good. I like the people who are involved musically. Can't beat Mick Jagger and Dave Stewart.

**FC:** *You are a contemporary link to the songwriting tradition of George Gershwin and Cole Porter.*

**BB:** Yeah, who are they?

**FC:** *You also studied with [classical composer] Darius Milhaud.*

**BB:** Darius Milhaud, Henry Cowell and Bohuslav Martinu. I wasn't sure at that time that I wanted to be a contemporary classical composer, but I sure was interested in it. I

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## What's It All About, Burt?

Continued from Page 51

studied with them, but I think I always had jazz, a popular form of music, in me.

**FC:** *There is a connection between what's called smooth jazz and the sensibility of the pop music that you've composed. There's a feeling of improvisation, but at the same time the melody takes prime importance.*

**BB:** My melodies probably flow better on Smooth Jazz than they would on a freewheeling Jazz station, because I know my tunes are a little restricted for jazz musicians. I saw that on the McCoy Tyner album [*What the World Needs Now Is ... The Music of Burt Bacharach*, Impulse! 1997] and perhaps even with Stan Getz.

**FC:** *Stan Getz had a great love for Brazilian music. He was part of the force that brought bossa nova to the States.*

**BB:** Oh, tremendous player!

**FC:** *Antonio Carlos Jobim also had that ability to take pop melodies and make them jazz, but at the same time be respectful.*

**BB:** Brazil is so sophisticated, so advanced. You can go into a little club in Rio where a band's playing that you will prob-

**"There is something so exciting about everybody connecting and relating well. It's the way we used to record, the way that hardly anybody records now, except on movie sound stages."**

ably never hear again unless you go to that club, and there are people who could be bankers, lawyers or doctors listening and playing really complex rhythms with a cocktail stirrer on a glass. Brazilian is a very elegant form of music. It's my favorite popular music in the world. Jobim, Ivan Lins: They are heroes of mine.

**FC:** *You write love songs, but there's a quality that you share with Brazilian music. The Portuguese word is felicidade, a bittersweet sadness. Frequently in your songs there's a feeling of longing, but it's OK, it's resolved, or "It hurts, but I understand now why it hurts," like "One Last Bell to Answer." It's such a sad, reflective song, and yet it's noble.*

**BB:** A lot of influences went into this music. Maybe they weren't direct, but they were spongelike, and you feel them. I got a wide range of tools by studying with Cowlan, Martinu and Milhaud. There is something to be said for learning all the rules, learning how to write music and hearing it in your head. I always tell young writers to take the time to learn how to write music. It's not so hard. Then, if you're sitting in an airplane and you hear a tune in your head, you can write it down on a piece of paper or get a sense of a particular chord without having to go to the keyboard to check it.

The more you do it, the more familiar you get with it. I hear it top to bottom and figure out where it's weak, where it's strong, where it might be boring. You orchestrate the same way. You don't go bar by bar, unless it's strings. You're not going to get it at the keyboard.

**FC:** *It's interesting how you studied with musical masters, then ended up in the Brill Building. Or should I say buildings? There were two Brill buildings, right?*

**BB:** There was one you've heard about, and the other music factory was 1650 Broadway, where Carole King was and Jerry Goffin and Cynthia Weill and Barry Mann. Our paths seldom

crossed. I was under contract and made a living on the road, conducting for acts like Imogene Coca and The Ames Brothers.

**FC:** *Marlene Dietrich.*

**BB:** Dietrich was the last. It wasn't great musically, but it was a great way to see the world. And, you know, did I want to starve? Serious composers do not make a lot of money. After I left the Army, I could have studied with Milhaud again in Paris. I could never say, "If I had just written a serious symphony. It was a mistake I didn't do that." I don't feel that way at all. [Conductor Leopold] Stokowski offered me a commission to write a major piece for the American Symphony. That was always a big disappointment.

**FC:** *A disappointment to whom?*

**BB:** My mother. I was so used to writing a song, making a record, then the record's out and it's in the top 10 2 1/2 months later. But when you write a commission — and symphony schedules are always being planned in advance — you may have to wait 2 1/2 years to complete the cycle. That seemed too long to me to wait, so I didn't do it. It really hurt my mom.

**FC:** *We're happy that you chose the path you did.*

**BB:** It's what I was supposed to do.

**FC:** *"What the World Needs Now Is Love" almost didn't get recorded.*

**BB:** Once we had our flagship — our proponent, Dionne Warwick — we wrote the songs for her. She didn't like "What the World Needs Now." She usually went with the song, even "Do You Know the Way to San Jose," though she had a problem with it. We talked her into it. But she didn't like "What the World Needs Now" and passed. I don't know whether she thought it was too preachy, but she didn't like it — that's *real* invalidation.

Later, Hal and I were working with Jackie DeShannon. He said, "Take that song out — 'What the World Needs Now.'" She loved it. Hearing her voice, you realized it couldn't be written for a better voice than Jackie's.

**FC:** *You have a great story about "The Look of Love."*

**BB:** I was scoring *Casino Royale*. It was like a rudderless ship, with five directors. I had scored one film before, *What's New Pussycat*, and I didn't know what I was doing. But I was lucky. With *Casino Royale* and "The Look of Love," I learned you have to serve the motion picture, write what's right for the scene, and keep looking at what you are trying to write for at that moment. "The Look of Love" was going to be a very sensual instrumental theme for the Ursula Andress part. She was impossibly beautiful and impossibly sexy, and that's where that theme came from. Hal helped with lyrics, and Dusty Springfield sang it in the movie. Much later still, doing it with Ronnie Isley on the new album [*Here I Am: Isley Meets Bacharach*, DreamWorks/Interscope], I took a whole different tack. Both versions have Brazilian overtones; one charges harder, and the other is very laid-back and sexy.

**FC:** *"The Look of Love" has been recorded how many times?*

**BB:** Not a clue. I'm not a good keep-tracker.

**FC:** *Does any one version stand out, outside the original?*

**BB:** I like Dionne's record, but Dusty's version is killer!

**FC:** *The project you've done with Ron Isley is on many best album lists and has received incredible reviews. It was recorded live, the way albums used to be recorded, right?*

**BB:** First, the people involved in this project are great music people who care about the music: Mo Ostin, Lenny Waronker, Michael Ostin, John McClain — all driving forces. We went into Capitol's recording studios, tied up studios A and B, put the strings in one room, horn section in the other. We had four isolation booths. We put brass components in one, Ronnie in a separate booth. If Dean Parks played acoustic guitar, we'd have him in still another isolation booth. We had cameramen so I could be seen conducting from the piano. I'd show

Ronnie what I had. We'd work three or four days before going into the studio. For example, I'd point at the sheet music and say, "Here there's going to be a ritard, and we're going to look to you and wait for you, because I have my hands full."

We really didn't need to have notes prepared, because Ronnie's one of the greatest ad-libbers of all time; his choices of notes and ad-libs are very courageous. Usually you do those kinds of things after the musicians have gone home, but Ronnie's like a daredevil, a bungee jumper. We did five songs in one day, complete. Normally, you'd have to do that in a double session; no way you're going to do it in a three-hour call. But we did do it in a three-, then a four-hour call. We walked

**"Later I started paying attention to what the words really meant and realized how brilliant Hal David is. What about a lyric like 'Alfie'? I mean, please!"**

out of Capitol — a great, *great* studio to record in — with five songs wrapped up.

A month later we did five more. That's 10, and we did "Close to You" through a separate entity the same way — live. That's 11. The two new songs, "Love Is Still the Answer" and "Count on Me," we did the traditional way — at least what the tradition is now: We put a chord session in it, sweetened it. What did I prefer? There is something so exciting about everybody connecting and relating well. It's the way we used to record, the way that hardly anybody records now, except on movie sound stages.

For example, through the headphones the string players relate to what they're hearing from Ronnie, what Ronnie is hearing from the drummer and what I hear from all sides. I never understood the other way, like, there is no song, no tune. The drummer just comes in and plays without a guide vocal. Sometimes the song isn't complete yet, but it works. Too many hits have been done that way. I am baffled by it.

**FC:** *This album has cut through as a result of sounding different and capturing something special that occurred. Maybe it is a result of having all these people focused and sending their energy together and listening to each other at the same moment. On "Alfie," wasn't Ron just warming up, and that was the first take?*

**BB:** We didn't even know the tape was running. As a matter of fact, thanks to Pro Tools, we got rid of me, because I was talking on a mike to the control room as the first take was going down, saying, "Give me more drums, more kick." There was leakage, but it was the best take. With the software, they erased my spoken voice.

**FC:** *I was lucky enough to see one of the performances live. Ron Isley is such a recognizable voice — the founding member of The Isley Brothers. I was swept away by how amazingly spontaneous he is, and I see that as a form of jazz. Is that jazz? To me, improvisation and jazz are linked hand in hand.*

**BB:** It's R&B, soulful, freewheeling stuff.

**FC:** *And to do it with an orchestra — wow!*

**BB:** We hope to do concerts this year when the record is more established. We didn't get the luckiest break, having to switch record companies in the middle of this process, but I believe that quality always finds its way. It really is special to get those kinds of reviews.

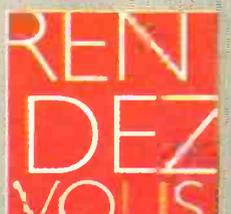
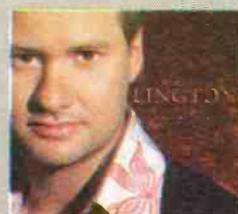
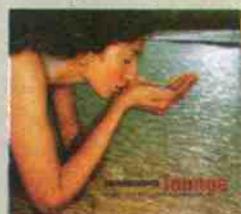
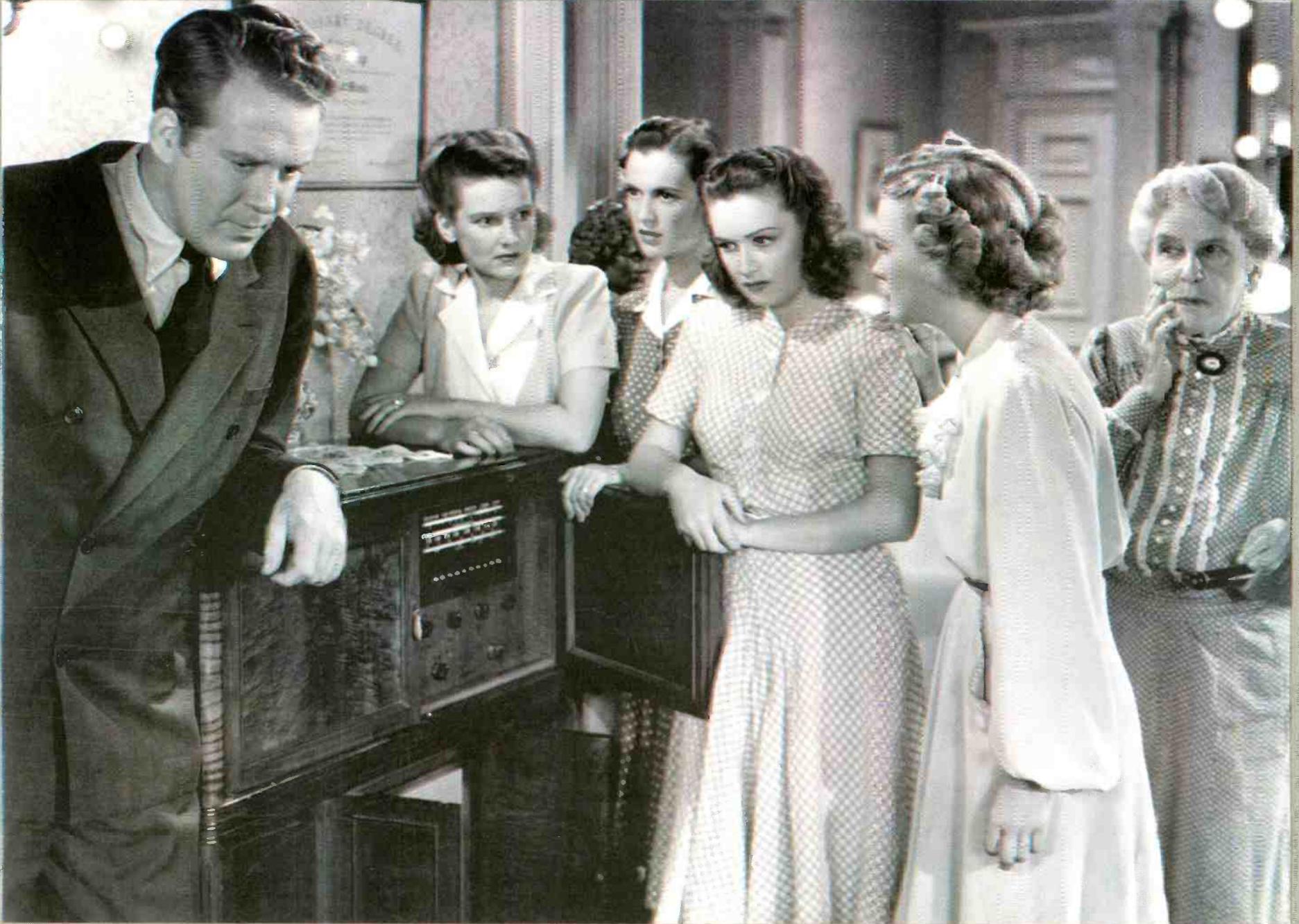
**FC:** *Prestigious progressive noncomm KCRW/Santa Monica, CA's Anne Litt chose Here I Am: Isley Meets Bacharach as one of the best albums of 2003.*

**BB:** I wish we had gotten the album out in time for the Grammys last year, but we couldn't. We're supposed to go to

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It must be another hit  
from Rendezvous!

Oh dear, I hope  
they backannounce.



RENDEZVOUS  
ENTERTAINMENT

# The Book Of Paul

Producer Paul Brown and KTWV/Los Angeles PD Paul Goldstein riff

With two Grammys to his credit and 49 No. 1 records on R&R's Smooth Jazz chart, Paul Brown is — hands down — smooth jazz's most influential producer. In the course of his illustrious two-decade-plus career, he has worked with such artists as George Benson, Al Jarreau, Boney James, Peter White, Patti Austin, Norman Brown, Luther Vandross, Larry Carlton and Euge Groove, among many others.

Saxophonist James, for whom Brown has produced eight albums — over 100 songs — says, "I wouldn't be where I am today if it wasn't for Paul Brown." Recently, Brown stepped out from behind the recording console and up to the mike to become a solo artist on guitar. The lead track from his auspicious GRP debut, *UpFront*, is "24/7."

Brown met recently with Smooth Jazz format pioneer and leading programmer KTWV (The Wave)/Los Angeles VP/Programming Paul Goldstein for a remarkably candid conversation about radio and hit records.

**PG:** I know that you grew up in a musical family and that your parents were a huge influence on your career choice. Are they still alive?

**PB:** Yes, and they're still working too. My mom's 81, and she was just in Vegas for a Singers Unlimited tribute. They're amazing. They're studio singers who met when they sang with Mel Torme. We used to take the whole family to Vegas for a month. They'd work with Sinatra, Nat King Cole, Sammy Davis, Dean Martin, Sherri Lewis and more. I pretty much grew up in

the studio with them. The coolest guy in the room was the engineer, so I always wanted to do that. I got a job as an assistant engineer and then became a mixing engineer and did that for about 10 years, just mixing people.

**PG:** Which artists influenced you when you were a kid, and who are your favorite composers of all time?

**PB:** Composers: McCartney and Lennon, Burt Bacharach, Rodgers & Hart and George Gershwin. Probably my favorite artist is Peter Gabriel. Also, Wes Montgomery, Grant Green, Jerry Garcia, Eric Clapton and Jimi Hendrix.

**PG:** Who are some of the producers you've worked with?

**PB:** Lou Adler, who produced Carole King; Russ Tittleman, who did Randy Newman and Rickie Lee Jones; and we did some of Brian Wilson's records. Every day was a different thing. I engineered for Luther Vandross for about 10 years. We did Gregory Hines, Diana Ross, Aretha Franklin and Lisa Fisher. Luther's the greatest in the studio. He's one of these guys whose artistic qualities and concepts for other singers are all right on the mark, and his arranging of background vocals — everything — is just incredible.

As a producer, I've gotten to work with a lot of my heroes, including Al Jarreau and Patti Austin. George Benson's *Breezin'* was the first instrumental record I ever listened to. Move ahead 20 years, and [Verve Music Group Chairman] Tommy LiPuma calls me and says "Hey, man, I want you to produce some things for GRP." I started with George Benson's *Standing Together*.

**PG:** Some artists in smooth jazz are great producers, too, like Jeff Lorber, Chuck Loeb, Brian Culbertson and Brian Bromberg, and they've always had solo careers at the same time. That's not the case with you. How did you come to make the transition from producer to solo artist?

**PB:** One of the key factors in producing is trying to get the voice of the person, whatever instrument they are playing, to come out strong, compelling and interesting enough to carry 60 minutes worth of music. Anybody can play an eight-bar solo, but it's a whole other thing to play for an hour and be entertaining, and I never really put myself in that category. I was working on this track about a year ago that, coincidentally, turned out to be "24/7," writing it for Boney or Kirk Whalum. I listened back to it and said, "Man, this is cool. I'm digging this." So I finished it up and thought, "Why not?" That was the genesis of my *UpFront* record.

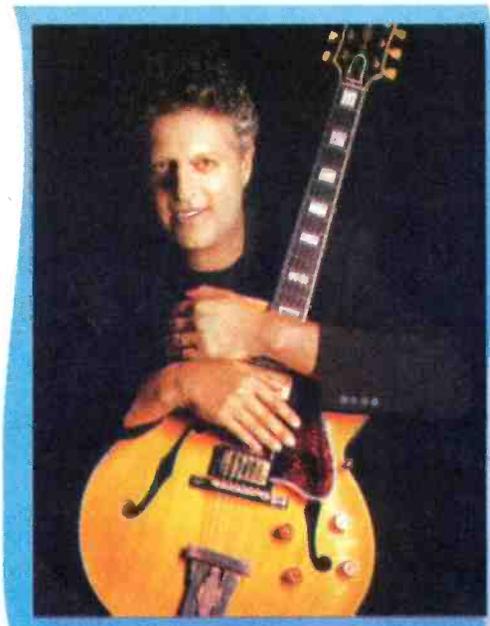
**PG:** The first five seconds of "24/7" grab you. It's instantly compelling, instantly memorable.

**PB:** It's got that little Benson riff right in the first note too — a tip of the hat to George.

**PG:** One thing about the music that you produce is that it always has such a deep groove to it, such great rhythm tracks.

**PB:** Well, I was a drummer first, and I never thought I would do anything but drum. From the time I was 5 to 25, that's all I did. I played the guitar all along, but I played drums professionally first. Most of my productions and most of the songs are coming from a rhythmic point of view first.

**PG:** As a programmer, a lot of times I'll find a song with a pretty good melody, but rhythmically it just doesn't have any flow — no funk.



Paul Brown

**PB:** No funk is no good.

**PG:** Your sound has certainly influenced smooth jazz. It's what your bio characterizes as "smooth R&B." When the format moved away from the New Age direction and more into an R&B direction, your sound helped catapult Smooth Jazz to where it is now.

**PB:** Right now I'm hearing in smooth jazz a little bit of a parody of itself on the R&B tip. People are trying to go down that road almost to the point that I want to hear something else.

**PG:** What do you think the next evolution of the sound might be?

**PB:** Earthiness is an important quality that seems to be lacking in smooth jazz. I hear a lot of synthesized programming. We need to keep the funk level up, but with live instruments, and we need to keep it as earthy and organic as possible. LiPuma does that so well. That's why Norah Jones' record did so well. It's very simple, and it wasn't funky, but it was so earthy that it just hit you. There is nothing block-

**"Some smooth jazz sounds to me like you hit 'demo' on a keyboard. There is nothing compelling. Melodically and rhythmically, it's all by the numbers."**

Paul Brown

ing you out. There can be a programmed wall between the artist and the listener that you can't hear through.

**PG:** Live strings are expensive, but they make such a difference.

**PB:** I'm talking more about drums and bass. Everybody says, "It's got to be to the click at this tempo," but most of the records we all love don't play to a click track. They're moving around. The musicians are feeling it, and it's getting faster or slower. Why not, as long as it grooves? But using the click track is a common practice of producers and some artists who try to arrange the music themselves. It's all out of personal taste. When you analyze why certain things do better than others or why you feel certain things more than others, that organic element is definitely one of them. Have you ever gone to a music store and walked up to any new synthesizer and hit "demo"? Someone wrote and played music that shows you what the keyboard can do. That's what some

## Record-Breaking!

Superstar producer Paul Brown's illustrious credentials include the production of 49 records that have hit No. 1 on the R&R Smooth Jazz chart, including the lead track from his solo debut for GRP, *UpFront*, the single "24/7." Check out this staggering list of hits.

### PETER WHITE

Talkin' 'Bout Love  
Midnight In Manhattan  
Venice Beach  
The Closer I Get To You  
Walk On By

### MARC ANTOINE

Mas Que Nada

### RICHARD ELLIOTT

In The Groove  
If You Want My Love

### BONEY JAMES & RICK BRAUN

Grazin' In The Grass  
RSVP

### BONEY JAMES

Grand Central  
See What I'm Sayin'  
RPM  
Into The Blue  
Boneyism  
After The Rain  
Nothin' But Love

### Camouflage

Another Place, Another Time  
Just Between Us  
Innocence  
Metropolis

### EUGE GROOVE

Slam Dunk  
Livin' Large

### GEORGE BENSON

Fly By Night  
Cruise Control

### NORMAN BROWN

Paradise  
Out Of Nowhere  
Just Chillin'

### RICK BRAUN

Notorious  
Kisses In The Rain  
Use Me  
Missing In Venice

### BOB JAMES

Mind Games  
Raise The Roof  
Mornin', Noon & Night

### LARRY CARLTON

Finger Paints  
Deep Into It  
Morning Magic

### CRAIG CHAQUICO

Lights Out San Francisco

### KIRK WHALUM

Ascension  
Now 'Til Forever  
That's The Way Love Goes

### PAUL JACKSON JR.

Bounce Wid It

### CHRIS CAMOZZI

Swing Shift

### BWB

Groovin'

### SAM RINEY

What Was I To You?  
It's Gonna Be Alright

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## The Book Of Paul

Continued from Page 54

smooth jazz sound like to me, like you hit "demo" on a keyboard. There is nothing compelling. Melodically and rhythmically, it's all by the numbers.

**PG:** *Anybody can make a record in their garage now. Instead of hiring live musicians, one can simply program it.*

**PB:** Maybe they don't hear the difference or they've never been lucky enough to be in the studio with musicians playing or they don't know what that feels like.

**PG:** *"Body Language" is probably my favorite smooth jazz song. It's so sexy.*

**PB:** Boney is the king of understatement, just wooing you with his instrument. Some saxophone players take a sort of Michael Bolton approach, but Boney's got the Luther approach: He can whisper a note just like Luther, and it's as powerful as if he's blasting it. People don't know that Boney, Kirk Whalum and Rick Braun really play. We've just scratched the surface of how good they are. Their use of restraint is pretty phenomenal. Kirk, straight up, can play jazz; and Boney, it pours out of him so freely, it's amazing.

**PG:** *I'm interested that you mentioned restraint, because I think there is an aspect of smooth jazz that's restrained, and I mean that in a good way.*

**PB:** You don't hear Luther doing the type of gymnastics that you hear from Brian McKnight or Mariah Carey. He's capable, but he doesn't do it, because he's restraining himself. He gets his point across in a different manner. He'll hang on one note and make the hair on your arm stick up.

**PG:** *I have a quote in the studio from Miles Davis about how less is more.*

**PB:** The space between the notes was as important to him as the notes themselves.

**PG:** *I like what you said about how an idea whispers, because the "whisper approach" soothes the mind so well, especially when you're inundated with shouting all around — driving down the road with billboards shouting at you and radio and TV commercials shouting.*

**PB:** That's the solitude of The Wave, and most people listen to it for that very reason. It is relaxing, and, at its best, it can put you in a vibe. When it becomes background music, I'm not so fond of it. An artist like Boney vs. another who plays just as well

**"It's not enough that you can hear all the instruments; they have to be presented in the right weight and with the right emphasis, and that comes down to personal perspective."**

Paul Brown

and whose music is similar — why does one sell and one doesn't? It comes down to that thing that, when you hear a song, say by Sade, it's not like she's the greatest singer on earth, but she puts you in a mode. The same thing with Boney: He gets you in the mode.

When you hear guys play who don't put you in the mode, why would you want to buy their record? It makes all the difference in the world when you're trying to motivate someone to go to a record store and buy a record. That's not to say that a song like that won't do well at radio. We see records go to No. 1 all the time, and they're selling 10 copies a week.

There has been a huge shift in The Wave and the music that's on it since you came to L.A. You have a big influence, obviously, on what's played on a day-to-day basis, right?

**PG:** *Not a huge shift. There are songs that weren't played on the station before that are played now.*

**PB:** Like what?

**PG:** *Like Chaka Khan's "Ain't Nobody."*

**PB:** I've been hearing a lot; it's a classic. But you like funk?

**PG:** *Big time!*

**PB:** But you don't like super-mellow, wallpaper-type music?

**PG:** *I like stuff that's got energy and tempo and a groove.*

**PB:** Take it there!

**PG:** *It's all about great songs. I'd like to see record companies be pickier about releasing records.*

**PB:** Stronger A&R.

**PG:** *Stronger A&R from a song standpoint. The Poul Brown sound is probably the most recognizable, defining sound of the Smooth Jazz format.*

**PB:** They seem to really embrace the stuff that I do. I always wonder why, but I think it comes down to the mixing, putting certain elements together in a certain way. Maybe it just comes down to the fact that I played drums in a band and I know what live instruments sound like and feel like and how much air they move.

**PG:** *When you say how much air they move, what do you mean?*

**PB:** If you stand in front of a drum, a kick drum especially, you can feel the air move. You feel it coming out of a speaker. All instruments move a certain amount of air; they're sending out sound waves.

I also think it's difficult to be a really good producer unless you mix some records, because you learn how elements go together in the mix. I pulled up a song the other day they did on 24-track, and I pushed up the faders, and it was *there*. Anybody can mix it, because everything, all the sounds, are right. Things that should be that are that, and things that should be bright are bright, and it all works together. That's important.

It's not enough that you can hear all the instruments; they have to be presented in the right weight and with the right emphasis, and that comes down to personal perspective. Al Schmidt hears it differently than I hear it or Lee Herschburg hears it. I've worked in the studio with these guys. I've seen them work the faders, and all of a sudden the song becomes very apparent.

**PG:** *Before you produce a song, do you have a vision of how you want it to end?*

**PB:** Pretty much. That's the only way you'll ever really know when something is done. Otherwise, you'll keep working on stuff forever. Let me ask you about The Wave, OK? Your jocks are great. I always say I want my records to be as sensual as Talaya's voice, but with the fidelity of ... who's the guy with the low voice?

**PG:** *Don Burns.*

**PB:** Oh, my God, talk about low and high. So crisp, but so much roundness and warmth that it sounds like a beautiful record. He's amazing. That's about as high fidelity as you can get on a speaking voice. I don't know what mikes you use, but it sounds killer, his voice in particular.

I don't want to bust anyone's balls, but if I were PD of The Wave, I would just play the fucking music I wanted to play. Maybe that's an ego trip, but what's the job all about?

**PG:** *The job is about pleasing the audience.*

**PB:** It's the same reason people come to me as a producer: They want to make a song that's pleasing to all these people, and how do they do that? They get me, 'cause they figure I somehow have that figured out, the same way you have it figured out.

**PG:** *But you're an artist. You create your art, put it out there, and people either accept it or they don't. I'm not an artist. Over time I've kind of learned what people like, but I'm surprised all the time. When I heard Sting's cover of "Windmills of Your Mind," I thought it was gorgeous, a hit. We played it, then put it in a*

*music test, and it scored worst out of 580 songs. It was 580 — dead last.*

**PB:** And that test you're referring to is where they play a hook?

**PG:** *Right.*

**PB:** This is where I have issues. Take Euge Groove's "Rewind." He played it for me, and I was like, "Man, that's the kind of song that'll do well in radio, but no one will want to buy it." I told him I thought it was horrible and that he should take it off his record. As soon as that song got to No. 1, his record sales plummeted. Talk about getting the vibes — listen to "Rewind." That is not a vibe that you want to get in.

**PG:** *Well, sometimes we have competing interests. I'm cheering for a song like "Rewind" because people are telling us that they latch on to it, but I can see from your standpoint that that's the last thing you want, because it doesn't...*

**PB:** Because it didn't serve him at all. Maybe it did in terms of giving him visibility, letting people know who he was, but it didn't sell any records. One record that really confused me was Jonathan Butler's album. I thought it was one of the best records I've ever done, but it didn't get any love. I'm not blaming radio, but it's weird that it didn't come back at any level at all. Where are you at with saxophone?

**PG:** *Saxophone is critical to the success of smooth jazz. People love it because it's so close to the human voice.*

**PB:** But is there ever a point where sax can be overkill?

**PG:** *We can't really play enough sax, although we don't play them back-to-back. If we do, it's a mistake. To me, two sax songs back-to-back, that's for teenagers.*

**"As a programmer, a lot of times I'll find a song with a pretty good melody, but rhythmically it just doesn't have any flow — no funk."**

Paul Goldstein

**PB:** People have got to get sick of it eventually — not only the instrument, but also the approach to the music. Everybody is going down the same street; it almost sounds like a parody of itself. If every sax player sounds the same, it's not good. To Boney James' credit, he's become an institution of his own. Sax is a powerful instrument to stand up to. Guitar, especially a nylon-string guitar, doesn't have the power, doesn't have the sustain, doesn't have that pure level, and trumpet can be a little overwhelming, so sax seems to be the one.

**PG:** *Are there smooth jazz artists you haven't worked with whom you want to work with?*

**PB:** Joe Sample is one of my favorites. I think *Ashes to Ashes* is the best smooth jazz record ever made. I always wanted to do a duet with him and Boney. Take "Hippies on a Corner," put Boney on it, and you got a platinum record. The two of them would be great together. The closest thing we got to that was during the *Shake It Up* album, putting Boney and Rick together, but trumpet and sax has been a classic combo forever.

**PG:** *With almost 50 No. 1 records to your name, you've had an amazing career so far.*

**PB:** I have been so lucky to work with all of those guys and to not have to really worry about record-company involvement. I did over eight records with Boney — we've done over 100 songs together! Nobody ever said one word to us; we just handed the record in and went on to the next record. You don't find that in other formats. It's pretty unusual for a producer and artist to work together on that many records. George Martin and The Beatles are the only ones I can think of. I've done multiple records with a few artists. Peter White, I've done four records with; Kirk Whalum, Larry Carlton and Al Jarreau, a couple. That kind of loyalty is very unusual in any business, but especially in the music business.

 **Kim Waters** 

 **Tha' Hot Club** 

 **Streetwize** 

 **Special EFX** 

 **Hil St. Soul** 

 **Chieli Minucci** 

**Shanachie**

 **Chuck Loeb** 

 **Ken Navarro** 

 **Fattburger** 

 **Kevin Toney** 

 **Positive Flow** 

R&amp;R

SMOOTH JAZZ:

THE LEADING EDGE

# Rhian Benson: A Star Is Born

KIFM/San Diego's Kelly Cole gets the scoop

Singer-songwriter-instrumentalist Rhian Benson's debut album, *Gold Coast* (DKG), has received critical praise from numerous major publications, including the *Los Angeles Times*, *USA Today*, *Billboard*, *Vibe*, *People Magazine* and *Essence*. Benson recently completed a 20-city tour opening for Brian McKnight and is slated to headline a national tour sponsored by Time Warner/Roadrunner Cable. She has also been tapped to host a new lifestyle and music TV series to be taped in Ghana and Los Angeles that will air on BET and BET Jazz.

Benson's journey in music began in Africa — her father, an Ashanti dignitary from Ghana, is a guitarist; her British mother, a singer — and includes sidesteps to attend the London School of Economics, a stint as a banker and postgraduate studies at Harvard. When her mother fell ill with cancer, Benson returned to London to care for her, and it was during that stressful time that she began writing songs again as an outlet for her emotions.

She also began performing in local clubs, where she was discovered and signed by DKG. She wrote all the songs on *Gold Coast* and co-produced the album with Grammy-winning producers James Poyser (Lauryn Hill, The Roots and Jill Scott) and Bob Power (D'Angelo, Tribe Called Quest, Erykah Badu). Benson spoke recently with an avid fan, KIFM/San Diego Asst. PD/MD Kelly Cole.

**KC:** You're a new artist to the Smooth Jazz format, but you are not new to music. Is it something you've been doing since you were a small child?

**RB:** Very much so. I was born and raised in Ghana, West Africa. My family was very musical. My granddad started the tradition of music in my family when he learned how to read

**"When the album was done, the one thing that came up most frequently was 'You should definitely go to Smooth Jazz.'"**

Rhian Benson

and write music through correspondence courses with an institution in the U.K. Imagine, this is back in the '40s. He did whatever he could to learn about music. He learned how to play several instruments and passed that down to the next generation. I have uncles who are high life singers. High life is the pop music of Ghana. It's traditional folk music mixed with a bit of reggae and a bit of jazz.

**KC:** Oh, ska.

**RB:** It has the energy of Caribbean music, some ska. Very fun stuff. We used to go to the music festivals my uncles used to perform at. Music was all around. I myself started studying piano at a young age and picked up guitar later on. Songwriting was a hobby of mine, but I didn't have the guts to actually pursue a career in music full-on until quite a bit later.

**KC:** Did your family put you in front of people to perform? Sometimes parents will prop their kids up on the bar: "Oh, listen to my child sing."

**RB:** There was one karaoke episode in Spain with my mother and sister, but that was more my doing, actually. I got up and said, "Give me the mike. I'm going to sing a song." I had done school productions and sung with the school choir. I never took center stage as a performer until later on.

**KC:** Frank Cody called us to say that you were coming to town, and [KIFM PD] Mike Vasquez and I were blown away by your performance. It was all material that you had written — all originals — and that's one thing that was so impressive. Your band was phenomenal. Is this your regular band that you've been touring with a long time, or do you pick up session guys? It sounded like there was a cohesiveness and an awareness of what everybody else was going to do.

**RB:** They are all rock solid. I have one of the best bands I've heard. We've been together for a couple of years. There might have been one or two changes along the way, but for the most part we've been consistent. I feel so comfortable onstage with them, because I know I don't have to worry about flipping the script a little bit. They'll follow, because they know the material inside and out and I know they enjoy playing. Every time we get up there, we are like a family. We just try to keep it fresh. We take risks together each time.

**KC:** That confidence was so evident, and it's such an attractive quality. It makes a big difference to me to see a new artist who's very confident. I've seen a lot of new artists who are a little rough around the edges, but you can see the potential. When we saw you perform, it was like, "Wow! Who's been hiding this star, this beacon, this incredible talent?" I had never heard you before, and to see you so strong the first time live was really impressive. We were blown away and so excited for Smooth Jazz to get a great new vocalist we can embrace. I know you're working in other formats, so what made you want to come to the Smooth Jazz side?

**RB:** It just seems like such a natural format for the music. In fact, when I first moved to Los Angeles three years ago to start working on the album, I played a lot of tiny little venues, basically acoustic sets. We would try out our new material. A comment that came up very frequently was "You have a really great smooth jazz sound." When the album was done, the one thing that came up most frequently was, "You should definitely go to Smooth Jazz." And I grew up listening to jazz artists. Jazz is my first love. It seems like a natural place.

**KC:** You can hear that a lot in your writing, especially in the first single you're going to be working. Mike and I agreed that "Soul Boy" really sounded like a jazz piece. We felt there was a jazz vein throughout the show and throughout the material that you were working, but "Soul Boy" really struck a chord with us.

**RB:** It's definitely very soothing and melodic in the way a lot of music on Smooth Jazz radio is. We worked it for the purposes of Smooth Jazz. Chris Botti plays on the remix.

**KC:** How did you run into him?

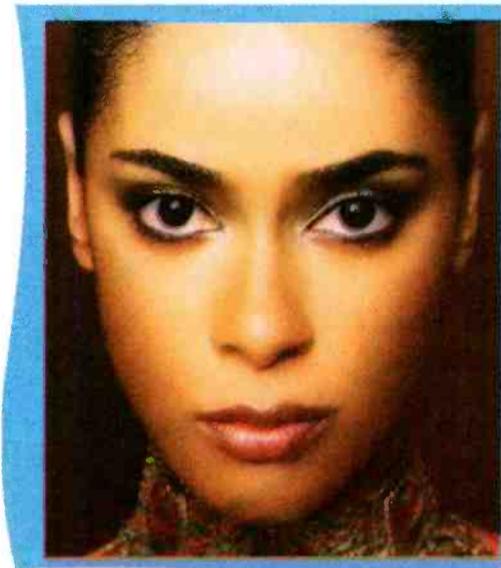
**RB:** I follow who's doing what, and I kept hearing about Chris Botti. Then I saw this smooth jazz program, and they interviewed him.

**KC:** Was it Smooth Jazz TV with Cameron Smith?

**RB:** Yes.

**KC:** I'm really impressed with what he's done with that show.

**RB:** It's great!



Rhian Benson

**KC:** The past two weeks have been artists from the South. It's so exciting to be exposed to artists we would probably never hear. They should really let him expand and do an hour.

**RB:** I caught the show a few times on different airlines, and that's where I first heard of Chris Botti. Then I began listening to his stuff. He's touring with Sting, who's one of my favorite artists, so he's doing big things. He was so sweet and wonderful. He came in and killed it, basically. He sounds wonderful. We added some background vocals as well.

**KC:** Are they going to include that on the CD? Are they going to do another pressing to get that track in there?

**RB:** We probably will.

**KC:** We've had a lot of problems with tracks that come to us remixed that aren't available on the album. I've been suggesting that people make those special mixes available on the website as a download or even a single. You could burn and send them a copy for \$1.50 plus postage and handling. Smooth Jazz fans want what they hear on the radio.

**RB:** That's understandable. I've done that many times myself. I hear a song on the radio and rush out to buy the album and it's a different mix. "Oh, no, they didn't, did they?"

**KC:** Hip-hop and urban AC artists do so many different remixes that they make whole albums of just remix cuts.

**RB:** We do have an Urban remix of "Say How I Feel" that is currently available on the website. We're not sure yet whether it's going to be included in the main body of the album. As you say, it's a tricky thing. Do you want to disrupt the flow of the album? When we put it together originally, it made sense.

**KC:** And it's already a done deal.

**RB:** Exactly. You've got to be a bit creative.

**KC:** Are you planning any big tours?

**RB:** We're actually working out some routing for a tour that will take place soon. We have sponsorship from AOL/Roadrunner. We're going to be doing about 30 cities.

**KC:** The end of May is when we do our big anniversary festival, so if you're on the West Coast, maybe we can sneak that date in there. This year is going to be the best one ever. We have two stages that face each other. We also spread into the surrounding Gaslamp Quarter, and we put bands in every single club, so it's more of a complete San Diego experience instead of "Here's this band. Turn around, and here's that band." The best stories that I hear from people are that they saw so-and-so in this tiny club before anybody knew them.

The great thing about it is that we can get a lot of exposure for artists among people who may not have ever gone to see them otherwise. But there they are in the Gaslamp Quarter, having a great time. Find a club, maybe have a drink and something to eat, and there are bands everywhere you turn. It's the Saturday of Memorial Day weekend.

**RB:** It sounds great! I'm there.

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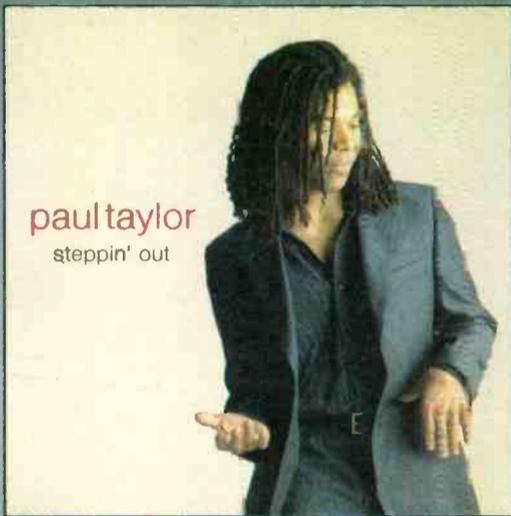
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BRAXTON BROTHERS

"When You Touch Me"

FROM THEIR NEW CD, "ROLLIN"

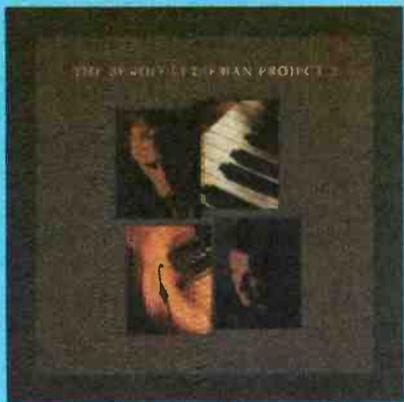
"STEPPIN'" ON UP TO THE TOP OF THE CHARTS WITH PLAY AT...

WQCD WNUA KKSF KOAI WJZZ KHJZ WJZW WVMV  
WJZZ WLVE KWJZ KYOT KJZI KIFM WSMJ WSSM  
WSJT KCJD WNWV KSSJ KBZN and many more!

"ROLLIN" RIGHT ALONG AT THE FOLLOWING STATIONS...

WJZZ KIFM KJCD WNWV WJZI KOAS WJZN  
WZMR WDRR KAJZ KSMJ KRVR KJZS WOJZ  
KSKX KSBR WEA WFSK WVSU WVAS KYSJ

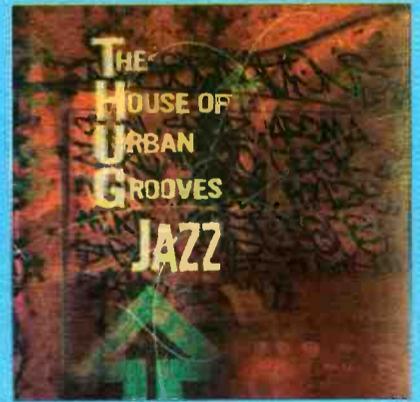
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R&amp;R

SMOOTH JAZZ

THE LEADING EDGE

# The Sigh Heard 'Round The World

A transatlantic person-to-person visit with Praful

By Dianna Rose, MD, KWJZ/Seattle

The phone rang again in the studio. "What was that song you just played?" a listener asked. "It sounded different. It had a sax, but it sounded, well ... different!" Such has been the enthusiastic response to "Sigh," the first single from Praful's latest album, *One Day Deep* (Rendezvous Entertainment).

"Sigh" was big news for Smooth Jazz last year, spending three weeks at No. 1 on R&R's SJ chart. Praful's sound is truly of this world — a blend of jazz, world music and electronica that American ears have eagerly embraced.

As a saxophonist, flutist, producer, composer and arranger, Praful has also loaned his talents to the groups Bayuba Cante and Project 2000. He also released a meditation and massage CD in 1999, *Touched by Love*.

I spoke with Praful by phone recently from his home in Amsterdam. Here's some of our long-distance chat.

**DR:** I have an idea: Even though we're talking long-distance via phone between Seattle and Amsterdam, let's imagine we're at your home, and during our conversation you can take us on a little tour of your place.

**Praful:** [Laughing] So you want to see my swimming pool, my billiard room and my workout room?

**DR:** Yes, and your home theater with Dolby sound! Let's start in your sitting room. Describe for us what we see. And what music are we hearing in your CD player?

**Praful:** Well, it's pretty late here — midnight — and I just came home a minute ago from a long day working in the studio on my next album, with two Senegalese musicians and a guitar player from Curacao. I have in my CD player at the moment something Brazilian that I just got from a friend — totally late-night, so it's down-tempo and relaxing.

**DR:** You live in Amsterdam, but that's not where you're from originally, correct?

**Praful:** Yes, I was born in Germany.

**DR:** What drew you to Amsterdam?

**Praful:** I came here to study music on the conservatory track, then I just got stuck here and never went away.

**DR:** Did moving to Amsterdam give you much more exposure to world music? On your album *One Day Deep* you have a lot of Brazilian influences, as well as flavors from Africa, India and other places.

**Praful:** Hard to say. It's just the way life goes. You're attracted to something, and from A you get to B and from B to C, and, before you know it, you've made quite a journey somehow. That's how it went for me. From studying jazz, I started to play more Brazilian and Latin music first, because I wanted a bit more happiness and rhythm. I was looking for a change that was more rhythmic, more fun. Then I spent time in Brazil and went five times to India, where I picked up the flute. There's so much richness in this world on a musical level, and it's so interesting to dive into that. I love it. It just happens naturally. I don't know why, where, when or what; it just happens.

**DR:** Praful is an unusual name. Were you given it at birth?

**Praful:** No, it's a name that was given to me in India by a spiritual master that I had. It was a moment where I made a new start in my life, and I wanted a new name.

**DR:** What is the meaning of the name?

**Praful:** It's Sanskrit and means flowering, blossoming. Actually, it has a prefix. Not many people know that. It's a double

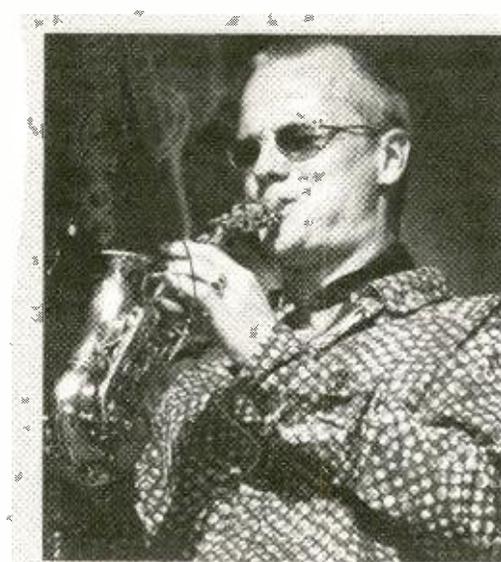
name, like a first name and a second name. My first name is Gyan, which is a Sanskrit word that means wisdom. So I'm supposed to be the Blossoming of Wisdom. I don't know about that, but let's say that's the direction that I'm supposed to move in.

**DR:** Beautiful! OK, we've left your sitting room. Let's wander into your kitchen. Just as your music is influenced by other cultures, if we look in your refrigerator or cupboards, do we find a variety of different foods? Do you like to cook?

**Praful:** I love cooking. I have a huge collection of spices — everything you need for Indian cooking, Thai, Italian. I like variety — doesn't everyone? I know a lot of musicians who are good cooks. There must be some kind of connection between playing music and cooking.

**DR:** Maybe if you mapped the brain, there would be a synaptic connection between the musical lobe and the cooking hemisphere.

**Praful:** That's just the kind of creativity that I need, because I'm not the kind of person who thinks three days ahead, "OK, I'm going to cook that on Wednesday, so I need to go to the supermarket with a list of all the ingredients." I need to



Praful

have everything in the house, more or less. If there's stuff missing, you have to start improvising — like jazz. And that's where the real surprises happen.

**DR:** Let's talk about "Sigh," which has done so well for Smooth Jazz radio in this country. Did you expect the song would get that type of reception?

**Praful:** You can never expect that. If you do, you're doomed. You just do what you like to do and hope for the best.

**DR:** How did you come up with that infectious hook? It sounds like an effect you'd get from playing a reel-to-reel tape backward.

**Praful:** That sample is actually backward. We were playing around, and we had a groove. I can't even remember who came up with it. It's like when you compose, there's a moment when something happens and you know you are on to something, and then you can't stop. You don't even have to go to the bathroom anymore. You forget to drink for five hours, you're so sucked into the excitement and the joy of exploring an idea that you have. When that happens, you know it's good. "Sigh" was actually the first song that we made. It was a demo for the record company. When they heard it, they said, "We want to sign these guys."

**DR:** The album was released in 2001 in Europe. Why was there a time lapse between releasing it in Europe and in the States?

**Praful:** Because now you're ready for it! [Laughs.]

**DR:** Good answer! We're back in your flat. We're walking into the room where you have your music library. What do we find there?

**Praful:** You find shelves with little stickers under them saying "Jazz," "World Music," "African," "Indian," "Brazilian," "Latin," "Chill," "Fop," "Roots," "New Age," "Classical" and "Compilations." There's also one shelf with albums that I played on.

**DR:** You mentioned chill, which is kind of the word that is being used to describe the sound that came out of the Spanish island of Ibiza.

**Praful:** Chill started pretty much in Ibiza, and also in Holland, because there's a strong connection between Amsterdam and Ibiza. A lot of Dutch people go there or work there as DJs. There were cafes, like Café del Mar. It was the first one to come up with these compilation CDs. They were cafes that you'd hang out at before you'd go to the clubs, from around sunset until 10pm. You'd sit there and watch the sun set over the ocean. That's where chill started to happen. It's producer's music, as opposed to big artists. It was refreshing in a way.

**DR:** And now that sound is starting to influence a lot of musicians, including those in smooth jazz.

**Praful:** Everything evolves all the time. I liked the first Café del Mar albums I heard. It was like New Age, but with a steady groove. Being a sax player, though, I had to find a new way of integrating some of that feel but still do what I do. As soon as you have an artist and something you can relate to, you can grasp it, and somehow the music can be transported better to the people. Maybe that's why what I do sounds a little different from other people's music. That might be a reason why my stuff may be working in your beautiful country.

**DR:** The European music scene seems to be more open and adventurous, and there seem to be fewer boundaries when it comes to having your music fit at a certain radio format. I lived in London, and I recall how closely connected radio was to the music in the clubs. If something was happening in the clubs, you'd hear it on the radio. How do you deal with the different radio structure in this country, as opposed to in Europe?

**Praful:** For me, it was a benefit, a blessing, the radio structure you have. The lighter form of jazz that is played on a lot of stations, we don't have that format here at all. If I want to get something played on the radio here, it's got to be something with vocals, otherwise there's not much chance for it to get played. In the States there's an appreciation for all types of jazz. And, being a sax player, playing music for the people where jazz was born is an honor.

**DR:** Now we'll continue in the tour of your place. We're walking into your library. On your bookshelves, if we looked for biographies, whose would we find, or whose would you like to have?

**Praful:** If I like a musician, I try to get all the records they made. Listening to them in chronological order says so much about the person and their musical development, because you can hear it in the music. But I have read the Miles Davis biography, and the one about Bird [Charlie Parker].

**DR:** You have a link on your website to Humaniversity in the Netherlands.

**Praful:** It's a place that dedicates itself to helping people to grow spiritually and personally. They love music. They have a studio there. A friend of mine produces a lot of music there, and he invites me now and then to come and record for them. They have a lot of albums out with all kinds of meditations that they develop. It's a beautiful place.

**DR:** We're almost to the end of the tour of your place. We're in your bedroom, checking out your closet. What kind of clothes do we find there? What's your fashion sense?

**Praful:** My closet is also relatively eclectic. I'm not so much into ethnic clothes; I don't buy African togas, and I don't wear Indian robes. My clothes are pretty Western, very loose. It doesn't matter to me if it's Armani or a \$5 piece from the street market, if I like it, I'll fit it in to what I wear. I'm not very classic;

Continued on Page 64

# The Audience Speaks Up

By Allen Kepler

**In January 1990 I walked into Broadcast Architecture for my first day of work. One of the first things I saw in the office was a framed poster covered with photos of people — all different kinds of people. The caption read, "It doesn't matter what we think ... it's what they think that counts." That is more than a statement about research; it is a statement about any product that could potentially mean something in a person's life.**

In this year's Smooth Jazz special we are going to focus on the passion of the listener, but not by examining a research project or statistical data. The following are excerpts from real listeners in markets all around the country. These messages were sent unsolicited, via e-mail or fax, directly to radio stations, prompted only by the listeners' thoughts and emotions.

**"You have gotten me through many rough days raising a family of five children. Thanks again for your soothing DJs, your inspirational thought for the day and the dream: the possibility of winning a vacation to anywhere."**

Because these are private citizens who simply contacted radio stations to express their thoughts, we are not disclosing their names or their markets. The sampling of input below represents a quick snapshot of the emotion and connection that Smooth Jazz listeners display daily for our stations.

## Kudos & High-Fives

"Smooth Jazz is the very best! My husband and I listen all the time. Our car and home radios are tuned to your station at all times. If I could listen at work, it would be Smooth Jazz. Thank you for being such a *great* radio station. My 10-year-old son is becoming a quick fan as well. I have to raise him right, with an ear for the best, and it starts with your station."

"I am the happiest person in the world! We have needed a Smooth Jazz station for years. Thank you. I am telling all of my friends. Put up billboards! Advertise like crazy, and spread the word!"

"My husband and I are soooooo glad you are back! During the absence (drought) of Smooth Jazz from our airwaves, I resorted to Talk radio. I have two wishes for your new format: Please share the song title and artist in some way, and diversify the types of instrumentals (we often hear horns but would also like to hear piano and strings, etc.). In other

**"I really enjoy your channel, but it's too repetitive."**

words, mix it up a little more. I've noticed you're mixing in some vocals. That's great too. I hope that you get the support and audience you need. As for us, we're telling all of our friends."

"Just joined your VIP club and wanted to say thanks for bringing good music back to our city. Looking forward to many events and good music in the future. One comment that I'd like to make is that I thought it was cool that you play both the current and past versions of 'Take Five.' Could you do the same with Herbie Mann's original of 'Comin' Home Baby'?"

"I love your channel. I work at an urgent-care center and keep it on while I am there. The patients seem to feel better while listening to it. Don't stop. Love the sound. P.S.: How can I win tickets to see Michael McDonald? Would love to see him. Thanks again."

## Constructive Criticism

"I really love your station and have been a listener since the beginning. I have always loved your format of mostly instrumentals with an occasional jazz vocal. I am, however, getting tired of the same vocalists singing the same songs day in and day out. I really like Sade, Anita Baker and Toni Braxton; however, they are all overplayed. It seems to me that their same songs are being played nearly every single day.

"I know that several years back you guys used to dig out or premiere really cool jazz vocal songs from a much wider array of artists. I'd really like to hear some other jazz-type vocals from George Benson, Babyface or Oleta Adams — or maybe Randy Crawford. How about some Patti LaBelle? My entire smooth jazz CD collection is based on what I hear on your station."

"I love listening to Smooth Jazz at work and really enjoy the music. I did notice that you play the same songs over and over again. Is there any way you can get some new music to add to your selections? I really enjoy your channel, but it's too repetitive."

"Why do you play the same limited playlist all the time? Marvin Gaye, Natalie Cole and George Benson are all fine artists, but you play the same songs every day. What's that I hear:

**"I just wanted to let you know that your playing the song 'I Celebrate My Love for You' last night around 9pm was very special to me. My husband is terminally ill, and that song is very special to us."**

'Nightshift' by The Commodores, *again*? When was the last time you played anything by The Rippingtons? Pat Coil? Manhattan Transfer? Ivan Lins? Steely Dan, post-*Aja*? Come on! There's an incredible wealth of contemporary jazz available. How about adding some new color to your palette? Give us some variety."

"I want to complain about changing the only decent radio station in the area to a horrible format. The newspaper said

that there was no market for such a station. It said that hardly anyone complained about the change. Perhaps they're just busy working people like myself who have little free time. If there is any chance that this format can be brought back, it would be wonderful. My radio is now tuned to NPR, because what is being played now is not worth listening to."

## Meaningful Connection

"First of all, great job as usual. Love the music and you all too. Second, I am desperate to find a song that was played in the 10-11 hour this morning. I didn't realize I could go to your website and see the last nine songs played. That's great! Anyway, the song was very slow, sexy, almost Caribbean-sounding, and if I heard correctly, I thought it was by 'Alpha Max,' but I can't find the artist on any of the music sites. Could you send me his name? It's a great song."

"I love your mix of great music. I hope you guys are around forever. My life has certainly improved since finding Smooth Jazz. Good job."

"I want to thank you very much for these online surveys. I feel honored to participate in them. I am an avid daily listener

**"I love your channel. I work at an urgent-care center and keep it on while I am there. The patients seem to feel better while listening to it. Don't stop. Love the sound."**

and love the music you play. Plus, I am hoping to go on a vacation someday, probably when 'you know what' freezes over. I love all of the things you have to offer ... very informative and good music. Keep it up! Thanks."

"My husband and I listen to your station all day, every day. We would like to hear 'Pecan Tree' by Joe Sample. We first heard this song when we were in Maui celebrating our 40th wedding anniversary. Every time we hear it, we're in Maui again. Thanks."

"You guys are awesome. I've listened to this station for probably 20 years as it has gone from K— to K— to K—. I am so grateful for you. You have gotten me through many rough days raising a family of five children. Thanks again for your soothing DJs, your inspirational thought for the day and the dream: the possibility of winning a vacation to anywhere! Keep up the fantastic job. You are a gift to the community. I can't believe that I can turn on the radio and listen to you for free!"

"I just wanted to let you know that your playing the song 'I Celebrate My Love for You' last night around 9pm was very special to me. My husband is terminally ill, and that song is very special to us. It was played at our wedding 19 years ago. He now has to use several breathing machines. He was in bed last night, and this song came on. I turned up the radio very loud, and he grabbed my hand and held it so tightly until the song was finished. It was so special to both of us. I wanted to thank you for your selection of music and tell you that it meant so much to us that our 'special song' was playing. Thanks so much. We love you."



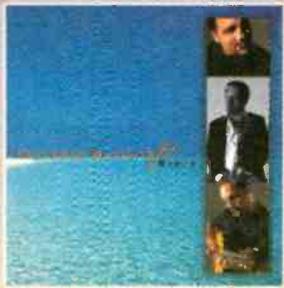
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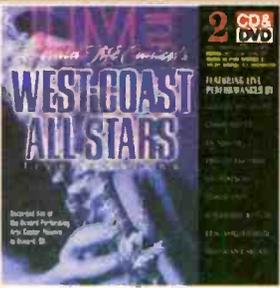
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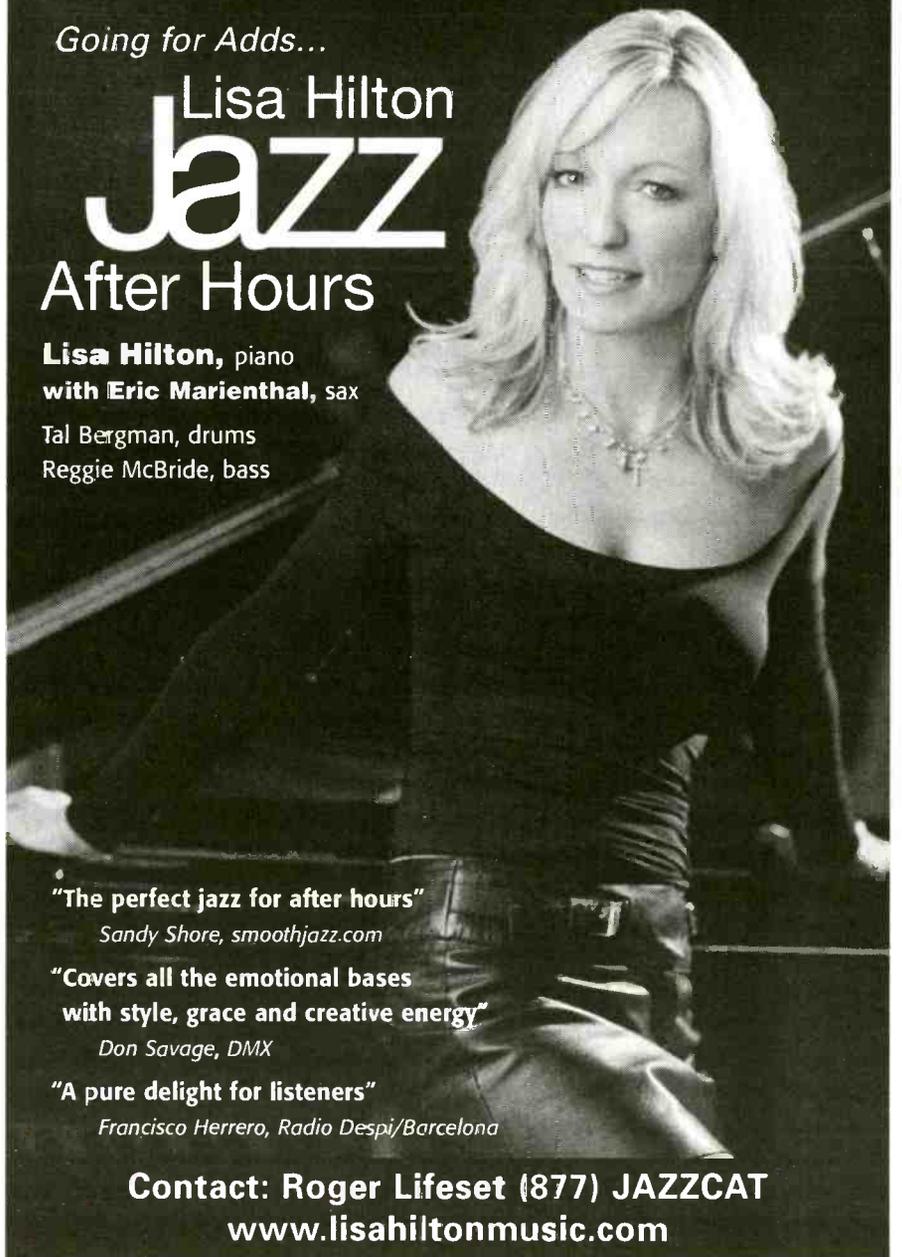
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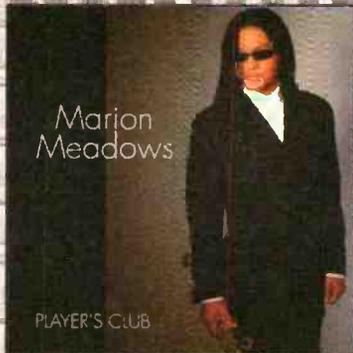
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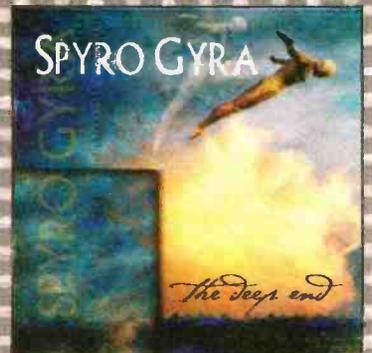
**MARION MEADOWS**  
Sweet Grapes  
From the album  
*Player's Club*



**PIECES OF A DREAM**  
It's Go Time  
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*No Assembly Required*



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Summer Fling  
From the album  
*The Deep End*



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## What's It All About, Burt?

Continued from Page 52

England when the record comes out there. The whole album can be captured with one television show. If it works, it's electric.

**FC:** *A project like this is like gardening: You can't force anything to blossom. You can make certain that it gets watered and hope for sunshine, but you have to be patient.*

**BB:** It's a word-of-mouth album. You may find traditionalists who know "Raindrops Keep Falling on My Head" the way I did it with BJ Thomas years ago who show some resistance to the new version. I couldn't make an album duplicating the sound of the old stuff. I couldn't make "Close to You" like it was on the original Carpenters record. With the orchestrations on the new record I tried to give Ron a lot of room to operate. Nothing crowded — just cushions, nice things. If there are musical figures, make them important, make them count. I hate wall-to-wall music, wall-to-wall figures.

**FC:** *After working with Hal David, you collaborated with Elvis Costello. Who called whom?*

**BB:** That came by way of a movie. The song we wrote, "God Give Me Strength," came out of the Allison Anders film about the Brill Building [*Grace of My Heart*]. We wrote it on the phone, using fax machines. We were never in a room together; he was in Ireland, and I was here. I'd send him a tape, dub something melodically on his answering machine, and we probably got it done in three or four days. We made the record sound really great, then realized that it was over 6 1/2 minutes long. From our perspective, "God Give Me Strength" was a really good record; from radio's perspective, it was too long.

**FC:** *Tell me about "Don't Give Up," which you wrote and recorded with Dave Koz.*

**BB:** Dave Koz is one of the great, great players, and one of the great guys. Isn't it good to know a nice guy who is a brilliant player? I spent some time with him in Cuba; we collaborated on the song working with Cuban musicians. I wish it had been a hit single, but the album did very well. All of Dave's albums do well.

**FC:** *When you have five No. 1 Smooth Jazz songs on one album and it's a gold record, it's an amazing album. You also gave radio, Smooth Jazz in particular, a great gift by inviting Dave to play on a special edition of "Close to You."*

**BB:** He really makes a big difference there. Impeccable taste. Not a lot of places to play on there, keeping Ronnie's vocal intact like it was. When we put his sax on it, I found that besides his good taste, Dave's pitch is so cleanly on target. I don't know a lot of sax players who play like that.

**FC:** *I'd like your response to another smooth jazz artist, Chris Botti.*

**BB:** I first heard of Chris when he played in Sting's band, three years ago. I was very impressed. When he was working on his own album, we got together. He took one thing that

I'd already written with Dr. Dre — the drum loop was Dre's. That's on Chris' album now, "The Last Three Minutes." Chris is a wonderful musician with a great sound. We started writing something together that we're going to finish up in the next couple of months for a cutting-edge album that I'm doing for Sony in England. It'll be cutting-edge for me. The instrumental loops combine with music on top of it. This stuff is as good as anything I've written.

**FC:** *Popular music that comes under the umbrella of chill or lounge is a throwback to some of the sounds of the '60s and '70s. Clearly, some of it is inspired by your biggest hits.*

*[Handwritten scribble]*

**"I could never say, 'If I had just written a serious symphony. It was a mistake I didn't do that.' I don't feel that way at all."**

**BB:** Lounge? Easy listening was a good one for me. I never got the feeling that my music was easy listening, but people like to have a label for everything. They can do it, as long as they like it, play it and hear it. Call it elevator music — fine, whatever. I'm fine.

**FC:** *A lot of the jazz players take umbrage at smooth jazz.*

**BB:** The real hard-core jazz players. Many jazz musicians resent Kenny G. He is a really good player and makes good, successful records, but I also understand people who worship Coltrane.

**FC:** *I can recall people putting down artists for doing covers, but weren't covers part of the tradition of jazz? Coltrane did covers. Duke Ellington did covers.*

**BB:** Miles did Cyndi Lauper's "Time After Time."

**FC:** *Your thoughts on Michael McDonald?*

**BB:** He's a big favorite of mine. I made a couple of records with him; the best was "On My Own." I'm very happy to see the success he's having with his Motown album. Michael is a great singer — and what a writer.

**FC:** *Let's go back to Ron Isley. How many people know that "Windows of the World" is a protest song, a song about war?*

**BB:** It depends on what's going on in our world. If you sang the song in quiet times, it would mean one thing. If you do it now, it's a real observation about what's going on. I started doing it in concert after 9/11 — just myself at the piano with the rhythm section. The first couple of times it was hard to get through.

**FC:** *You wrote "This Guy's in Love With You" for Herb Alpert. Herb is more famous with the trumpet than he is for his vocals, but it worked.*

**BB:** It did. Herb and Jerry Goffin asked me to write the arrangement, conduct the band and play the piano as a favor. I went in and made the record. Little did I know it would be No. 1 in four weeks. I always loved the way Herb plays. He has an unmistakable sound. It's that thing again — recognizable: Dusty's voice, Dionne's, Isley's, Luther Vandross'. Maybe four bars, and you got it.

**FC:** *That may be why it is more difficult for smooth jazz musicians to cut through, when their voices are totally dependent upon an instrumental performance. But then, think of Joe Sample or Dave Koz. You hear a few notes and know it is Joe or Koz.*

**BB:** Sometimes even if you don't understand the words, you will love a song. Maybe it sounds romantic, and you would be surprised to learn the artist is singing about some heavy-duty, political thing, because it may be sung in such sensual, sexy language. Quincy Jones had Ivan Lins do a whole album in English, but it lacked the charm that it might have had if it had been sung in Portuguese.

**FC:** *Is there anyone you always wanted to work with who you haven't recorded with yet?*

**BB:** A few times I got to record with Aretha Franklin, so I can't say her. People will be talking about Aretha's voice for centuries.

**FC:** *Do you like her version of "Say a Little Prayer"?*

**BB:** I like it better than the one we made. It's freer, looser. I like her choice of notes better than the ones I wrote. It's great. It makes me happy when I hear it. I never even wanted Dionne's "Say a Little Prayer" to come out. It felt was too forced, too fast. But I was wrong. It's nice to be wrong about a song that suddenly turns out to be big. Then something you totally believe in never breaks the top 100.

**FC:** *It's going to be really wonderful and interesting to see how the Isley Meets Bacharach project continues to grow and spread around the planet, because it's a very special album.*

**BB:** Word of mouth will be important. People will hear it and say, "Wow!"

**FC:** *It's like Praful's album, One Day Deep [Rendezvous]. It's selling very well, and our research shows that people are buying it because somebody told them about it or they heard it on the radio or at someone's house. They'd ask, "What is that?"*

**BB:** It's good to have patience. Otherwise, if you take a major act, the record comes out, and if in the first week it doesn't do the numbers, it's over. It's no different from a movie opening.

**FC:** *Working with Dave Koz, Hyman Katz and our little record company, Rendezvous, we often say that we want to be the A&M of this moment in time. We want to be like GRP, where you can count on the quality, and also in the spirit of A&M, in the sense that A&M was like a repertory company, where people knew each other and played with each other. There was purity to the music too.*

**BB:** Sounds like what you've got going with your label is great. Just don't get swallowed by a major.

**FC:** Deal.

## The Sigh Heard 'Round The World

Continued from Page 61

I don't wear suits. I like colors, and I like it a little bit on the artistic side.

**DR:** *You released a CD along those lines a couple of years ago, Touched by Love, which has been described as a New Age meditation CD.*

**Praful:** It was made for bodywork and massage. My girlfriend is a physical therapist, and she works with massage also. Initially, it was a present for Christmas that I made for her, music that she could use for her work. Then all her friends and colleagues started asking for copies. I wasn't even going to bring it out in the beginning, but I kept making copies on the computer until I was so fed up, I said, "OK, I'm going to bring it out and sell it." That's how my first album actually happened.

For me, music is the play between sound and silence. That's what you do: You play a note, you stop the note, and then you play another note. You know Escher drawings? It's like you can either look at one thing or you can tune in to the other thing. Which is the background? The background becomes the foreground, and the perspective moves. That's how music is: We think we are actually listening to the sound, but there's something between the sounds that may have an even bigger impact on us. That's where a lot of the nonverbal information comes through.

Sometimes the gaps are actually making the music. You listen to Miles Davis; he's so good at that, the timing of the gaps. Actually, it's all about the gaps, the more that I'm thinking about it, now that I'm talking to you. It's got nothing to do with the sound. Like Miles used to say, "Timing is the most

important thing." He's right, of course. But what is timing? You play a note at the right moment at the right length, so you are actually determining the gaps, rather than the notes. Maybe we're getting a little too philosophical.

**DR:** *No, actually, that reminds me of when I recently learned the Hebrew alphabet in my bat mitzvah class. The teacher, who is very kabalistic, said it's not just the black letters on the pages that have meaning; you're also supposed to get meaning from the white space between the letters. Can we still find Touched by Love?*

**Praful:** Yes, at [www.prafulmusic.com](http://www.prafulmusic.com).

**DR:** *We've come full circle, back into your sitting room. Before we say adieu, tell us where people can find out more about you and your touring schedule.*

**P:** My website is [www.praful.nl](http://www.praful.nl). I haven't been able to get the .com yet from the Indian wedding photographer who has [www.praful.com](http://www.praful.com), but if you go there, you might have fun seeing nice wedding pictures. Indian weddings are fun, actually!

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	<b>1</b>	<b>PETER WHITE</b> Talkin' Bout Love (Columbia)	914	+44	117299	17	39/0
	<b>2</b>	<b>PAUL BROWN</b> 24/7 (GRP/VMG)	839	+21	100814	16	39/0
	<b>3</b>	<b>PAUL TAYLOR</b> Steppin' Out (Peak)	781	+37	84685	15	38/0
	<b>4</b>	<b>EUGE GROOVE</b> Livin' Large (Narada)	758	+76	84300	14	37/0
	<b>5</b>	<b>DAVE KOZ</b> All I See Is You (Capitol)	720	+66	98460	11	38/0
	<b>6</b>	<b>RICHARD ELLIOT</b> Sly (GRP/VMG)	613	-41	61396	23	37/0
	<b>7</b>	<b>HIL ST. SOUL</b> For The Love Of You (Shanachie)	565	+21	70800	17	38/0
	<b>8</b>	<b>DIANA KRALL</b> Temptation (GRP/VMG)	547	+44	55078	7	37/1
	<b>9</b>	<b>KIM WATERS</b> The Ride (Shanachie)	512	-61	56405	25	38/0
	<b>10</b>	<b>MARC ANTOINE</b> Mediterraneo (Rendezvous)	492	+38	65774	12	37/0
	<b>11</b>	<b>MINDI ABAIR</b> Save The Last Dance (GRP/VMG)	481	+13	59145	12	35/0
	<b>12</b>	<b>JOYCE COOLING</b> Expression (Narada)	443	+23	51631	9	38/0
	<b>13</b>	<b>RICHARD SMITH</b> Sing A Song (A440)	431	+1	54295	22	33/1
	<b>14</b>	<b>BRIAN CULBERTSON f/NORMAN BROWN</b> Come On Up (Warner Bros.)	425	+20	48062	10	36/2
	<b>15</b>	<b>NORAH JONES</b> Sunrise (Blue Note/EMC)	410	-33	45349	15	31/0
	<b>16</b>	<b>MICHAEL LINGTON</b> Show Me (Rendezvous)	401	+40	42480	5	36/0
	<b>17</b>	<b>PRAFUL</b> Let The Chips Fall (Rendezvous)	355	+23	38685	8	31/1
	<b>18</b>	<b>NAJEE</b> Eye 2 Eye (N-Coded)	306	+31	29440	20	26/1
	<b>19</b>	<b>RICK BRAUN</b> Daddy-O (Warner Bros.)	284	+5	27631	10	30/2
	<b>20</b>	<b>BEYONCE' f/L. VANDROSS</b> The Closer I Get To You (J/Columbia/RMG)	263	+35	28831	5	20/2
	<b>21</b>	<b>BRAXTON BROTHERS</b> When You Touch Me (Peak)	153	-13	6587	7	15/0
	<b>22</b>	<b>SIMPLY RED</b> You Make Me Feel Brand New (simplyred.com/Red Ink)	151	+12	5850	9	10/0
	<b>23</b>	<b>ALKEMX</b> Time To Lounge (Rendezvous)	146	+19	30258	3	12/0
	<b>24</b>	<b>GRADY NICHOLS</b> Alright (Grady Nichols Ltd.)	142	+9	9864	4	12/0
	<b>25</b>	<b>DARYL HALL</b> What's In Your World (Rhythm & Groove/Liquid 8)	131	+10	4076	4	9/0
	<b>26</b>	<b>DAN SIEGEL</b> In Your Eyes (Native Language)	130	+20	11568	9	14/1
<b>Debut</b>	<b>27</b>	<b>CHRIS BOTTI</b> Back Into My Heart (Columbia)	128	+33	10708	1	15/2
<b>Debut</b>	<b>28</b>	<b>SEAL</b> Love's Divine (Warner Bros.)	126	+31	9119	1	10/0
	<b>29</b>	<b>JEFF GOLUB</b> Pass It On (GRP/VMG)	122	-19	10627	14	14/0
<b>Debut</b>	<b>30</b>	<b>PAUL JACKSON, JR.</b> Walkin' (Blue Note/EMC)	117	+23	13638	1	15/3

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 5/2-5/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

**New & Active**

**PETE BELASCO** Deeper (Compendia)  
 Total Plays: 116, Total Stations: 9, Adds: 0

**NESTOR TORRES** Maybe Tonight (Heads Up)  
 Total Plays: 114, Total Stations: 13, Adds: 2

**MICHAEL MCDONALD** Ain't Nothing Like The Real Thing (Motown)  
 Total Plays: 104, Total Stations: 9, Adds: 0

**GERALD ALBRIGHT** To The Max (GRP/VMG)  
 Total Plays: 103, Total Stations: 16, Adds: 6

**CHUCK LOEB** Bring It (Shanachie)  
 Total Plays: 68, Total Stations: 10, Adds: 2

**GENE DUNLAP** Up South (Rhythm & Groove/Liquid 8)  
 Total Plays: 65, Total Stations: 6, Adds: 0

**THA' HOT CLUB** I'm Gonna Love You Just A Little More Baby (Shanachie)  
 Total Plays: 64, Total Stations: 7, Adds: 0

**ALAN HEWITT** Breathless (215)  
 Total Plays: 61, Total Stations: 6, Adds: 0

**ERIC DARIUS** Night On The Town (Higher Octave/Narada)  
 Total Plays: 54, Total Stations: 5, Adds: 0

**KEN NAVARRO** In The Sky Today (Shanachie)  
 Total Plays: 51, Total Stations: 7, Adds: 1

Songs ranked by total plays

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ARTIST TITLE LABEL(S)	ADDS
GERALD ALBRIGHT To The Max (GRP/VMG)	6
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	3
PAMELA WILLIAMS Destined To Be (Shanachie)	3
B. CULBERTSON f/N. BROWN Come On Up (Warner Bros.)	2
RICK BRAUN Daddy-O (Warner Bros.)	2
BEYONCE' f/L. VANDROSS The Closer I Get... (J/Columbia/RMG)	2
CHRIS BOTTI Back Into My Heart (Columbia)	2
NESTOR TORRES Maybe Tonight (Heads Up)	2
CHUCK LOEB Bring It (Shanachie)	2
RAMSEY LEWIS The In Crowd (Narada)	2

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EUGE GROOVE Livin' Large (Narada)	+76
GERALD ALBRIGHT To The Max (GRP/VMG)	+69
DAVE KOZ All I See Is You (Capitol)	+66
PETER WHITE Talkin' Bout Love (Columbia)	+44
DIANA KRALL Temptation (GRP/VMG)	+44
MICHAEL LINGTON Show Me (Rendezvous)	+40
MARC ANTOINE Mediterraneo (Rendezvous)	+38
PAUL TAYLOR Steppin' Out (Peak)	+37
NAJEE Peruvian Sunset (N-Coded)	+36
BEYONCE' f/L. VANDROSS The Closer I Get... (J/Columbia/RMG)	+35

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STEVE COLE Everyday (Warner Bros.)	383
RONNY JORDAN At Last (N-Coded)	338
BASS X Vonni (Liquid 8)	334
NICK COLIONNE High Flyin' (3 Keys Music)	329
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	296
PRAFUL Sigh (Rendezvous)	289
CHRIS BOTTI Indian Summer (Columbia)	278
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	271
PAUL JACKSON, JR. It's A Shame (Blue Note/EMC)	265
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	259
CANOY OULFER Finsbury Park, Cafe 67 (Eagle Rock)	230
MINDI ABAIR Flirt (GRP/VMG)	205
STEVE OLIVER High Noon (Native Language)	200
URBAN KNIGHTS Got To Give It Up (Narada)	186
DAVE KOZ Honey-Dipped (Capitol)	185

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



**Don't Miss**  
**R&R CONVENTION 2004!**  
**JUNE 24-26, 2004**  
**BEVERLY HILTON HOTEL**  
**in Beverly Hills, CA**  
**Register NOW at [www.radioandrecords.com](http://www.radioandrecords.com)**

RR convention:2004

# R&R SMOOTH JAZZ TOP 30 INDICATOR

May 14, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
3	1	EUGE GROOVE Livin' Large (Narada)	229	+28	1568	14	14/2
1	2	PETER WHITE Talkin' Bout Love (Columbia)	200	-19	1532	17	12/0
2	3	PAUL BROWN 24/7 (GRP/VMG)	188	-15	1304	16	12/0
4	4	PAUL TAYLOR Steppin' Out (Peak)	162	-6	1103	15	10/0
5	5	RICHARD ELLIOT Sly (GRP/VMG)	160	-6	1156	23	11/0
6	6	JOYCE COOLING Expression (Narada)	159	-6	869	9	12/0
9	7	DAVE KOZ All I See Is You (Capitol)	154	0	888	11	9/0
12	8	MARC ANTOINE Mediterraneo (Rendezvous)	149	+28	1206	12	13/1
7	9	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)	147	-13	1019	10	10/0
8	10	PRAFUL Let The Chips Fall (Rendezvous)	145	-13	1332	8	12/0
10	11	MINDI ABAIR Save The Last Dance (GRP/VMG)	131	-17	821	12	8/0
11	12	HIL ST. SOUL For The Love Of You (Shanachie)	127	-4	1327	17	9/0
13	13	DIANA KRALL Temptation (GRP/VMG)	119	0	1028	7	11/1
17	14	NORAH JONES Sunrise (Blue Note/EMC)	113	+12	804	15	10/2
14	15	NESTOR TORRES Maybe Tonight (Heads Up)	113	-5	1097	5	10/0
23	16	BRIAN LENAIR Gone Ridin' (Urban Vibe)	109	+22	506	3	7/0
15	17	MICHAEL LINGTON Show Me (Rendezvous)	108	-9	517	3	9/0
16	18	RICK BRAUN Daddy-O (Warner Bros.)	107	-6	592	10	10/2
29	19	PETE BELASCO Deeper (Compendia)	102	+27	1018	7	10/1
18	20	BOB BALDWIN I Wanna Be Where You Are (A440)	102	+6	705	4	10/0
25	21	DAN SIEGEL In Your Eyes (Native Language)	94	+10	1114	11	9/1
20	22	KIM WATERS The Ride (Shanachie)	90	-4	777	25	7/1
-	23	GRADY NICHOLS Alright (Grady Nichols Ltd.)	88	+16	627	2	8/1
27	24	CHRIS BOTTI Back Into My Heart (Columbia)	85	+7	500	2	10/1
21	25	BRAXTON BROTHERS When You Touch Me (Peak)	85	-4	735	4	9/0
22	26	ERIC DARIUS Night On The Town (Higher Octave/Narada)	81	-8	713	4	10/0
24	27	JEFF GOLUB Pass It On (GRP/VMG)	78	-7	486	14	8/0
28	28	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	76	-2	592	9	6/0
-	29	HUBERT LAWS f/CHRIS BOTTI Moondance (Savoy Jazz)	74	+6	741	4	9/1
-	30	CHUCK LOEB Bring It (Shanachie)	73	+7	636	1	7/1

Debut

16 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of Sunday 5/2 - Saturday 5/8.  
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## Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
RAMSEY LEWIS The In Crowd (Narada)	5
PAMELA WILLIAMS Destined To Be (Shanachie)	5
PLEASURE PRINCIPLE Going Home (G-Force)	4
GERALD ALBRIGHT To The Max (GRP/VMG)	3
JAZZMASTERS Visions Of Illusion (Trippin' 'N' Rhythm)	3
LISA HILTON Malibu (Ruby Slippers)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EUGE GROOVE Livin' Large (Narada)	+28
MARC ANTOINE Mediterraneo (Rendezvous)	+28
PETE BELASCO Deeper (Compendia)	+27
MARCUS JOHNSON 18th & M (3 Keys Music)	+26
RUSSELL MALONE You Should Know Better (Max Jazz)	+26
BRIAN LENAIR Gone Ridin' (Urban Vibe)	+22
PAMELA WILLIAMS Destined To Be (Shanachie)	+22
LARRY GITTENS AND MEDIA Let Me Love You (Human Feel)	+22
PLEASURE PRINCIPLE Distant Star (G-Force)	+20

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RICHARD SMITH Sing A Song (A440)	96
NAJEE Eye 2 Eye (N-Coded)	82
STEVE COLE Everyday (Warner Bros.)	69
NICK COLIONNE High Flyin' (3 Keys Music)	52
BASS X Vonni (Liquid 8)	44
ERIC MARIENTHAL Sweet Talk (Peak)	43
RONNY JORDAN At Last (N-Coded)	37
JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	34
WILL DOWNING A Million Ways (GRP/VMG)	33
MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	30
CHRIS BOTTI Indian Summer (Columbia)	25
LARRY GITTENS AND MEDIA Let Me Love You (Human Feel)	25
SIMPLY RED Sunrise (simplyred.com/Red Ink)	22
KIRK WHALUM Do You Feel Me (Warner Bros.)	21

## Reporters

<p><b>WZMR/Albany, NY*</b> OM/PD: Kevin Callahan MD: Julie Feiner PAMELA WILLIAMS</p>	<p><b>WNWV/Cleveland, OH*</b> OM/PD/MD: Bernie Kimble PAMELA WILLIAMS GERALD ALBRIGHT</p>	<p><b>WOTO/Hartford, CT</b> PD/MD: Stewart Stone Note: See www.radioandrecords.com for complete list.</p>	<p><b>WELV/Macon, GA</b> OM: Erich West PD/MD: Rick Smith No Adds</p>	<p><b>DMX Smooth Jazz/Network</b> PD/MD: Jeanne Destro 11 SPYRO DYRA 10 CHRIS STANDING 10 RICK BRAUN 9 COUCH POTATO ALLSTARS</p>	<p><b>KJZS/Reno, NV*</b> OM: Bob Brooks PD/MD: Robert Dees RICK BRAUN BRIAN CULBERTSON &amp; NORMAN BROWN</p>	<p><b>WSSM/St. Louis, MO*</b> PD: David Myers 2 WILL DOWNING NAJEE</p>
<p><b>KAJZ/Albuquerque, NM*</b> OM: Jim Walton PD/MD: Paul Lavole No Adds</p>	<p><b>WJZA/Columbus, OH*</b> PD/MD: Bill Harman No Adds</p>	<p><b>KHJZ/Houston, TX*</b> PD: Maxine Todd APD/MD: Greg Morgan RICK BRAUN</p>	<p><b>WJZN/Memphis, TN*</b> PD/MD: Norm Miller 1 RAMSEY LEWIS CHUCK LOEB</p>	<p><b>KSKX/Network*</b> PD: Steve Hibbard MD: Laurie Cobb PIECES OF A DREAM RAMSEY LEWIS</p>	<p><b>WJZV/Richmond, VA*</b> PD: Reid Snider No Adds</p>	<p><b>WSJT/Tampa, FL*</b> PD: Ross Black MD: Kathy Curtis BEYONCE /LUTHER VANDROSS CHRIS BOTTI GERALD ALBRIGHT</p>
<p><b>WJZZ/Atlanta, GA*</b> PD/MD: Oave Kosh No Adds</p>	<p><b>KYSJ/Coos Bay, OR</b> PD/MD: Dave DeAndrea 20 PLEASURE PRINCIPLE 2 DAN SIEGEL 2 JEFF LORBER 2 ANALYSIS</p>	<p><b>WJAB/Huntsville, AL</b> PD/MD: Ellen Washington Note: See www.radioandrecords.com for complete list.</p>	<p><b>WLVE/Miami, FL*</b> OM: Rob Roberts PD/MD: Rich McMillan PAUL JACKSON, JR</p>	<p><b>Sirius Jazz Cafe/Network</b> PD: Teresa Kincaid MD: Rick Laboy 3 BEYONCE /LUTHER VANDROSS</p>	<p><b>KSSJ/Sacramento, CA*</b> PD/MD: Lee Hansen No Adds</p>	<p><b>WJZW/Washington, DC*</b> OM: Kenny King PD: Carl Anderson MD: Renee DePuy No Adds</p>
<p><b>WOJZ/Atlantic City, NJ*</b> PD/MD: Mark Edwards RICHARD SMITH NESTOR TORRES</p>	<p><b>KOAI/Dallas, TX*</b> OM/PD: Kurt Johnson MD: Mark Sanford PAUL JACKSON, JR</p>	<p><b>WYJZ/Indianapolis, IN*</b> OM/PD/MD: Carl Frye No Adds</p>	<p><b>WJZL/Milwaukee, WI*</b> PD: Stan Atkinson No Adds</p>	<p><b>XM Watercolors/Network</b> PD/MD: Shiritta Colon 1 PETER WHITE RAMSEY LEWIS</p>	<p><b>KBZS/Salt Lake City, UT*</b> OM/PD/MD: Dan Jessop 9 BEYONCE /LUTHER VANDROSS 9 CHUCK LOEB 2 GERALD ALBRIGHT 2 GLADYS KNIGHT /EDESIO ALEJANDRO</p>	<p><b>KIFM/San Diego, CA*</b> OM: John Dimick PD: Mike Vasquez APD/MD: Kelly Cole 1 ANDRE WARD CHRIS BOTTI DAN SIEGEL</p>
<p><b>KSMJ/Bakersfield, CA*</b> OM/PD/MD: Chris Townshend APD: Matt Kelly No Adds</p>	<p><b>KJCD/Denver, CO*</b> PD/MD: Michael Fischer No Adds</p>	<p><b>KOAS/Las Vegas, NV*</b> PD/MD: Erik Fox No Adds</p>	<p><b>KJZI/Minneapolis, MN*</b> PD: Bob Wood MD: Mike Wolf 1 DIANA KRALL NESTOR TORRES</p>	<p><b>WQCD/New York, NY*</b> OM: John Mullen PD/MD: Charley Connolly No Adds</p>	<p><b>WLOQ/Orlando, FL*</b> PD: Brian Morgan MD: Patricia James 1 PAUL JACKSON, JR 1 JAMIE CULLUM PAMELA WILLIAMS</p>	<p><b>KJZY/Santa Rosa, CA*</b> PD: Gordon Zlot APD/MD: Rob Singleton No Adds</p>
<p><b>WSMJ/Baltimore, MD*</b> PD/MD: Lori Lewis 4 PRAFUL</p>	<p><b>WVWV/Detroit, MI*</b> OM/PD: Tom Stecker MD: Sandy Kovach MARION MEADOWS</p>	<p><b>KUAP/Little Rock, AR</b> PD/MD: Michael Nellums Note: See www.radioandrecords.com for complete list.</p>	<p><b>KRVB/Modesto, CA*</b> OM/MD: Doug Wulf PD: Jim Bryan No Adds</p>	<p><b>WVAS/Montgomery, AL</b> MD: Eugenia Hicks Note: See www.radioandrecords.com for complete list.</p>	<p><b>KKSF/San Francisco, CA*</b> PD: Michael Erickson MD: Ken Jones No Adds</p>	<p><b>KWJZ/Seattle, WA*</b> PD: Carol Handley MD: Dianna Rose 1 GERALD ALBRIGHT KEN NAVARRO</p>
<p><b>WBRH/Baton Rouge, LA</b> PD/MD: Bret Michael MICHAEL McDONALD GERALD ALBRIGHT RAMSEY LEWIS</p>	<p><b>KEZL/Fresno, CA*</b> OM: E. Curtis Johnson PD/MD: J. Weidenheimer No Adds</p>	<p><b>KTWV/Los Angeles, CA*</b> PD: Paul Goldstein APD/MD: Samantha Wiedmann LUTHER VANDROSS</p>	<p><b>WFSK/Nashville, TN</b> MD: Chris Nochowicz Note: See www.radioandrecords.com for complete list.</p>	<p><b>WJZJ/Philadelphia, PA*</b> PD: Michael Tozzi MD: Frank Childs No Adds</p>	<p><b>DMX Jazz Vocal Blend/Network</b> PD/MD: KenKi Johnson Note: See www.radioandrecords.com for complete list.</p>	<p><b>KYOT/Phoenix, AZ*</b> PD: Shaun Holly APD/MD: Angie Handa BRIAN CULBERTSON /NORMAN BROWN</p>
<p><b>WVSU/Birmingham, AL</b> GM/PD/MD: Andy Parrish Note: See www.radioandrecords.com for complete list.</p>	<p><b>WDRR/Ft. Myers, FL*</b> OM: Steve Amari PD: Joe Turner MD: Randi Bachman GERALD ALBRIGHT</p>	<p><b>WJZL/Louisville, KY*</b> PD: Gator Glass JIMMY SOMMERS GERALD ALBRIGHT</p>	<p><b>DMX Jazz Vocal Blend/Network</b> PD/MD: KenKi Johnson Note: See www.radioandrecords.com for complete list.</p>	<p><b>WJZJ/Philadelphia, PA*</b> PD: Michael Tozzi MD: Frank Childs No Adds</p>	<p><b>DMX Jazz Vocal Blend/Network</b> PD/MD: KenKi Johnson Note: See www.radioandrecords.com for complete list.</p>	<p><b>KYOT/Phoenix, AZ*</b> PD: Shaun Holly APD/MD: Angie Handa BRIAN CULBERTSON /NORMAN BROWN</p>



Monitored Reporters

56 Total Reporters

40 Total Monitored

16 Total Indicator

Did Not Report, Playlist Frozen (2):  
KNIK/Anchorage, AK  
WEAA/Baltimore, MD

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# Convention Preview

## Some things to look forward to at R&R Convention 2004

For our industry, nothing about 2004 is status quo. The business is undergoing tremendous change, and, as we all know, people adapt to change in different ways — or they don't adapt at all. Record companies are currently undergoing the massive restructuring that radio experienced a few years ago, and maybe they should take heart, because the doom-and-gloom days at radio have turned into positive first-quarter earnings for many companies this year.

Even with the constant change that is a part of every business these days, one facet of the radio and record industries remains the same: We need each other. And it's in the spirit of camaraderie that R&R has always offered a convention for the industry. It's a place to learn, to network, to celebrate the successes — large and small — of individuals and organizations, to develop new skills, to share ideas on how to improve what we do, to brainstorm, to listen to new music and see bands — the list goes on and on.

The convention is what *you* make of it. Below are some highlights from the convention and the Jacobs Media Rock Summit.

### Rita Wilde, Award Winner

On Wednesday, June 23, from 6-8pm, the Los Angeles chapter of American Women in Radio & Television will have a panel with Los Angeles radio execs and honor Genii Radio Award recipient Rita Wilde, PD of KLOS. Pat Duffy, of KFWB & KNX, will moderate the panel, which includes KPWR's Jimmy Steal, KFWB & KNX's David G. Hall, KFI's Robin Bertolucci, Wilde,



KZLA's R.J. Carter and Westwood One's Jeff Gonzer. The session will be in the Versailles Room.

### Rock Summit Agenda

Those in the rock genre owe a debt of gratitude to Jacobs Media for its yearly Rock Summit. Year after year the company has produced a day-long event with top-notch speakers, listener opinion polls, practical education and information that anyone can apply to help boost their career and success at work. And this year will be no different.

The Rock Summit is for all genres of rock people — mainstream, active, alternative and classic. It's free to attend. Jacobs Media clients must R.S.V.P. in advance with Jacobs for the client-only portion of the summit, while the open sessions are, well, open to everyone. The Rock Summit will be on Thursday, June 24, in the Versailles Room. Here is the complete agenda:

- Client-only sessions:  
 9:30-9:45am: Opening remarks by Fred Jacobs.

- 9:45-10:30am: "Morning Show Makeover." Morning show consultants Randy Lane and Lorna Ozmon provide a critical makeover of KZOZ/San Luis Obispo, CA's *Pete & Joe Show*. Programmers will benefit from hearing how these experts critique morning shows and will be able to apply these concepts to their own airstaffs.

- 10:30-11am: "Thirty Neo Ideas in 30 Minutes." The Michaels "brothers" — Dan from KQMT/Denver and Garret from KBZT/San Diego — will share a list of "Neo Radio" tactics.

- Open sessions for the radio and records industries:

- 11am-noon: Tom Asacker, author of *SandBox Wisdom*. Asacker is a renowned speaker and consultant. He specializes in the shifting winds of culture and business. He will provide compelling stories that will force everyone to approach their jobs in different, creative and more fulfilling ways. See his website at [www.sandboxwisdom.com](http://www.sandboxwisdom.com) for more information.

- 12:15-1:15pm: Lunch break.

- 1:30-2:30pm: "Zephyr Teachout." Zephyr is the brains behind the amazing Internet strategy of former presidential candidate Howard Dean. Zephyr has figured out how to take databases (which virtually all radio stations have) and motivate consumers to actionable results. The implications for radio are obvious.

- Indecency Sessions: The recent focus of the FCC and Congress on indecency has enormous implications for radio stations, as well as the record industry. Unfortunately, there is a significant amount of confusion, but we will do our best to clear that up at the summit by allocating the entire afternoon to addressing this important topic.

- 2:40-3pm: "Shock Jock Web Poll," with Larry Rosin of Edison Media Research. Rosin will review the results of this groundbreaking research study to help provide the foundation for the sessions on indecency.

- 3:10-4pm: "Test Your Indecency IQ," with John King and Erwin Krasnow. King and Krasnow are FCC lawyers at the Washington firm of Garvey Schubert Barer and are extremely knowledgeable about what

## 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."

- **Awards:** Ballots for the 2004 R&R Industry Achievement Awards have been sent and are due no later than Friday, May 21. Follow the instructions carefully!



the FCC is thinking and what you need to know. To help things along, they will be creating an "Indecency IQ Test."

- 4-5pm: "Between a Rock and a Hard Place." Is Rock radio becoming too dangerous to own? We'll bring together a panel of experts, including Rick Cummings from Emmis, to discuss differing views on indecency and the hurdles Rock radio has to leap.

### Convention Highlights

- R&R Alternative Editor Max Tolkoft will use his videotaping skills to get behind the scenes for "Anatomy of a Music Meeting." Will the music and program directors being filmed display shocking behavior? Will CDs be flying in all directions? Which radio stations have agreed to let you see what really goes on during their music meetings?

These questions, and many more, will be answered soon. Just as soon as the bacon's done in R&R's kitchen and Max returns to his desk. "Anatomy of a Music Meeting" is set for Friday, June 25, from 11am-1pm in the International Ballroom.

- By now you know how this works. "Rate-a-Record, Rate-a-Wine" is where we have a legitimate excuse to taste the fruit of the vine (you know, for that future career as a sommelier at Spago) and turn our ears to some new music. Broadcast Architecture will be on hand with its MixMaster ratings dials to facilitate the "rating" part of the session.

The featured wines this year will be from Qupé Wine Cellars, which is located in the Bien Nacido Vineyard in Santa Maria, CA. Focusing on fruit grown in California's Central Coast appellation, Qupé produces rhone varietals and chardonnay. Besides the Bien Nacido Vineyard, Qupé also uses organic practices to farm a 14-acre vineyard in Los Olivos called Ibarra Young Vineyard. Specifically, we will be pouring tastes of two white wines and four red wines from Qupé.

The "Rate-a-Record, Rate-a-

Wine" session will be on Friday, June 25, from 3-5pm in the Grand Ballroom.

- The R&R Industry Achievement Awards ceremony will be held from 6-8pm in the International Ballroom. All awards for all formats will be presented in this fast-paced event honoring the people you've named the industry's best.

### More, More, More

Of course, there is much more to see and do at sessions devoted to other formats over the three days, plus special Career Counseling Sessions (Thursday, June 23, from 3-5pm) and other events to be announced soon.

So what are you waiting for? Go to [www.radioandrecords.com](http://www.radioandrecords.com) and click on "Conventions/Summits" to register online, see the full agenda and get hotel info. Registration before May 28 is \$375 per person when three or more names are submitted together and \$400 for a single. From May 29 to June 18 registration climbs to \$425 for three or more or \$450 for one. After June 18 registration will only be available on-site for \$550 per person.

Each registration includes one cocktail-party ticket for Thursday, June 24, from 6-8pm at the Aqua Pool & Griff's Restaurant. T.J. Martell will hold a silent auction at the cocktail party. Additional tickets for the cocktail party are \$85 each.

R&R is also offering a special "On the Beach" rate of \$150 to people who have lost their jobs in the radio or record industries and to students. Requests must be submitted in writing to [conventions@radioandrecords.com](mailto:conventions@radioandrecords.com) by June 18 and will not be available on-site. Eligibility for this rate is at R&R's discretion.

Yes, change is in the wind. If you're happy with complaining, with stagnation, with fear, please don't attend. But if you want to take charge of the things you can control, if you want to continue your career education, if you want to get inspired, or if you want to inspire others, I hope you'll join us.



**TAKE YOUR KID TO WORK DAY** This is the kind of humor that de-stresses air-traffic controllers.

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	<b>1</b>	<b>JET</b> Cold Hard Bitch (Atlantic)	635	+5	38067	14	27/1
	<b>2</b>	<b>AEROSMITH</b> Baby, Please Don't Go (Columbia)	542	-2	26711	10	21/0
	<b>3</b>	<b>SHINEDOWN</b> 45 (Atlantic)	443	+50	21691	21	23/1
	<b>4</b>	<b>VELVET REVOLVER</b> Slither (RCA/RMG)	439	+62	23097	4	22/1
	<b>5</b>	<b>NICKELBACK</b> Figured You Out (Roadrunner Records/IDJMG)	437	-2	32137	26	23/0
	<b>6</b>	<b>HOOBASTANK</b> The Reason (Island/IDJMG)	417	+42	24235	13	18/0
	<b>7</b>	<b>PUDDLE OF MUDD</b> Heel Over Head (Geffen)	374	-15	16736	13	22/0
	<b>8</b>	<b>GODSMACK</b> Running Blind (Republic/Universal)	365	+26	18794	10	21/0
	<b>9</b>	<b>TESLA</b> Caught In A Dream (Sanctuary/SRG)	356	-36	16569	16	18/0
	<b>10</b>	<b>AUDIOSLAVE</b> I Am The Highway (Interscope/Epic)	327	-6	20883	32	21/0
	<b>11</b>	<b>INCUBUS</b> Megalomaniac (Epic)	326	-55	19801	19	21/0
	<b>12</b>	<b>LINKIN PARK</b> Lying From You (Warner Bros.)	304	+34	16644	12	16/1
	<b>13</b>	<b>THREE DAYS GRACE</b> (I Hate) Everything About You (Jive/Zomba)	287	-38	13743	29	18/0
	<b>14</b>	<b>A PERFECT CIRCLE</b> The Outsider (Virgin)	280	+1	11862	17	16/0
	<b>15</b>	<b>JET</b> Are You Gonna Be My Girl (Atlantic)	277	-8	19445	34	17/0
	<b>16</b>	<b>KID ROCK</b> Jackson, Mississippi (Top Dog/Atlantic)	253	-41	11164	14	18/0
	<b>17</b>	<b>NICKELBACK</b> Feelin' Way Too Damn Good (Roadrunner Records/IDJMG)	237	+99	12138	2	20/3
	<b>18</b>	<b>LENNY KRAVITZ</b> Where Are We Runnin'? (Virgin)	222	+42	16289	5	18/1
	<b>19</b>	<b>AUDIOSLAVE</b> What You Are (Interscope/Epic)	221	+37	6210	9	18/0
	<b>20</b>	<b>THORNLEY</b> So Far So Good (Roadrunner Records/IDJMG)	215	+25	7886	5	20/1
	<b>21</b>	<b>LOSTPROPHETS</b> Last Train Home (Columbia)	178	+16	7879	10	8/0
	<b>22</b>	<b>SEETHER</b> f/AMY LEE Broken (Wind-up)	150	+17	4334	2	12/1
	<b>23</b>	<b>SOIL</b> Redefine (J/RMG)	138	+3	5942	3	10/0
	<b>24</b>	<b>OFFSPRING</b> (Can't Get My) Head Around You (Columbia)	130	-8	8124	5	9/1
	<b>25</b>	<b>DROWNING POOL</b> Step Up (Wind-up)	129	+11	3959	9	10/1
	<b>26</b>	<b>BLACK LABEL SOCIETY</b> House Of Doom (Spitfire)	128	+22	7717	2	11/0
	<b>27</b>	<b>THREE DAYS GRACE</b> Just Like You (Jive/Zomba)	108	+6	5118	3	13/4
<b>Debut</b>	<b>28</b>	<b>SLIPKNOT</b> Duality (Roadrunner Records/IDJMG)	105	+21	2669	1	9/1
	<b>29</b>	<b>DEFAULT</b> Throw It All Away (TVT)	105	-14	4845	7	10/0
<b>Debut</b>	<b>30</b>	<b>CROSSFADE</b> Cold (Columbia)	87	+11	2848	1	7/1

## Most Added\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
<b>THREE DAYS GRACE</b> Just Like You (Jive/Zomba)	4
<b>NICKELBACK</b> Feelin' Way Too... (Roadrunner Records/IDJMG)	3
<b>BREAKING BENJAMIN</b> So Cold (Hollywood)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>NICKELBACK</b> Feelin' Way... (Roadrunner Records/IDJMG)	+99
<b>VELVET REVOLVER</b> Slither (RCA/RMG)	+62
<b>SHINEDOWN</b> 45 (Atlantic)	+50
<b>LENNY KRAVITZ</b> Where Are We Runnin'? (Virgin)	+42
<b>HOOBASTANK</b> The Reason (Island/IDJMG)	+42
<b>AUDIOSLAVE</b> What You Are (Interscope/Epic)	+37
<b>LINKIN PARK</b> Lying From You (Warner Bros.)	+34
<b>GODSMACK</b> Running Blind (Republic/Universal)	+26
<b>THORNLEY</b> So Far So Good (Roadrunner Records/IDJMG)	+25
<b>BLACK LABEL SOCIETY</b> House Of Doom (Spitfire)	+22

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
<b>LINKIN PARK</b> Numb (Warner Bros.)	234
<b>AUDIOSLAVE</b> Show Me How To Live (Interscope/Epic)	181
<b>TRAPT</b> Headstrong (Warner Bros.)	181
<b>STAIN'D</b> So Far Away (Flip/Atlantic)	172
<b>WHITE STRIPES</b> Seven Nation Army (Third Man/V2)	144
<b>GODSMACK</b> Re-Align (Republic/Universal)	136
<b>3 DOORS DOWN</b> When I'm Gone (Republic/Universal)	135
<b>BLACK LABEL SOCIETY</b> Stillborn (Spitfire)	132
<b>AUDIOSLAVE</b> Like A Stone (Interscope/Epic)	118
<b>SEETHER</b> Fine Again (Wind-up)	115

Detailed station playlists for all R&R reporters are available on the web at [www.radioandrecords.com](http://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 5/2-5/8. 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

**TANTRIC** The Chain (Maverick/Reprise)  
Total Plays: 71, Total Stations: 5, Adds: 1

**INCUBUS** Talk Shows On Mute (Epic)  
Total Plays: 54, Total Stations: 6, Adds: 1

**DARKNESS** Growing On Me (Must...Destroy/Atlantic)  
Total Plays: 50, Total Stations: 6, Adds: 0

**SMILE EMPTY SOUL** Silhouettes (Lava)  
Total Plays: 49, Total Stations: 6, Adds: 0

**EARSHOT** Wait (Warner Bros.)  
Total Plays: 49, Total Stations: 6, Adds: 0

**CLUTCH** The Mob Goes Wild (DRT)  
Total Plays: 49, Total Stations: 3, Adds: 0

**BREAKING BENJAMIN** So Cold (Hollywood)  
Total Plays: 41, Total Stations: 7, Adds: 2

**SEVEN MARY THREE** Without You Feels (DRT)  
Total Plays: 41, Total Stations: 4, Adds: 0

**BURDEN BROTHERS** Beautiful Night (Kirtland/Trauma)  
Total Plays: 38, Total Stations: 5, Adds: 0

**SEVEN WISER** Take Me As I Am (Wind-up)  
Total Plays: 35, Total Stations: 3, Adds: 0

### Songs ranked by total plays

## Reporters

<p><b>KZRR/Albuquerque, NM*</b> Dir: Bill May PD: Phil Holsinger APD: Jack Chavero No Adds</p>	<p><b>WBUF/Bufalo, NY*</b> Dir: John Paul APD/MID: Joe Russo THREE DAYS GRACE NICKELBACK</p>	<p><b>KNCN/Corpus Christi, TX*</b> Dir: John Paul APD/MID: Monte Hines 1 SKILLET 1 BREAKING BENJAMIN</p>	<p><b>WDAH/Morristown, NJ*</b> Dir: Keith Edwards PD: Tommie Carr 2 MONSTER MAGNET</p>	<p><b>KDKB/Phoenix, AZ*</b> Dir: Joe Bonasera MID: Long Paul No Adds</p>	<p><b>WXRK/Rockford, IL</b> Dir: Keith Edwards PD/MID: Jim Stone No Adds</p>	<p><b>WKLT/Traverse City, MI</b> Dir: Tommie Carr 1 MAGNA-11 1 EIGHT DAYS GONE</p>	<p><b>KRTQ/Tulsa, OK*</b> Dir: Steve Hunter PD/MID: Chris Kelly APD: Kelly Garrett 3 DOORS DOWN LINKIN PARK JET</p>
<p><b>WZZO/Allentown, PA*</b> Dir: Rick Strawn MID: Chris Line No Adds</p>	<p><b>WRQK/Canton, OH*</b> Dir: Carmel Hart MID: Kelly Carr No Adds</p>	<p><b>KLAQ/EI Paso, TX*</b> Dir: Courtney Nelson APD/MID: Glenn Gazza LACUNA GONZ</p>	<p><b>KFZX/Odessa, TX</b> Dir: Steve Detcott 9 EARSHOT 5 EIGHT DAYS GONE 3 SLIPKNOT 2 NICKELBACK BRIDES OF DESTRUCTION</p>	<p><b>WHEB/Portsmouth, NH*</b> Dir: Alex James APD: Chris "Doc" Garrett NICKELBACK INCUBUS SLIPKNOT</p>	<p><b>KRXQ/Sacramento, CA*</b> Dir: Jim Fox PD: Pat Martin No Adds</p>	<p><b>KMDO/Tulsa, OK*</b> Dir: Dan Crut THREE DAYS GRACE</p>	<p><b>WMZK/Wausau, WI</b> Dir: Wes Summers 13 EARSHOT 11 GENE SIMMONS 6 GENE SIMMONS</p>
<p><b>KWHL/Anchorage, AK</b> Dir: Larry Sider 1 INCUBUS</p>	<p><b>WPXC/Cape Cod, MA</b> Dir: Steve NicVro PD/MID: Suzanne Tonello APD: James Gallagher SLIPKNOT EARSHOT</p>	<p><b>WMTT/Elmira, NY</b> Dir: George Harris MID: Stephen Shimer 1 ATRFY</p>	<p><b>KCLB/Palm Springs, CA</b> Dir: Gary Deltacorey PD: Rick Squares No Adds</p>	<p><b>WHJY/Providence, RI*</b> Dir: Scott Lussini APD: Doug Palombi MID: John Lussini NICKELBACK</p>	<p><b>KBER/Salt Lake City, UT*</b> Dir: Bruce Jones PD: Kelly Hammer APD/MID: Helen Powers OFFSPRING BREAKING BENJAMIN</p>	<p><b>KSJO/San Jose, CA*</b> Dir: Brian Thomas MID: Zaki Tyler SHINEDOWN</p>	<p><b>KZOO/San Luis Obispo, CA</b> Dir: David Alford 1 BLACK LABEL SOCIETY</p>
<p><b>KLBJ/Austin, TX*</b> Dir: Jeff Carroll MID: Linda Lowe THORNLEY CHRIS ROBINSON</p>	<p><b>WKLC/Charleston, WV</b> Dir: Bill Knight MID: Bill Knight 5 INCUBUS 1 BLACK LABEL SOCIETY</p>	<p><b>WRCO/Fayetteville, NC*</b> Dir: Perry Stone PD: Mark Aasen MID: Al Field 4 TANTRIC DROWNING POOL</p>	<p><b>WRRX/Pensacola, FL*</b> Dir: Dan McClintock 5 KID ROCK</p>	<p><b>WBBB/Raleigh, NC*</b> Dir: Steve Hallman PD: Jay MacBris 8 VELVET REVOLVER</p>	<p><b>KALR/Riverside, CA*</b> Dir: Steve Hallman APD/MID: M.J. Hawthorne AUDIOSLAVE BEASTIE BOYS</p>	<p><b>KTUX/Shreveport, LA*</b> Dir: Kevin Wood PD: Floyd Stone THREE DAYS GRACE LENNY KRAVITZ</p>	<p><b>WMMR/Philadelphia, PA*</b> Dir: Bill Weiland APD/MID: Ken Zepko SEETHER f/AMY LEE</p>
<p><b>KOOJ/Baton Rouge, LA*</b> Dir: Jeff Jarrigan PD: Paul Connell MID: Jay Sams No Adds</p>	<p><b>WBNB/Cincinnati, OH*</b> Dir: Scott Reinhardt MID: Rick Vande No Adds</p>	<p><b>WRKR/Kalamazoo, MI</b> Dir: Mike Hickey PD/MID: Jay Deason No Adds</p>	<p><b>WVCT/Peoria, IL</b> Dir: Jamie Markley No Adds</p>	<p><b>WROV/Roanoke, VA*</b> Dir: Aaron Roberts APD/MID: Heidi Krumm-Tam No Adds</p>	<p><b>POWERED BY MEDIABASE</b></p>	<p><b>*Monitored Reporters</b></p>	
<p><b>KIOC/Beaumont, TX*</b> Dir: Mike Davis No Adds</p>	<p><b>WMMS/Cleveland, OH*</b> Dir: No Middle PD: No Middle 2 BRIDES OF DESTRUCTION THREE DAYS GRACE CROSSFADE</p>	<p><b>WMMR/Philadelphia, PA*</b> Dir: Bill Weiland APD/MID: Ken Zepko SEETHER f/AMY LEE</p>	<p><b>WMMR/Philadelphia, PA*</b> Dir: Bill Weiland APD/MID: Ken Zepko SEETHER f/AMY LEE</p>	<p><b>WMMR/Philadelphia, PA*</b> Dir: Bill Weiland APD/MID: Ken Zepko SEETHER f/AMY LEE</p>	<p><b>39 Total Reporters</b></p>	<p><b>27 Total Monitored</b></p>	
					<p><b>12 Total Indicator</b></p>		

May 14, 2004

POWERED BY  
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	LINKIN PARK Lying From You (Warner Bros.)	2012	-38	99010	15	61/0
2	2	JET Cold Hard Bitch (Atlantic)	1900	+40	96433	19	62/0
3	3	SHINEDOWN 45 (Atlantic)	1677	-77	77104	29	60/1
4	4	A PERFECT CIRCLE The Outsider (Virgin)	1459	-152	64594	23	57/0
5	5	GODSMACK Running Blind (Republic/Universal)	1432	+17	60702	10	62/0
7	6	VELVET REVOLVER Slither (RCA/RMG)	1426	+75	71264	5	62/0
8	7	HOOBASTANK The Reason (Island/IDJMG)	1351	+66	61495	14	52/0
6	8	LOSTPROPHETS Last Train Home (Columbia)	1311	-77	51680	21	55/0
12	9	DROWNING POOL Step Up (Wind-up)	1228	+97	51310	14	60/0
14	10	AUDIOSLAVE What You Are (Interscope/Epic)	1089	+86	47419	10	59/2
9	11	PUDDLE OF MUDD Heel Over Head (Geffen)	1028	-199	45151	14	51/0
10	12	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1021	-113	55869	26	57/0
13	13	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	1009	-41	49045	49	53/0
11	14	INCUBUS Megalomaniac (Epic)	978	-155	52182	19	53/0
15	15	OFFSPRING (Can't Get My) Head Around You (Columbia)	969	+26	34708	11	55/0
17	16	SLIPKNOT Duality (Roadrunner Records/IDJMG)	952	+80	32270	4	59/1
18	17	CROSSFADE Cold (Columbia)	943	+77	34660	15	54/0
16	18	SOIL Redefine (J/RMG)	937	+56	32267	13	59/1
19	19	THREE DAYS GRACE Just Like You (Jive/Zomba)	911	+89	30684	6	57/1
20	20	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	837	+18	25793	8	56/0
25	21	SEETHER f!AMY LEE Broken (Wind-up)	662	+102	19178	6	39/5
22	22	SMILE EMPTY SOUL Silhouettes (Lava)	635	+65	14590	9	46/0
24	23	THOUSAND FOOT KRUTCH Rawkist (Tooth & Nail/EMC)	585	+21	17014	15	37/0
32	24	BREAKING BENJAMIN So Cold (Hollywood)	532	+213	13364	3	49/4
41	25	NICKELBACK Feelin' Way Too Damn Good (Roadrunner Records/IDJMG)	527	+332	21822	2	46/5
23	26	AEROSMITH Baby, Please Don't Go (Columbia)	481	-88	25837	9	35/0
28	27	KORN Everything I've Known (Immortal/Epic)	445	+69	13550	5	37/2
21	28	DAMAGEPLAN Save Me (Atlantic)	443	-149	17452	18	40/0
33	29	SKILLET Savior (Lava)	388	+91	7684	3	41/4
26	30	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	388	-117	15236	16	34/0
49	31	EARSHOT Wait (Warner Bros.)	385	+220	9843	2	53/5
30	32	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	350	+9	19075	12	29/0
39	33	INCUBUS Talk Shows On Mute (Epic)	331	+109	7679	2	37/5
27	34	TRAPT Echo (Warner Bros.)	295	-113	10577	17	26/0
29	35	DROPBOX Wishbone (Re-Align/Universal)	290	-83	8878	16	35/6
31	36	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	285	-56	5208	11	18/0
36	37	FLAW Recognize (Republic/Universal)	279	+2	5874	5	31/4
42	38	ATOMSHIP Pencil Fight (Wind-up)	259	+64	5972	7	21/1
40	39	TANTRIC The Chain (Maverick/Reprise)	246	+50	9447	2	22/1
35	40	SEVENDUST Broken Down (TVT)	244	-36	8463	18	21/0
38	41	DEFAULT Throw It All Away (TVT)	237	+2	5627	6	23/1
37	42	TESLA Caught In A Dream (Sanctuary/SRG)	225	-36	12913	14	17/0
44	43	DARKNESS Growing On Me (Must...Destroy/Atlantic)	206	+19	4947	2	22/0
48	44	MAGNA-Fi Where Did We Go Wrong? (Aezra)	201	+28	3153	2	25/3
45	45	CLUTCH The Mob Goes Wild (DRT)	200	+21	5701	6	21/2
Debut	46	AUF DER MAUR Followed The Waves (Capitol)	183	+28	2824	1	19/3
50	47	SEVEN WISER Take Me As I Am (Wind-up)	179	+14	2028	3	18/1
47	48	BLACK LABEL SOCIETY House Of Doom (Spitfire)	174	-1	10039	4	18/4
43	49	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	172	-20	6132	6	15/2
Debut	50	BEASTIE BOYS Ch-Check It Out (Capitol)	167	+73	7015	1	13/2

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 5/2-5/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
DROPBOX Wishbone (Re-Align/Universal)	6
EARSHOT Wait (Warner Bros.)	5
NICKELBACK Feelin' Way... (Roadrunner Records/IDJMG)	5
SEETHER f!AMY LEE Broken (Wind-up)	5
INCUBUS Talk Shows On Mute (Epic)	5
BREAKING BENJAMIN So Cold (Hollywood)	4
SKILLET Savior (Lava)	4
FLAW Recognize (Republic/Universal)	4
BLACK LABEL SOCIETY House Of Doom (Spitfire)	4
PUDDLE OF MUDD Spin You Around (Geffen)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
NICKELBACK Feelin' Way... (Roadrunner Records/IDJMG)	+332
EARSHOT Wait (Warner Bros.)	+220
BREAKING BENJAMIN So Cold (Hollywood)	+213
INCUBUS Talk Shows On Mute (Epic)	+109
SEETHER f!AMY LEE Broken (Wind-up)	+102
DROWNING POOL Step Up (Wind-up)	+97
SKILLET Savior (Lava)	+91
THREE DAYS GRACE Just Like You (Jive/Zomba)	+89
AUDIOSLAVE What You Are (Interscope/Epic)	+86
SLIPKNOT Duality (Roadrunner Records/IDJMG)	+80

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GODSMACK Re-Align (Republic/Universal)	815
TRAPT Still Frame (Warner Bros.)	562
LINKIN PARK Numb (Warner Bros.)	539
STAIN'D So Far Away (Flip/Atlantic)	522
TRAPT Headstrong (Warner Bros.)	504
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	421
AUDIOSLAVE I Am The Highway (Interscope/Epic)	417
LINKIN PARK Faint (Warner Bros.)	416
DISTURBED Liberate (Reprise)	412
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	371

## New & Active

ATREYU Lip Gloss And Black (Victory)	Total Plays: 127, Total Stations: 11, Adds: 1
FEAR FACTORY Archetype (Liquid 8)	Total Plays: 99, Total Stations: 16, Adds: 3
BRIDES OF DESTRUCTION I Don't Care (Sanctuary/SRG)	Total Plays: 91, Total Stations: 10, Adds: 0
LACUNA COIL Swamped (Century Media)	Total Plays: 58, Total Stations: 10, Adds: 3
JIMMIE'S CHICKEN SHACK f!AARON LEWIS Falling Out (Koch)	Total Plays: 53, Total Stations: 7, Adds: 1
HATEBREED This Is Now (Universal)	Total Plays: 48, Total Stations: 6, Adds: 0

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



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America's Best Testing Active Rock Songs  
12+ For The Week Ending 5/14/04

Artist Title (Label)	TW	LW	Famil.	Burn	M 18-34	M 18-24	M 25-34
LINKIN PARK Lying From You (Warner Bros.)	4.32	4.26	95%	20%	4.01	4.15	3.89
THREE DAYS GRACE (I Hate) Everything... (Jive/Zomba)	4.20	4.16	99%	33%	3.82	3.79	3.84
THREE DAYS GRACE Just Like You (Jive/Zomba)	4.20	4.14	74%	9%	3.81	3.97	3.68
HOOBASTANK The Reason (Island/IDJMG)	4.16	4.23	97%	28%	3.96	3.97	3.96
LOSTPROPHETS Last Train Home (Columbia)	4.13	4.11	90%	20%	3.93	3.89	3.96
SHINEDOWN 45 (Atlantic)	4.13	4.09	74%	14%	3.91	3.84	3.95
SMILE EMPTY SOUL Silhouettes (Lava)	4.12	3.96	68%	9%	3.74	3.89	3.59
A PERFECT CIRCLE The Outsider (Virgin)	4.11	4.07	81%	11%	4.08	3.94	4.20
GODSMACK Re-Align (Republic/Universal)	4.10	4.11	86%	16%	4.15	3.81	4.41
SEETHER f/AMY LEE Broken (Wind-up)	4.07	-	69%	9%	3.97	4.00	3.94
DAMAGEPLAN Save Me (Atlantic)	4.03	4.05	56%	7%	4.00	3.93	4.06
TRAPT Echo (Warner Bros.)	4.01	3.99	92%	24%	3.79	3.77	3.80
CROSSFADE Cold (Columbia)	4.01	4.02	49%	5%	4.04	4.35	3.84
SLIPKNOT Duality (Roadrunner Records/IDJMG)	4.00	-	54%	7%	4.07	4.44	3.74
GODSMACK Running Blind (Republic/Universal)	3.99	4.02	79%	11%	4.02	3.73	4.27
DROWNING POOL Step Up (Wind-up)	3.95	4.09	68%	10%	3.95	3.69	4.14
OFFSPRING (Can't Get My) Head Around You (Columbia)	3.94	4.04	87%	16%	3.75	3.69	3.80
SOIL Redefine (J/RMG)	3.94	4.04	45%	6%	3.84	3.65	4.04
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	3.92	3.86	94%	30%	3.62	3.37	3.82
INCUBUS Megalomaniac (Epic)	3.76	3.95	97%	36%	3.50	3.21	3.72
LO-PRO Sunday (Geffen)	3.74	3.89	50%	10%	3.42	3.54	3.31
VELVET REVOLVER Slither (RCA/RMG)	3.73	3.78	49%	8%	3.70	3.62	3.76
PUDDLE OF MUDD Heel Over Head (Geffen)	3.68	3.81	80%	19%	3.50	3.33	3.62
AUDIOSLAVE What You Are (Interscope/Epic)	3.66	3.74	71%	20%	3.68	3.37	3.90
JET Cold Hard Bitch (Atlantic)	3.59	3.64	91%	32%	3.22	2.84	3.53
AEROSMITH Baby, Please Don't Go (Columbia)	2.94	2.96	59%	26%	2.92	2.50	3.16

Total sample size is 374 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic.com is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	HOOBASTANK The Reason (Island/IDJMG)	581	+15	5	20/0
5	2	TRAGICALLY HIP Vaccination Scar (Zoe/Rounder)	496	+32	4	8/0
4	3	JET Cold Hard Bitch (Atlantic)	486	+16	5	18/1
2	4	SWITCHFOOT Meant To Live (Red Ink/Columbia)	470	-30	5	20/0
3	5	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	467	-19	5	20/0
6	6	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	432	-24	5	18/1
8	7	NICKELBACK Feelin'... (Roadrunner Records/IDJMG)	409	-30	5	20/0
7	8	AEROSMITH Baby, Please Don't Go (Columbia)	409	-32	5	18/0
10	9	POWOERFINGER (Baby I've Got...) (Republic/Universal)	392	+38	5	15/0
9	10	TREWS Not Ready To Go (Sony Music Canada)	382	-24	5	23/0
11	11	VELVET REVOLVER Slither (RCA/RMG)	356	+43	4	8/1
12	12	BLINK-182 I Miss You (Geffen)	266	-41	5	13/0
17	13	DEFAULT Throw It All Away (TVT)	257	+29	5	11/0
13	14	DARKNESS I Believe In A... (Must...Destroy/Atlantic)	249	-30	5	21/1
15	15	HIGH HOLY DAYS All... (Roadrunner Records/IDJMG)	232	-10	5	13/0
14	16	LOSTPROPHETS Last Train Home (Columbia)	215	-27	5	11/0
16	17	3 DOORS DOWN Away From The Sun (Republic/Universal)	212	-27	5	14/0
18	18	JET Are You Gonna Be My Girl (Atlantic)	205	-23	5	14/0
19	19	FINGER ELEVEN One Thing (Wind-up)	203	-3	5	14/0
23	20	LINKIN PARK Lying From You (Warner Bros.)	188	-3	5	8/0
29	21	OFFSPRING (Can't Get My) Head Around You (Columbia)	180	+24	2	7/1
30	22	SEETHER f/AMY LEE Broken (Wind-up)	175	+25	2	8/0
25	23	BLACKIE & RODEO KING Had Enough... (True North)	166	-12	5	13/0
22	24	VINES Ride (Capitol)	165	-27	5	11/0
20	25	INCUBUS Megalomaniac (Epic)	162	-43	5	13/0
21	26	PILATE Into Your Hideout (Maple Music)	160	-34	5	15/0
28	27	GODSMACK Running Blind (Republic/Universal)	156	-8	3	9/0
26	28	SAM ROBERTS Hard Road (Republic/Universal)	155	-18	5	10/0
27	29	THREE DAYS GRACE Just Like You (Jive/Zomba)	153	-14	5	10/0
-	30	NICKELBACK Figured... (Roadrunner Records/IDJMG)	146	+10	2	9/0

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 5/2-5/8. 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

<p><b>WQBK/Albany, NY*</b> DM: Chili Walker 1. NICKELBACK 1. ATOMSHIP 1. BREAKING BENJAMIN INCUBUS SHINEDOWN</p>	<p><b>WZZN/Chicago, IL*</b> DM: Bill Gamble APD: Steve Levy MD: James VanOsdol SEETHER/AMY LEE HOOBASTANK</p>	<p><b>WGBF/Evansville, IN</b> DM: Mike Sanders APD: Falby APD/M: Sick Nick KID ROCK</p>	<p><b>WCCO/Hartford, CT*</b> DM: Michael Picozzi APD/M: Mike Karolyi SKILLET SEETHER/AMY LEE FLAW</p>	<p><b>KIBZ/Lincoln, NE</b> DM: Jim Steel APD: Tim Sheridan APD/M: Sparty LIMP BIZKIT KID ROCK</p>	<p><b>WCLG/Morgantown, WV</b> DM: Jeff Miller DM/MD: Dave Murdoch 4. SKILLET</p>	<p><b>WXLV/Quad Cities, IA*</b> DM: Darren Pitra DM/MD: Dave Levora BREAKING BENJAMIN</p>	<p><b>WRBR/South Bend, IN</b> 2. INCUBUS</p>	<p><b>WWDG/Syracuse, NY*</b> DM: Rich Lauber PD: Erin Bristol APD/MD: Scorch No Adds</p>
<p><b>WWWX/Appleton, WI*</b> DM: Guy Dark No Adds</p>	<p><b>KRQR/Chico, CA</b> DM: Ron Woodward APD/MD: Dain Sandoval 26. HOOBASTANK</p>	<p><b>WWBN/Flint, MI*</b> DM: Jay Patrick PD: Brian Biddow APD/MD: Tony LaBrie MAGNA-FI NICKELBACK</p>	<p><b>KPOI/Honolulu, HI*</b> PD: Ryan Sean APD/MD: Fil Slash No Adds</p>	<p><b>KDJE/Little Rock, AR*</b> 1. KORN TANTRIC EARSHOT</p>	<p><b>WKZQ/Myrtle Beach, SC</b> DM/MD: Brian Rickman APD/MD: Charley COHEED AND CAMBRIA BLINK-182 EARSHOT</p>	<p><b>KDOT/Reno, NV*</b> DM: Jim McClain APD/MD: Wade Patterson 4. PUDDLE OF MUDD 3. DROPOX 1. SKILLET SEETHER/AMY LEE</p>	<p><b>WXTB/Tampa, FL*</b> DM/MD: Brad Hardin APD/MD: Brian Medlin No Adds</p>	
<p><b>WCHZ/Augusta, GA*</b> DM: Harley Drew APD: Chuck Williams 1. SKILLET INCUBUS</p>	<p><b>KILO/Colorado Springs, CO*</b> DM: Rich Hawk APD: Ross Ford APD: Matt Gentry 11. SHINEDOWN</p>	<p><b>KRZR/Fresno, CA*</b> DM/MD: E. Curtis Johnson APD: Don De La Cruz MD: Rick Roddam LOSTPROPHETS</p>	<p><b>WAMX/Huntington</b> DM: Paul Dslund No Adds</p>	<p><b>WTFX/Louisville, KY*</b> DM: Michael Lee MD: Frank Webb No Adds</p>	<p><b>WNOR/Norfolk, VA*</b> DM: Harvey Kojan APD/MD: Tim Parker AUF DER MAUR BLACK LABEL SOCIETY</p>	<p><b>WAVE/Rochester, NY*</b> DM: Erick Anderson MD: Nick Dittucci 14. LIMP BIZKIT AUF DER MAUR</p>	<p><b>WLTZ/Springfield, MA*</b> DM: Neal Mirsky MD: Becky Pohostky 1. BREAKING BENJAMIN BEASTIE BOYS</p>	<p><b>KICT/Wichita, KS*</b> DM: Ron Eric Taylor PD: D.C. Carter MD: Rick Thomas 1. SKILLET</p>
<p><b>KRAB/Bakersfield, CA*</b> DM/MD: Danny Spens NICKELBACK</p>	<p><b>WBZK/Columbus, OH*</b> DM: Hal Fish APD/MD: Romni Hunter 1. INCUBUS</p>	<p><b>WBVR/Fl. Wayne, IN*</b> DM: Shannon Morris APD: E. Curtis Johnson 19. THREE DAYS GRACE BREAKING BENJAMIN BLACK LABEL SOCIETY SEETHER/AMY LEE</p>	<p><b>WRTT/Huntsville, AL*</b> DM: Rob Harder PD: Phil Conn APD: Jim Wood DROPOX FLAW</p>	<p><b>WJJO/Madison, WI*</b> DM: Randy Hawk APD/MD: Blake Patton NICKELBACK</p>	<p><b>KATT/Oklahoma City, OK*</b> DM: Jake Daniels EARSHOT</p>	<p><b>WVVE/Rochester, NY*</b> DM: Nick Dittucci 14. LIMP BIZKIT AUF DER MAUR</p>	<p><b>KZQR/Springfield, MO</b> DM: Brad Hansen MD: Adam Burnes MD: George Spankemster No Adds</p>	<p><b>WBSX/Wilkes Barre, PA*</b> DM: Jules Riley PD: Chris Lloyd BLINK-182 KILLERS NEW FOUND GLORY</p>
<p><b>KRFR/Bakersfield, CA*</b> DM: Bob Lewis PD/MD: Alex Guigley ATREJU</p>	<p><b>KRPX/Corpus Christi, TX*</b> DM/MD: Scott Hot APD/MD: Dave Ross No Adds</p>	<p><b>WRUF/Gainesville, FL*</b> DM/MD: Harry Guscott APD: Phil Conn APD: Sig Johnson MD: Brad Stevens 1. DEFAULT COPPER SEVEN WISER</p>	<p><b>WRXW/Jackson, MS*</b> DM: Brother Sam PD: Phil Conn APD: Sig Johnson MD: Brad Stevens 1. DEFAULT COPPER SEVEN WISER</p>	<p><b>WGR/Manchester, NH</b> DM: Valerie Knight MD: Jason "JR" Russell INCUBUS</p>	<p><b>KATK/Oklahoma City, OK*</b> DM: Jake Daniels EARSHOT</p>	<p><b>WZBH/Salisbury, MD</b> DM/MD: Shawn Murphy APD/MD: Mike Hunter 15. EARSHOT 13. DROPOX</p>	<p><b>WAOX/Syracuse, NY*</b> DM: Tom Mitchell PD: Alexis APD/MD: Ryno 14. LACUNA COIL 2. AUF DER MAUR PUDDLE OF MUDD</p>	<p><b>KATS/Yakima, WA</b> DM/MD: Ron Harris 4. CROSSFADE</p>
<p><b>WYYY/Baltimore, MD*</b> DM: Kerry Plackmeyer PD: Dave Hill APD/MD: Rob Heckman AUDIOSLAVE DROPOX SHINEDOWN CLUTCH EARSHOT</p>	<p><b>KEGL/Dallas, TX*</b> DM/MD: John Roberts APD: Chris Ryan MD: Cindy Scull LENNY KRAVITZ</p>	<p><b>WKLO/Grand Rapids, MI*</b> DM: Brenti Alberts PD: Darin Arriens APD: Sean Kelly MD: Spalaz PUDDLE OF MUDD FEAR FACTORY</p>	<p><b>KORC/Kansas City, MO*</b> DM: Bob Edwards APD/MD: Dave Fritz PUDDLE OF MUDD BURNING BRIDES</p>	<p><b>KFRQ/McAllen, TX*</b> DM: Alex Duran MD: Stacy Taylor LACUNA COIL BLACK LABEL SOCIETY</p>	<p><b>WIXO/Peoria, IL</b> DM/MD/MD: Matt Bahan MAGNA-FI</p>	<p><b>KISS/San Antonio, TX*</b> DM: Kevin Vargas MD: C. J. Cruz No Adds</p>	<p><b>KIOZ/San Diego, CA*</b> DM: Jim Richards PD/MD: Shauna Moran-Brown No Adds</p>	<p><b>KURQ/San Luis Obispo, CA</b> DM/MD: Andy Winford MD: Stephanie Bell NICKELBACK BLINK-182</p>
<p><b>WCPR/Biloxi, MS*</b> DM: Jay Taylor PD: Scot Fox MD: Mitch Cry No Adds</p>	<p><b>KBPI/Denver, CO*</b> DM: Bob Richards APD/MD: Willie B. No Adds</p>	<p><b>WZOR/Green Bay, WI</b> DM/MD: Roxanne Steele 9. DROPOX ATOMSHIP</p>	<p><b>KLFX/Killeen, TX</b> 14. SKILLET 14. NICKELBACK 14. INCUBUS</p>	<p><b>WLZR/Milwaukee, WI*</b> DM: Sean Elliott MD: Marilyn Mee 1. SKILLET</p>	<p><b>WYSP/Philadelphia, PA*</b> DM/MD: Tim Sabeau APD: Gil Edwards MD: Spilke DROPOX</p>	<p><b>KUPD/Phoenix, AZ*</b> DM: JJ Jeffries MD: Larry McFeele FEAR FACTORY</p>	<p><b>KISW/Seattle, WA*</b> DM: Dave Richards APD: Ryan Castle MD: Ashley Wilson 2. HOOBASTANK 1. FEAR FACTORY 1. KORN</p>	<p><b>KUFQ/Portland, OR*</b> DM/MD: Dave Numme APD/MD: Dan Bozyk No Adds</p>
<p><b>WKGB/Binghamton, NY</b> DM/MD: Jim Free APD/MD: Tim Boland No Adds</p>	<p><b>KAZR/Des Moines, IA*</b> DM: Jim Schaefer PD: Ryan Patrick No Adds</p>	<p><b>WXQR/Greenville, NC*</b> DM/MD: Matt Lee APD/MD: Matt Lee 4. STORY OF THE YEAR COHEED AND CAMBRIA</p>	<p><b>WJXQ/Lansing, MI*</b> DM: Bob Olson MD: Carolyn Stone NICKELBACK FLAW</p>	<p><b>KXQR/Minneapolis, MN*</b> DM: Dave Hamilton PD: Wade Linder APD/MD: Pablo AUDIOSLAVE INCUBUS</p>	<p><b>KMP/Las Vegas, NV*</b> DM: John Griffin MD: Big Marty No Adds</p>	<p><b>KUPD/Phoenix, AZ*</b> DM: JJ Jeffries MD: Larry McFeele FEAR FACTORY</p>	<p><b>KISW/Seattle, WA*</b> DM: Dave Richards APD: Ryan Castle MD: Ashley Wilson 2. HOOBASTANK 1. FEAR FACTORY 1. KORN</p>	<p><b>KMP/Las Vegas, NV*</b> DM: John Griffin MD: Big Marty No Adds</p>
<p><b>WAAF/Boston, MA*</b> DM: Keith Haslings MD: Mistress Carrie No Adds</p>	<p><b>WRIF/Detroit, MI*</b> DM/MD: Doug Podell APD/MD: Mark Pennington SEETHER/AMY LEE</p>	<p><b>WTPT/Greenville, SC*</b> DM/MD: Mark Hendrix MD: Smack Taylor 16. SEESTIE BOYS MAGNA-FI STORY OF THE YEAR KID ROCK JIMMY'S CHICKEN SHACK (JAARON LEWIS)</p>	<p><b>KOMP/Las Vegas, NV*</b> DM: John Griffin MD: Big Marty No Adds</p>	<p><b>KMRQ/Modesto, CA*</b> DM: Jack Paper APD: Matt Foley APHASIA</p>	<p><b>WRAT/Monmouth, NJ*</b> DM/MD: Carl Craft APD/MD: Robyn Lane 6. LIMP BIZKIT 1. EARSHOT</p>	<p><b>KUPD/Phoenix, AZ*</b> DM: JJ Jeffries MD: Larry McFeele FEAR FACTORY</p>	<p><b>KISW/Seattle, WA*</b> DM: Dave Richards APD: Ryan Castle MD: Ashley Wilson 2. HOOBASTANK 1. FEAR FACTORY 1. KORN</p>	<p><b>KMRQ/Modesto, CA*</b> DM: Jack Paper APD: Matt Foley APHASIA</p>
<p><b>WRXR/Chattanooga, TN*</b> DM: Kris Van Dyke PD: Boner MD: Opie LIMP BIZKIT DROPOX</p>	<p><b>KNRQ/Eugene, OR</b> DM: Russ Davidson PD/MD: Chris Crowley DISBURD/CONFESSIONAL</p>	<p><b>WOXA/Harrisburg, PA*</b> DM: Claude DeLorenzo MD: Niton 1. CLUTCH</p>	<p><b>WXZZ/Lexington, KY*</b> DM: Robert Lindsey PD/MD: Jerome Fischer EARSHOT</p>	<p><b>WRAT/Monmouth, NJ*</b> DM/MD: Carl Craft APD/MD: Robyn Lane 6. LIMP BIZKIT 1. EARSHOT</p>	<p><b>KUPD/Phoenix, AZ*</b> DM: JJ Jeffries MD: Larry McFeele FEAR FACTORY</p>	<p><b>KISW/Seattle, WA*</b> DM: Dave Richards APD: Ryan Castle MD: Ashley Wilson 2. HOOBASTANK 1. FEAR FACTORY 1. KORN</p>	<p><b>KMRQ/Modesto, CA*</b> DM: Jack Paper APD: Matt Foley APHASIA</p>	



\* Monitored Reporters

81 Total Reporters

62 Total Monitored

19 Total Indicator

Did Not Report, Playlist Frozen (1):  
KZRK/Amarillo, TX



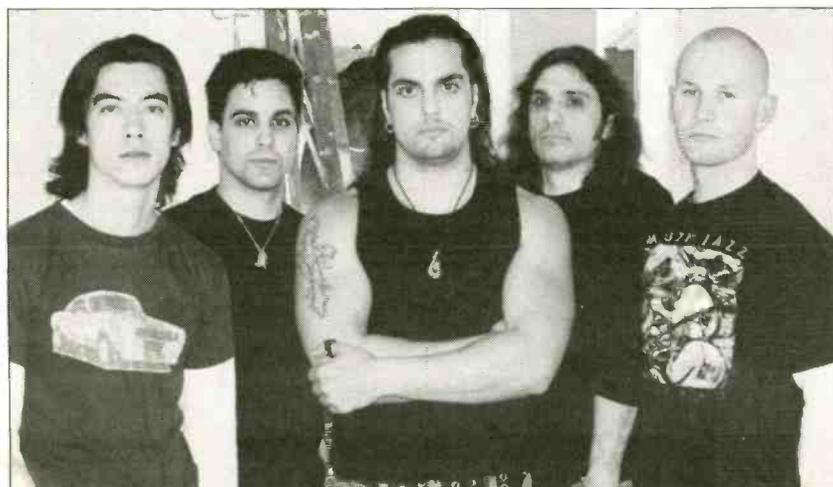
**WCCC'S CINCO DE MAYO FIESTA** WCCC/Hartford keeps its listeners happy by plying them with tequila under the guise of a Cinco De Mayo party. Pictured here is Asst. PD/MD Mike Karolyi (l) with Jeff Keith of Tesla. The band played an acoustic set at the party before plugging in for a full-on concert that night.



**MADLY METALLICA** Metallica resumed their Madly in Anger With the World Tour in late April, and Grand Rapids was on the schedule. Here's drummer Lars Ulrich (l) peering into WKLQ PD Darrin Arriens' brain.



**MANDATORY JAMES** WKLQ/Grand Rapids Asst. PD Sean Kelly (l) gets a grip on Metallica's James Hetfield.



**GETTING WISER** In the April 23 issue of R&R we ran an old photo of Seven Wiser with the Active Insight piece. Here is the current Seven Wiser line-up: (l-r) bassist Joe Merrigan, drummer Bobby Angilletta, singer Jon Santos and guitarists Joe Belle and Tudor Capusan. Seven Wiser's self-titled debut is due out on Wind-up Records June 8.



**METAL MILITIA** The annual New England Metal and Hardcore Festival recently rocked Worcester, MA with another sold-out event. Enjoying the bands and the beer are (l-r) Kurt Briggs of Century Media/Nuclear Blast Radio, Dew Scented vocalist and Century Media A&R dude Leif Jensen, Tara Buzzell of Bullpen Promotions and Shadows Fall vocalist Brian Fair.



**BREW ENGLAND** Beer: the official lubricant of college radio and independent promoters alike. Caught in the act during the New England Metal and Hardcore Festival are (l-r) The Syndicate's Eric Peltier, WDBM/East Lansing, MI's Dave Vagasky; WERS/Cambridge, MA's Nasty Habits alumnus Matt O'Dette, and Heavy Hitter's Matt Kellogg.



**LAND OF THE LOST** Lostprophets recently paid a visit to United Stations/Launch Radio Networks for an interview with hardDrive producer Roxy Myzal, who apparently made quite an impression with singer Ian Watkins. Pictured (l-r) are Watkins, Myzal and Lostprophets' Jamie Oliver.

## R&R TOP 20 SPECIALTY ARTISTS

1. **KILLSWITCH ENGAGE** (Roadrunner/IDJMG) "Breathe Life"
2. **SLIPKNOT** (Roadrunner/IDJMG) "Pulse Of The Maggots"
3. **MARTYR A.D.** (Victory) "American Hollow"
4. **IN FLAMES** (Nuclear Blast) "F(r)iend"
5. **MACHINE HEAD** (Roadrunner/IDJMG) "Bite The Bullet"
6. **SOULFLY** (Roadrunner/IDJMG) "Prophecy"
7. **DEATH ANGEL** (Nuclear Blast) "Thrown To The Wolves"
8. **FEAR FACTORY** (Liquid 8) "Archetype"
9. **MISERY SIGNALS** (Ferret) "The Stinging Rain"
10. **SUFFOCATION** (Relapse) "Subconsciously Enslaved"
11. **SCATTER THE ASHES** (Epitaph) "Caesura"
12. **PRO-PAIN** (Candlelight) "Can You Feel This"
13. **CLUTCH** (DRT) "The Mob Goes Wild"
14. **SAPPY BELL** (Sappy Bell) "To Die Again Tomorrow"
15. **ALL THAT REMAINS** (Prosthetic) "The Deepest Grey"
16. **FLAW** (Republic/Universal) "Recognize"
17. **EXODUS** (Nuclear Blast) "War Is My Shepherd"
18. **DAMAGEPLAN** (Elektra/EEG) "New Found Power"
19. **W.A.S.P.** (Sanctuary/SRG) "XTC Riders"
20. **VEHEMENCE** (Metal Blade) "We Are All Dying"

Ranked by total number of shows reporting artist.



# Must-Seattle TV

## Finally, a TV spot for Alternative radio unlike any other

The 21st-century battle for Seattle began at the end of December 2003. As you may recall, Entercom, which owns KISW and KNDD (The End) in the market, decided to make adjustments to both stations. The End, in an effort to wear the Alternative mantle with more authority, gave up most of the backward-baseball-cap music to KISW, which moved from mainstream Rock to Active Rock status. At almost the same moment, the long-rumored extreme makeover of an Infinity property resulted in the sign-on of KRQI (K-Rock), a true Classic Alternative.

So began the fun. And just to put an even finer point on the competitive sword, K-Rock has populated its air-staff with ex-KNDD talent. We've all waited with bated breath since January to see how this realignment of the Rock universe in Seattle would play itself out. It's a test not only of the so-called "neo" Alternative concept, but also of Classic Alternative as more than just a novelty in a few scattered markets.

With the arrival of the winter book, we see that KNDD is down a smidge (2.8-2.6), KISW is up smartly (2.8-3.5), and KRQI is up a wee bit (2.1-2.3). An interesting first report card, with the operative word being "first."

All parties are in this for the long haul, though, so it's important to stand back and look at the big picture. No one has won or lost yet. This is merely a warm-up, a time to begin the fine-tuning. To that end, The End has rolled out a unique new television spot for the station that actually looks, well, alternative.

### Radio 101

Right after the earth cooled, it was common practice for radio stations of all stripes to put together yearly budgets containing substantial dollars for marketing and promotion. Many of these dollars were spent on billboards and TV buys — the rather commonsensical idea being that one cannot

assume the audience automatically knows your radio station exists.

And, further, it was routine practice, learned over the course of many years, that once your programming house was in order, it was time to scream about it loud and long from the highest hilltop.

It's funny, but I wonder if the current disappearance of the radio audience nationally, across the board, has anything to do

with broadcasters forgetting, or not practicing, these basic tenets of marketing and self-promotion.

Anyway, KNDD is now screaming about itself at the top of its lungs. The station just rolled out a new TV spot done by a local ad agency that "gets" the vibe of The End. It features a couple of alterna-guys sitting on a couch, getting ready to go out. They can't get up, though, because every time they try, another great song comes on the radio, and they keep staying to listen, saying to each other, "I love this song."

Cut to a scene of police breaking into the house and finding two skeletons propped up on the sofa. While Nirvana plays, one cop turns to the other and says, "I love this song." Cut to the station logo as a list of bands and phrases flashes by really fast.

That's not all: The spot is also a contest. Identify all the bands and phrases

that flash past at the end of the spot, and you could win 10 grand. The spot, and all the details of the contest, are on The End's website. In fact, instead of listening to me prattle on about it, just go to [www.1077theend.com](http://www.1077theend.com) and watch the spot for yourselves.

What's really great about the spot, however, is that it's not from a national company that just slaps different sets of call letters on the same spot. Clearly, a few words with KNDD PD Phil Manning are in order.

**R&R:** Who did the creative?

**PM:** It was a local agency called Copacino + Fujikado. They did a creative spot for The Mountain [Triple A KMTT/Seattle] about six years ago. They're pretty famous for their yearly Mariners [baseball] spots. They do about six or eight different Mariners commercials that use the players, and they're generally hilarious. They get so much recognition, I remember being in Chicago a few years ago watching a White Sox game against the Mariners, and they did a whole piece on Chicago TV.

Their spots are pretty breakthrough. There's a lot of humor and comedy in them. The agency actually came to us with five different ideas. We fell in love with two of them. The first idea would have been a little more time-consuming, and we may end up doing that down the road, but the second concept we could pull off in the time constraints given to us. Copacino did it.

**R&R:** Did they come knocking at your door to do this?

**PM:** Through experience and other contacts within our company, we contacted three or four different places. The Mountain in Denver [KQMT] has done some cool creative recently; we talked to their creative people. Some of our sister stations in Portland, OR have done some cool creative, and we considered talking to one of them down there. But the local people here, based on their Mariners experience and the Mountain spot they did years ago for KMTT and the fact that they listened to this radio station and know what it has gone through over the past several years, really sealed it.

**R&R:** What kind of direction did you give them?

**PM:** We told them that we're a different radio station and that we wanted that to be reflected. Any typical radio spot that you've seen on TV now

# Jacobs Media Alt/Rock Summit Takes Shape

The Jacobs Media Alt/Rock Summit is an annual gathering without peer. And mostly without bathroom breaks too. Think of it as a high-intensity broadband information download. The agenda so far:

- "SandBox Wisdom," Tom

Asacker

Tom Asacker is a renowned speaker and consultant. He specializes in the shifting winds of culture and business.

He will provide compelling stories that will force everyone to approach their jobs in different, creative and more fulfilling ways. For more info, go to [www.sandboxwisdom.com](http://www.sandboxwisdom.com).

- "Rated R for Rock": You Can't Say That on the Radio

What would a rock gathering be without a panel covering this year's hottest of hot-button topics: indecency? Panelists are being assembled as you read this. Be prepared.

- "Zephyr Teachout": Who Is She, and What Will She Tell Us?

Ever wonder how Howard Dean mobilized all those people on the Internet? Zephyr knows, because she helped him do it. Not to be missed.



or in the past, we don't want to come close to. We told them to speak of heritage as a benefit and as a positive. Then it was just, go away.

They came back to us, and there was very little tweaking from the main idea. There were a few copy things, that frequency shot on the stereo at the beginning was crucial, and there were some minor modifications and tweaks as it went, but aside from that, they captured it immediately, and I think a big part of it is because they're local.

next new-music sampler, which heads out in two weeks, will feature the artwork from the TV commercial. Those are some of the marketing extensions we're using with the spot. We'll see how it cuts through in the next couple of ratings books.

**R&R:** Do you feel comfortable that there was enough money attached to the time buy, enough to make an impact in terms of reach and frequency?

**PM:** That's always a concern. But with the ability to microtarget these days, there are so many solid, male-based shows. Men 25-34 is the narrow focus of the spot. The broader target is adults 18-49. There are so many well-targeted shows these days that speak right to a smaller sector of the audience, and that made it easier for us to make the buy.

We got some big pops too. There are some big placements, whether it's one of the final two *Survivor* episodes or one of the last couple of *Friends*. We definitely bought in on some big pop culture TV moments that were upcoming.

But we still wondered, "Are we going to run the risk of investing all this money in the creative and the production of the commercial and the money to have it aired and then have our listeners not even know about it?" What gave us the confidence to say yes was our turning the commercial into an event for us, turning it into a contest. We feel that the story line and the spot in and of itself are so different for radio. It's not your typical montage video spot; it's not cheesy.

There were some things that concerned us going in, like, "Oh, my God, there's no logo or anything until the end." We fixed that by putting a frequency shot on the stereo right in the first second. Savvy people realize, "Oh, 107.7 — that's The End in Seattle." People kind of grasp that.



Here's a still from KNDD (The End)/Seattle's TV spot that's been doctored to appear on the station's website.

**R&R:** At what point did you decide to turn the spot into a contest?

**PM:** That was an 11th-hour decision. We were in a creative meeting with the agency about a week before the shoot, and we felt that the spot was good, but there was still something missing. We felt that the contest would take it to the forefront. At the 11th and a half hour we said, "What if we put in a whole bunch of messages and images mixed in with our logo, kind of like those Nissan 'shift' commercials?" We decided to do it and turn the spot into an event.

We're going to be taking the couch that the guys sit on in the commercial to concerts, and the people who are first in line will be able to sit on it. We're going to take the couch and the skeletons to some of our stops. Our

Continued on Page 75

**"We told them that we're a different radio station and that we wanted that to be reflected. Any typical radio spot that you've seen on TV now or in the past, we don't want to come close to."**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JET Cold Hard Bitch (Atlantic)	2553	-25	175081	16	78/1
2	2	LINKIN PARK Lying From You (Warner Bros.)	2444	+95	161982	14	67/0
3	3	HOOBASTANK The Reason (Island/IDJMG)	2236	+50	149930	16	69/0
15	4	BEASTIE BOYS Ch-Check It Out (Capitol)	1943	+823	165346	2	77/1
4	5	311 Love Song (Maverick/Volcano/Zomba)	1885	-210	130897	16	66/0
7	6	VELVET REVOLVER Slither (RCA/RMG)	1747	+127	137790	5	68/1
5	7	A PERFECT CIRCLE The Outsider (Virgin)	1720	-56	113271	23	65/0
8	8	OFFSPRING (Can't Get My) Head Around You (Columbia)	1669	+58	80937	13	74/0
10	9	YEAH YEAH YEAHS Maps (Interscope)	1536	+14	112224	12	64/0
12	10	INCUBUS Talk Shows On Mute (Epic)	1528	+141	101617	7	72/3
9	11	BLINK-182 I Miss You (Geffen)	1506	-68	81779	20	63/0
6	12	LOSTPROPHETS Last Train Home (Columbia)	1489	-285	105074	21	64/0
13	13	MODEST MOUSE Float On (Epic)	1401	+79	107702	9	57/1
11	14	INCUBUS Megalomaniac (Epic)	1197	-286	96433	19	65/0
14	15	GODSMACK Running Blind (Republic/Universal)	1167	-4	52050	10	53/1
21	16	MUSE Time Is Running Out (EastWest/Warner Bros.)	1052	+116	78992	8	61/3
19	17	AUDIOSLAVE What You Are (Interscope/Epic)	1027	+77	60783	10	45/0
22	18	NEW FOUND GLORY All Downhill From Here (Geffen)	1025	+95	51406	5	64/1
20	19	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	1018	+78	41910	9	52/1
18	20	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)	998	-24	83913	46	58/0
24	21	THREE DAYS GRACE Just Like You (Jive/Zomba)	952	+92	52075	6	59/4
23	22	SMILE EMPTY SOUL Silhouettes (Lava)	940	+32	31586	8	52/0
25	23	SEETHER f/AMY LEE Broken (Wind-up)	895	+136	45316	5	48/6
29	24	SLIPKNOT Duality (Roadrunner Records/IDJMG)	818	+121	49807	4	48/2
28	25	SHINEDOWN 45 (Atlantic)	780	+81	31260	10	34/1
30	26	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	717	+41	41539	7	43/2
17	27	PUDDLE OF MUDD Heel Over Head (Geffen)	713	-400	25715	14	50/0
32	28	STORY OF THE YEAR Anthem Of Our Dying Day (Maverick/Reprise)	702	+83	42931	3	49/3
31	29	VON BONDIES C'mon C'mon (Sire/Reprise)	664	+29	25700	6	44/3
40	30	FRANZ FERDINAND Take Me Out (Domino/Epic)	569	+149	48874	3	42/5
26	31	TRAPT Echo (Warner Bros.)	566	-187	33228	17	35/0
37	32	DARKNESS Growing On Me (Must...Destroy/Atlantic)	530	+60	25786	3	42/4
35	33	YELLOWCARD Ocean Avenue (Capitol)	506	+18	39315	19	29/2
34	34	EVANESCENCE Everybody's Fool (Wind-up)	497	-5	22403	8	32/0
49	35	BREAKING BENJAMIN So Cold (Hollywood)	449	+177	19049	2	36/3
42	36	AUF DER MAUR Followed The Waves (Capitol)	442	+100	17434	2	37/3
39	37	MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	442	+7	36342	5	31/2
27	38	VINES Ride (Capitol)	438	-282	16857	13	44/0
33	39	STROKES Reptilia (RCA/RMG)	416	-125	58933	17	35/0
38	40	COURTNEY LOVE Hold On To Me (Virgin)	412	-24	13286	5	36/0
43	41	BLINK-182 Down (Geffen)	391	+72	46265	3	42/22
41	42	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	365	-15	24040	4	23/2
44	43	SUGARCULT Memory (Fearless/Artemis)	339	+24	14881	4	23/0
36	44	CYPRESS HILL What's Your Number? (Columbia)	338	-136	14828	13	34/0
48	45	BAD RELIGION Los Angeles Is Burning (Epitaph)	332	+55	34480	2	16/0
Debut	46	KILLERS Somebody Told Me (Island/IDJMG)	324	+86	21731	1	36/9
47	47	SNOW PATROL Spitting Games (A&M/Interscope)	317	+27	8034	3	24/1
-	48	KORN Everything I've Known (Immortal/Epic)	283	+27	10940	3	13/0
46	49	DROWNING POOL Step Up (Wind-up)	275	-21	12673	7	19/0
Debut	50	STELLASTARR My Coco (RCA/RMG)	244	+7	7092	1	21/1

79 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/2-5/8. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
CURE The End Of The World (Geffen)	38
BLINK-182 Down (Geffen)	22
NICKELBACK Feelin' Way.. (Roadrunner Records/IDJMG)	13
KILLERS Somebody Told Me (Island/IDJMG)	9
DASHBOARD CONFESSIONAL Vindicated (Vagrant)	8
LIT Looks Like They Were Right (Nitrus/DRT)	7
SCISSOR SISTERS Take Your Mama (Universal)	7
SEETHER f/AMY LEE Broken (Wind-up)	6
EARSHOT Wait (Warner Bros.)	6
FRANZ FERDINAND Take Me Out (Domino/Epic)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BEASTIE BOYS Ch-Check It Out (Capitol)	+823
CURE The End Of The World (Geffen)	+199
BREAKING BENJAMIN So Cold (Hollywood)	+177
FRANZ FERDINAND Take Me Out (Domino/Epic)	+149
INCUBUS Talk Shows On Mute (Epic)	+141
SEETHER f/AMY LEE Broken (Wind-up)	+136
VELVET REVOLVER Slither (RCA/RMG)	+127
SLIPKNOT Duality (Roadrunner Records/IDJMG)	+121
MUSE Time Is Running Out (EastWest/Warner Bros.)	+116

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	995
FINGER ELEVEN One Thing (Wind-up)	889
LINKIN PARK Numb (Warner Bros.)	834
SWITCHFOOT Meant To Live (Red Ink/Columbia)	825
JET Are You Gonna Be My Girl (Atlantic)	803
WHITE STRIPES Seven Nation Army (Third Man/V2)	760
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	716
AFI Silver And Cold (DreamWorks/Interscope)	699
LINKIN PARK Faint (Warner Bros.)	587
AUDIOSLAVE I Am The Highway (Interscope/Epic)	582

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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**Must-Seattle TV**

Continued from Page 73

There were a few things that we, as radio people, were looking at in the original idea and saying, "Hmm, this is really creative, but remember all those creative spots during the Super Bowl, where you turn to your friend and say, 'God, that was hilarious?' Then your friend asks, 'Yeah, who was that for again?'" You completely miss what the product is because you only get the product at the end for half a second. You're so busy laughing at the spot or talking to your friend about it, you don't even catch the logo. We were sensitive to all that stuff.

And since we are a big marketing outlet ourselves, we figured, "Hey, let's market this ourselves." There are like 27 images at the end — a bunch of band names, End Sessions, one of our DJ's names and a couple of silly messages like "Hug your mom" and "Be alternative." You put them

down in order, e-mail them to us, and you can win \$10,000 or End Sessions for a year or your height in CDs.

We're running a four-week contest with that and running a full-on "I love this song" campaign that you'll hear anywhere from two to four times an hour on the station. We took a lot of the raw audio from the shoot and turned it into a bunch of sweepers that say "I love this song."

Of course, the audio is in the promo that says "Go to the website, watch the commercial, and write down all the messages at the end, and you can win \$10,000." Most TV commercials, you change the channel or TiVo them out. But what TV commercial pays you \$10,000 for watching?

**R&R:** *Do you think this could work in other markets? Maybe this is the new template.*

**PM:** We are syndicating the spot. So if anybody wants to get in touch with Aaron Sorenson, our Marketing Director...

**J**et stay at No. 1 for the third week. Strong, baby, strong! ... The onslaught from below is intense, however, as a number of bands are trying to climb to the top, including **Linkin Park**, at No. 2; **Hoobastank**, at No. 3; and, incredibly, after only one week, **Beastie Boys**, who jump 15-4! ... **Velvet Revolver** inch up 7-6, and **The Yeah Yeah Yeahs** are now firmly in the top 10, at No. 9. Watch out ... **Modest Mouse** hold at No. 13, but the spins keep going up ... **Muse** go 21-16. Are you paying attention now? ... **Seether** stay strong and rise 25-23 ... Roadrunner is double-teaming the chart, as **Slipknot** and **Thornley** are running upward almost neck and neck ... After only four weeks, **Story Of The Year** hit the No. 28 spot. MTV loves this record, by the way. Look for your audience to be very active on the phones because of that ... Other Uppers You Can't Ignore: **Franz Ferdinand**, **Von Bondies**, **Yellowcard**, **Breaking Benjamin**, **Auf Der Maur**, **Morrissey** and **Bad Religion** ... New to the Chart This Week: **Killers** and **Stellastarr** ... Most Added: **Cure**, **Blink-182**, **Nickelback**, **Killers**, **Dashboard Confessional**, **Lit** and **Scissor Sisters** ... Most Should Be Added: **Cure**, **Auf Der Maur**, **Snow Patrol**, **X-Ecutioners**, **Bumblebeez 81**.



— Max Tolkoff, Alternative Editor

**Polyphonic Spree**

Continued from Page 20

**TD:** It certainly does. You get anxiety attacks and panic attacks that kind of float around the band. We have 20- to 24-hour drives on these buses with all these different energies going on. Mentally, it's extremely draining and demanding. We're so elated to be off the bus that it shows then more than at the average show that we're ecstatic to be playing music.

**R&R:** *The music seems very optimistic. How did you pull something so positive out of something as dark as Wes' death?*

**TD:** I had nowhere else to go. I was already down at the bottom. I swore off music, I wasn't going to play it anymore. I hadn't touched the guitar, piano or anything for almost a year when Wes died. I found optimism again through the birth of my second child. Things started changing for me.

The first song I wrote was "Sun," and immediately the idea for Polyphonic Spree came, and there was no stopping me. I don't know what it was; it was a combination of a lot of different emotions that any human goes through when they lose somebody close to them. Time goes by, and you rebound as a human and find whatever it takes to restore your life. For me, it might have been my child, it might have been self-awareness, it might have been age — I'm 38 years old; I started Polyphonic when I was 34. There are a lot of components that made these things come to fruition.

It's only after Polyphonic that people really considered me or my music optimistic, but if you listen to Tripping Daisy, there's hope in everything I've ever written. I don't know why that seems to be a common thread, considering that all my lyrics are written through improvising or sort of stream of consciousness. I've been writing songs for this new record where I'm like, "Where the hell did that come from?"

For some reason I need this grasping and reaching for hope. That's something I've had my whole life, and it's just resonating in this music. It's so much more prevalent because I have such beautiful music around it. But the lyrics have been the same. The combination of the fact that we're excited about what

we're doing, that we're wearing white robes and that we've got beautiful music around these lyrics has made us out to be the pied pipers of happiness. In my opinion, we're far from it.

**R&R:** *So the group's not as happy offstage as they are onstage?*

**TD:** No. Today we're quite miserable. We had a bus that broke down. Everyone's kind of tweaked; there's anxiety going on. We were in the mountains in Colorado when the brakes went out, and we almost slid off the mountain. We've been going nonstop. My kids are on tour — there's a 5-, 4- and 2 1/2-year-old freaking out. It's total chaos. But through all that chaos there's been no fighting in this band in four years. For some reason it continues to work, and for some reason we're still finding that zeal to go out and play the music and be inspired ourselves.

**"You have to have the spirit to be involved in something like this. It's a lot of compromising."**

**R&R:** *It's great to see people lose their inhibitions and really enjoy your shows. What's resonating with people?*

**TD:** I think it's because the people onstage are experiencing the exact same thing. How many bands do you see up there enjoying what they're doing? They all seem like they're being too cool or have a major attitude. Seeing us enjoying what we're doing and being expressive about it is somewhat contagious.

I want to let go when I go to a show. I want to feel like I can let go of my inhibitions, be one with everybody else around the room and not feel like I'm going to be judged. That's a good, liberating feeling. If you can acquire that, it's a pretty wonderful freedom. I've watched people go from having their mouths open and scratching their heads at the beginning of the show to smiling and singing and moving at the end of the show. It's pretty awesome.



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## America's Best Testing Alternative Songs 12 + For The Week Ending 5/14/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
LOSTPROPHETS Last Train Home (Columbia)	4.09	4.05	94%	24%	4.04	4.08	4.00
HOOBASTANK The Reason (Island/IDJMG)	4.08	3.98	98%	31%	4.02	3.84	4.17
OFFSPRING (Can't Get My) Head Around You (Columbia)	4.03	3.93	91%	17%	3.78	3.70	3.84
AFI Silver And Cold (DreamWorks/Interscope)	4.03	4.10	90%	18%	3.95	4.03	3.88
BLINK-182 I Miss You (Geffen)	3.99	4.08	98%	34%	3.89	3.74	4.01
TRAPT Echo (Warner Bros.)	3.99	3.98	91%	24%	3.88	3.80	3.96
SMILE EMPTY SOUL Silhouettes (Lava)	3.96	3.81	66%	9%	3.80	3.66	3.91
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	3.89	3.94	72%	13%	3.85	3.72	3.96
THREE DAYS GRACE Just Like You (Jive/Zomba)	3.89	3.80	68%	10%	3.70	3.53	3.85
JET Cold Hard Bitch (Atlantic)	3.87	3.75	92%	24%	3.74	3.77	3.71
FINGER ELEVEN One Thing (Wind-up)	3.87	3.88	91%	31%	3.84	3.72	3.94
INCUBUS Megalomaniac (Epic)	3.86	3.89	96%	36%	3.77	3.68	3.86
LINKIN PARK Lying From You (Warner Bros.)	3.86	3.84	92%	26%	3.74	3.61	3.86
NEW FOUND GLORY All Downhill From Here (Geffen)	3.86	3.81	66%	9%	3.65	3.49	3.78
A PERFECT CIRCLE The Outsider (Virgin)	3.80	3.85	74%	15%	3.84	3.89	3.79
THREE DAYS GRACE (I Hate) Everything... (Jive/Zomba)	3.79	3.74	99%	47%	3.67	3.49	3.82
INCUBUS Talk Shows On Mute (Epic)	3.78	3.91	70%	13%	3.71	3.68	3.74
311 Love Song (Maverick/Volcano/Zomba)	3.74	3.76	93%	31%	3.78	3.78	3.78
STROKES Reptilia (RCA/RMG)	3.74	3.71	64%	12%	3.70	3.66	3.74
VINES Ride (Capitol)	3.72	3.73	77%	15%	3.54	3.36	3.70
SHINEDOWN 45 (Atlantic)	3.70	-	46%	13%	3.62	3.63	3.61
MUSE Time Is Running Out (EastWest/Warner Bros.)	3.61	-	48%	10%	3.59	3.46	3.71
AUDIOSLAVE What You Are (Interscope/Epic)	3.55	3.71	64%	16%	3.60	3.64	3.56
VELVET REVOLVER Slither (RCA/RMG)	3.55	-	43%	8%	3.55	3.59	3.50
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	3.53	3.43	94%	42%	3.37	3.33	3.40
PUDDLE OF MUDD Heel Over Head (Geffen)	3.39	3.43	73%	21%	3.20	3.09	3.31
MODEST MOUSE Float On (Epic)	3.38	3.35	46%	12%	3.50	3.30	3.67
GODSMACK Running Blind (Republic/Universal)	3.33	3.51	65%	20%	3.22	3.15	3.29
YEAH YEAH YEAHS Maps (Interscope)	3.21	3.25	76%	29%	3.42	3.25	3.54

Total sample size is 386 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## R&R TOP 20 SPECIALTY ARTISTS

1. EAGLES OF DEATH METAL (Records Records) "Speaking In Tongues"
2. BURNING BRIDES (V2) "Heart Full Of Black"
3. LOLA RAY (Red Ink) "Automatic Girl"
4. BETA BAND (Astralwerks) "Assessment"
5. GOMEZ (Hut/Virgin) "Silence"
6. STREETS (Vice/Atlantic) "Fit But You Know It"
7. OZOMATLI (Concord) "Saturday Night"
8. FRANZ FERDINAND (Domino/Epic) "Take Me Out"
9. ROCK AGAINST BUSH VOL. I (Fat Wreck Chords) "Lion & The Lamb"
10. SCISSOR SISTERS (Universal) "Take Your Mamma Out"
11. KILLERS (Island/IDJMG) "Somebody Told Me"
12. PARIS, TEXAS (New Line) "Like You Like An Arsonist"
13. AUTHORITY ZERO (Lava) "Revolution"
14. SNOW PATROL (A&M/Interscope) "Spitting Games"
15. DASHBOARD CONFESSIONAL (Vagrant) "Vindicated"
16. GO BETTY GO (Sideonedummy) "You're Your Worst Enemy"
17. LORETTA LYNN (Interscope) "Portland, Oregon"
18. CURE (Geffen) "The End Of The World"
19. TALK (MoRisen) "Good Songs"
20. SUPERSUCKERS (Mid-Fi) "Hey Ya!"

Ranked by total number of shows reporting artist.

## Record Of The Week

ARTIST: Wildhearts  
TITLE: *The Wildhearts Must Be Destroyed*  
LABEL: Sanctuary/SRG



The brainchild of eccentric frontman Ginger, The Wildhearts certainly lived up to their name throughout the '90s: They were completely impulsive and out of control. And all the infighting, substance abuse and label feuds nearly got this next big thing chucked into the "Where are they now" file. Well, that was then, this is now, and now is all about *The Wildhearts Must Be Destroyed*, an 11-track blast that opens admirably with the high-octane burner "Nexus Icon." The Wildhearts' penchant for combining candy pop melodies with raunchy rock is in full effect throughout the affair, and Ginger plays nice and nasty as he's reunited with guitarist C.J. Jagdhar and drummer Andrew "Stidi" Stidolph. "Vanilla Radio" is a tasty highlight that mixes its saccharine with cyanide, while the breakneck pacing of "Get Your Groove On" is a head-on collision set to music. Then there's "One Love, One Life, One Girl," which is straight-up power pop, a la Cheap Trick. Reborn to be wild.

— Frank Correia, Rock Specialty Editor

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## Reporters

## Stations and their adds listed alphabetically by market

<b>WHRL/Albany, NY*</b> DM: John Cooper PD: Lisa Biello 2 NICKELBACK	<b>WAVF/Charleston, SC*</b> PD: Dave Rossi MD: Suzy Boe VON BONDIES GRAHAM COLTON BAND BEASTIE BOYS CURE	<b>CIMX/Detroit, MI*</b> PD: Murray Brookshaw APD: Vince Camova MD: Matt Franklin 3 CURE 2 DASHBOARD CONFSSIONAL NEW FOUND GLORY	<b>KTZX/Houston, TX*</b> PD: Vince Richards APD: Eric Schmidt MD: Don Jantzen 6 LIT 5 VON BONDIES 4 AUF DER MAUR 4 EARSHOT LENNY KRAVITZ	<b>WLRS/Louisville, KY*</b> PD: Annrae Fitzgerald MD: Davie Hill AUF DER MAUR BREAKING BENJAMIN	<b>KORX/Odessa, TX</b> PD: Michael Todd MD: Ashley 7 BLINK-182 7 FRANZ FERDINAND 7 SCISSOR SISTERS 7 CURE	<b>WBRU/Providence, RI*</b> PD: Seth Resier MD: Andy Yen 8 X-ECUTIONERS CURE DARKNESS NICKELBACK	<b>XTRA/San Diego, CA*</b> PD: Jim Richards MD: Marty Whitney 14 CURE 8 FRANZ FERDINAND SCISSOR SISTERS	<b>WSUN/Tampa, FL*</b> DM: Paul Cillano PD: Shark 2 SEETHER /AMY LEE
<b>KTZO/Albuquerque, NM*</b> PD: Scott Souhrada MD: Don Kelley 1 NICKELBACK 1 BLINK-182 EARSHOT CURE	<b>WEND/Charlotte*</b> DM: Bruce Logan PD/MD: Jack Daniel No Adds	<b>KHRO/El Paso, TX*</b> DM: Mike Preston PD/MD: Jojo Garcia 2 CURE SEETHER /AMY LEE LIT SCISSOR SISTERS	<b>WRZX/Indianapolis, IN*</b> PD: Scott Jameson MD: Michael Young No Adds	<b>WMFS/Memphis, TN*</b> PD: Rob Grassman MD: Sydney Nabors 1 DARKNESS	<b>KHBZ/Oklahoma City, OK*</b> DM: Bill Hurley PD: Jimmy Barreda 8 SLIPKNOT 6 BLINK-182 SEETHER /AMY LEE THREE DAYS GRACE	<b>KRZQ/Reno, NV*</b> DM: Rob Brooks PD: Jeremy Smith APD/MD: Mal Diablo 10 CURE LOSTPROPHETS	<b>KITS/San Francisco, CA*</b> APD/MD: Aaron Axelsen 4 CURE 1 DUZZEE RASCAL RAPTURE	<b>KFMA/Tucson, AZ*</b> PD: Matt Seng 8 MORRISSEY FRANZ FERDINAND KILLERS
<b>WNNX/Atlanta, GA*</b> DM: Leslie Fram PD: Chris Williams MD: Jay Harren 5 CURE 2 MORRISSEY 1 KILLERS SWITCHFOOT FIVE-EIGHT	<b>WKQX/Chicago, IL*</b> PD: Mike Stern APD/MD: Jacent Jackson NICKELBACK DASHBOARD CONFSSIONAL	<b>KXNA/Fayetteville, AR</b> PD/MD: Dave Jackson 12 LIMP BIZKIT	<b>WPLA/Jacksonville, FL*</b> DM: Gail Austin APD/MD: Chad Chamley 1 MUSE	<b>WZTA/Miami, FL*</b> PD: Troy Hanson MD: Mike Killabrew 4 INCUBUS 2 NICKELBACK	<b>WJRR/Orlando, FL*</b> DM: Adam Cook PD: Pal Lynch APD: Rick Everett MD: Brian Dickerman 27 SEVEN MARY THREE 1 BLINK-182	<b>WDYL/Richmond, VA*</b> PD: Mike Murphy MD: Dustin Matthews 1 SEETHER /AMY LEE SLIPKNOT CURE	<b>KCNL/San Jose, CA*</b> PD/MD: John Allers 6 CURE 1 DASHBOARD CONFSSIONAL 1 LIT DARKNESS	<b>KMYZ/Tulsa, OK*</b> PD: Lynn Barslow MD: Corbin Pierce No Adds
<b>WJSE/Atlantic City, NJ*</b> PD: Al Parineio BLINK-182 KILLERS SCISSOR SISTERS CURE	<b>WAQZ/Cincinnati, OH*</b> PD/MD: Jeff Nagel No Adds	<b>KFRF/Fresno, CA*</b> MD: Reverend No Adds	<b>WRZK/Johnson City*</b> PD: Mark McKinney 3 STELLASTARR CURE BLINK-182	<b>WLUM/Milwaukee, WI*</b> PD: Tommy Wilde MD: Kenny Neumann 12 CURE BLINK-182	<b>WOCJ/Orlando, FL*</b> PD: Bobby Smith BLINK-182 FRANZ FERDINAND CURE	<b>WRXL/Richmond, VA*</b> DM: Bill Cahill PD/MD: Casey Krukowski No Adds	<b>KJEE/Santa Barbara, CA</b> DM: Dean Burt MD: Dave Hanacek 2 CURE DASHBOARD CONFSSIONAL SHINEDOWN DARKNESS	<b>WPBZ/W. Palm Beach, FL*</b> PD: John D'Connell MD: Nik Rivers 1 CURE NICKELBACK
<b>KROX/Austin, TX*</b> DM: Jeff Carrol PD: Melody Lee MD: Toby Ryan 2 THORANLEY	<b>WXTM/Cleveland, OH*</b> PD: Kim Monroe APD: Don Nardella MD: Pete Schieke SHINEDOWN HOBBASTANK	<b>WJBX/Fl. Myers, FL*</b> DM/MD: John Rozz APD: Filz Madrid MD: Jeff Zito 5 NICKELBACK 1 BLINK-182 DARKNESS	<b>KRBZ/Kansas City, MO*</b> PD: Greg Bergen MD: Latio MD: Jason Ulanet 7 CURE	<b>WHTG/Monmouth, NJ*</b> APD: Mike Gavin MD: Brian Phillips 1 FRANZ FERDINAND YELLOWCARD MUSE BLINK-182	<b>WPLY/Philadelphia, PA*</b> PD: Jim McGuinn MD: Dan Fein 11 CURE SEETHER /AMY LEE	<b>KCXX/Riverside, CA*</b> DM/MD: Kelli Cluque APD/MD: Daryl James INCUBUS BREAKING BENJAMIN LIT	<b>KNDD/Seattle, WA*</b> PD: Phil Manning APD: Jim Keller 14 CURE	<b>WHFS/Washington, DC*</b> PD: Lisa Worden MD: Pat Ferrise 8 CURE
<b>WRAX/Birmingham, AL*</b> PD: Susan Groves MD: Mark Lindsey 5 CURE BLINK-182	<b>WARQ/Columbia, SC*</b> PD: Dave Stewart MD: Dave Farra 2 EARSHOT 1 FLAW 1 BLINK-182 VON BONDIES	<b>WXTW/Fl. Wayne, IN*</b> DM: JJ Fabini PD: Don Walker APD: Matt Jericho MD: Greg Travis 1 WEEN BLINK-182 SCISSOR SISTERS CURE	<b>WNFZ/Knoxville, TN*</b> PD: Anthony Proffitt 1 EARSHOT CROSSFADE	<b>WBUZ/Nashville, TN*</b> DM: Jim Patrick PD/MD: Russ Schenck 5 LOCAL H 3 BLINK-182 3 CURE 2 LORETTA LYNN /JACK WHITE 1 SCISSOR SISTERS COPPER	<b>KEDJ/Phoenix, AZ*</b> DM: Laura Havre APD: Dead Air Dave MD: Robin Nash 1 BLINK-182 1 CURE D. FRANKENREITER LENNY KRAVITZ	<b>WZNE/Rochester, NY*</b> DM/MD: John McCrae MD: Jeff Sottolano 2 BLINK-182 1 SCISSOR SISTERS NICKELBACK EARSHOT	<b>WKRL/Syracuse, NY*</b> DM: Mimi Griswold PD: Scott Pettibone APD/MD: Tim Noble 3 SEETHER /AMY LEE 1 ZUG IZLAND STORY OF THE YEAR NICKELBACK BLINK-182 KILLERS	<b>WWDC/Washington, DC*</b> PD: Joe Bevilacqua MD: Danielle Flynn STORY OF THE YEAR NICKELBACK THOUSAND FOOT KRUTCH
<b>WBCN/Boston, MA*</b> PD: Dedipus APD/MD: Steven Strick DASHBOARD CONFSSIONAL	<b>WWCD/Columbus, OH*</b> DM: Randy Malloy PD: Andy Davis MD: Jack DeVoss 8 CURE INCUBUS LOLARAY	<b>WGRD/Grand Rapids, MI*</b> PD: Bobby Duncan APD: Kevin Currow MD: Michael Grey 4 CURE 1 THREE DAYS GRACE	<b>KXTE/Las Vegas, NV*</b> PD: Dave Wellington APD/MD: Chris Ripley No Adds	<b>KKND/New Orleans, LA*</b> DM: Tony Florentino PD: Sig APD: Nick Pernicaro 2 MODEST MOUSE SNOW PATROL	<b>KZON/Phoenix, AZ*</b> PD: Kevin Mannion MD: Mitzie Lewis NICKELBACK KILLERS	<b>KWOD/Sacramento, CA*</b> DM: Curiss Johnson PD: Ron Bunca APD: Violet MD: Marco Collins 12 CURE 1 VELVET REVOLVER	<b>WWSR/Tallahassee, FL</b> DM: Steve Cannon PD: John Moschitta MD: Vinnie F. No Adds	<b>WSFM/Wilmington, NC</b> PD: Kholthead MD: Mike Kennedy 14 BEASTIE BOYS 4 SCISSOR SISTERS 3 KICKS 1 LIT
<b>WFNK/Boston, MA*</b> PD/MD: Paul Driscoll APD: Keith Dakin 10 CURE UNSEEN LOSTPROPHETS	<b>KDGE/Dallas, TX*</b> PD: Duane Doherty APD/MD: Alan Ayo No Adds	<b>WXNR/Greenville, NC*</b> PD: Jeff Sanders APD/MD: Charlie Shaw No Adds	<b>KXTE/Las Vegas, NV*</b> PD: Scott Perrin MD: Roger Pride 1 BLINK-182 NICKELBACK	<b>WXRK/New York, NY*</b> PD: Robert Cross MD: Mike Pear 1 AUF DER MAUR 1 KILLERS 1 CURE	<b>WDXD/Pittsburgh, PA*</b> PD: John Moschitta MD: Vinnie F. No Adds	<b>KCPX/Salt Lake City, UT*</b> DM: Royce Blake PD: Ellen Faherty STORY OF THE YEAR LOSTPROPHETS	<b>WXXR/Tallahassee, FL</b> DM: Steve Cannon PD: John Moschitta MD: Vinnie F. No Adds	<b>WWSM/Wilmington, NC</b> PD: Kholthead MD: Mike Kennedy 14 BEASTIE BOYS 4 SCISSOR SISTERS 3 KICKS 1 LIT
<b>WFNX/Boston, MA*</b> PD/MD: Paul Driscoll APD: Keith Dakin 10 CURE UNSEEN LOSTPROPHETS	<b>WXEG/Dayton, OH*</b> DM: Tony Tiford PD: Steve Kramer MD: Boomer 7 BREAKING BENJAMIN	<b>WEEQ/Hagerstown</b> PD/MD: Dave Roberts 3 SLIPKNOT 1 MYRACLE BRAH 1 BLINK-182 1 PURPLE PLANET	<b>KLEC/Little Rock, AR*</b> PD/MD: Adroq 4 CURE 1 BLINK-182 1 LIT DASHBOARD CONFSSIONAL BLUE OCTOBER	<b>WRRV/Newburgh, NY</b> PD: Andrew Boris MD: James McKay CURE	<b>WYDY/Portland, ME</b> PD: Herb Ivy MD: Brian James BLINK-182 KILLERS MORRISSEY LIT CURE	<b>KXRX/Salt Lake City, UT*</b> DM: Alan Hague PD: Todd Waker MD: Arlie Fulkfin 3 CURE	<b>WXXR/Tallahassee, FL</b> DM: Steve Cannon PD: John Moschitta MD: Vinnie F. No Adds	<b>WWSM/Wilmington, NC</b> PD: Kholthead MD: Mike Kennedy 14 BEASTIE BOYS 4 SCISSOR SISTERS 3 KICKS 1 LIT
<b>WEDG/Buffalo, NY*</b> PD: Lenny Diana 2 BLINK-182 1 KILLERS 1 MUSE THREE DAYS GRACE	<b>KTCL/Denver, CO*</b> PD: Mike D'Conor APD: Rich Rubin MD: Hill Jordan 11 JET 1 BLINK-182 1 THREE DAYS GRACE GODSMACK	<b>KUCD/Honolulu, HI*</b> PD: Jamie Hyatt 27 DASHBOARD CONFSSIONAL 21 YELLOWCARD 1 CURE FRANZ FERDINAND THORNLEY SCISSOR SISTERS	<b>KROQ/Los Angeles, CA*</b> PD: Kevin Weatherly APD: Gene Sandblom MD: Matt Smith 1 DASHBOARD CONFSSIONAL LIT EARSHOT MIDDTOWN CURE	<b>WRDX/Norfolk, VA*</b> PD: Michele Diamond MD: Mike Powers 1 DASHBOARD CONFSSIONAL LIT EARSHOT MIDDTOWN CURE	<b>KNRK/Portland, OR*</b> PD: Mark Hamilton APD: Jaime Cooley 1 CURE	<b>KBZT/San Diego, CA*</b> PD: Garrett Michaels APD/MD: Mike Hailoran 14 CURE	<b>WXXR/Tallahassee, FL</b> DM: Steve Cannon PD: John Moschitta MD: Vinnie F. No Adds	<b>WWSM/Wilmington, NC</b> PD: Kholthead MD: Mike Kennedy 14 BEASTIE BOYS 4 SCISSOR SISTERS 3 KICKS 1 LIT

POWERED BY  
MEDIABASE

\* Monitored Reporters

87 Total Reporters

79 Total Monitored

8 Total Indicator

## New & Active

**CROSSFADE** Cold (Columbia)  
Total Plays: 217, Total Stations: 15, Adds: 1

**CURE** The End Of The World (Geffen)  
Total Plays: 199, Total Stations: 38, Adds: 38

**KICKS** Mir (TVT)  
Total Plays: 184, Total Stations: 17, Adds: 0

**STERIOGRAM** Walkie Talkie Man (Capitol)  
Total Plays: 174, Total Stations: 9, Adds: 0

**EARSHOT** Wait (Warner Bros.)  
Total Plays: 173, Total Stations: 27, Adds: 6

**NICKELBACK** Feelin' Way Too... (Roadrunner Records/IDJMG)  
Total Plays: 166, Total Stations: 28, Adds: 13

**MAGNA-FI** Where Did We Go Wrong? (Aezra)  
Total Plays: 160, Total Stations: 11, Adds: 0

**FLAW** Recognize (Republic/Universal)  
Total Plays: 153, Total Stations: 13, Adds: 2

**LIT** Looks Like They Were Right (Nitrus/DRT)  
Total Plays: 146, Total Stations: 20, Adds: 7

**TONY C. AND THE TRUTH** Little Bit More (Lava)  
Total Plays: 146, Total Stations: 11, Adds: 0

Songs ranked by total plays

## Indicator

Most Added\*

**CURE** The End Of The World (Geffen)

**BLINK-182** Down (Geffen)

**LIT** Looks Like They Were Right (Nitrus/DRT)

**SCISSOR SISTERS** Take Your Mama (Universal)

Please Send Your Photos

R&R wants your best snapshots(color or black & white). Please include the names and titles of all pictured and send them to:

R&R, c/o Mike Trias: 10100 Santa Monica Blvd.,  
3rd Floor, Los Angeles, CA 90067  
Email: mtrias@radioandrecords.com



# E-Mail Update Express

## Triple A radio addresses

It's been awhile since I've run updated e-mail addresses, and since we recently expanded the overall panel of stations, now seems like a good time to give you the most up-to-date radio addresses I have on file. Next week I'll run the label contacts.

**KBAC/Santa Fe, NM**

GM/PD: Ira Gordon  
*iragordon@clearchannel.com*

**KBCO/Denver**

PD: Scott Arbough  
*scottarbough@clearchannel.com*  
 MD: Keefer  
*keefe@clearchannel.com*

**KBXR/Columbia, MO**

PD: Lana Trezise  
*lana@bxr.com*  
 MD: Jeff Sweatman  
*jeffs@bxr.com*

**KCLC/St. Louis**

PD: Rich Reighard  
*rreighard@lindenwood.edu*  
 MD: Ervin Williams  
*jus2relax@hotmail.com*

**KENZ/Spokane**

OM/PD: Bruce Jones  
*bruce.jones@citcomm.com*  
 MD: Kari Bushman  
*kari.bushman@citcomm.com*

**KFOG/San Francisco**

PD: Dave Benson  
*dbenson@kfog.com*  
 Asst. PD/MD: Haley Jones  
*hjones@kfog.com*

**KGSR/Austin**

PD: Jody Denberg  
*jdenberg@kgsr.com*  
 Asst. PD: Jyl Hershmann-Ross  
*bigjyl@kgsr.com*  
 MD: Susan Castle  
*scastle@kgsr.com*

**KINK/Portland, OR**

PD: Dennis Constantine  
*dennis@kink.fm*  
 MD: Kevin Welch  
*kwelch@kink.fm*

**KMMS/Bozeman, MT**

PD/MD: Michelle Wolfe  
*michellewolfe@clearchannel.com*

**KMTN/Jackson Hole, WY**

PD/MD: Mark Fishman  
*fishmon@onewest.net*

**KMTT/Seattle**

Station Manager/PD: Chris Mays  
*cmays@kmtt.com*  
 Asst. PD/MD: Shawn Stewart  
*sstewart@kmtt.com*

**KPIG/Monterey**

PD: Laura Ellen Hopper  
*laura@kpig.com*

**KPRI/San Diego**

PD: Dona Shaieb  
*authenticrock@compuserve.com*

**KRSH/Santa Rosa, CA**

OM/PD: Dean Kattari  
*dean@wcr.pon.net*

**KRVB/Boise, ID**

OM/PD: Dan McColly  
*mccolly@journalbroadcastgroup.com*

**KSPN/Aspen, CO**

PD: Sam Scholl  
*sambassador@yahoo.com*

**KSQY/Rapid City, SD**

PD/MD: Chad Carlson  
*chad@951ksky.com*

**KTAO/Taos, NM**

GM/PD: Brad Hockmeyer  
*hock@laplaza.org*  
 MD: Paddy Mac  
*paddymac@ktao.com*

**KTBG/Kansas City**

PD: Jon Hart  
*jhart@ktbg.cmsu.edu*  
 MD: Byron Johnson  
*bjohnson@ktbg.cmsu.edu*

**KTCZ/Minneapolis**

PD: Lauren MacLeash  
*laurenmacleash@clearchannel.com*  
 Asst. PD/MD: Mike Wolf  
*mwolf@clearchannel.com*

**KTHX/Reno, NV**

PD: Harry Reynolds  
*hreynolds@nextmediareno.com*  
 MD: Dave Herrold  
*dave@kthx.com*

**KZPL/Kansas City**

PD: Ted Edwards  
*tededwards@973theplanet.com*  
 MD: Jason Justice  
*jasonjustice@973theplanet.com*

**WAPS/Akron**

PD: Bill Gruber  
*billgruber@913thesummit.com*

**WBJB/Monmouth, NJ**

PD: Tom Brennan  
*tbrennan@wbjb.org*  
 MD: Jeff Raspe  
*jrasper@wbjb.org*

**WBOS/Boston**

PD: Michele Williams  
*mwilliams@wbos.com*  
 MD: David Ginsburg  
*dginsburg@wbos.com*

**WCBE/Columbus, OH**

PD: Dan Mushalko  
*dmushalko@wcbe.org*  
 MD: Maggie Brennan  
*mbrennan@wcbe.org*

**WCLZ/Portland, ME**

OM: Herb Ivy  
*herb.ivy@citcomm.com*  
 MD: Brian James  
*brian.james@citcomm.com*

**WDET/Detroit**

PD: Judy Adams  
*jadams@wdetfm.com*  
 MD: Martin Bandyke  
*mbandyke@wdetfm.com*  
 Asst. MD: Chuck Horn  
*chorn@wdetfm.com*

**WDOJ/Chattanooga, TN**

OM/PD: Danny Howard  
*dhowdradio@aol.com*

**WDST/Poughkeepsie, NY**

PD: Greg Gattine  
*gregg@wdst.com*  
 MD: Roger Menell  
*rogerm@wdst.com*

**WEHM/Nassau-Suffolk**

PD: Brian Cosgrove  
*bcos@peconic.net*  
 MD: Lauren Stone  
*lauren@wehm.com*

**WFPK/Louisville**

Asst. PD: Stacy Owen  
*sowen@wfpk.org*

**WFUV/New York**

PD: Chuck Singleton  
*chucksingleton@wfuv.org*  
 MD: Rita Houston  
*ritahouston@wfuv.org*  
 Asst. MD: Russ Borris  
*russborris@wfuv.org*

**WGVX/Minneapolis**

PD: Jeff Collins  
*jeff@drive105.com*

**WMMM/Madison**

PD: Tom Teuber  
*tteuber@entercom.com*  
 MD: Gabby Parsons  
*gparsons@entercom.com*

**WMVY/Cape Cod, MA**

Station Mgr./PD: Barbara Dacey  
*barbara@mvyradio.com*



**FOR A GOOD CAUSE** KGSR/Austin PD Jody Denberg (behind the microphone) recently presented a check from the sales of the station's latest live performance CD, *Broadcasts 11*, to the SIMS Foundation, which provides Austin's music community with access to low-cost mental-health care. The check was for more than \$248,000, and KGSR's total donations to SIMS now top \$1 million.

**WNCS/Burlington, VT**

PD: Mark Abuzzahab  
*thewalrus@pointfm.com*

**WNCW/Greenville, SC**

PD: Kim Clark  
*kim@wncw.com*  
 MD: Martin Anderson  
*martin@wncw.org*

**WOCM/Ocean City, MD**

OM/PD: Joshua Clendaniel  
*josh@irieradio.com*  
 MD: Debora Lee  
*deblee@irieradio.com*

**WOKI/Knoxville**

PD: Jim Ziegler  
*jim.ziegler@citcomm.com*

**WRLT/Nashville**

PD: David Hall  
*dhall@wrlt.com*  
 Asst. PD/MD: Keith Coes  
*kcoes@wrlt.com*

**WRNR/Baltimore**

OM: Bob Waugh  
*bobw@wnr.com*  
 PD: Alex Cortright  
*alex@wnr.com*

**WRNX/Springfield, MA**

GM/PD: Tom Davis  
*tom@wrnx.com*  
 Asst. PD: Donnie Moorhouse  
*dm@wrnx.com*  
 MD: Lesa Withanee  
*lesa@wrnx.com*

**WTMD/Baltimore**

PD: Dan Reed  
*dreed@towson.edu*  
 MD: Mike Matthews  
*mvasilikos@towson.edu*

**WTTS/Indianapolis**

PD: Brad Holtz  
*holtzradio@hotmail.com*  
 MD: Todd Berryman  
*toddvereasy@hotmail.com*

**WUIN/Wilmington, NC**

PD: Mark Keefe  
*mark@carolinapenguin.com*  
 MD: Jerry Gerrard  
*jerry@carolinapenguin.com*

**WVOD/Elizabeth City, NC**

PD: Matt Cooper  
*beachcoops@earthlink.net*  
 MD: Tad Abbey  
*tadabbey@yahoo.com*

**WWV/Savannah, GA**

OM/PD: Bob Newmann  
*bnradio@aol.com*  
 Asst. PD: Gene Murrell  
*gmurrell@adventureradio.fm*

**WXP/Philadelphia**

PD: Bruce Warren  
*brucew@xponline.com*  
 Asst. PD/MD: Helen Leicht  
*helen@xponline.com*

**WXRT/Chicago**

PD: Norm Winer  
*nwwiner@cbs.com*  
 Asst. PD/MD: John Farneda  
*jfarneda@cbs.com*

**WXR/Portsmouth, MA**

MD: Dana Marshall  
*danamarshall@wxrv.com*

**WYEP/Pittsburgh**

PD: Rosemary Welsch  
*rwelsch@wyep.org*  
 MD: Mike Sauter  
*mike@wyep.org*

**WZEW/Mobile**

PD: Jim Mahanay  
*jim@92zew.net*  
 MD: Lee Ann Konik  
*leeann@92zew.net*

**DMX Music**

PD: Leanne Flask  
*leanne.flask@dmxmusic.com*  
 MD: Dave Sloan  
*dave.sloan@dmxmusic.com*

**Music Choice**

PD: Liz Opoka  
*lopoka@musicchoice.com*

**Sirius Spectrum**

OM: Darren Smith  
*dsmith@siriusradio.com*  
 PD: Carol Arlia  
*carlia@siriusradio.com*  
 MD: Rick LaBoy  
*rlaboy@siriusradio.com*

**XM Cafe**

PD: Bill Evans  
*bill.evans@xmradio.com*  
 MD: Brian Chamberlain  
*brian.chamberlain@xmradio.com*

# R&R TRIPLE A TOP 30

May 14, 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
	<b>1</b>	ALANIS MORISSETTE Everything (Maverick/Reprise)	412	+26	16169	7	20/0
	<b>2</b>	MICHAEL ANDREWS f GARY JULES Mad World (Universal)	333	-35	17989	12	18/0
	<b>3</b>	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	330	+24	15773	6	20/0
	<b>4</b>	JOHN MAYER Clarity (Aware/Columbia)	328	+2	20780	18	15/0
	<b>5</b>	JET Are You Gonna Be My Girl (Atlantic)	323	-10	19883	20	13/0
	<b>6</b>	DAVE MATTHEWS Oh (RCA/RMG)	318	+2	17807	8	19/0
	<b>7</b>	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	317	-40	18077	17	18/0
	<b>8</b>	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	283	+4	14201	10	18/0
	<b>9</b>	NORAH JONES Sunrise (Blue Note/EMC)	283	-14	20589	18	20/0
	<b>10</b>	DONAVON FRANKENREITER f JACK JOHNSON Free (Brushfire/Universal)	239	+14	10256	8	18/2
	<b>11</b>	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	218	-7	10444	22	12/0
	<b>12</b>	JASON MRAZ Curbside Prophet (Atlantic)	217	-3	8321	10	14/0
	<b>13</b>	MAROON 5 This Love (Octone/J/RMG)	216	-15	10324	14	9/0
	<b>14</b>	MINDY SMITH Come To Jesus (Vanguard)	215	+27	10712	8	12/0
	<b>15</b>	WHEAT I Met A Girl (Aware/Columbia)	201	+16	11217	7	17/1
	<b>16</b>	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	190	+9	10231	12	14/0
	<b>17</b>	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	183	+69	11093	2	18/2
	<b>18</b>	SHERYL CROW Light In Your Eyes (A&M/Interscope)	176	+41	7457	2	19/3
	<b>19</b>	MELISSA ETHERIDGE Lucky (Island/IDJMG)	162	+3	6446	3	13/0
	<b>20</b>	PAT MCGEE BAND Beautiful Ways (Warner Bros.)	158	+15	6547	4	13/2
	<b>21</b>	TOOTS AND THE MAYTALS w  B. RAITT True Love Is Hard To Find (V2)	157	+6	8933	5	15/0
<b>Debut</b>	<b>22</b>	BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)	153	+42	6118	1	11/1
	<b>23</b>	JEM They (ATO/RCA/RMG)	149	+5	9424	2	9/0
	<b>24</b>	HOOBASTANK The Reason (Island/IDJMG)	144	+15	4729	5	5/0
	<b>25</b>	STING Sacred Love (A&M/Interscope)	138	0	7649	17	12/0
	<b>26</b>	JARS OF CLAY Show You Love (Essential/PLG/RCA/RMG)	131	+4	2903	3	9/0
	<b>27</b>	MELISSA ETHERIDGE Breathe (Island/IDJMG)	123	-14	9243	19	13/0
	<b>28</b>	JONNY LANG Give Me Up Again (A&M/Interscope)	123	-22	3951	12	11/0
<b>Debut</b>	<b>29</b>	311 Love Song (Maverick/Volcano/Zomba)	117	+5	6048	1	3/0
<b>Debut</b>	<b>30</b>	PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)	116	+15	6031	1	7/0

22 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/2-5/8. 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

**MORRISSEY** Irish Blood, English Heart (Sanctuary/SRG)

Total Plays: 108, Total Stations: 8, Adds: 1

**THRILLS** Big Sur (Virgin)

Total Plays: 103, Total Stations: 9, Adds: 0

**NORAH JONES** What Am I To You? (Blue Note/EMC)

Total Plays: 102, Total Stations: 16, Adds: 12

**BUTTERFLY BOUCHER** Another White Dash (A&M/Interscope)

Total Plays: 90, Total Stations: 9, Adds: 0

**MY MORNING JACKET** Golden (ATO/RCA/RMG)

Total Plays: 87, Total Stations: 8, Adds: 0

**LORETTA LYNN f|JACK WHITE** Portland, Oregon (Interscope)

Total Plays: 83, Total Stations: 8, Adds: 1

**BEN ARTHUR** Mary Ann (Bardic)

Total Plays: 83, Total Stations: 7, Adds: 0

**MODEST MOUSE** Float On (Epic)

Total Plays: 83, Total Stations: 4, Adds: 0

**SUBDUDES** Morning Glory (Back Porch/EMC)

Total Plays: 81, Total Stations: 5, Adds: 0

**JAMIE CULLUM** All At Sea (GRP/VMG)

Total Plays: 75, Total Stations: 10, Adds: 2

Songs ranked by total plays

## Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
NORAH JONES What Am I To You? (Blue Note/EMC)	12
COWBOY JUNKIES The Stars Of Our Stars (Zoe/Rounder)	6
SHERYL CROW Light In Your Eyes (A&M/Interscope)	3
CURE The End Of The World (Geffen)	3

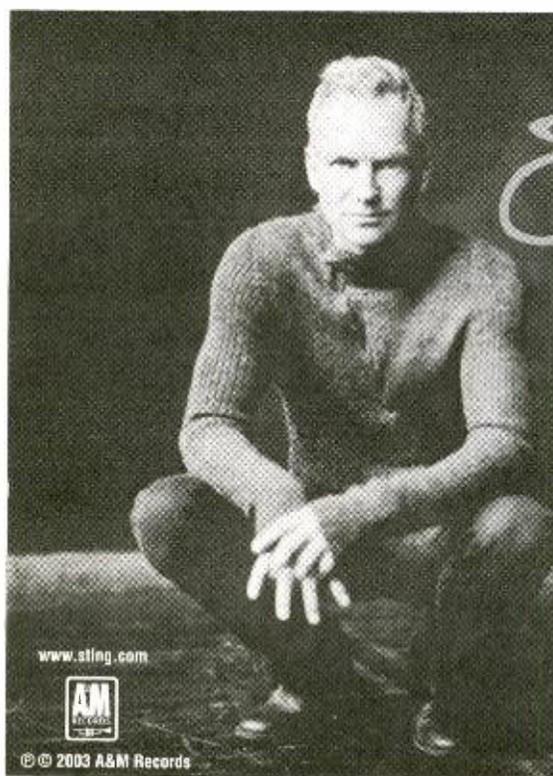
## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+69
JOHN EDDIE Everything (Thrill Show/Lost Highway)	+43
BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)	+42
SHERYL CROW Light In Your Eyes (A&M/Interscope)	+41
LORETTA LYNN f JACK WHITE Portland, Oregon (Interscope)	+40
MINDY SMITH Come To Jesus (Vanguard)	+27
ALANIS MORISSETTE Everything (Maverick/Reprise)	+26
RACHAEL YAMAGATA Worn Me Down (RCA Victor)	+25
LENNY KRAVITZ Where Are We Runnin'? (Virgin)	+24
BIG HEAD TODD... Come On (Sanctuary/SRG)	+23

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LOS LONELY BOYS Heaven (Or/Epic)	246
SARAH MCLACHLAN Fallen (Arista/RMG)	169
GUSTER Careful (Palm/Reprise)	168
COLDPLAY Clocks (Capitol)	138
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	115
JOHN EDDIE If You're Here When... (Thrill Show/Lost Highway)	114
TRAIN Calling All Angels (Columbia)	104
MATCHBOX TWENTY Unwell (Atlantic)	104
THRILLS One Horse Town (Virgin)	96
COUNTING CROWS She Don't Want Nobody Near (Geffen)	87

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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A&R: Martin Kierszenbaum

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Produced by Kipper & Sting  
Recorded & Mixed by Simon Osborne

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May 14, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	ALANIS MORISSETTE Everything (Maverick/Reprise)	452	-9	3702	7	22/0
1	2	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	438	-28	4378	17	23/0
4	3	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	417	+10	4278	10	24/0
6	4	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	379	+10	5612	10	25/0
5	5	DAVE MATTHEWS Oh (RCA/RMG)	374	0	2172	7	21/0
7	6	D. FRANKENREITER f/J. JOHNSON Free (Brushfire/Universal)	338	+6	3569	9	23/1
8	7	JEM They (ATO/RCA/RMG)	333	+19	5173	8	24/1
9	8	PATTY GRIFFIN Love Throw A Line (ATO/RCA/RMG)	317	+4	5604	5	26/0
3	9	NORAH JONES Sunrise (Blue Note/EMC)	309	-99	2676	17	20/0
12	10	MELISSA ETHERIDGE Lucky (Island/IDJMG)	293	+25	2281	3	22/0
10	11	JASON MRAZ Curbside Prophet (Atlantic)	292	-5	1230	11	19/0
16	12	THRILLS Big Sur (Virgin)	276	+29	3291	4	22/0
14	13	SARAH HARMER Almost (Zoe/Rounder)	269	+9	4089	8	25/1
Debut	14	SHERYL CROW Light In Your Eyes (A&M/Interscope)	265	+110	2051	1	22/3
15	15	LENNY KRAVITZ Where Are We Runnin'? (Virgin)	265	+11	1820	4	17/0
17	16	TOOTS AND THE MAYTALS W/ B. RAITT True Love Is Hard To Find (V2)	262	+47	4751	4	21/0
Debut	17	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	246	+137	3648	1	24/5
13	18	MINDY SMITH Come To Jesus (Vanguard)	244	-23	4217	15	22/1
11	19	JOHN MAYER Clarity (Aware/Columbia)	231	-58	1890	19	14/0
23	20	DIANA KRALL Temptation (GRP/VMG)	220	+36	3394	2	23/1
Debut	21	JAMIE CULLUM All At Sea (GRP/VMG)	207	+48	3368	1	23/2
24	22	ZERO 7 Home (Atlantic)	189	+7	2868	3	20/0
20	23	PAT MCGEE BAND Beautiful Ways (Warner Bros.)	186	-5	883	3	12/0
19	24	LOS LONELY BOYS Real Emotions (Or/Epic)	185	-8	1589	15	12/0
26	25	SUBDUDES Morning Glory (Back Porch/EMC)	184	+7	3643	6	21/0
25	26	MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)	181	+1	2487	2	16/0
-	27	WHEAT I Met A Girl (Aware/Columbia)	176	+23	2875	6	15/0
29	28	JARS OF CLAY Show You Love (Essential/PLG/RCA/RMG)	175	+1	1231	2	15/3
Debut	29	GOMEZ Silence (Hut/Virgin)	170	+6	4110	1	18/1
22	30	RANDALL BRAMBLETT You Can Be The Rain (New West)	169	-16	1312	3	17/0

35 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 5/2 - Saturday 5/8.  
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**Most Added**

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
NORAH JONES What Am I To You? (Blue Note/EMC)	20
COWBOY JUNKIES The Stars Of Our Stars (Zoe/Rounder)	15
OZOMATLI (Who Discovered) America? (Concord)	8
SAM PHILLIPS All Night (Nonesuch/Warner Bros.)	6
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	5
RYAN ADAMS Wonderwall (Lost Highway/IDJMG)	5
CLARKS Hell On Wheels (Razor & Tie)	5
GRETA GAINES Devil-May-Care (Red Hat 22)	5
LOS LOBOS Hurry Tomorrow (Mammoth/Hollywood)	4

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)	+137
SHERYL CROW Light In Your Eyes (A&M/Interscope)	+110
JOHN EDDIE Everything (Thrill Show/Lost Highway)	+67
BIG HEAD TODD AND... Come On (Sanctuary/SRG)	+66
LORETTA LYNN f/JACK WHITE Portland, Oregon (Interscope)	+58
NORAH JONES What Am I To You? (Blue Note/EMC)	+54
JAMIE CULLUM All At Sea (GRP/VMG)	+48

**Syndicated Programming**

Added This Week

**World Cafe - All Castelli 215-898-6677**

ARTO LINDSEY Salt  
BODEANS If It Makes You  
RYAN ADAMS Wonderwall  
STING Stolen Car

**Acoustic Cafe - Rob Reinhart 734-761-2043**

CAETANO VELOSO Summertime  
JUOITH OWEN Black Hole Sun  
MICHAEL FRACASSO All Or Nothing  
PATTI SMITH Trampin'

**Reporters**

**WAPS/Akron, OH**  
PD/MD: Bill Gruber  
1 DAMIAN RICE  
1 JASON WHITE  
1 CLARKS  
1 COWBOY JUNKIES  
1 CASEY STRATTON

**KSPN/Aspen, CO**  
PD/MD: Sam Scholl  
1 WHEAT  
1 NORAH JONES  
1 BEASTIE BOYS  
1 COWBOY JUNKIES

**KGSR/Austin, TX\***  
OM: Jeff Carroll  
PD: Jody Denberg  
APD: Jyl Hershman-Ross  
MD: Susan Castle  
9 COWBOY JUNKIES  
7 AL JANDRO ESSOVEDO  
6 FASTBALL

**WRNR/Baltimore, MD**  
OM: Bob Waugh  
PD/MD: Alex Corright  
4 CURE  
1 SAM PHILLIPS

**WTMD/Baltimore, MD**  
PD: Dan Reed  
MD: Mike Matthews Vasilikos  
6 SHERYL CROW  
AIR  
NORAH JONES  
BLACKIE & RODEO KING  
SARAH HARMER

**KRVB/Boise, ID\***  
OM/MD: Dan McColly  
1 JOHN EDDIE  
1 SHERYL CROW

**WBOS/Boston, MA\***  
OM: Buzz Knight  
PD: Michele Williams  
MD: David Ginsburg  
7 NORAH JONES  
DONAVON FRANKENREITER f/JACK JOHNSON

**KMMS/Bozeman, MT**  
OM/MD: Michelle Wolfe  
5 AUF DER MAUR  
5 LOS LOBOS  
5 STEREOPHONICS

**WNCS/Burlington**  
PD/MD: Mark Abuzzahab  
2 LOS LOBOS  
1 STING  
1 NORAH JONES  
DIANA KRALL

**WMVY/Cape Cod, MA**  
PD/MD: Barbara Dacey  
1 NORAH JONES  
1 DONAVON FRANKENREITER f/JACK JOHNSON  
1 COUNTING CROWS  
1 COWBOY JUNKIES

**WOOD/Chattanooga, TN\***  
OM/MD: Danny Howard  
JAMIE CULLUM  
DONAVON FRANKENREITER f/JACK JOHNSON  
CALLING

**WXRT/Chicago, IL\***  
PD: Norm Winer  
APD: John Farneda  
2 MORRISSEY  
2 COWBOY JUNKIES  
CURE  
PHISH

**KBXR/Columbia, MO**  
OM: Jack Lawson  
PD/MD: Lana Trezise  
APD: Jeff Sweetman  
CARDIGANS

**WCBE/Columbus, OH**  
OM: Tammy Allen  
PD: Dan Mashalko  
MD: Maggie Brennan  
9 OZOMATLI  
9 SAM PHILLIPS  
9 ANGELIQUE KIDJO  
6 RACHAEL YAMAGATA  
6 MAURA O'CONNELL  
3 GRETA GAINES  
3 LP  
3 MIC HARRISON

**KBCO/Denver, CO\***  
PD: Scott Arbaugh  
MD: Keifer  
10 NORAH JONES

**WDET/Detroit, MI**  
PD: Judy Adams  
MD: Martin Bandyke  
2 NORAH JONES  
2 OZOMATLI  
2 COWBOY JUNKIES  
2 ANGELIQUE KIDJO

**WVOD/Elizabeth City, NC**  
PD: Matt Cooper  
MD: Ted Abbey  
GOMEZ  
CLARKS

**WNCW/Greenville, SC**  
OM: Elen Pfirrmann  
PD/MD: Kim Clark  
APD: Martin Anderson  
No Adds

**WTTS/Indianapolis, IN\***  
PD: Brad Holiz  
MD: Todd Barryman  
8 LORETTA LYNN f/JACK WHITE  
1 NORAH JONES

**KMTN/Jackson, WY**  
OM/MD: Scott Anderson  
PD/MD: Mark "Fish" Fishman  
1 NORAH JONES  
1 COUNTING CROWS  
1 OZOMATLI  
1 COWBOY JUNKIES  
1 GRETA GAINES

**KTBG/Kansas City, MO**  
PD: Jon Hart  
MD: Byron Johnson  
NORAH JONES  
LORETTA LYNN f/JACK WHITE  
OZOMATLI  
SAM PHILLIPS

**KZPL/Kansas City, MO**  
OM: Nick McCabe  
PD: Ted Edwards  
MD: Jason Justice  
10 RYAN ADAMS  
8 BUTTERFLY BOUCHER  
7 SHERYL CROW  
6 LORETTA LYNN f/JACK WHITE

**WOKI/Knoxville, TN\***  
PD: Jim Ziegler  
MD: Tom Tenber  
4 PAT MCGEE BAND

**WFPK/Louisville, KY**  
OM: Brian Cann  
APD/MD: Stacy Owen  
JOSS STONE  
AIR  
NORAH JONES  
BLACKIE & RODEO KING  
INDIGO GIRLS  
BOB SCHNEIDER  
LORI MCKENNA

**WMMM/Madison, WI\***  
PD: Tom Tenber  
MD: Gabby Parsons  
SHERYL\_CROW  
COWBOY JUNKIES

**KTCZ/Minneapolis, MN\***  
PD: Lauren MacLeash  
APD/MD: Mike Wolf  
8 NORAH JONES  
STING

**WGVX/Minneapolis, MN\***  
OM: Dave Hamilton  
PD: Jeff Collins  
12 AUF DER MAUR  
9 CURE

**WZEW/Mobile, AL\***  
OM: Tim Cam  
PD: Jim Mahaney  
MD: Lee Ann Konik  
No Adds

**WBJB/Monmouth, NJ**  
OM/MD: Tom Brennan  
PD: Leo Zaccari  
MD: Jeff Raspe  
1 COUNTING CROWS  
1 CARDIGANS  
1 LOS LOBOS  
1 CLARKS  
1 COWBOY JUNKIES

**KPIG/Monterey, CA**  
OM: Frank Caprista  
PD/MD: LauraEllen Hopper  
APD: Aileen MacNeary  
3 OLD CROW MEDICINE SHOW  
2 COWBOY JUNKIES

**WRLT/Mashville, TN\***  
OM/MD: David Hall  
APD/MD: Rev. Keith Coes  
12 JASON WHITE  
6 BLUES TRAVELER  
3 WHO  
1 NORAH JONES  
GRATEFUL DEAD  
JOHN EDDIE  
JOE FIRSTMAN  
JAMIE CULLUM

**WENM/Nassau, NY**  
PD: Brian Casgrove  
MD: Lauren Stone  
2 RYAN ADAMS  
1 JEM

**DMX Folk Rock/Network**  
OM: Leanne Flask  
MD: Dave Sloan  
NORAH JONES  
COWBOY JUNKIES

**Music Choice Adult Alternative/Network**  
OM: Adam Heiman  
PD: Liz Opoka  
10 COUNTING CROWS  
10 LOS LOBOS  
10 MINDY SMITH

**Sirius Spectrum/Network**  
OM/MD: Darrin Smith  
MD: Rick Laboy  
27 RYAN ADAMS  
17 NORAH JONES  
10 HOOBASTANK

**XM Cafe/Network**  
PD: Bill Evans  
MD: Brian Chamberlain  
8 BUTTERFLY BOUCHER  
8 MICHAEL MCDERMOTT  
7 COWBOY JUNKIES  
6 MYLAB  
6 PETER HIMMELMAN  
5 BOEANS  
5 PETER HIMMELMAN  
5 COWBOY JUNKIES  
BUTTERFLY BOUCHER f/DAVID BOWIE  
JULIANA HATFIELD  
JULIANA HATFIELD  
MICHAEL TOLCHER  
MICHAEL TOLCHER

**WFUV/New York, NY**  
PD: Chuck Singleton  
MD: Rita Houston  
9 NORAH JONES  
9 COWBOY JUNKIES  
ANGELIQUE KIDJO  
JIM WHITE  
JOLIE HOLLAND  
WILCO

**WXP/Philadelphia, PA**  
PD: Bruce Warren  
APD/MD: Helen Leicht  
11 LOS LONELY BOYS  
1 STING  
1 NORAH JONES  
1 TOOTS AND THE MAYTALS W/ NO DOUBT  
1 CHARLIE MUSSELWHITE  
1 BODEANS  
1 OZOMATLI  
1 COWBOY JUNKIES  
1 RYAN ADAMS

**WYCP/Pittsburgh, PA**  
PD: Rosemary Welsch  
MD: Mike Sauter  
JAMIE CULLUM  
NORAH JONES  
MINDY SMITH  
SAM PHILLIPS  
COWBOY JUNKIES  
FINLEY QUAYE  
STEVE FORBERT

**WCZJ/Portland, ME**  
PD: Herb Ivy  
MD: Brian James  
6 NORAH JONES  
LOS LOBOS  
COWBOY JUNKIES  
JAMIE CULLUM

**KINK/Portland, OR\***  
PD: Dennis Constantine  
MD: Kevin Welch  
9 NORAH JONES  
2 3 DOORS DOWN

**WXRV/Portsmouth, NH\***  
MD: Dana Marshall  
1 COUNTING CROWS  
1 STEVE FORBERT  
PAT MCGEE BAND

**WDST/Poughkeepsie, NY**  
PD: Greg Gattine  
APD/MD: Roger Menell  
13 NORAH JONES  
COUNTING CROWS  
JARS OF CLAY

**KSQY/Rapid City, SD**  
PD/MD: Chad Carlson  
JARS OF CLAY  
NORAH JONES

**KTHX/Reno, NV\***  
OM: Rob Brooks  
PD: Harry Reynolds  
APD/MD: David Herold  
1 COWBOY JUNKIES  
NORAH JONES  
JOHNNY A  
RON SEXSMITH  
COUNTING CROWS

**WOCM/Salisbury, MD**  
PD: Joshua Ciendaniel  
APD/MD: Debora Lee  
10 SIMPLE KID  
7 SHERYL CROW  
7 BLUE DOGS  
7 PATTI LABELLE  
7 STEVE FORBERT  
7 MARSHALL TUCKER BAND  
5 CHRIS KNIGHT  
5 NORAH JONES  
5 GRETA GAINES  
5 LOUIQUE  
5 IAN ANDERSON  
3 WASH DIOP  
3 GIPSY KINGS  
3 WASH DIOP

**KENZ/Salt Lake City, UT\***  
OM/MD: Bruce Jones  
MD: Karl Bushman  
1 CURE  
STELLASTARR

**KPRI/San Diego, CA\***  
PD/MD: Dona Shaieb  
6 NORAH JONES

**KFOG/San Francisco, CA\***  
PD: David Benson  
APD/MD: Haley Jones  
No Adds

**KBAC/Santa Fe, NM**  
GM/MD: Ira Gordon  
8 NORAH JONES  
7 CLARKS  
5 SAM PHILLIPS  
4 COWBOY JUNKIES  
3 OZOMATLI  
3 JARS OF CLAY

**KTAO/Santa Fe, NM**  
OM: Mitch Miller  
PD: Brad Hockmeyer  
MD: Paddy Mac  
9 NORAH JONES  
5 MICHAEL MCDERMOTT  
5 CLARKS  
5 JASON WHITE  
4 COWBOY JUNKIES  
3 BLUES TRAVELER

**KRSH/Santa Rosa, CA\***  
OM/MD: Dean Kaffari  
1 OZOMATLI  
1 COWBOY JUNKIES  
1 BLUES TRAVELER  
1 NORAH JONES  
1 DARDEN SMITH  
1 KATIE MELUA  
1 CLARKS

**WWV/Savannah, GA**  
OM/MD: Bob Neumann  
APD: Gene Murrill  
1 NORAH JONES  
1 OZOMATLI  
1 GRETA GAINES

**KMTT/Seattle, WA\***  
OM/MD: Chris Mays  
APD/MD: Shawn Stewart  
4 BOB SCHNEIDER  
1 NORAH JONES  
1 SHERYL CROW

**WRNX/Springfield, MA\***  
PD: Tom Davis  
APD: Donnie Moorhouse  
MD: Lisa Withanee  
JASON WHITE  
NORAH JONES  
MICHAEL MCDERMOTT  
KATIE MELUA  
COWBOY JUNKIES  
CASEY STRATTON

**KCLC/St. Louis, MO**  
OM: Rich Reighard  
PD: Mike Wall  
MD: Ervin Williams  
2 RYAN ADAMS  
2 JOHN EDDIE  
2 JASON WHITE  
2 MICHAEL MCDERMOTT  
2 BUDDHAHEAD  
2 GRETA GAINES

**WUIN/Wilmington, NC**  
PD: Mark Keefe  
1 NORAH JONES  
1 COUNTING CROWS  
1 OZOMATLI  
1 SAM PHILLIPS  
1 COWBOY JUNKIES



\*Monitored Reporters

57 Total Reporters

22 Total Monitored

35 Total Indicator

**ON THE RECORD**

with  
**Jerry Gerard**  
MD, WUIN (The Penguin)/  
Wilmington, NC



All we knew about Jem when her album first landed at WUIN (The Penguin)/Wilmington, NC's webbed feet was the now-standard pitch, "KCRW/Los Angeles played the demo, and, boom, she's signed." But one listen knocked us out: It's Beth Orton whirling-dervishing down the Yellow Brick Road to a Swingle Singers sample. The fact anyone under 50 knows or remembers the Swingles impressed us further — enough to say that it was an instant add. And we had instant listener response. • Jem is no one-hit wonder. Every spin of the full-length, *Finally Woken*, reveals a new favorite: "Come on Closer" sounds amazing, going from Billie Holiday into David Gray. Being on the beach, The Penguin spins a mess of reggae, and we're champing at the bit to jump all over "Save Me." But there are summer smashes galore, including the back-to-back and top-down slowburn swirl of "Wish I" and "Just a Ride" and the *Pet Sounds*-soaked closer, "Flying High." • We now know more of the story: Jem Griffiths is a young Welsh woman who, along with producer and co-conspirator Yoad Nevo, has crafted an amazing debut in a year already heavy-laden with impressive Triple A newcomers. It's three months later, and we're still pounding "They" 25 times a week. The phone calls and e-mails are still pouring in to The Igloo, and local retailers report *Finally Woken* is flying off their shelves. • When are you gonna wake up?

**A**lanis Morissette remains at the top of the monitored airplay chart for the second week, **Lenny Kravitz** jumps into the top 5 at 3\*, **John Mayer** increases to 4\*, **Dave Matthews** regains his bullet at No. 6, **Eric Clapton** is at 8\*, and **Donavon Frankenreiter** featuring **Jack Johnson** go top 10 at 10\* ... Other gainers this week include **Mindy Smith**, **Wheat**, **Barenaked Ladies**, **Counting Crows**, **Sheryl Crow**, **The Pat McGee Band**, **Toots & The Maytals** featuring **Bonnie Raitt**, **Jem**, **Hoobastank** and **Jars of Clay** ... **Bob Schneider**, **311** and **Patty Griffin** debut ... On the Indicator chart, Morissette moves up to No. 1, **Michael Andrews** featuring **Gary Jules** rebounds at 3\*, Clapton is now 4\*, Matthews holds at 5\*, Frankenreiter increases to 6\*, Jem moves to 7\*, Griffin is at 8\*, and **Melissa Etheridge** is now top 10 at 10\* .... Other gainers include **The Thrills**, **Sarah Harmer**, **Diana Krall** and **Zero 7** ... Lots of debuts, including **Crow**, **Counting Crows**, **Jamie Cullum**, **Wheat** and **Gomez** ... In the Most Added category, **Norah Jones'** new song dominates, with 32 total adds (No. 1 on both panels), and **Cowboy Junkies** are second overall, with 21 adds (No. 2 on both panels) ... Also having a good first week are **Ozomatli**, **The Clarks**, **Sam Phillips**, **Greta Gaines** and **Angelique Kidjo** ... **Ryan Adams**, **Los Lobos**, **Jars Of Clay**, **John Eddie**, **Loretta Lynn** and **Cullum** close some important holes ... Keep an eye on **Morrissey**, **Butterfly Boucher**, **Modest Mouse** and **Joe Firstman**.



— John Schoenberger, Triple A Editor

**AAA ARTIST**  
OF THE WEEK

ARTIST: **Alanis Morissette**

LABEL: **Maverick/Reprise**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



It hard to believe that it's been almost 10 years since Alanis Morissette burst onto the scene with *Jagged Little Pill*. After the huge success of that project — in terms of sales, Grammy recognition and international notoriety — it would be understandable if anything she might accomplish afterward seemed to fall short. But Morissette has proven that there is life after instant stardom, and with two more studio albums, songs for soundtracks, an unplugged project and a special DVD/CD collection, she proved the doubters wrong.

At this point Morissette has established her staying power and genuine creativity, and what's exciting for me is that, as we have watched her mature both as an artist and as an individual, she has become a natural addition to the core-artist roster of Triple A radio. Indeed, as you read this, she sits at the top of both airplay charts

And, perhaps equally as important, as Morissette has learned more about herself and about life, she has also acknowledged that her station gives her a unique opportunity to try to make a difference in the world. Over the past several years she has lent her energy and support to a wide variety of charitable organizations and social causes ranging from global warming to equality for women to targeted political action.

Now on the verge of age 30, Morissette returns with what can easily be called her most accomplished effort to date. After taking total creative control of her previous album, *Under Rug Swept*, she decided to share the production chores on *So-Called Chaos* with Tim Thorney and John Shanks.

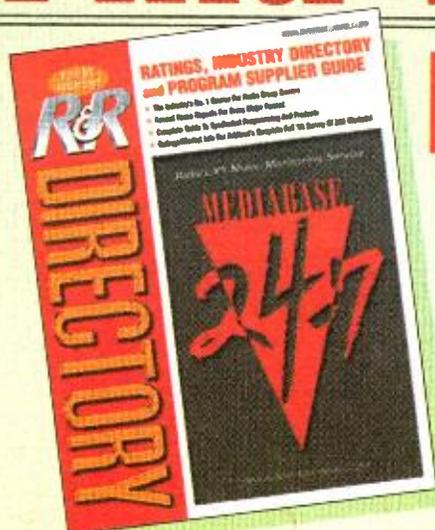
"I realized that my favorite aspect of making a record was the writing of it," says Morissette. "This way was much more relaxing for me. I did the first phase of the recording and producing with my friend Tim. John then came in and offered his objective take on things. We wound up being a team."

Also part of the team was her touring band — guitarists David Levita and Jason Orme, bassist Eric Avery, keyboardist Zac Rae and drummer Blair Sinta. In addition, some other players made guest appearances, including Kenny Aronoff (drums), Paul Livingston (sitar and tamboura) and Jamie Muhoberac (keys).

As Morissette has set her life on a more spiritual path, she has also learned that she must 'fess up to the fact that many of the problems in our lives stem from circumstances we create. She says of the collection of songs, "I may still be talking about things that were challenging, but I am approaching life, and thereby my songs, with less blame. For me, one big question is, 'What's my life's purpose?' And that begs the second question, 'Is what I am doing every day in my life in alignment with that purpose?'"

Her journey of self-realization is clear in such selections as "Eight Easy Steps," "Excuses," "This Grudge," "Out Is Through," "Everything" and the title track.

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May 14, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	PATTY GRIFFIN <i>Impossible Dream (ATO/RCA/RMG)</i>	773	0	3776
2	2	SLAID CLEAVES <i>Wishbones (Philo/Rounder)</i>	759	+19	8297
6	3	LORETTA LYNN <i>Van Lear Rose (Interscope)</i>	623	+157	1343
4	4	SUBDUDES <i>Miracle Mule (Back Porch/EMC)</i>	510	+5	3370
10	5	ALLISON MOORER <i>The Duel (Sugar Hill)</i>	482	+49	2223
3	6	FLATLANDERS <i>Wheels Of Fortune (New West)</i>	481	-41	11388
9	7	SAM BUSH <i>King Of My World (Sugar Hill)</i>	457	+22	1825
5	8	LEFTOVER SALMON <i>Leftover Salmon (Compendia)</i>	440	-34	4542
7	9	MINDY SMITH <i>One Moment More (Vanguard)</i>	423	-20	8212
8	10	BR549 <i>Tangled In The Pines (Dualtone)</i>	407	-31	9419
11	11	JAMES MCMURTRY <i>Live In Aught Three (Compadre)</i>	390	-27	5313
15	12	STEVE FORBERT <i>Just Like There's Nothing To It (Koch)</i>	373	+60	1220
16	13	MARY CHAPIN CARPENTER <i>Between Here And Gone (Columbia)</i>	364	+52	1167
12	14	R. MALO, P. FLYNN, R. ICKES... <i>The Nashville... (CMH)</i>	354	+2	2310
20	15	MOOT DAVIS <i>Moot Davis (Little Dog)</i>	321	+47	2501
13	16	GRAHAM PARKER <i>Your Country (Bloodshot)</i>	320	-16	3637
17	17	GREY DE LISLE <i>The Graceful Ghost (Sugar Hill)</i>	316	+6	2712
Debut	18	JIM LAUDERDALE <i>Headed For The Hills (Dualtone)</i>	293	+78	627
14	19	ELIZA GILKYSON <i>Land Of Milk And Honey (Red House)</i>	288	-25	2298
29	20	LORI MCKENNA <i>Bittertown (Signature Sound)</i>	286	+68	800
28	21	BLACKIE AND THE RODEO KINGS <i>Bark (True North)</i>	285	+62	901
18	22	GIBSON BROTHERS <i>Long Way Back Home (Sugar Hill)</i>	274	-19	2788
30	23	CHARLIE MUSSELWHITE <i>Sanctuary (Real World)</i>	264	+46	1264
Debut	24	GURF MORLIX <i>Cut 'N Shoot (Blue Corn)</i>	264	+47	730
19	25	GREENCARDS <i>Movin' On (Independent)</i>	256	-28	5980
27	26	KING WILKIE <i>Broke (Rebel)</i>	256	+29	1195
23	27	ALECIA NUGENT <i>Alecia Nugent (Rounder)</i>	253	+2	1959
Debut	28	ED BURLESON <i>Cold Hard Truth (Palo Duro)</i>	249	+64	799
Debut	29	LOS LOBOS <i>The Ride (Hollywood)</i>	249	+91	493
Debut	30	J. GARCIA & D. GRISMAN <i>Been All... (Acoustic Discs)</i>	247	+33	1078

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.

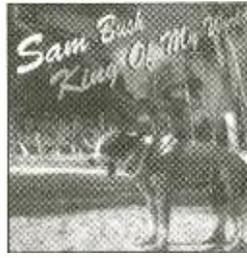
For more information please visit [www.americanamusic.org](http://www.americanamusic.org).  
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## Americana Spotlight

by John Schoenberger

Artist: Sam Bush

Label: Sugar Hill



There is a very fine line between new bluegrass and the improvisational aspects of jazz, and Sam Bush — mandolin and fiddle player extraordinaire — is one of the finest examples of someone creating music that explores both worlds, and then some! As the bandleader for The New Grass Revival for many years and then a key member of Emmylou Harris' Nash Ramblers for five years Bush has slowly become a full-fledged artist who can stand on his own. He remains an in-demand session player as well. His latest album, *King of My World*, marks his fifth solo outing, and as he has regularly done in the past, he takes the

basic premise of mountain music and turns it on its ear. Backed by his regular band — guitarist Jon Randall Stewart, bassist Byron House and drummer Chris Brown — he was also joined by Brad David (guitar), Reese Wynans (keys), Andrea Zonn (fiddle) and Larry Atamanuik (percussion). As you might expect, Bush and company present a number of original compositions, including "Puppies 'n Knapsacks" and "The Mahavishnu Mountain Boys" and choice covers of songs by Johnny Clegg ("Spirit Is the Journey"), Keb' Mo' & Anders Osborne ("A Better Man"), Jeff Black ("They're Gonna Miss Me When I'm Gone") and Grandpa Jones ("Eight More Miles to Louisville").

## Americana News

While Sirius Satellite Radio's Border Channel makes its full transition to "Outlaw Country," it will be temporarily suspended as a reporter to the Americana chart ... Dixie Chicks fiddler Martie Maguire and husband Gareth are the new parents of twin girls ... United Stations Radio Networks announced that it will offer a 10-week country music series for the summer to be hosted by legendary country artist Willie Nelson. The limited-run series, consisting of two hours per week of programming, will be known as *Honest Country: An Examination of the Roots and Branches of Contemporary Country Music* ... A collaborative album by Nickel Creek and singer-songwriter Glen Phillips will be released July 13. It was recorded in December 2000. They toured together in 2001 to raise money for the American Red Cross and are expected to tour together again in late July ... MerleFest 2004 set a new attendance record this year with total participation of 82,500 ... KNBT/New Braunfels, TX's eighth annual Americana Music Jam — one of the best one-day music festivals in Texas — will be held Sunday, May 16 at the legendary Gruene Hall. This year the Jam features Charlie Robison, Cross Canadian Ragweed, Asleep At The Wheel, Reckless Kelly, Houston Marchman, Cory Morrow, Walt Wilkins, Kevin Welch, Ray Wylie Hubbard, Jack Ingram, Chip Taylor & Carrie Rodriguez, Bleu Edmondson, Jason Boland & The Stragglers and Susan Gibson ... Veteran artists Lyle Lovett, John Hiatt, Guy Clark and Joe Ely are scheduling a handful of fall shows together ... Actress Minnie Driver has recorded an alt country album and is in talks to release it.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
MAURA O' CONNELL <i>Don't I Know (Sugar Hill)</i>	17
LORETTA LYNN <i>Van Lear Rose (Interscope)</i>	10
TWO DOLLAR PISTOLS <i>Hands Up (Yep Roc)</i>	9
LORI MCKENNA <i>Bittertown (Signature Sound)</i>	8
JIM LAUDERDALE <i>Headed For The Hills (Dualtone)</i>	8
ED BURLESON <i>Cold Hard Truth (Palo Duro)</i>	7
LOS LOBOS <i>The Ride (Mammoth/Hollywood)</i>	7

# BEAT the ODDS

REDUCE YOUR CHANCES OF AF RELATED STROKE

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

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

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

Get more information on Beat the Odds at [www.stroke.org](http://www.stroke.org). For details on atrial fibrillation visit [www.afadvisor.org](http://www.afadvisor.org)



National Stroke Association



**RICK WELKE**

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# GMA Week Photo Album

## A picture-perfect look at GMA Week 2004

The biggest week of the year for Christian music always means lots of opportunities for photos. This year's event was no different. Celebrate with us as we take a look back at the fantastic five days of GMA Week in Nashville.

### GMA Music Award Winners

The 35th annual GMA Music Awards ceremony was held during GMA Week in Nashville. Below are some of the song and artist awards handed out. To see the show in its entirety, check out the UPN Network on May 28 (see local listings for times). For a complete list of winners, go to [www.gmamusicawards.com](http://www.gmamusicawards.com).

- Song of the Year:** MercyMe, "Word of God Speak" (INO)
- Male Vocalist of the Year:** Jeremy Camp (BEC)
- Female Vocalist of the Year:** Stacie Orrico (ForeFront)
- Group of the Year:** MercyMe (INO)
- Artist of the Year:** MercyMe (INO)
- New Artist of the Year:** Jeremy Camp (BEC)
- Modern Rock Recorded Song:** Downhere, "Breaking Me Down" (Word)
- Rock Recorded Song:** Switchfoot, "Ammunition" (Sparrow)
- Rock/Contemporary Song:** Switchfoot, "Meant to Live" (Sparrow)
- Pop/Contemporary Recorded Song:** MercyMe, "Word of God Speak" (INO)
- Inspirational Recorded Song:** Avalon, "Everything to Me" (Sparrow)
- Rap Recorded Song:** Grits featuring Jennifer Knapp, "Believe" (Gotee)
- Urban Recorded Song:** Mary Mary, "Dance, Dance, Dance" (Integrity)



**IDOL TIME WITH MERCYME** Multiple GMA Music Award winners MercyMe stopped backstage at the annual ceremony to hook up with B-Rite artist RJ Helton (third from l).



**AND THE AWARD GOES TO....** R&R Publisher/CEO Erica Farber and Christian Editor Rick Welke accepted the 2004 Mainstream Impact Award from the Gospel Music Association for R&R's contributions to spreading the impact of Christian music to the general marketplace. Pictured here (l-r) are GMA Board Chairman Jim Chaffee, Welke, GMA President John Styll and Farber.



**SMOKIE GOES GOLD** EMI Gospel artist Smokie Norful was presented with a gold certification plaque during GMA Week for his debut project. Seen here (l-r) are Trey Norful, EMI Gospel President Ken Pennell and VP/GM Larry Blackwell, EMI North America Chairman/CEO David Munns, Smokie Norful, EMI Recorded Music COO Ivan Gavin and EMI CMG CEO Bill Hearn.



**WE'RE ALL FRIENDS** Point Of Grace were busy making new friends while doing interviews during GMA Week. Seen here are (l-r) new Point Of Grace member Leigh Cappillino; the group's Shelley Breen and Heather Payne; WAWZ/Middlesex, NJ morning show co-host Stacey Austin; the group's Denise Jones; and Word Director/National Promotions Lori Cline.



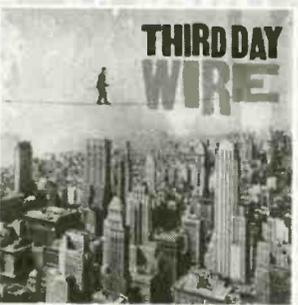
**NEW ARTIST TIMES TWO** New solo artist Paul Colman (r) congratulates GMA Music Awards New Artist of the Year recipient Jeremy Camp backstage.



**PLATINUM FOR THE MEN OF ROCK** Third Day received a platinum certification for Offerings: A Worship Album before their performance at WAY-Fest. Pictured here (l-r) are Provident Distribution Sr. VP Don Noes; Provident Label Group Sr. VP/A&R Robert Beeson and Sr. VP/Marketing Dean Diehl; Creative Trust COO David Huffman; Third Day's Brad Avery, Tai Anderson, Mark Lee, Mac Powell and David Carr; Provident Music Group President/CEO Terry Hemmings; Creative Trust President Dan Raines; and Provident Music Group COO Mike Craft.

# THIRD DAY

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now



**"Come On Back To Me" "I Believe"**  
CHR 13 ROCK 24 AC 24

See Third Day on tour: [www.thirdday.com](http://www.thirdday.com)





**BLUEBIRDS AND GUITARS** The historic Bluebird Cafe in Nashville hosted the Songs & Stories of Faith event during GMA Week. Participants included (l-r) Margaret Becker, Charlie Peacock, Andrew Peterson, Erin O'Donnell and Joe Rogness.



**A NEW DAY** Apostrophe Records held a label kickoff party at the home of new label owner Jaci Velasquez. Pictured are (l-r) Velasquez, R&R Christian Editor Rick Welke and chart guru Josh Bennett and new Apostrophe artist David Cook.

May 14, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
-	1	<b>BUILDING 429</b> Glory Defined ( <i>Word/Curb/Warner Bros.</i> )	979	-	12	31/0
-	2	<b>CASTING CROWNS</b> Who Am I ( <i>Beach Street/Reunion/PLG</i> )	849	-	10	29/0
-	3	<b>TREE63</b> Blessed Be Your Name ( <i>Inpop</i> )	841	-	14	29/0
-	4	<b>MATTHEW WEST</b> More ( <i>Universal South/EMI CMG</i> )	802	-	23	23/0
-	5	<b>MERCYME</b> Here With Me ( <i>INO/Curb</i> )	800	-	7	30/3
-	6	<b>BETHANY DILLON</b> Beautiful ( <i>Sparrow/EMI CMG</i> )	553	-	13	25/2
-	7	<b>MARK SCHULTZ</b> Letters From War ( <i>Word/Curb/Warner Bros.</i> )	534	-	5	21/2
-	8	<b>JACI VELASQUEZ</b> Unspoken ( <i>Word/Curb/Warner Bros.</i> )	522	-	12	19/1
-	9	<b>FFH</b> Good To Be Free ( <i>Essential/PLG</i> )	497	-	11	19/2
-	10	<b>NATE SALLIE</b> Whatever It Takes ( <i>Curb</i> )	488	-	20	16/0
-	11	<b>ZOEGIRL</b> Beautiful Name ( <i>Sparrow/EMI CMG</i> )	482	-	13	21/0
-	12	<b>SELAH</b> You Raise Me Up ( <i>Curb</i> )	475	-	5	19/2
-	13	<b>DELIRIOUS?</b> Rain Down ( <i>Sparrow/EMI CMG</i> )	459	-	17	20/1
-	14	<b>TODD AGNEW</b> Grace Like Rain ( <i>Ardent</i> )	386	-	16	15/1
-	15	<b>REBECCA ST. JAMES</b> The Power Of Your Love ( <i>ForeFront/EMI CMG</i> )	379	-	11	14/0
-	16	<b>AUDIO ADRENALINE</b> Leaving 99 ( <i>ForeFront/EMI CMG</i> )	376	-	18	13/0
-	17	<b>PHILLIPS, CRAIG &amp; DEAN</b> Here I Am To Worship ( <i>Sparrow/EMI CMG</i> )	373	-	16	12/0
-	18	<b>BEBO NORMAN f/JOY WILLIAMS</b> Yes I Will ( <i>Essential/PLG</i> )	367	-	8	16/0
-	19	<b>DAVID CROWDER BAND</b> Open Skies ( <i>Sixsteps/Sparrow/EMI CMG</i> )	347	-	3	13/2
-	20	<b>KUTLESS</b> Sea Of Faces ( <i>BEC</i> )	326	-	3	14/1
-	21	<b>AVALON</b> All ( <i>Sparrow/EMI CMG</i> )	286	-	18	13/0
-	22	<b>SONICFLOOD</b> Shelter ( <i>INO</i> )	260	-	15	10/1
-	23	<b>BIG DADDY WEAVE</b> Heart Cries Holy ( <i>Fervent</i> )	256	-	7	10/0
-	24	<b>THIRD DAY</b> I Believe ( <i>Essential/PLG</i> )	238	-	1	13/4
-	25	<b>GINNY OWENS</b> I Love The Way ( <i>Rocketown</i> )	230	-	8	15/4
-	26	<b>SARA GROVES</b> The One Thing I Know ( <i>INO</i> )	229	-	8	14/0
-	27	<b>ACROSS THE SKY</b> Broken World ( <i>Word/Curb/Warner Bros.</i> )	186	-	1	8/0
-	28	<b>GEORGE ROWE</b> Think About That ( <i>Rocketown</i> )	180	-	7	8/0
-	29	<b>WARREN BARFIELD</b> Soak It Up ( <i>Creative Trust Workshop</i> )	167	-	1	9/2
-	30	<b>CHRIS RICE</b> Untitled Hymn (Come To Jesus) ( <i>Rocketown</i> )	156	-	1	6/0

33 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 5/2-5/8. 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

**SCOTT RIGGAN** I Love You Lord (*Spinning Plates*)

Total Plays: 145, Total Stations: 6, Adds: 0

**JARS OF CLAY** Sunny Days (*Essential/PLG*)

Total Plays: 132, Total Stations: 9, Adds: 3

**JUMP5** Wonderful (*Sparrow/EMI CMG*)

Total Plays: 132, Total Stations: 8, Adds: 1

**JEREMY CAMP** Walk By Faith (*BEC*)

Total Plays: 113, Total Stations: 3, Adds: 1

**JILL PARR** If I Ever Lose My Faith In You (*Christian*)

Total Plays: 112, Total Stations: 4, Adds: 0

**RJ HELTON** Even If (*B-Rite/PLG*)

Total Plays: 107, Total Stations: 5, Adds: 0

**AVALON** You Were There (*Sparrow/EMI CMG*)

Total Plays: 98, Total Stations: 3, Adds: 2

**FUSEBOX** Once Again (*Elevate/Inpop*)

Total Plays: 94, Total Stations: 6, Adds: 1

**JEFF DEYO f/RITA SPRINGER** Bless The Lord (*Gotee*)

Total Plays: 90, Total Stations: 3, Adds: 0

**PLUMB** Taken (*Curb*)

Total Plays: 80, Total Stations: 3, Adds: 0

Songs ranked by total plays

## Most Added®

www.rrindicator.com

ARTIST TITLE LABEL(S)

ADDS

Most Added will return next week.

## Most Increased Plays

ARTIST TITLE LABEL(S)

TOTAL  
PLAY  
INCREASE

Most Increased Plays will return next week.

## Christian Activity

by Rick Welke

R&R officially splits the Christian AC panel in two this week, with the debut of the monitored and indicator charts. The first-week monitored chart consists of 33 reporters, while Indicator has 40 reporters. The following changes occurred after the **Christian Update** went to bed last week:

**WXHL/Wilmington, DE** had some technical issues and will remain Indicator for the time being.

Mediabase has added the following three stations, which will move from Indicator to monitored status next week:

WQCK/Baton Rouge, LA

WAKW/Cincinnati, OH

WRCI/Rochester, NY

Two new Indicator stations, **KGZ/Abilene, TX** and **KBMQ/Monroe, LA**, failed to report in their first week and will be added effective next week. The new panel sizes will be 36 for monitored and 39 for Indicator.

The new charts also bring some changes. You will notice that the monitored chart is slightly slower than the old combined chart was. While the top five are essentially the same, songs that had been sliding down the chart have rebounded slightly as actual recurrent airplay, which may have been going unreported, kicks in. The recurrent rule also takes effect this week, and a number of songs on all the affected charts have been removed. Keep in mind that songs below the midpoint of the chart are removed after 20 weeks. Because of all the changes, we have also placed Most Added, Most Increased Plays, bullets and trending on hold for one week. These features will return next week.

# "All Things New"

Steven Curtis Chapman  
Impacting June 4th



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## CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	<b>BUILDING 429</b> Glory Defined ( <i>Word/Curb/Warner Bros.</i> )	1099	+18	13	27/0
2	2	<b>SWITCHFOOT</b> Dare You To Move ( <i>Red Ink/Columbia</i> )	1072	+53	12	26/0
5	3	<b>CASTING...</b> Who Am I ( <i>Beach Street/Reunion/PLG</i> )	826	+31	8	25/1
9	4	<b>KUTLESS</b> Sea Of Faces ( <i>BEC</i> )	820	+83	9	26/0
6	5	<b>BETHANY DILLON</b> Beautiful ( <i>Sparrow/EMI CMG</i> )	799	+13	12	21/0
8	6	<b>ZOEGIRL</b> Beautiful Name ( <i>Sparrow/EMI CMG</i> )	770	+21	12	23/0
7	7	<b>MATTHEW WEST</b> More ( <i>Universal South/EMI CMG</i> )	770	-16	21	21/0
10	8	<b>TREE63</b> Blessed Be Your Name ( <i>Inpop</i> )	766	+33	13	21/0
4	9	<b>DELIRIOUS?</b> Rain Down ( <i>Sparrow/EMI CMG</i> )	753	-54	17	21/0
11	10	<b>BIG DISMAL</b> Just The Same ( <i>Wind-up</i> )	748	+26	11	22/2
3	11	<b>TODD AGNEW</b> Grace Like Rain ( <i>Ardent</i> )	745	-132	23	18/0
12	12	<b>STACIE ORRICO</b> Instead ( <i>ForeFront/EMI CMG</i> )	716	+10	9	21/0
13	13	<b>THIRD DAY</b> Come On Back To Me ( <i>Essential/PLG</i> )	612	+40	5	25/2
15	14	<b>MERCYME</b> Here With Me ( <i>INO/Curb</i> )	603	+49	7	22/0
17	15	<b>BARLOWGIRL</b> Never Alone ( <i>Fervent</i> )	555	+95	5	21/2
14	16	<b>AUDIO ADRENALINE</b> Leaving 99 ( <i>ForeFront/EMI CMG</i> )	501	-60	19	14/0
16	17	<b>NATE SALLIE</b> Whatever It Takes ( <i>Curb</i> )	478	-56	13	15/0
21	18	<b>FM STATIC</b> Something To Believe In ( <i>Tooth &amp; Nail</i> )	348	+6	6	10/0
20	19	<b>JARS OF CLAY</b> Sunny Days ( <i>Essential/PLG</i> )	340	-4	3	18/0
18	20	<b>OUT OF EDEN</b> Love, Peace & Happiness ( <i>Gotee</i> )	323	-136	15	10/0
22	21	<b>SARAH KELLY</b> Take Me Away ( <i>Gotee</i> )	310	-23	20	12/0
24	22	<b>SEVEN PLACES</b> Landslide ( <i>BEC</i> )	303	-1	15	8/0
29	23	<b>RJ HELTON</b> Even If ( <i>B-Rite/PLG</i> )	286	+48	3	13/2
27	24	<b>TREVOR MORGAN</b> Upside Down ( <i>BHT</i> )	270	+13	3	12/0
26	25	<b>AVALON</b> All ( <i>Sparrow/EMI CMG</i> )	253	-8	5	10/0
30	26	<b>JUMP5</b> Wonderful ( <i>Sparrow/EMI CMG</i> )	250	+22	4	12/1
<i>Debut</i>	27	<b>STARFIELD</b> Filled With Your Glory ( <i>Sparrow/EMI CMG</i> )	235	+13	1	10/1
<i>Debut</i>	28	<b>M. SCHULTZ</b> Letters From War ( <i>Word/Curb/Warner Bros.</i> )	227	+10	1	9/1
28	29	<b>JEFF DEYO</b> f/RITA SPRINGER Bless The Lord ( <i>Gotee</i> )	226	-19	5	7/0
<i>Debut</i>	30	<b>DETOUR 180</b> Beautiful ( <i>Cross Driven</i> )	218	+25	1	6/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 5/2 - Saturday 5/8.  
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## New & Active

**ROCK 'N' ROLL WORSHIP CIRCUS** Gift Of Cool (*INO*)  
Total Plays: 200, Total Stations: 7, Adds: 0

**BIG DADDY WEAVE** Heart Cries Holy (*Fervent*)  
Total Plays: 191, Total Stations: 7, Adds: 0

**DOWNHERE** Starspin (*Word/Curb/Warner Bros.*)  
Total Plays: 151, Total Stations: 6, Adds: 2

**INHABITED** Rescue Me (*Independent*)  
Total Plays: 145, Total Stations: 5, Adds: 1

**JACI VELASQUEZ** Unspoken (*Word/Curb/Warner Bros.*)  
Total Plays: 144, Total Stations: 6, Adds: 0

**SWITCHFOOT** Meant To Live (*Red Ink/Columbia*)  
Total Plays: 142, Total Stations: 5, Adds: 0

**D. CROWDER BAND** Open Skies (*Sixsteps/Sparrow/EMI CMG*)  
Total Plays: 141, Total Stations: 9, Adds: 1

**GINNY OWENS** I Love The Way (*Rocketown*)  
Total Plays: 129, Total Stations: 5, Adds: 0

**FALLING UP** Broken Heart (*BEC*)  
Total Plays: 129, Total Stations: 3, Adds: 1

**FUSEBOX** Once Again (*Elevate/Inpop*)  
Total Plays: 107, Total Stations: 5, Adds: 0

## ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	<b>FM STATIC</b> Something To Believe In ( <i>Tooth &amp; Nail</i> )	384	-13	12	29/0
4	2	<b>PILLAR</b> Bring Me Down ( <i>Flicker</i> )	350	+12	6	34/2
3	3	<b>SEVENTH DAY SLUMBER</b> Spiraling ( <i>Crowne</i> )	343	-4	13	30/0
8	4	<b>SKILLET</b> My Obsession ( <i>Ardent/Lava</i> )	342	+25	8	25/0
5	5	<b>BLINDSIDE</b> All Of Us ( <i>Atlantic</i> )	342	+6	9	22/0
2	6	<b>P.O.D.</b> Change The World ( <i>Atlantic</i> )	340	-12	14	28/1
9	7	<b>SPOKEN</b> Falling Further ( <i>Tooth &amp; Nail</i> )	336	+31	9	27/1
7	8	<b>NUMBER ONE GUN</b> Starting Line ( <i>Floodgate</i> )	326	+7	14	21/0
10	9	<b>SWITCHFOOT</b> Dare You To Move ( <i>Red Ink/Columbia</i> )	289	-13	11	21/0
15	10	<b>APRIL SIXTH</b> You Come Around ( <i>Atlantic</i> )	262	+16	3	23/1
14	11	<b>JONAH33</b> Watching You Die ( <i>Ardent</i> )	260	+6	13	22/0
11	12	<b>THOUSAND FOOT...</b> Rawkfst ( <i>Tooth &amp; Nail/EMC</i> )	258	-22	16	28/0
12	13	<b>TREE63</b> The Answer To The Question ( <i>Inpop</i> )	254	-25	16	25/0
16	14	<b>SKY HARBOR</b> Welcome ( <i>Inpop</i> )	248	+5	16	18/0
19	15	<b>SUBSEVEN</b> Emotion ( <i>Flicker</i> )	244	+16	4	21/1
17	16	<b>ANBERLIN</b> Ready Fuels ( <i>Tooth &amp; Nail</i> )	244	+2	9	20/2
6	17	<b>BIG DISMAL</b> Just The Same ( <i>Wind-up</i> )	243	-81	15	20/0
21	18	<b>KIDS IN THE WAY</b> We Are ( <i>Flicker</i> )	242	+32	6	24/2
23	19	<b>BARLOWGIRL</b> Never Alone ( <i>Fervent</i> )	234	+36	3	19/4
20	20	<b>TINMAN JONES</b> Party ( <i>Cross Driven</i> )	225	-3	4	25/1
18	21	<b>STAPLE DVD</b> (Dictatorship vs. Democracy) ( <i>Flicker</i> )	224	-12	9	21/1
13	22	<b>INHABITED</b> Rescue Me ( <i>Independent</i> )	222	-32	16	24/0
24	23	<b>MODERN DAY JOHN</b> Autumn ( <i>Independent</i> )	193	+1	8	14/0
29	24	<b>THIRD DAY</b> Come On Back To Me ( <i>Essential/PLG</i> )	191	+24	2	24/2
27	25	<b>BUILDING 429</b> Free ( <i>Word/Curb/Warner Bros.</i> )	178	+1	8	20/0
25	26	<b>EMERY</b> The Ponytail Parades ( <i>Tooth &amp; Nail</i> )	176	-11	5	14/0
22	27	<b>UNSHAKEN</b> Break ( <i>SPI</i> )	176	-29	10	19/1
<i>Debut</i>	28	<b>HAWK NELSON</b> Every Little Thing ( <i>Tooth &amp; Nail</i> )	155	+61	1	12/4
-	29	<b>ROCK 'N' ROLL WORSHIP CIRCUS</b> Gift Of Cool ( <i>INO</i> )	135	-14	5	20/0
30	30	<b>KUTLESS</b> Sea Of Faces ( <i>BEC</i> )	135	-16	3	15/1

37 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 5/2 - Saturday 5/8.  
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## New & Active

**DEMON HUNTER** My Heartstrings Come Undone (*Solid State*)  
Total Plays: 128, Total Stations: 10, Adds: 2

**SOMETHING LIKE SILAS** When I Search (*Sparrow/EMI CMG*)  
Total Plays: 126, Total Stations: 11, Adds: 2

**DEAD POETIC** New Medicines (*Solid State*)  
Total Plays: 107, Total Stations: 6, Adds: 3

**LESTER FINN EXPERIMENT** Holding Out (*Independent*)  
Total Plays: 104, Total Stations: 16, Adds: 0

**SANCTUS REAL** Everything About You (*Sparrow/EMI CMG*)  
Total Plays: 100, Total Stations: 11, Adds: 5

**FALLING UP** Bittersweet (*BEC*)  
Total Plays: 100, Total Stations: 4, Adds: 1

**RE:ZOUND** Majesty (*Wrinkle Free*)  
Total Plays: 73, Total Stations: 6, Adds: 4

**VAGABOND12** Crystal Clear (*Independent*)  
Total Plays: 69, Total Stations: 5, Adds: 1

**JONAH33** Working Man Hands (*Ardent*)  
Total Plays: 61, Total Stations: 4, Adds: 2

**OC SUPERTONES** We Shall Overcome (*Tooth & Nail*)  
Total Plays: 57, Total Stations: 4, Adds: 0

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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 (Beach Street/Reunion/PLG)	415	-1	9	21/0
3	2	SELAH You Raise Me Up (Curb)	367	+40	7	21/0
2	3	SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	333	+4	11	18/0
4	4	PAUL BALOCHE My Reward (Hosanna)	316	-8	10	18/0
7	5	NEWSONG For The Glory Of Christ (Reunion/PLG)	282	-14	13	16/0
8	6	B. NORMAN f/J. WILLIAMS Yes I Will (Essential/PLG)	276	+13	6	18/0
9	7	4HIM You Reign (Word/Curb/Warner Bros.)	268	+10	9	17/0
10	8	MERCYME Here With Me (INO/Curb)	261	+5	5	20/0
13	9	SARA GROVES The One Thing I Know (INO)	247	+21	4	16/1
6	10	DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)	244	-59	14	15/0
5	11	JAMIE SLOCUM By Your Side (Curb)	232	-73	17	15/0
11	12	J. VELASQUEZ Where I Belong (Word/Curb/Warner Bros.)	226	-18	10	12/0
12	13	FERNANDO ORTEGA Sleepless Night... (Curb)	224	-7	5	18/1
15	14	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	206	+12	3	14/0
16	15	TODD AGNEW Grace Like Rain (Ardent)	182	-7	6	11/0
14	16	C. BILLINGSLEY Your Love... (Perpetual Entertainment)	163	-34	18	11/0
17	17	NICHOLE NORDEMAN Even Then (Sparrow/EMI CMG)	139	-46	18	9/0
<b>Debut</b>	18	FFH Good To Be Free (Essential/PLG)	138	+19	1	12/2
18	19	VARIOUS ARTISTS Sing To The Lord (Discovery House/137)	137	-14	6	11/0
<b>Debut</b>	20	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	121	+18	1	9/1

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 5/2 - Saturday 5/8.  
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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	CASTING... Who Am I (Beach Street/Reunion/PLG)	1141	—	—	37/8
—	2	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	1095	—	—	39/10
—	3	MERCYME Here With Me (INO/Curb)	945	—	—	37/10
—	4	TREE63 Blessed Be Your Name (Inpop)	936	—	—	37/8
—	5	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	852	—	—	32/5
—	6	MATTHEW WEST More (Universal South/EMI CMG)	811	—	—	28/8
—	7	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	761	—	—	30/7
—	8	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	735	—	—	28/8
—	9	FFH Good To Be Free (Essential/PLG)	687	—	—	27/7
—	10	M. SCHULTZ Letters From War (Word/Curb/Warner Bros.)	684	—	—	33/11
—	11	SARA GROVES The One Thing I Know (INO)	622	—	—	27/6
—	12	B. NORMAN f/J. WILLIAMS Yes I Will (Essential/PLG)	615	—	—	25/8
—	13	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	558	—	—	21/4
—	14	AVALON All (Sparrow/EMI CMG)	545	—	—	23/7
—	15	R. ST. JAMES The Power... (ForeFront/EMI CMG)	491	—	—	20/5
—	16	TODD AGNEW Grace Like Rain (Ardent)	467	—	—	21/7
—	17	GINNY OWENS I Love The Way (Rocketown)	461	—	—	21/5
—	18	NATE SALLIE Whatever It Takes (Curb)	453	—	—	20/7
—	19	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	444	—	—	20/7
—	20	SELAH You Raise Me Up (Curb)	440	—	—	23/8
—	21	TREVOR MORGAN Upside Down (BHT)	439	—	—	19/3
—	22	SONICFLOOD Shelter (INO)	426	—	—	17/4
—	23	GEORGE ROWE Think About That (Rocketown)	366	—	—	19/4
—	24	D. CROWDER ... Open... (Sixsteps/Sparrow/EMI CMG)	364	—	—	20/8
—	25	4HIM You Reign (Word/Curb/Warner Bros.)	355	—	—	19/5
—	26	BIG DADDY WEAVE Heart Cries Holy (Fervent)	343	—	—	18/8
—	27	KUTLESS Sea Of Faces (BEC)	278	—	—	15/5
—	28	JARS OF CLAY Sunny Days (Essential/PLG)	257	—	—	12/2
—	29	DARLENE ZSCHECH Heaven On Earth (INO)	235	—	—	12/2
—	30	STACIE ORRICO Instead (ForeFront/EMI CMG)	228	—	—	11/2

40 AC reporters. Songs ranked by total plays for the airplay week of Sunday 5/2 - Saturday 5/8.  
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**Rhythmic Specialty Programming**

RANK	ARTIST TITLE LABEL(S)
1	JOHN REUBEN Move (Gotee)
2	KJ-52 Back In The Day (Uprok)
3	L.A. SYMPHONY Gonna Be Alright (Gotee)
4	URBAN D The Immigrant (Flavor)
5	SINTAX.THE.TERRIFIC When I Don't Show (Illect)
6	STU DENT That's It (Illect)
7	APT. CORE Loved (Rocketown)
8	JOHN REUBEN Life Is Short (Gotee)
9	KJ-52 Dear Slim Pt. 2 (BEC/Uprok)
10	SHELTERSHED Sparrows And The Nightingales (Independent)

**New & Active**

PHILLIPS, CRAIG & DEAN Here I Am... (Sparrow/EMI CMG) Total Plays: 218, Total Stations: 10, Adds: 5	TAIT God Can You Hear Me (ForeFront/EMI CMG) Total Plays: 136, Total Stations: 7, Adds: 0
WARREN BARFIELD Soak It Up (Creative Trust Workshop) Total Plays: 204, Total Stations: 13, Adds: 5	JARS OF CLAY Show You Love (Essential/PLG/RCA/RMG) Total Plays: 135, Total Stations: 4, Adds: 0
THIRD DAY I Believe (Essential/PLG) Total Plays: 186, Total Stations: 11, Adds: 6	STARFIELD Filled With Your Glory (Sparrow/EMI CMG) Total Plays: 130, Total Stations: 8, Adds: 3
ACROSS THE SKY Broken World (Word/Curb/Warner Bros.) Total Plays: 154, Total Stations: 11, Adds: 5	CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown) Total Plays: 111, Total Stations: 6, Adds: 2
SCOTT RIGGAN I Love You Lord (Spinning Plates) Total Plays: 148, Total Stations: 6, Adds: 2	FUSEBOX Once Again (Elevate/Inpop) Total Plays: 109, Total Stations: 7, Adds: 2

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# The Story Of A Hitmaker

An interview with Kike Santander

**K**ike Santander is known in the industry as a hitmaker — a commanding reputation to live up to. But there have been no complaints from the many artists who have recorded his music and have had hits on their hands thanks to him. This Colombian musician is one of the most sought-after songwriters today.

Santander has written for such superstars as Carlos Santana, Marc Anthony, Jennifer López, Gloria Estefan, Chayanne, Thalía, Olga Tañón, Gilberto Santa Rosa, Cristian Castro and Alejandro Fernández, just to name a few. One big name who had eluded him had been Luis Miguel, but on Luis Miguel's latest album, 33, he included two tracks by Santander.

What makes this hitmaker tick? That's what we wanted to find out, and Santander was more than willing to share his recipe for creating great music.

**R&R:** You are known as a hitmaker, but what does that mean to you?

**KS:** It's a terrible challenge. There's so much pressure, and you feel committed to it, because if you have that title, you have to show results. Making hits is very difficult. I respect the process of making a hit more every day, because there are no guarantees.

I'm honored that they call me a hitmaker, and, looking back, I realize I've had a very successful career. That's something that one achieves, but it doesn't really belong to us. That title means I have to work and reinvent myself and be willing to keep on trying. It's flattering, but it's something that you never stop working at.

**R&R:** What makes a good songwriter? Is there a special something he or she should have, a special sensibility?

**KS:** There's a part of a songwriter

that is very grounded. I'm also speaking for my brother Gustavo, because I work with him a lot. We're very executive-like. You have to use your rationality and know who's looking for songs. I have to choose who I want to work with from the offers I get and look for those people I want to work with.

If you have a clear project, then you sit down, relax and look for the inspiration you need. One part of the brain takes care of the creative process, and the other side takes care of the business. The sides have to have a good relationship, because if one is missing, it doesn't work.

**R&R:** Between you and your brother, who's who?

**KS:** We work independently, actually. My brother has a brilliant career, which he is just beginning. We're very similar. We're both very aggressive, in the sense that when we have a goal, we go after it. That comes from our parents, especially from our father, who was a fighter in the way he faced life. That's the way we are.

I see myself in my brother. We have to know how to sell ourselves, how to focus on goals and accomplish them, and we have to have the sensibility and ability to give the artist and the record label what they want, which is a hit. It's very intense.

**R&R:** What made you want to be a songwriter? Was there something or someone that inspired you?

**KS:** I stumbled into this career not too long ago. I didn't know I could do this until about 10 years ago, when I began writing my first songs. Before that I was a musician, a doctor, a scholar. But I grew up listening to everything. Because of my father, I listened to Colombian and South American folklore, as well as Mexican. Also, lots of ballads and boleros, and later on came tropical music. Then I went through a strong phase of '70s and '80s rock.

Then I found jazz, which is the music I really like to listen to when I'm alone, when I want to enjoy time alone. All these influences came together to give birth to what I do now, with ballads as the strongest, followed by more rhythmic sounds.

**“One part of the brain takes care of the creative process, and the other side takes care of the business. The sides have to have a good relationship, because if one is missing, it doesn't work.”**

**R&R:** All those musical influences must make it easier to write for a balladeer, a tropical artist or even a rock artist.

**KS:** It has helped me so much. I look at the different styles of songs I've written, and they vary a lot. I have ballads, cumbias, regional Mexican ballads, modern, dance, etc. It has been great to have so many influences, to have been born where I was and to have grown up in Cali, because it helps me to have an open mind.

**R&R:** Is there anyone left you want to work with that you haven't?

**KS:** There are fewer and fewer artists left with whom I haven't worked. It's a great privilege to be able to say that, because I've worked with almost all the biggest artists. I can't think of anybody. The last one I always said I

## The Final Ballot Is In Your Hands

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

Fill it out and send it to the address listed as soon as possible. The deadline is May 21. The awards ceremony will be Friday, June 25, at the Beverly Hilton Hotel here in L.A. Go to [www.radioandrecords.com](http://www.radioandrecords.com) for all the info on registration. Note our special "On the Beach" rate this year.



wanted to work with was Luis Miguel, but he just recorded a few of my songs. Fortunately, I think I've worked with all of them.

**R&R:** When it comes to writing a song, do you always need to know the artist, what he or she is like? Is that a requirement?

**KS:** No, sometimes it works much faster, and there's no need to know the artist a lot. It's very unpredictable. Sometimes I may have a song for a while, and then an artist likes it, and it becomes a hit. Or it's totally the opposite: You think a song will be a hit, and it isn't. Sometimes a song is born from a deep personal relationship with the artist, and sometimes from a simple conversation with them. It's kind of mysterious how a hit is born.

**R&R:** Do you feel there is a lack of talent or great voices in the Latin industry who can take music to a higher level?

**KS:** Great artists are rare. You can't avoid it. It's the law of the land. I don't think there aren't any, because new artists will be developed. We may be facing a waiting period, because the record companies are facing hard times and may not be paying too much attention to developing new artists.

What's important is that the public wants new artists and new music. Music is like the air we breathe, and as long as there's demand, there will be a supply. We now have to be very demanding about the quality of what's released, because record labels don't have the budgets they used to have, and everyone is selling less. Everyone is being very careful and work-

ing one artist at a time. That's a good thing, because the end result has to be better quality and better music.

**R&R:** Does the current state of the record industry affect you as a songwriter?

**KS:** There isn't much time to worry about it, because one shouldn't spend too much time worrying about it. I've learned to face problems and find solutions immediately. I feel I'm in a solid place.

I have had to adjust to the new production costs, because the budgets are smaller. I've concentrated on doing quality songs — quality is better than quantity. At this point, I know what I'll be doing for the rest of this year and the next, and that gives me peace of mind. I know where I'm going, and I have a plan to meet. I'm reacting to the current changes.

**R&R:** Do you support up-and-coming songwriters? What advice would you give them?

**KS:** It's a tough path to take. I've been working with new songwriters for years now, helping them out. You face a cruel reality, which is that only the best survive — not only with songwriters, but performers or in any career. Only the very best, a small percentage, survive.

You have to accept that reality, that many won't make it. From a thousand songwriters who try this, five may make it big, and another percentage makes it halfway. That's almost the law of the land. It's not something someone came up with, it's just the way it is.



**FOR THE FANS** Sin Bandera were in Washington, DC and held an autograph session for their fans. Hundreds of people showed up to meet the duo. The band are seen here with WILC/Washington MD Sergio Urriola (c).

**“Making hits is very difficult. I respect the process of making a hit more every day, because there are no guarantees.”**

# RADIO Y MÚSICA™

by R&R

## This Week In Spanish-Language Music

### Radio Corner

**Alicia Zertuche**  
PD, KTXZ/Austin

Our ratings came out today, and KTXZ (Planeta 1560) came in third in the market. In all my years in radio here in Austin, this genre of music has never had a significant rating. We are so excited here at the station that there is a big future for Rock en Español, especially in the Latin alternative rock genre.

We were the exclusive station in the Hispanic market to promote SXSW. This year we had four days of Latin alternative rock at the SXSW Music and Film Conference. It was an extraordinary success in many ways, with an amazing lineup of established and up-and-coming artists.

We worked closely with BMI, Agency Group, LaTV and SXSW. That enabled us to reach out to an audience that was thirsty for this genre of music and to take others on a new path.



Alicia Zertuche



**ZAMORA JOINS FREDDIE** Recording artist Albert Zamora (l) and his band Talento have signed a recording contract with Freddie Records. Zamora is in the studio this month working on an album for possible July release. He is seen here with Freddie VP/Operation Freddie Martínez Jr.



**HONORS FOR BISBAL IN CALIFORNIA** David Bisbal was honored with the 2004 Latino Spirit Award by the California Latino Legislative Caucus during a ceremony that took place May 5 in Sacramento. Seen here are (l-r) Latino Caucus Chairman Marco Antonio Firebaugh, Universal Music Group President/CDD Zach Herowitz, Bisbal and Universal Music Latino President John Echevarría.



**PIANO AT ITS BEST** Fonovisa artist pianist Arthur Hanlon recently introduced his latest album, 11 *Números Unos*, to the press in Los Angeles. Among the pieces he performed were "Arrangement of Fantasia Medley," "El Dolor De Tu Presencia" and "Lamento Borincano."

### Radio Y Música News

- The Latin Alternative Music Conference has joined forces with CDMan.com to present the 2004 Battle of the Bands, in which independent bands battle it out for prizes and a chance to have their music heard at the LAMC. Bands can submit their music to the LAMC through June 1.

The winning band will receive 1,000 copies of their CD manufactured by CDman.com (second place will receive 500 copies), a song in the LAMC compilation distributed to all conference attendees, their information posted on the LAMC website, a performance at an LAMC showcase and a press release announcing their win to 150,000-plus music-industry executives and decisionmakers in the U.S., Mexico and Latin America. Previous Battle of the Bands winners include Kinky and Los Abandoned. More information is available at [www.latinalternative.com](http://www.latinalternative.com).

- Speaking of rock, Washington, DC will be hosting its first Latin Rock Festival, on May 30 at JAXX Night Club. Bands performing include Mama Cesta, Nayas, Sur Ground, Lafacha, Machatreats, The Locos and many more. More information is available at [www.dclatinrockfest.com](http://www.dclatinrockfest.com).

- As part of his work for the Ricky Martin Foundation, Martin has filmed a public service announcement for People for the Children, an organization that focuses on educating and warning the public about child abuse and trafficking. The singer recorded the commercial in English, Spanish and Portuguese. The People for the Children campaign will be launched at Museo de Arte in San Juan, PR on May 27.

- Conjunto Primavera's album *Perdóname Mi Amor*, released in 2002, has been certified gold by the RIAA for selling more than 500,000 copies. This is one more honor for the band, who have already received gold and platinum certifications for projects including *Necesito Decirte* (2002), *Ansia De Amor* (2002) and *Morir De Amor* (2000).

- Tropical music is making a comeback, and helping lead the way is merengue artist Elvis Crespo, whose "Suavemente" became an international and crossover hit. Crespo just released *Saboréalo*, and the single "Hora Enamorada" is already hot on Tropical radio stations.

- Area 305 are back for more with the album *Hay Que Cambiar*, which is also the title of the first single. The band's sophomore CD, produced by renowned songwriter Rudy Pérez, promises to offer more of the pop rock and urban feel that is currently so popular with Latin youth. The album has 10 tracks and two bonus tracks — regional Mexican and salsa versions of "Hay Que Cambiar."

**CONTEMPORARY TOP 25**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PAULINA RUBIO Te Quise Tanto (Universal)	206
2	SIN BANDERA Que Lloro (Sony Discos)	197
3	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	165
4	CHAYANNE Cuidarte El Alma (Sony Discos)	156
5	JULIETA VENEGAS Andar Conmigo (BMG Latin)	148
6	MANA Sábanas Frias (Warner M.L.)	143
7	LUIS FONSI Abrazar La Vida (Universal)	137
8	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	134
9	THALIA Cerca De Ti (EMI Latin)	107
10	FRANCO DE VITA Tú De Qué Vas (Sony Discos)	101
11	OREJA DE VAN GOGH Deseos De Cosas Imposibles (Sony Discos)	95
12	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	93
13	TIZIANO FERRO Tardes Negras (EMI Latin)	88
14	ANDY & LUCAS Tanto La Quería (BMG Latin)	86
15	OREJA DE VAN GOGH Rosas (Sony Discos)	86
16	PEPE AGUILAR Cruz De Olvido (Univision)	83
17	CHAYANNE Sentada Aquí En Mi Alma (Sony Discos)	82
18	ALEJANDRO FERNANDEZ Lucharé Por Tu Amor (Sony Discos)	76
19	ALEKS SYNTEK Te Soñé (EMI Latin)	71
20	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	67
21	DAVID BISBAL Bulería (Universal)	66
22	OBIE BERMUDEZ 4:30 am (EMI Latin)	66
23	REY RUIZ Creo En El Amor (Sony Discos)	57
24	ALEJANDRO SANZ Eso (Warner M.L.)	57
25	VICTOR MANUELLE Tengo Ganas (Sony Discos)	57

Data is compiled from the airplay week of May 2-8, and based on a point system.  
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**Going For Adds**

AMARAL Te Necesito (EMI Latin)  
 PRESAGIO Pide Que Brinquen (Perfect Image)  
 RICARDO MONTANER Desesperado (Warner M.L.)  
 THALIA Acción Y Reacción (EMI Latin)

**TROPICAL TOP 25**

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	REY RUIZ Creo En El Amor (Sony Discos)	225
2	VICTOR MANUELLE Tengo Ganas (Sony Discos)	195
3	SON DE CALI La Sospecha (Univision)	179
4	ELVIS CRESPO Hora Enamorada (Dle Music)	123
5	GRUPO MANIA Teléfono (Universal)	123
6	TOROS BAND Si Tú Estuvieras (Universal)	122
7	N'KLAVE Navegándote (Nu Life)	91
8	LIMI-T 21 Me Acordaré (EMI Latin)	88
9	AVENTURA Llorar (Premium)	80
10	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	74
11	JERRY RIVERA Puerto Rico (BMG Latin)	72
12	VICTOR MANUELLE Lloré Lloré (Sony Discos)	67
13	AREA 305 Hay Que Cambiar (Univision)	65
14	PAULINA RUBIO Te Quise Tanto (Universal)	64
15	TITO ROJAS El Gallo No Olvida (MP)	63
16	GASPAR MENDEZ Tanto Te Quise Amar (Stylos)	59
17	LA GRAN BANDA Merengue Loco (DAM Productions)	58
18	MARIANA Me Equivoqué (Univision)	49
19	NG2 Quitémonos La Ropa (Sony Discos)	48
20	COSTA BRAVA Decir Adiós (EJR Music)	45
21	EDDIE SANTIAGO Flor Dormida (Sony Discos)	43
22	ZAFRA NEGRA Pa' La Rumba Voy (J&N)	42
23	EDDIE HERRERA Y Tu Amor No Vuelve (J&N)	42
24	DON OMAR Luna (V.I. Music)	42
25	MANA Sábanas Frias (Warner M.L.)	42

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**Going For Adds**

BANDA GORDA Papeleta Mato A Menudo (MP)  
 CLIMAX El Za Za La Mesa Que Más Aplauda (Balboa)  
 IVY QUEEN Papi Te Quiero (Real Music)  
 JOHNNY VENTURA Dame Un Chin (MP)  
 TITANES Chévere (MP)  
 TITO GOMEZ Tierra Bendita (MP)  
 TITO ROJAS Házmelo Otra Vez (MP)  
 TRIVALES Rumba Caribeña (Perfect Image)

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 www.radiovisa.com

Affiliation contact:  
**Ana Salcido**  
 (212) 899-3227

## REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MONTEZ DE DURANGO Te Quise Olvidar (Disa)	295
2	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	284
3	HOROSCOPOS DE DURANGO Dos Locos (Disa)	232
4	ADAN CHALINO SANCHEZ Nadie Es Eterno (Sony Discos)	221
5	BANDA EL RECODO Para Toda La Vida (Fonovisa)	203
6	INTOCABLE A Dónde Estabas (EMI Latin)	191
7	PALOMO Baraja De Oro (Disa)	170
8	JOAN SEBASTIAN Amar Como Te Amé (Balboa)	162
9	TIGRES DEL NORTE José Pérez León (Fonovisa)	151
10	YOLANDA PEREZ Estoy Enamorada (Fonovisa)	135
11	BRONCO "EL GIGANTE DE AMERICA" Mi Peor Enemigo (Fonovisa)	130
12	PODER DEL NORTE No Tengas Miedo De Enamorarte (Disa)	124
13	PATRULLA 81 Cómo Pude Enamorarme De Ti (Disa)	116
14	PEPE AGUILAR Cruz De Olvido (Univision)	111
15	CONJUNTO ATARDECER Antes De Que Te Vayas (Universal)	99
16	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	95
17	ANGELES DE CHARLY Y Qué (Fonovisa)	93
18	CARDENALES DE NUEVO LEON Mi Amante (Disa)	92
19	JUAN TAVARES A Un Paso De Olvidarte (Fonovisa)	88
20	PALOMO Miedo (Disa)	85
21	ALICIA VILLARREAL No Oh Oh La Suegra (Universal)	78
22	BRISEYDA Mala Memoria (Platino)	75
23	MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	73
24	K-PAZ DE LA SIERRA Jumbalaya (Edimonsa)	68
25	VALENTIN ELIZALDE La Más Deseada (Universal)	68

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### Going For Adds

BANDA PIRINOLA La Llorona Loca (Balboa)  
BIG CIRCO Rata Inmunda (EMI Latin)  
CLIMAX El Za Za Za La Mesa Que Más Aplauda (Balboa)  
INVASORES DE NUEVO LEON Así De Fácilmente (EMI Latin)  
IVY QUEEN Papi Te Quiero (Real Music)  
PLAYER'S Tu Mirada (Balboa)  
SUEÑO NORTEÑO Enamorado De Ti (Balboa)  
TRAILEROS DEL NORTE Cuando Nadie Te Quiera (EMI Latin)  
TRIVALES Rumba Caribeña (Perfect Image)

## TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	SOLIDO Tal Vez (Freddie)	216
2	KUMBIA KINGS Sabes A Chocolate (EMI Latin)	214
3	JIMMY GONZALEZ & GRUPO MAZZ Perla Del Mar (Freddie)	210
4	JENNIFER PEÑA Vivo Y Muero En Tu Piel (Univision)	200
5	MICHAEL SALGADO La Cruz De Vidrio (Freddie)	199
6	DJ KANE La Negra Tomasa (EMI Latin)	180
7	JOE LOPEZ f/A.B. QUINTANILLA Me Duele (EMI Latin)	169
8	INTOCABLE A Dónde Estabas (EMI Latin)	152
9	PALOMINOS Chulita (Urbana)	141
10	IMAN Ya No (Univision)	106
11	ALICIA VILLARREAL No Oh Oh La Suegra (Universal)	100
12	RAM HERRERA f/JAY PEREZ No Me Volveré A Enamorar (Tejas)	99
13	CONTROL Mi Najayita (EMI Latin)	90
14	DAVID LEE GARZA No Puedo Estar Sin Ti (Azrag Music Inc.)	78
15	TROPA F La Tentación (Freddie)	67
16	MARCOS OROZCO De Corazón A Corazón (Catalina)	66
17	BIG CIRCO Voy Navegando (EMI Latin)	65
18	ESTRUENDO Tengo Miedo De Amar (Univision)	60
19	PALOMINOS Callejón Sin Salida (Urbana)	58
20	RAM HERRERA Muchachita Color Canela (Tejas)	54
21	MONTU Sexo, Pudor Y Lágrimas (A.R.C. Discos)	54
22	DUELO Por Amarte Tanto (Univision)	54
23	ATM Gangster Cumbia (Univision)	52
24	RAMON AYALA La Hoja Y Yo (Freddie)	51
25	JAY PEREZ Sabes (Sony Discos)	49

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### Going For Adds

BIG CIRCO Rata Inmunda (EMI Latin)  
INVASORES DE NUEVO LEON Así De Fácilmente (EMI Latin)  
TRAILEROS DEL NORTE Cuando Nadie Te Quiera (EMI Latin)

## Rock/Alternative

TW	ARTIST Title Label(s)
1	INSPECTOR Ska Voovie Boobie Baby (Universal)
2	SUPERLITIO Qué Vo' Hacer (Cielo Music Group/BMG Latin)
3	JULIETA VENEGAS Andar Conmigo (BMG Latin)
4	ALEJANDRA GUZMAN Lipstick (BMG Latin)
5	KINKY Presidente (Nettwerk)
6	FOBIA Más Caliente (BMG Latin)
7	ROBI DRACO ROSA Más Y Más (Sony Discos)
8	JULIETA VENEGAS Lento (BMG Latin)
9	ESTOPA Tu Fuente De Energía (BMG Latin)
10	CONTROL MACHETE El Genio Del Dub (Universal)
11	MOENIA Espirales (BMG Latin)
12	ZOE Peace And Love (Sony Discos)
13	ANDRES CALAMARO Estadio Azteca (Warner M.L.)
14	CAFE TACUBA Eres (MCA)
15	CURANDEROS Perro (Independiente)

Songs ranked by total number of points. 9 Rock/Alternative reporters.

## Record Pool

TW	ARTIST Title Label(s)
1	SON DE CALI La Sospecha (Univision)
2	ELVIS CRESPO Hora Enamorada (Dle Music)
3	GRUPO MANIA Teléfono (Universal)
4	TITO ROJAS El No Es Mejor Que Yo (MP)
5	SONORA CARRUSELES La Salsa La Traigo Yo (Fuentes)
6	REY RUIZ Creo En El Amor (Sony Discos)
7	PAULINA RUBIO Te Quise Tanto (Universal)
8	EDDIE SANTIAGO Flor Dormida (Sony Discos)
9	VICTOR MANUELLE Tengo Ganas (Sony Discos)
10	ZAFRA NEGRA Pa' La Rumba Voy (J&N)
11	DAVID BISBAL Bulería (Universal)
12	IVY QUEEN Papi Te Quiero (Real Music)
13	BANDA GORDA Papeleta Mato A Menudo (MP)
14	MARIANA Me Equivoqué (Univision)
15	EL GRAN COMBO Brujería Remixes (Combo)

Songs ranked by total number of points. 23 Record Pool reporters.

**NATIONAL**



Sports Radio Jobs. Don't be overlooked because your portfolio doesn't stand out. Portfolio and aircheck services. Representation also available. Call Sportscaster Marketing Services 760-931-6168. (5/14)

**SOUTH**

Cumulus seeks PD to lead Macon's heritage country WDEN-FM.

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Attractive quality of life, 1 hr from Atlanta. Cumulus is an EOE.

Letter, background, and other info to [jeff.silvers@cumulus.com](mailto:jeff.silvers@cumulus.com).

**GENERAL MANAGER**

Join a Championship Team! Major League General Manager wanted to manage and oversee all operations and sales initiatives for the Atlanta Braves local and network broadcast operations. This is a grand slam opportunity to work with the Atlanta Braves new broadcast partners, 96rock, 640 WGST and the Braves Radio Network. Send stats and overview to Clear Channel Attn: Dept. 309, 1819 Peachtree St. NE, Ste 700, Atlanta, GA 30309 fax 404-367-1127 email: [hrtlanta@clearchannel.com](mailto:hrtlanta@clearchannel.com)  
We are an equal opportunity employer. No phone calls please.

New Life 91.9, WRCM in Charlotte, NC is seeking a Production Director. If you are an experienced communicator and have outstanding writing and digital editing skills, I'd like to hear from you. Send resume and CD of aircheck and production samples by May 28<sup>th</sup> to: Dwayne Harrison, Program Director, P.O. Box 17069, Charlotte, NC 28227. You may also e-mail resume and mp3 to: [dwayne@wrcm.org](mailto:dwayne@wrcm.org). EOE. No Calls Please.

**EAST**

**Market Manager - Erie, PA**

To oversee all radio operations within the Erie, PA market. Responsible for delivering top line and EBITDA results as laid out in the annual budget. Strong history of performance (revenue/EBITDA) and experience running multiple business units. Highly collaborative leader with excellent communications skills. Knowledge of broadcasting sales and programming as well as FCC rules and regulations. Bachelor Degree in Business Administration, Accounting and/or equivalent level of experience. Reports to Regional Vice-President. Send resumes by fax 716-888-9715, e-mail to [bev.aduddle@citcomm.com](mailto:bev.aduddle@citcomm.com), or to Citadel Broadcasting, 50 James E. Casey Drive, Buffalo, NY 14206. E.O.E.

**MIDWEST**

DOS needed for Lansing's dominant six-station radio cluster. Candidates must demonstrate meeting revenue targets and leading the people charge. If you have the uncanny winning ability to drive the top line along with building a strategic sales vision and are driven to be the best, please send your credentials to: Citadel Broadcasting, GM, 3420 Pine Tree Road, Lansing, Michigan 48911 or email to [rod.krol@citcomm.com](mailto:rod.krol@citcomm.com). E.O.E

**PROGRAM DIRECTOR**

MAJOR MARKET TOOLS - QUALITY OF LIFE MARKET South Central Radio Group, a family owned and operated broadcast company based in Evansville, IN, is seeking a Program Director for Classic Rock WABX. WABX, is Evansville's #1 rated M2554 station and is part of the markets dominant cluster. You'll have research, a full time air staff, and an off-air Promotions Director dedicated exclusively to WABX. All of this without Wall Street expectations or corporate politics. Must have: Selector Skills - Talent Development Ability - On-Air Shift Required. Equal Opportunity Employer: Women and Minorities Encouraged to Apply to: Tim Huelsing VP/MM, [tim@sccradio.com](mailto:tim@sccradio.com).

**MIDWEST**

**Country Program Director**

Susquehanna-Cincinnati seeks a PD for WYGY, a station in the tradition of WFMS-Indianapolis and WOLF-Dallas. Leadership ability is essential. Air work will be required. Mandatory five (5) years programming experience and you must have a proven track record in Arbitron. Country Format experience necessary, additional experience in CHR will be helpful. Must be proficient in Selector, Enco and Excel.

Please mail demos and resumes to:

Dan Swenson  
Market Manager/VP  
OR  
TJ Holland

Director of Programming  
Radio Cincinnati  
895 Central Ave  
Cincinnati, Oh 45202

Please include your email address.

**WEST**

KSON/FM, is seeking a full-time Morning Show Producer. Must be able to book & schedule talent, audio edit & have creative writing skills. Possess abilities to organize, multi-task, work in fast-paced environment, & have leadership qualities. Min. 3 yrs. producer &/or morning show exp. required. If you have a passion for radio & enjoy working early & long hrs, send your resume (no calls):

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Human Resources Dept.

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**RADIO & RECORDS**  
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<b>NEWS DESK:</b>	310-788-1699	310-203-9763	<a href="mailto:newsroom@radioandrecords.com">newsroom@radioandrecords.com</a>	<b>EDITORIAL, OTHER DEPTS:</b>	310-553-4330	310-203-9763 <a href="mailto:mailroom@radioandrecords.com">mailroom@radioandrecords.com</a>
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**WEST**

Are you a leader in Christian Music? Artist Relations? Producing Tours? Or Festivals? Do you know Christian radio? Food for the Hungry seeks a Director of Artist Program and Children's Ministries. Information at [www.fh.org](http://www.fh.org).

**POSITIONS SOUGHT**

**Coming along better since Mom died.** Former Modesto #1 weekender seeks NorCal/PacNorthwest gig. Contact FRANK at (510) 223-1534. (5/14)

**20 year pro seeking fulltime on air gig.** Music Director experience. Adult formats. Prefer the Southwest. Call Jeff (361) 937-2272. [koski@sbcglobal.net](mailto:koski@sbcglobal.net). (5/14)

**Detroit, Michigan: get "Martin"** for your station. Funny, hard worker [djmartin88@hotmail.com](mailto:djmartin88@hotmail.com). 15 yrs in radio and counting! (5/14)

**POSITIONS SOUGHT**

**8 Yrs Traffic Dept Exp** seeks Traffic Manager position in radio, television or advertising. NY/ NJ only. BG at 201-222-8795. (5/14)

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**"Next Larry King"...** Skilled Interviewer w/ law degree seeks daily talk show gig. I can produce the show as well as interview. Currently on major market L.A. station. [Park806@aol.com](mailto:Park806@aol.com). (5/14)

**Energetic, enthusiastic,** and 11 years experience in the Country format. Looking for someone to give 200%? Call me!!!! Joe (231) 499-3689. (5/14)

**Experienced by training,** now ready for the field. Seeking work in whatever's needed in radio. Crystal Horton (817) 551-6608 [Love11016@aol.com](mailto:Love11016@aol.com). (5/14)

**I have the skills, you have the station.** Let's put them together and make good things happen! Announcing, copywriting, newscasting. Henry Diggs (254) 687-2326. (5/14)

**CHR/POP**

LW	TW	
1	1	MAROON 5 This Love (Octone/JRMG)
2	2	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
3	3	HOOBASTANK The Reason (Island/IDJMG)
5	4	BEYONCE' Naughty Girl (Columbia)
4	5	D12 f/EMINEM My Band (Shady/Interscope)
6	6	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
10	7	USHER Burn (LaFace/Zomba)
8	8	J-KWON Tippy (So So Def/Zomba)
7	9	EVANESCENCE My Immortal (Wind-up)
11	10	JESSICA SIMPSON Take My Breath Away (Columbia)
9	11	BRITNEY SPEARS Toxic (Jive/Zomba)
13	12	BLACK EYED PEAS Hey Mama (A&M/Interscope)
12	13	JESSICA SIMPSON With You (Columbia)
14	14	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)
19	15	BLINK-182 I Miss You (Geffen)
22	16	SWITCHFOOT Meant To Live (Red Ink/Columbia)
18	17	OUTKAST The Way You Move (LaFace/Zomba)
23	18	SEAN PAUL I'm Still In Love With You (VP/Atlantic)
21	19	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)
26	20	OUTKAST Roses (LaFace/Zomba)
24	21	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
15	22	CHINGY One Call Away (DTP/Capitol)
25	23	YELLOWCARD Ocean Avenue (Capitol)
29	24	MIS-TEEO Scandalous (Reprise)
20	25	CASSIDY f/R. KELLY Hotel (J/RMG)
38	26	BRITNEY SPEARS Everytime (Jive/Zomba)
28	27	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)
31	28	LIZ PHAIR Extraordinary (Capitol)
32	29	CHRISTINA MILIAN Dip It Low (Island/IDJMG)
33	30	JOJO Leave (Get Out) (BlackGround/Universal)

**#1 MOST ADDED**

BRITNEY SPEARS Everytime (Jive/Zomba)

**#1 MOST INCREASED PLAYS**

MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)

**TOP 5 NEW & ACTIVE**

- 311 Love Song (Maverick/Volcano/Zomba)
- USHER Confessions Part 2 (LaFace/Zomba)
- HANSON Penny & Me (3CG)
- SARAH HUDSON Girl On The Verge (S-Curve/EMC)
- ANASTACIA Left Outside Alone (Epic)

CHR/POP begins on Page 24.

**CHR/RHYTHMIC**

LW	TW	
2	1	USHER Burn (LaFace/Zomba)
5	2	BEYONCE' Naughty Girl (Columbia)
1	3	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
3	4	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
4	5	D12 f/EMINEM My Band (Shady/Interscope)
6	6	TWISTA Overnight Celebrity (Atlantic)
9	7	PETEY PABLO Freak-A-Leek (Jive/Zomba)
10	8	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)
8	9	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
7	10	J-KWON Tippy (So So Def/Zomba)
15	11	USHER Confessions Part 2 (LaFace/Zomba)
13	12	PITBULL f/LIL' JON Culo (TVT)
11	13	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
16	14	ALICIA KEYS If I Ain't Got You (J/RMG)
17	15	AMANDA PEREZ I Pray (Powerhouse/Virgin)
14	16	SEAN PAUL I'm Still In Love With You (VP/Atlantic)
12	17	CHINGY One Call Away (DTP/Capitol)
20	18	NB RIDAZ f/GEMINI So Fly (Upstairs)
19	19	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)
18	20	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
23	21	OUTKAST Roses (LaFace/Zomba)
26	22	JUVENILE Slow Motion (Cash Money/Universal)
22	23	DILATED PEOPLES f/KANYE WEST This Way (Capitol)
24	24	NINA SKY Move Ya Body (Next Plateau/Universal)
30	25	YING YANG TWINS Whats Happnin! (TVT)
21	26	G UNIT f/JOE Wanna Get To Know You (Interscope)
35	27	RIC-A-CHE Coo Coo Chee (SRC/Universal)
40	28	CASSIDY f/MASHONDA Get No Better (J/RMG)
27	29	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)
28	30	CHRISTINA MILIAN Dip It Low (Island/IDJMG)

**#1 MOST ADDED**

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

**#1 MOST INCREASED PLAYS**

USHER Confessions Part 2 (LaFace/Zomba)

**TOP 5 NEW & ACTIVE**

- BRANDY f/KANYE WEST Talk About Our Love (Atlantic)
- METHOD MAN f/BUSTA RHYMES What's Happenin' (Def Jam/IDJMG)
- LIL' WAYNE Bring It Back (Cash Money/Universal)
- ELEPHANT MAN Jook Gal (VP/Atlantic)
- 8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)

CHR/RHYTHMIC begins on Page 29.

**URBAN**

LW	TW	
1	1	USHER Burn (LaFace/Zomba)
2	2	ALICIA KEYS If I Ain't Got You (J/RMG)
5	3	TWISTA Overnight Celebrity (Atlantic)
4	4	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)
3	5	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
6	6	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
7	7	PETEY PABLO Freak-A-Leek (Jive/Zomba)
8	8	BEYONCE' Naughty Girl (Columbia)
9	9	USHER f/LUDACRIS & LIL' JON Yeah (LaFace/Zomba)
11	10	J-KWON Tippy (So So Def/Zomba)
13	11	R. KELLY Happy People (Jive/Zomba)
10	12	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
19	13	USHER Confessions Part 2 (LaFace/Zomba)
12	14	AVANT Don't Take Your Love Away (Geffen)
15	15	OUTKAST Roses (LaFace/Zomba)
14	16	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
17	17	JUVENILE Slow Motion (Cash Money/Universal)
21	18	MONICA U Should've Known Better (J/RMG)
22	19	JOE f/G UNIT Ride Wit U (Jive/Zomba)
16	20	CHINGY One Call Away (DTP/Capitol)
24	21	CARL THOMAS Make It Alright (Bad Boy/Universal)
29	22	KANYE WEST Jesus Walks (Roc-A-Fella/IDJMG)
39	23	JADAKISS f/NATE DOGG Time's Up! (Ruff Ryders/Interscope)
35	24	YUNG WUN f/DMX, LIL' FLIP & DAVID BANNER Tear It Up (J/RMG)
25	25	MUSIQ Whoknows (Def Soul/IDJMG)
26	26	CASSIDY f/R. KELLY Hotel (J/RMG)
23	27	G UNIT f/JOE Wanna Get To Know You (Interscope)
33	28	8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)
42	29	LLOYD BANKS On Fire (Interscope)
20	30	JANET JACKSON I Want You (Virgin)

**#1 MOST ADDED**

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

**#1 MOST INCREASED PLAYS**

USHER Confessions Part 2 (LaFace/Zomba)

**TOP 5 NEW & ACTIVE**

- MASTER P Act A Fool (New No Limit/Koch)
- METHOD MAN f/BUSTA RHYMES What's Happenin' (Def Jam/IDJMG)
- YING YANG TWINS Whats Happnin! (TVT)
- ANTHONY HAMILTON Charlene (So So Def/Zomba)
- CEE-LO The One (LaFace/Zomba)

URBAN begins on Page 32.

**AC**

LW	TW	
1	1	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
2	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
3	3	JOSH GROBAN You Raise Me Up (143/Reprise)
4	4	DIDO White Flag (Arista/RMG)
5	5	MARTINA MCBRIDE This One's For The Girls (RCA)
7	6	TRAIN Calling All Angels (Columbia)
6	7	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)
8	8	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)
10	9	SEAL Love's Divine (Warner Bros.)
9	10	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)
13	11	LIONEL RICHIE Just For You (Island/IDJMG)
12	12	LUTHER VANDROSS Buy Me A Rose (J/RMG)
15	13	WYONNNA I Want To Know What Love Is (Curb)
16	14	3 DOORS DOWN Here Without You (Republic/Universal)
17	15	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)
21	16	WILSON PHILLIPS Go Your Own Way (Columbia)
18	17	GLORIA ESTEFAN I Wish You (Epic)
14	18	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)
19	19	KIMBERLEY LOCKE 8th World Wonder (Curb/Reprise)
20	20	MERCYME Here With Me (INO/Curb)
25	21	MAROON 5 This Love (Octone/JRMG)
22	22	JESSICA SIMPSON Take My Breath Away (Columbia)
26	23	KATRINA CARLSON Count On Me (Kataphonic)
24	24	EVANESCENCE My Immortal (Wind-up)
23	25	KENNY LOGGINS I Miss Us (All The Best)
28	26	CLAY AIKEN Solitaire (RCA/RMG)
-	27	DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)
27	28	HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM)
29	29	NO DOUBT It's My Life (Interscope)
30	30	TRAIN When I Look To The Sky (Columbia)

**#1 MOST ADDED**

RICK SPRINGFIELD Beautiful You (Gomer/Red Ink)

**#1 MOST INCREASED PLAYS**

WILSON PHILLIPS Go Your Own Way (Columbia)

**TOP 5 NEW & ACTIVE**

- NORAH JONES Sunrise (Blue Note/EMC)
- JIM BRICKMAN 'Til I See You Again (Windham Hill/RMG)
- SOPHIE B. HAWKINS Walking On Thin Ice (Trumpet Swan)
- KEITH URBAN You'll Think Of Me (Capitol)
- CORRS Summer Sunshine (Atlantic)

AC begins on Page 44.

**HOT AC**

LW	TW	
1	1	MAROON 5 This Love (Octone/JRMG)
3	2	HOOBASTANK The Reason (Island/IDJMG)
2	3	EVANESCENCE My Immortal (Wind-up)
4	4	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
5	5	NICKELBACK Someday (Roadrunner Records/IDJMG)
6	6	3 DOORS DOWN Here Without You (Republic/Universal)
8	7	ALANIS MORISSETTE Everything (Maverick/Reprise)
7	8	MATCHBOX TWENTY Bright Lights (Atlantic)
9	9	NO DOUBT It's My Life (Interscope)
10	10	SANTANA f/ALEX BAND Why Don't You & I (Arista/RMG)
11	11	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)
15	12	LOS LONELY BOYS Heaven (Or/Epic)
12	13	SARAH MCLACHLAN Fallen (Arista/RMG)
13	14	DIDO White Flag (Arista/RMG)
16	15	AVRIL LAVIGNE Don't Tell Me (Arista/RMG)
18	16	3 DOORS DOWN Away From The Sun (Republic/Universal)
20	17	LENNY KRAVITZ Where Are We Runnin'? (Virgin)
19	18	JET Are You Gonna Be My Girl (Atlantic)
14	19	LIZ PHAIR Extraordinary (Capitol)
17	20	MELISSA ETHERIDGE Breathe (Island/IDJMG)
21	21	LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)
23	22	SARAH MCLACHLAN Stupid (Arista/RMG)
25	23	CALLING Our Lives (RCA/RMG)
22	24	TOBY LIGHTMAN Devils And Angels (Lava)
24	25	JESSICA SIMPSON With You (Columbia)
26	26	GAVIN DEGRAW I Don't Want To Be (J/RMG)
-	27	COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)
37	28	SHERYL CROW Light In Your Eyes (A&M/Interscope)
31	29	DIDO Don't Leave Home (Arista/RMG)
28	30	JESSICA SIMPSON Take My Breath Away (Columbia)

**#1 MOST ADDED**

COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)

**#1 MOST INCREASED PLAYS**

COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)

**TOP 5 NEW & ACTIVE**

- BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)
- BLINK-182 I Miss You (Geffen)
- CHERIE I'm Ready (Lava)
- MARTINA MCBRIDE This One's For The Girls (RCA)
- CORRS Summer Sunshine (Atlantic)

AC begins on Page 44.

**ROCK**

LW	TW	
1	1	JET Cold Hard Bitch (Atlantic)
2	2	AEROSMITH Baby, Please Don't Go (Columbia)
4	3	SHINEDOWN 45 (Atlantic)
8	4	VELVET REVOLVER Slither (RCA/RMG)
3	5	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)
9	6	HOOBASTANK The Reason (Island/IDJMG)
6	7	PUDDLE OF MUDD Heel Over Head (Geffen)
10	8	GODSMACK Running Blind (Republic/Universal)
5	9	TESLA Caught In A Dream (Sanctuary/SRG)
11	10	AUDIOSLAVE I Am The Highway (Interscope/Epic)
7	11	INCUBUS Megalomaniac (Epic)
16	12	LINKIN PARK Lying From You (Warner Bros.)
12	13	THREE DAYS GRACE (I Hate) Everything About You (Jive/Zomba)
15	14	A PERFECT CIRCLE The Outsider (Virgin)
14	15	JET Are You Gonna Be My Girl (Atlantic)
13	16	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)
21	17	NICKELBACK Feelin' Way Too Damn Good (Roadrunner Records/IDJMG)
19	18	LENNY KRAVITZ Where Are We Runnin'? (Virgin)
18	19	AUDIOSLAVE What You Are (Interscope/Epic)
17	20	THORNLEY So Far So Good (Roadrunner Records/IDJMG)
20	21	LOSTPROPHETS Last Train Home (Columbia)
24	22	SEETHER f/AMY LEE Broken (Wind-up)
23	23	SOIL Redefine (J/RMG)
22	24	OFFSPRING (Can't Get My) Head Around You (Columbia)
26	25	DROWNING POOL Step Up (Wind-up)
28	26	BLACK LABEL SOCIETY House Of Doom (Spitfire)
29	27	THREE DAYS GRACE Just Like You (Jive/Zomba)
-	28	SLIPKNOT Quality (Roadrunner Records/IDJMG)
25	29	DEFAULT Throw It All Away (TVT)
-	30	CROSSFADE Cold (Columbia)

**#1 MOST ADDED**

THREE DAYS GRACE Just Like You (Jive/Zomba)

**#1 MOST INCREASED PLAYS**

NICKELBACK Feelin' Way Too Damn Good (Roadrunner Records/IDJMG)

**TOP 5 NEW & ACTIVE**

- TANTRIC The Chain (Maverick/Reprise)
- INCUBUS Talk Shows On Mute (Epic)
- DARKNESS Growing On Me (Must...Destroy/Atlantic)
- SMILE EMPTY SOUL Silhouettes (Lava)
- EARSHOT Wait (Warner Bros.)

ROCK begins on Page 68.

## URBAN AC

LW	TW	ARTIST	SON	Label
1	1	ALICIA KEYS	If I Ain't Got You (J/RMG)	
3	2	TEENA MARIE	I'm Still In Love (Cash Money/Universal)	
2	3	LUTHER VANDROSS	Think About You (J/RMG)	
4	4	JANET JACKSON	I Want You (Virgin)	
7	5	PATTI LABELLE	New Day (Def Soul/IDJMG)	
5	6	RUBEN STUDDARD	Sorry 2004 (J/RMG)	
6	7	BEYONCÉ	Me, Myself And I (Columbia)	
8	8	PRINCE	Musicology (Columbia)	
10	9	MUSIQ	Whoknows (Def Soul/IDJMG)	
9	10	KEM	Love Calls (Motown/Universal)	
11	11	R. KELLY	Happy People (Jive/Zomba)	
15	12	TAMIA	Questions (Atlantic)	
19	13	USHER	Burn (LaFace/Zomba)	
12	14	JOE	More & More (Jive/Zomba)	
14	15	BABYFACE	The Loneliness (Arista/RMG)	
16	16	DWELE	Hold On (Virgin)	
17	17	AVANT	Don't Take Your Love Away (Geffen)	
18	18	RUBEN STUDDARD	What If (J/RMG)	
22	19	CARL THOMAS	Make It Alright (Bad Boy/Universal)	
20	20	EN VOGUE	Ooh Boy (33rd Street/Funky Girl)	
21	21	ANTHONY HAMILTON	Charlene (So So Def/Zomba)	
24	22	MONICA	U Should've Known Better (J/RMG)	
25	23	GOAPELE	Closer (Columbia)	
—	24	MARY J. BLIGE	It's A Wrap (Geffen)	
29	25	M. WINANS / ENYA & P. DIDDY	I Don't Wanna Know (Bad Boy/Universal)	
—	26	LASHELL GRIFFIN	Free (Epic)	
—	27	JESSE POWELL	Did You Cry (Liquid 8)	
26	28	HIL ST. SOUL	Pieces (Shanachie)	
30	29	CALVIN RICHARDSON	Not Like This (Hollywood)	
28	30	GERALD LEVERT	Wear It Out (Atlantic)	

### #1 MOST ADDED

PRINCE Call My Name (Columbia)

### #1 MOST INCREASED PLAYS

USHER Burn (LaFace/Zomba)

### TOP 5 NEW & ACTIVE

- ANGIE STONE I Wanna Thank Ya (J/RMG)
- AL GREEN Rainin' In My Heart (Blue Note/EMC)
- PRINCE Call My Name (Columbia)
- AMEL LARRIEUX For Real (Bliss Life)
- FREDDIE JACKSON Say Yeah (Martland)

URBAN begins on Page 32.

## COUNTRY

LW	TW	ARTIST	SON	Label
3	1	RASCAL FLATTS	Mayberry (Lyric Street)	
5	2	GRETCHEN WILSON	Redneck Woman (Epic)	
1	3	KEITH URBAN	You'll Think Of Me (Capitol)	
4	4	JOHN MICHAEL MONTGOMERY	Letters From Home (Warner Bros.)	
2	5	KENNY CHESNEY	f/JUNCLE KRACKER When The Sun Goes Down (BNA)	
6	6	TRACY LAWRENCE	Paint Me A Birmingham (DreamWorks)	
7	7	GEORGE STRAIT	Desperately (MCA)	
9	8	MONTGOMERY GENTRY	If You Ever Stop Loving Me (Columbia)	
8	9	LONESTAR	Let's Be Us Again (BNA)	
10	10	TOBY KEITH	Whiskey Girl (DreamWorks)	
11	11	BROOKS & DUNN	That's What She Gets For Loving Me (Arista)	
12	12	DAVID LEE MURPHY	Loco (Koch)	
14	13	CLAY WALKER	I Can't Sleep (RCA)	
15	14	SHEDAISY	Passenger Seat (Lyric Street)	
18	15	BILLY CURRINGTON	I Got A Feelin' (Mercury)	
17	16	REBA MCENTIRE	Somebody (MCA)	
19	17	SHANIA TWAIN	It Only Hurts When I'm Breathing (Mercury/IDJMG)	
13	18	CAROLYN DAWN JOHNSON	Simple Life (Arista)	
21	19	BRAD PAISLEY	f/ALISON KRAUSS Whiskey Lullaby (Arista)	
20	20	EMERSON DRIVE	Last One Standing (DreamWorks)	
22	21	JOSH GRACIN	I Want To Live (Lyric Street)	
24	22	ANDY GRIGGS	She Thinks She Needs Me (RCA)	
23	23	JOE DIFFIE	Tougher Than Nails (BBR/C4)	
25	24	RACHEL PROCTOR	Me And Emily (BNA)	
26	25	LEE ANN WOMACK	The Wrong Girl (MCA)	
28	26	MARTINA MCBRIDE	How Far (RCA)	
27	27	JEFF BATES	I Wanna Make You Cry (RCA)	
29	28	TERRI CLARK	Girls Lie Too (Mercury)	
30	29	JOE NICHOLS	If Nobody Believed In You (Universal South)	
39	30	KENNY CHESNEY	I Go Back (BNA)	

### #1 MOST ADDED

KENNY CHESNEY I Go Back (BNA)

### #1 MOST INCREASED PLAYS

BRAD COTTER I Meant To (Epic)

### TOP 5 NEW & ACTIVE

- JESSI ALEXANDER Honeysuckle Sweet (Columbia)
- CLINT BLACK The Boogie Man (Equity)
- LANE TURNER Always Wanting More (Breathless) (Warner Bros.)
- STEVE HOLY Put Your Best Dress On (Curb)
- DIERKS BENTLEY How Am I Doin' (Capitol)

COUNTRY begins on Page 37.

## SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	PETER WHITE	Talkin' Bout Love (Columbia)	
2	2	PAUL BROWN	24/7 (GRP/VMG)	
3	3	PAUL TAYLOR	Steppin' Out (Peak)	
4	4	EUGE GROOVE	Livin' Large (Narada)	
5	5	DAVE KOZ	All I See Is You (Capitol)	
6	6	RICHARD ELLIOT	Sly (GRP/VMG)	
8	7	HIL ST. SOUL	For The Love Of You (Shanachie)	
9	8	DIANA KRALL	Temptation (GRP/VMG)	
7	9	KIM WATERS	The Ride (Shanachie)	
11	10	MARC ANTOINE	Mediterraneo (Rendezvous)	
10	11	MINDI ABAIR	Save The Last Dance (GRP/VMG)	
14	12	JOYCE COOLING	Expression (Narada)	
13	13	RICHARD SMITH	Sing A Song (A440)	
16	14	BRIAN CULBERTSON	f/NORMAN BROWN Come On Up (Warner Bros.)	
12	15	NORAH JONES	Sunrise (Blue Note/EMC)	
17	16	MICHAEL LINGTON	Show Me (Rendezvous)	
18	17	PRAFUL	Let The Chips Fall (Rendezvous)	
20	18	NAJEE	Eye 2 Eye (N-Coded)	
19	19	RICK BRAUN	Daddy-O (Warner Bros.)	
21	20	BEYONCÉ	f/L. VANDROSS The Closer I Get To You (J/Columbia/RMG)	
22	21	BRAXTON BROTHERS	When You Touch Me (Peak)	
24	22	SIMPLY RED	You Make Me Feel Brand New (simplyred.com/Red Ink)	
26	23	ALKEMX	Time To Lounge (Rendezvous)	
25	24	GRADY NICHOLS	Allright (Grady Nichols Ltd.)	
27	25	DARYL HALL	What's In Your World (Rhythm & Groove/Liquid 8)	
29	26	DAN SIEGEL	In Your Eyes (Native Language)	
—	27	CHRIS BOTTI	Back Into My Heart (Columbia)	
—	28	SEAL	Love's Divine (Warner Bros.)	
23	29	JEFF GOLUB	Pass It On (GRP/VMG)	
—	30	PAUL JACKSON, JR.	Walkin' (Blue Note/EMC)	

### #1 MOST ADDED

GERALD ALBRIGHT To The Max (GRP/VMG)

### #1 MOST INCREASED PLAYS

EUGE GROOVE Livin' Large (Narada)

### TOP 5 NEW & ACTIVE

- PETE BELASCO Deeper (Compendia)
- NESTOR TORRES Maybe Tonight (Heads Up)
- MICHAEL MCDONALD Ain't Nothing Like The Real Thing (Motown)
- GERALD ALBRIGHT To The Max (GRP/VMG)
- CHUCK LOEB Bring It (Shanachie)

Smooth Jazz begins on Page 51.

## ACTIVE ROCK

LW	TW	ARTIST	SON	Label
1	1	LINKIN PARK	Lying From You (Warner Bros.)	
2	2	JET	Cold Hard Bitch (Atlantic)	
3	3	SHINEDOWN	45 (Atlantic)	
4	4	A PERFECT CIRCLE	The Outsider (Virgin)	
5	5	GODSMACK	Running Blind (Republic/Universal)	
7	6	VELVET REVOLVER	Slither (RCA/RMG)	
8	7	HOOBASTANK	The Reason (Island/IDJMG)	
6	8	LOSTPROPHETS	Last Train Home (Columbia)	
12	9	DROWNING POOL	Step Up (Wind-up)	
14	10	AUDIOSLAVE	What You Are (Interscope/Epic)	
9	11	PUDDLE OF MUDD	Heel Over Head (Geffen)	
10	12	NICKELBACK	Figured You Out (Roadrunner Records/IDJMG)	
13	13	THREE DAYS GRACE	(I Hate) Everything About You (Jive/Zomba)	
11	14	INCUBUS	Megalomaniac (Epic)	
15	15	OFFSPRING	(Can't Get My) Head Around You (Columbia)	
17	16	SLIPKNOT	Duality (Roadrunner Records/IDJMG)	
18	17	CROSSFADE	Cold (Columbia)	
16	18	SOIL	Redefine (J/RMG)	
19	19	THREE DAYS GRACE	Just Like You (Jive/Zomba)	
20	20	THORNLEY	So Far So Good (Roadrunner Records/IDJMG)	
25	21	SEETHER	f/AMY LEE Broken (Wind-up)	
22	22	SMILE EMPTY SOUL	Silhouettes (Lava)	
24	23	THOUSAND FOOT KRUTCH	Rawkfst (Tooth & Nail/EMC)	
32	24	BREAKING BENJAMIN	So Cold (Hollywood)	
41	25	NICKELBACK	Feelin' Way Too Damn Good (Roadrunner Records/IDJMG)	
23	26	AEROSMITH	Baby, Please Don't Go (Columbia)	
28	27	KORN	Everything I've Known (Immortal/Epic)	
21	28	DAMAGEPLAN	Save Me (Atlantic)	
33	29	SKILLET	Savior (Lava)	
26	30	KIO ROCK	Jackson, Mississippi (Top Dog/Atlantic)	

### #1 MOST ADDED

DROPBOX Wishbone (Re-Align/Universal)

### #1 MOST INCREASED PLAYS

NICKELBACK Feelin' Way Too Damn Good (Roadrunner Records/IDJMG)

### TOP 5 NEW & ACTIVE

- ATREYU Lip Gloss And Black (Victory)
- FEAR FACTORY Archetype (Liquid 8)
- BRIDES OF DESTRUCTION I Don't Care (Sanctuary/SRG)
- LACUNA COIL Swamped (Century Media)
- JIMMIE'S CHICKEN SHACK f/AARON LEWIS Falling Out (Koch)

ROCK begins on Page 68.

## ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	JET	Cold Hard Bitch (Atlantic)	
2	2	LINKIN PARK	Lying From You (Warner Bros.)	
3	3	HOOBASTANK	The Reason (Island/IDJMG)	
15	4	BEASTIE BOYS	Ch-Check It Out (Capitol)	
4	5	311	Love Song (Maverick/Volcano/Zomba)	
7	6	VELVET REVOLVER	Slither (RCA/RMG)	
5	7	A PERFECT CIRCLE	The Outsider (Virgin)	
8	8	OFFSPRING	(Can't Get My) Head Around You (Columbia)	
10	9	YEAH YEAH YEAHS	Maps (Interscope)	
12	10	INCUBUS	Talk Shows On Mute (Epic)	
9	11	BLINK-182	I Miss You (Geffen)	
6	12	LOSTPROPHETS	Last Train Home (Columbia)	
13	13	MODEST MOUSE	Float On (Epic)	
11	14	INCUBUS	Megalomaniac (Epic)	
14	15	GODSMACK	Running Blind (Republic/Universal)	
21	16	MUSE	Time Is Running Out (EastWest/Warner Bros.)	
19	17	AUDIOSLAVE	What You Are (Interscope/Epic)	
22	18	NEW FOUND GLORY	All Downhill From Here (Geffen)	
20	19	SWITCHFOOT	Dare You To Move (Red Ink/Columbia)	
18	20	THREE DAYS GRACE	(I Hate) Everything About You (Jive/Zomba)	
24	21	THREE DAYS GRACE	Just Like You (Jive/Zomba)	
23	22	SMILE EMPTY SOUL	Silhouettes (Lava)	
25	23	SEETHER	f/AMY LEE Broken (Wind-up)	
29	24	SLIPKNOT	Duality (Roadrunner Records/IDJMG)	
28	25	SHINEDOWN	45 (Atlantic)	
30	26	THORNLEY	So Far So Good (Roadrunner Records/IDJMG)	
17	27	PUDDLE OF MUDD	Heel Over Head (Geffen)	
32	28	STORY OF THE YEAR	Anthem Of Our Dying Day (Maverick/Reprise)	
31	29	VON BONDIES	C'mon C'mon (Sire/Reprise)	
40	30	FRANZ FERDINANO	Take Me Out (Domino/Epic)	

### #1 MOST ADDED

CURE The End Of The World (Geffen)

### #1 MOST INCREASED PLAYS

BEASTIE BOYS Ch-Check It Out (Capitol)

### TOP 5 NEW & ACTIVE

- CROSSFADE Cold (Columbia)
- CURE The End Of The World (Geffen)
- KICKS Mir (TVT)
- STERIOGRAM Walkie Talkie Man (Capitol)
- EARSHOT Wait (Warner Bros.)

ALTERNATIVE begins on Page 73.

## TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	ALANIS MORISSETTE	Everything (Maverick/Reprise)	
2	2	MICHAEL ANDREWS	f/GARY JULES Mad World (Universal)	
7	3	LENNY KRAVITZ	Where Are We Runnin'? (Virgin)	
5	4	JOHN MAYER	Clarity (Aware/Columbia)	
4	5	JET	Are You Gonna Be My Girl (Atlantic)	
6	6	DAVE MATTHEWS	Oh (RCA/RMG)	
3	7	DAMIEN RICE	Cannonball (Vector Recordings/Warner Bros.)	
9	8	ERIC CLAPTON	If I Had Possession Over Judgment Day (Duck/Reprise)	
8	9	NORAH JONES	Sunrise (Blue Note/EMC)	
11	10	DONAVON FRANKENREITER	f/JACK JOHNSON Free (Brushfire/Universal)	
12	11	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
13	12	JASON MRAZ	Curbside Prophet (Atlantic)	
10	13	MAROON 5	This Love (Dctone/J/RMG)	
15	14	MINDY SMITH	Come To Jesus (Vanguard)	
16	15	WHEAT	I Met A Girl (Aware/Columbia)	
17	16	BARENAKED LADIES	Testing 1, 2, 3 (Reprise)	
30	17	COUNTING CROWS	Accidentally In Love (DreamWorks/Geffen)	
25	18	SHERYL CROW	Light In Your Eyes (A&M/Interscope)	
18	19	MELISSA ETHERIDGE	Lucky (Island/IDJMG)	
22	20	PAT MCGEE BAND	Beautiful Ways (Warner Bros.)	
19	21	TOOTS AND THE MAYTALS	W/ B. RAITT True Love Is Hard To Find (V2)	
—	22	BOB SCHNEIDER	Come With Me Tonight (Shockorama/Vanguard)	
21	23	JEM	They (ATO/RCA/RMG)	
27	24	HOOBASTANK	The Reason (Island/IDJMG)	
23	25	STING	Sacred Love (A&M/Interscope)	
28	26	JARS OF CLAY	Show You Love (Essential/PLG/RCA/RMG)	
24	27	MELISSA ETHERIDGE	Breathe (Island/IDJMG)	
20	28	JONNY LANG	Give Me Up Again (A&M/Interscope)	
—	29	311	Love Song (Maverick/Volcano/Zomba)	
—	30	PATTY GRIFFIN	Love Throw A Line (ATO/RCA/RMG)	

### #1 MOST ADDED

NORAH JONES What Am I To You? (Blue Note/EMC)

### #1 MOST INCREASED PLAYS

COUNTING CROWS Accidentally In Love (DreamWorks/Geffen)

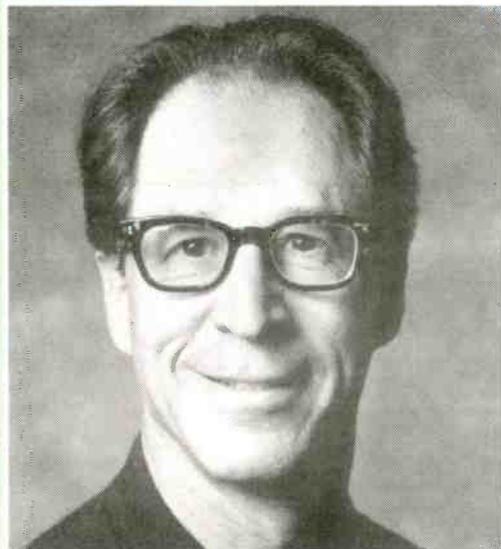
### TOP 5 NEW & ACTIVE

- MORRISSEY Irish Blood, English Heart (Sanctuary/SRG)
- THRILLS Big Sur (Virgin)
- NORAH JONES What Am I To You? (Blue Note/EMC)
- BUTTERFLY BOUCHER Another White Dash (A&M/Interscope)
- MY MORNING JACKET Golden (ATO/RCA/RMG)

TRIPLE A begins on Page 78.

# Publisher's Profile

By Erica Farber



## RON GOLDSTEIN

President/CEO, The Verve Music Group

**R**on Goldstein has long been referred to as one of the industry's premier jazz and adult-music marketing wizards. He was hired by the Universal Music Group as part of a focused effort to bolster the company's jazz marketing efforts and to help get its jazz artists exposure outside the jazz world.

In his position as President/CEO of the Verve Music Group, Goldstein works side-by-side with UMG Chairman Tommy LiPuma, who shares his passion for and commitment to jazz and adult music.

**Getting into the business:** "Basically, I just fell into it. I was traveling around the country and stopped to see my college roommate in Cleveland. He was a salesman for a distributor in Cleveland, selling television sets, refrigerators, etc. He took me to see his office, and by complete accident I met the owner of the company. It turned out the owner and I had read a lot of the same books. I had no idea who he was, because it was a Saturday and there was nobody else there. He offered me a job. I said I wasn't interested in selling washing machines. He said they also distributed records in the state of Ohio. He picked up the phone and said, 'Eddie, I'm sending a kid down to see you.' It turned out to be Eddie Rosenblatt.

"I started in Cleveland and was there for three years. I did promotion and sales and even worked for the rack the distributor had at the time. I then went to work at Warner Bros. They brought me out to Los Angeles as West Coast Sales Manager. I worked at Warner Bros. for 11 years, until 1980. We had a licensing deal with Island Records, and it was failing miserably. Mo Ostin felt it was important to have somebody from Warner Bros. running that operation for Chris Blackwell, to make it really work. I came to New York in 1980 and became President of Island Records.

"Around '86 or '87 I got a phone call from Peter Baumann, who had started a little company called Private Music. It had only been up and running for about six months. Basically, it was electronic New Age music. I was the President/CEO for Private Music for 11 years. Then we were bought by BMG, and I stayed another couple of years."

**Joining the Verve Music Group:** "It was through Zach Horowitz. This was just before the merger took place with PolyGram. The jazz operation for Universal was GRP Records. Tommy LiPuma was running the company. Zach asked me to come and run the company on a day-to-day basis, and Tommy was in full agreement, because Tommy and I had known each other for many years. Tommy would concentrate on the production and A&R functions. That was exactly six years ago."

**Define the music of the Verve Music Group:** "It is absolutely music for adults. This is the life I've been living for a long time. Private Music was that way. There's an audience out there that will buy our Diana Krall record on a Tuesday, and on Wednesday they'll buy Buena Vista Social Club, and on Thursday they'll buy Josh Groban. I'm not saying all of them, but there's a general marketplace.

"We have this new artist, Jamie Cullum, signed in the U.K. He's a young kid singing standards and some things he

and his brother have written. But when he sings the jazz standards, he does it in almost a rock way. They call him Frank Sinatra with sneakers. There are a lot of people who used to buy Paul Simon, Van Morrison and Steely Dan who are now listening to certain kinds of jazz or classical or world music or what I would call adult projects."

**Structure of the company:** "We have 41 people. We've been profitable every year we've been in business, but because we had to cut down to 41, I reduced our roster. We are still operating and trying to develop careers. It's not about one record, and if it doesn't work, goodbye. It's not that at all. The good thing for us is that we don't need gold and platinum records every time we put a record out. If we sell 150,000, we're in good shape."

**Biggest challenge:** "Finding artists we can develop. Finding the talent and then reaching the audience I'm talking about. How do you reach that audience? With an artist like Josh Groban, it was television. With Norah Jones, her record and her voice were so strong and so simple, there was big word of mouth before MTV and Pop radio and anything else like that. People have a way of discovering things if they're really good. The marketing challenge is probably the most difficult thing."

**State of the record industry:** "There's been a downturn in sales, and everyone is looking at the free downloads and the CD burning. That's been a big factor. One of the things that hurt us was the closing of some very good retail stores, stores that carry catalog. Now you have stores that are not really record retailers; they are general retailers with record sections, and those sections are basically hit-driven. There's a loss of catalog sales, because it's just not available.

"Secondly, corporations own the major record companies. There is a bottom-line mentality, and it's not as entrepreneurial. And there's been a loss of certain executives and personalities who were in the business. Doug Morris and Clive Davis are still around. Those two people happen to be the most successful people in the business right now, but there's been a loss of many other people who were their peers. I don't know that the people coming up are necessarily as strong. The opportunities aren't there as much anymore, either, because it costs too much money to start and maintain a new record company."

**State of radio:** "I follow the trades, and from what I understand, it's not dissimilar to the record companies: Stations are owned by corporations — Clear Channel, Infinity and whatever else is out there. It's very difficult for some stations, whatever the market, to step out and play a record, to take a risk, because they're part of corporations that are looking to maximize their ad rates. We're all subject to stock price. What that has to do with music is hard to justify, but that's where it is. That exists on both sides, and I'm sure it plays a part at retail, too, to some degree."

**State of Smooth Jazz radio:** "Smooth Jazz radio has been a phenomenon, but it needs an injection of newer music. We had an artist last year, Mindy Abair, a breakthrough artist. We broke this artist. One of the reasons she broke is that she and her producer, Matthew Hager, came through with music that was a little fresh and a little bit different but still fit the format. I'm looking for and I keep pushing for music that's a little bit different.

"Although the format is healthy, the sales of the records that go through the format are not very healthy. It's a passive audience. You have to wake the audience up. We do have success with radio, we do sell records through them, but I'd like to see some fresh music. I don't blame radio. We have to bring music to them where they can say, 'This is new, but it also fits.'"

**Something about his company that might surprise our readers:** "Because we're still the Verve Music Group and a lot of people still think that Verve is jazz, it would probably surprise them to sit in a marketing meeting and hear us discuss jazz records like a pop record company, in terms of marketing. We're very aggressive that way. Also, the depth of executives we have here. I can compare my people to people in any company."

**Most influential individual:** "Eddie Rosenblatt, who started me in the business and is my closest friend and also a great mentor. In my first couple of years at Warner Bros. there was a man there named Joel Friedman, who actually started WEA but was still at Warner Bros. at the time. The third would be Mo Ostin. I was very fortunate to have those three people who said, 'This kid may have some potential. We're going to work with him.'"

**Career highlight:** "In my first year at Warner Bros., when I was doing West Coast sales, a record came out by an artist named Norman Greenbaum, 'Spirit in the Sky,' that nobody paid any attention to. With the help of the local promotion guy in L.A., we broke that record, and it was Warner Bros.' biggest-selling single for years and years.

"Second, of all the gold and platinum records I've gotten from artists, I only have one up on my wall. It's from David Sanborn's album *Hideaway*. It was David's third album, and the other two didn't do all that well. David was in a difficult head space at the time. I went to an A&R meeting, and there was a consensus that we were not going to continue with David. Mo turned to me, because I was his Product Manager. I said, 'It's worth saving him.' Mo said, 'OK, you handle the next record.' The next record went gold.

"Another great thing was my first year at Island Records. I had U2's first album, and we had Steve Winwood's *Arc of a Diver* record."

**Career disappointment:** "We all run into problems, whether you're doing a good job or not, when there's a change of regime — even artists. Artists will sign with a particular record company because there's somebody there they think is really great. The lawyer says, 'Company X is offering you more money.' The artist says, 'I want to be over here, because Joe So-And-So is so great.' You go over there, and everything is fine. Then, all of a sudden, Joe gets fired. That's happened to executives as well. A lot of the people I grew up with in the business are gone. I hear people complaining about the business, that it's not like it used to be. It isn't — that's a fact of life — but it's still a thrill."

**Favorite radio format:** "What I listen to in New York probably the most is WFUV. They play very eclectic music, and the PD, Rita Houston, her show I love."

**Favorite television show:** "The Sopranos and *Curb Your Enthusiasm*."

**Favorite song:** "Probably a Motown or a James Taylor song. I'm thinking of 'The Way You Do the Things You Do' by The Temptations. There's a line in it, 'If good looks were a minute/You'd be an hour.' It's so clever and interesting."

**Favorite artist:** "Ry Cooder."

**Favorite movie:** "Lawrence of Arabia."

**Favorite book:** "Endurance by Alfred Lansing. I read it when I was living and working in Yosemite National Park, around 1964-65. Part of the whole story about how I got into the record business was that when I was talking to the owner of that company, and we were talking about books, he got frustrated and said, 'I know there's a book you've never read. It's called *Endurance*.' I said, 'Oh, yeah, Alfred Lansing.' That's when he said, 'I want you to come work for me.'"

**Favorite restaurant:** "Trattoria del Arte in New York."

**Beverage of choice:** "A good Chianti."

**Hobbies:** "Golf and reading, mostly biographies and autobiographies."

**E-mail address:** "ron.goldstein@umusic.com."

**Advice for broadcasters:** "Stop and listen to the music. When I started in the business, I'd go into a radio station and meet with the music director, and we'd sit down and listen to what I had. Sometimes he'd grab the disc, say, 'I love this,' and run into the studio and put it on. Now there's research and charts and this and that. The idea of just hearing something that you know is really great and acting on it immediately is gone. That's unfortunate."

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