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Janet Scores Most Added Win

Aside from all the news Janet Jackson made at the Super Bowl, she scores a big win with the Most Added song at CHR/Pop this week. "Just a Little While" (Virgin), the first single from Jackson's upcoming album *Damita Jo*, grabs 80 adds at Pop and another 15 at Rhythmic.



R&R
 RADIO & RECORDS
 www.radioandrecords.com

FEBRUARY 6, 2004



Radio Sales Exclusive: Liquor Ads

What's on tap for liquor and beer advertising this year? That's the issue anchoring this week's Radio Sales Focus. As the radio advertising community gathers this week at the RAB conference in Dallas, R&R examines this and many other issues related to radio sales. The story begins on Page 1.

the upcoming single from multi-Grammy nominated
SHANIA TWAIN
It Only Hurts When I'm Breathing

from the Diamond certified album *Up!*

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POINT A



POINT B

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RADIO SOBERED BY NEW SPOT CODE

The alcohol industry's new guidelines restricting radio commercials to dayparts (or even hours) where 70% of listeners are at least 21 are already having a profound effect on several formats. Read the opinions of several top sales executives, starting on this page and continuing in this week's Management/Marketing/Sales section. Also: Irwin Pollack's checklist of 30 interview questions for prospective salespeople, Emmis/St. Louis VP/Director of Sales Dean Mutter on recruiting top sales managers, and more.

Pages 8-10

TRS EXCITEMENT BUILDS

With Mort Crim, Peter Jennings, Tony Snow and Mike Wallace just four of the many VIPs set to attend, R&R Talk Radio Seminar 2004 is generating heat despite the frigid Washington, DC temperatures! The event takes place Feb. 26-28 at the Renaissance Washington, DC Hotel. Register now at www.radioandrecords.com.

NUMBER ONES

- CHR/POP**
 - **OUTKAST** The Way You Move (Arista)
- CHR/RHYTHMIC**
 - **TWISTA...** Slow Jamz (Atlantic)
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 - **TWISTA...** Slow Jamz (Atlantic)
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 - **ALICIA KEYS** You Don't Know My Name (J)
- COUNTRY**
 - **ALAN JACKSON** Remember When (Arista)
- AC**
 - **SHANIA TWAIN** Forever And For Always (Mercury/UMG)
- HOT AC**
 - **3 DOORS DOWN** Here Without You (Republic/Universal)
- SMOOTH JAZZ**
 - **JAZZMASTERS** Puerto Banus (Trippin' N' Rhythm)
- ROCK**
 - **NICKELBACK** Figured You Out (Roadrunner/IDJMG)
- ACTIVE ROCK**
 - **LINKIN PARK** Numb (Warner Bros.)
- ALTERNATIVE**
 - **LINKIN PARK** Numb (Warner Bros.)
- TRIPLE A**
 - **COUNTING CROWS** She Don't Want Nobody Near (Geffen)
- CHRISTIAN AC**
 - **THIRD DAY** Sing A Song (Essential/PLG)
- CHRISTIAN CHR**
 - **JARS OF CLAY** Show Us Love (Essential/PLG)
- CHRISTIAN ROCK**
 - **SANCTUS REAL** Beautiful Day (Sparrow)
- CHRISTIAN INSPO**
 - **STEVEN C. CHAPMAN** Moment Made For... (Sparrow)
- SPANISH CONTEMPORARY**
 - **MAMA** Te Llevaré Al Cielo (Warner M.L.)
- TEJANO**
 - **INTOCABLE** Soy Un Novato (EMI Latin)
- REGIONAL MEXICAN**
 - **MONTEZ DE DURANGO** Lagrimas De Cristal (Disa)
- TROPICAL**
 - **TOROS BAND** Loco Conmigo (Universal)



R&R-FOCUS

Alcohol Biz Steps Up ID Check
Youth formats scramble to save beer buys

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



Welsh

Scott Welsh has a money problem. As GSM of No. 1-rated CHR / Rhythmic KGGI/Riverside, he is in danger of losing a lot of revenue from beer advertising in 2004, now that the new Distilled Spirits Council and Beer Institute code has kicked in.

The groups' new code calls for 70% of a station's listeners to be over 21 in order for the station to qualify for radio buys. As of the summer 2003 Arbitron, KGGI couldn't meet that criterion in any daypart, forcing Welsh and his sales team to invent new ways to keep those significant dollars from going down the drain.

This scenario is common throughout the country at stations whose formats attract a high percentage of young listeners. Alternative, CHR/Pop, CHR/Rhythmic and Urban outlets are the most vulnerable: Those formats attracted 73% of the \$231 million spent on the alcohol industry in 2002.

The code change means that some of America's best known radio stations do not meet the new adult-percentage standards overall and that five or more stations in any given market may be out of bounds in at least one daypart — and, in many cases, in all dayparts.

See Page 9

Emotions Run High At Second Localism Hearing

While broadcast indecency this week became the hot-button topic for Americans, the important and often divisive issue of localism in media was debated and discussed at the second in a series of six official FCC-administered hearings.

The hearing, held Jan. 28 in San Antonio's City Hall, brought protesters and marches to the city's streets, while inside City Council chambers four of five FCC commissioners listened to impassioned statements from musicians and music lovers, those who are against media consolidation, and representatives from radio and TV who strongly defended their local efforts.

FCC Chairman Michael Powell presided over the frequently fiery hearing, while

LOCALISM ▶ See Page 13

Reps Debate Indecency Enforcement

'Protecting children' hot topic on Capitol Hill

By Adam Jacobson
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A tenfold hike in the maximum penalty that can be handed out by the FCC could soon become reality if a bill introduced by House Telecommunications Sub-

FCC Investigates Super Bowl Halftime Incident: Page 3

committee Chairman Fred Upton wins the support of the House Commerce Committee and the rest of Congress.

The proposed legislation was just one of several hot topics at the Jan. 28 Capitol Hill hearing convened to debate and discuss the limits of FCC penalties for broadcast indecency. Additional House members weighed in with their comments as FCC

Enforcement Bureau Chief David Solomon and Parents Television Council President Brent Bozell, among others, offered testimony supporting Upton's efforts to increase FCC penalties. Upton said the House was answering a call from FCC Chairman Michael Powell to significantly increase the maximum amount the FCC can impose per violation. "You asked for it, you got it," Upton said of Powell's request.

Upton noted that the prime concern in the quest to give the FCC more bite with its issuance of notices of

INDECENCY ▶ See Page 4

Perelli To Rejoin Star/L.A. As PD

By Keith Berman
R&R Associate Radio Editor
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Angela Perelli, who has been serving as R&R's AC/Hot AC Editor since August 2003, will rejoin Clear Channel Hot AC-KYSR (Star 98.7)/Los Angeles on Feb. 9 as PD. This will be Perelli's second tour of duty at the station: She came to Star in 1995 as Asst. PD, was promoted to PD in 1997 and added the title of VP/Operations in 2001. Prior to that she served as Asst. PD/MD at KIOI/San Francisco.



Perelli

"Angela's past success at Star 98.7 and her ability to generate ratings is extraordinarily impressive," KYSR Station Manager Brad Samuel told R&R.

PERELLI ▶ See Page 20

Davis Leads BMG North America
Goldstuck becomes President/COO of new unit

By Frank Corvino
R&R Music Editor
fcorvino@radioandrecords.com



Davis

Goldstuck

RCA Music Group Chairman/CEO Clive Davis has been named Chairman/CEO of BMG North America. Based in New York, Davis will report directly to BMG Chairman/CEO Rolf Schmidt-Holtz.

At the same time, RCA Music Group President/COO Charles Goldstuck has become President/COO of BMG North America, where he will oversee the consolidated business operations and continue to report directly to Davis. The newly formed group will combine all operations of the BMG-owned record labels, including Arista, J and RCA, as well as Barry Weiss-led Jive.

Davis will also oversee BMG Distribution, BMG Strategic Marketing and BMG Canada. The group does not include RCA Label Group/Nashville, which is led by Chairman Joe Galante, or BMG Classics, headed by Chairman Nicholas Firth. A BMG statement said that the change will allow for a better alignment of BMG's North American operations, in which administrative operations and certain support functions at the labels will be consolidated.

DAVIS ▶ See Page 20

National Business Helps Radio Revenue Finish 2003 Ahead 1%

A modest December rally after a difficult November helped radio wrap up 2003 slightly ahead of 2002's revenue totals, generating a 1% overall increase in combined local and national sales, to \$19.60 billion, up from \$19.41 billion in 2002.

The growth was led entirely by the national business, which grew 6% — from \$3.28 billion in 2002 to \$3.47 billion last year. Local dollars remained essentially flat at \$15.1 billion, compared to \$15.13 billion in 2002. Network radio improved 3% during the year.

For December 2003, radio overall was up 2% over the

same month in 2002, with both local and national ad sales 2% ahead of December 2002. Q4 revenue was hampered by sluggish ad spending early in the quarter, resulting in a 1% decrease in local, national and total spending compared to Q4 2002.

RAB President/CEO Gary Fries, who will present his 2004 "State of the Industry" address at RAB2004 in Dallas this week, said, "The growth radio generated in 2003 points to healthy ad sales in all sectors, as consumer confidence grows and

REVENUE ▶ See Page 20

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Super Bowl Halftime Show Brings Investigation By FCC

Jackson performance aired on Viacom's CBS-TV

By Joe Howard
R&R Washington Bureau
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Barely a day after Janet Jackson's duet partner Justin Timberlake closed out their Super Bowl XXXVIII halftime performance on CBS-TV by ripping off a piece of Jackson's outfit and exposing her right breast, FCC Chairman Michael Powell announced plans to launch a "thor-



Jackson, Timberlake react to 'wardrobe malfunction.'

ough and swift" investigation of the already notorious stunt.

The investigation could lead to an indecency fine against CBS-TV parent Viacom, which has already been under fire for what the FCC determined was indecent material aired on radio stations owned by the company's Infinity Broadcasting unit, including stunts by former WNEW/New York talkers Opie & Anthony and WKRK/Detroit's Deminski & Doyle.

Calling Sunday's incident "classless, crass and deplorable," Powell said, "I am outraged at what I saw during the halftime show of the Super Bowl. Our nation's children, parents and citizens deserve better."

Powell enjoys bipartisan support from his fellow commissioners, all of whom expressed outrage over the incident. In a statement on Tuesday, Commissioner Michael Copps said "hundreds of Americans" had already contacted the FCC and conveyed

SUPER BOWL ▶ See Page 13

WMAX Gets 'Real,' Flips To Talk

Clear Channel's '80s WMAX/Atlanta on Jan. 30 flipped to FM Talk as "Real Radio 105.3." Bruce Collins, PD of News/Talk clustermate WGST-AM, has added similar duties at WMAX.

"Real Radio 105.3 will talk about real issues, real people, real problems and real life, not just boring, everyday political talk," Collins told R&R. "We'll talk about things that people are talking about in their everyday lives, like Janet Jackson and Justin Timberlake at the Super Bowl and its impact on your kids, gas prices going up, mad

cow disease, celebrity scandals and more. If you're thinking about it, we'll be talking about it."

WMAX's new lineup comprises Premiere's syndicated *Bob and Tom Show* (5-10am); former WQAM/Miami host Scott Ferrall (10am-3pm); WFLA/Tampa-based Todd Schnitt (3-6pm); local favorite Kim "The Kimmer" Peterson (6-8pm), who is also heard on WGST; a replay of two hours of *The Bob and Tom Show* (8-10pm); Premiere's Phil Hendrie (10pm-1am); and Premiere's *Coast to Coast* with George Noory (1-5am).

Real Radio 105.3

KRWM/Seattle Names Nolan PD

Gary Nolan has been named PD of Sandusky AC KRWM/Seattle. He has spent 12 years as PD of Infinity AC WLTE/Minneapolis and also served as OM for that station and Hot AC sister WXPT/Minneapolis.

"I'm excited about this deal," KRWM GM Marc Kaye said. "I flew Gary out here, and we just clicked. He's smart, he's a people person, and he has a great track record."

Nolan replaces Tony Coles, who programmed both KRWM and Hot AC KLSY in Seattle and was recently named Regional VP/Programming for Clear Channel/Oregon. Kaye is now searching for a PD for KLSY.

"As much as I loved Tony Coles and was sorry to lose him, Gary was one of the names he gave me," Kaye said. "Tony told me, 'If you can get this guy, I know the station will be in great hands.' And we got him. The only positive, if there is such a thing, about losing a great employee like Tony is that we've now decided to separate the jobs and have a dedicated PD for each station. KLSY & KRWM both deserve that kind of attention."

Nolan told R&R, "Looks like I'll have to trade my parka for a raincoat. My first order of business will be to try and hire Dr. Frasier Crane for mornings — I hear his TV gig is ending soon."



Nolan



SNAZZY SUITS GALORE The Museum of Television & Radio recently held its annual Radio Festival at its New York branch, during which members celebrated radio through seminars, live broadcasts and live radio dramas. Seen here enjoying the festivities are (l-r) Katz Television Group President Jim Beloyanis, Clear Channel Chairman/CEO Lowry Mays and MTR Chairman of the Board of Trustees Frank Bennack.

Tamburro Adds Philly PD Duties

Joe "Butterball" Tamburro, currently PD of Clear Channel Urban AC WDAS-FM/Philadelphia, has added similar duties at Gospel clustermate WDAS-AM, which has made the move from gospel satellite network The Light to local programming. Tamburro also continues to serve as the combo's GM and to



Tamburro

host his weekly Sunday-night show on WDAS-FM, *Oldies With Butter*.

Tamburro is a 40-year veteran of the stations, having joined the

original WDAS-AM as PD/air talent when it was a "race" station in 1964. He later added PD duties at WDAS-FM, subsequently dropped his AM PD duties and eventually became GM over the combo. Now he comes full circle, re-adding PD duties at WDAS-AM.

In related news, WDAS-FM Asst. PD/MD Jo Ann Gamble adds those duties at the AM, which taps Ed Long as Program Coordinator/middayer. Sandra

TAMBURRO ▶ See Page 20

CC Realigns Mid-America Region

Clear Channel has reorganized the management structure for the stations in its Delta Region, which has been renamed the Mid-America Region. With the exception of St. Louis, all of the trading areas within the region are newly created.

As a result, Clear Channel/Wichita Market Manager Dick Harlow has risen to Regional VP for Wichita; Oklahoma City; Tulsa; Lawton, OK; and Wichita Falls, TX. Concurrently, Fayetteville, AR Market Manager Tony Beringer has become Regional VP for that market, as well as Little Rock and Ft. Smith, AR. Clear Channel/Jackson, MS Market



Harlow

Manager Kenny Windham has been named Regional VP/Mississippi, overseeing stations in Jackson, Laurel-Hattiesburg, Meridian and Tupelo.

Lee Clear, who serves as Clear Channel/St. Louis Market Manager and oversees Springfield, MO and Springfield and Marion-Carbondale, IL as a Re-to Regional VP, continues in that role. Tim Davies remains Regional VP/Market Manager for Memphis; Jackson, TN; and Jonesboro, AR. And Bruce Demps continues to serve as Sr. VP for the region from Clear Channel/Memphis.

RVP ▶ See Page 12

Huskins Launches Vivaton Records Shipley Biddy set as EVP/Nat'l Promo & Artist Dev.

Entrepreneur and former Little Texas bandmember Jeff Huskins, an 18-year music-industry veteran who built and managed several successful businesses outside the entertainment industry after Little Texas disbanded, has launched **Vivaton Records**, a Nashville-based independent label for which he will serve as President/CEO.

His management team includes Exec. VP/National Promotion & Artist Development Shelia Shipley

Biddy and VP/Legal Affairs & International Licensing Amy Stevens. Chely Wright is the label's flagship artist, and her first single on the label, "In the Back of the Bottom Drawer," will be going for adds in mid-March.

Biddy, who since 1999 has operated the artist-management and consulting firm Shipley Biddy Entertainment and before that was

VIVATON ▶ See Page 20

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KFBK, KSTE Tap Eisenson As PD

KNRC/Denver PD Alan Eisenson has been tapped for similar duties at Clear Channel News/Talk outlets KFBK & KSTE/Sacramento. Eisenson assumes a role that had been filled for the past several months by KFBK & KSTE Asst. PD/News Director Cristi Landes, who recently exited to join ABC News Radio in New York.

Eisenson will report directly to Clear Channel/Northern California Director/News & Talk Programming Ken Kohl, who will continue to split his time between California's capital city and the company's Talk KNEW/San Francisco.

"After an extensive national search, I am thrilled that Alan will be joining our Sacramento AM team," Kohl told R&R. "He is a broadcast professional whom I am proud to say I've known for over 20 years, and I know he will bring a great deal of expertise to all facets of our operation."

EISENSON ▶ See Page 20

R&R Observes Presidents Day

R&R's Los Angeles, Nashville, and Washington, DC offices will be closed Monday, Feb. 16 in observance of the Presidents Day holiday.

Despite Subscriber Gains, Sirius Misses Forecasts

By Julie Gidlow
R&R News Editor
jgidlow@radioandrecords.com

Along with its Q4 and full-year 2003 earnings, Sirius on Jan. 28 announced that it added 111,449 net subscribers in Q4 2003, putting it at 261,061 paying customers as of Dec. 31 — an eightfold increase from its year-end 2002 count.

More than 85,000 of those new Q4 customers came in from the retail aftermarket, and 24,000 were added through the satcaster's factory-installation partnerships with auto, boat and truck manufacturers.

Despite those gains, Sirius' Q4 2003 net loss was \$147.8 million (14 cents per share), compared to a Q4 2002 net loss of \$134.1 million (\$1.74). Analysts polled by Thomson First Call had expected an EPS loss of 11 cents.

Q4 revenue skyrocketed from \$685,000 to \$5 million, though Sirius' loss from operations widened 38%, to \$125.1 million. Sirius' adjusted EBITDA loss rose 37% in Q4, to \$92.3 million. For full-year 2003, revenue soared from \$805,000 to \$12.9 million, while the loss from opera-

tions climbed 40%, to \$437.5 million. 2003's adjusted EBITDA loss increased 39%, to \$330.7 million, but that includes a \$14.5 million noncash charge associated with the disposal of Sirius' previous subscriber-management system.

Sirius' full-year net loss improved from \$468.5 million (\$6.13 per share) to \$314.4 million (38 cents), but included in its 2003 net loss was a \$256.5 million gain associated with the completion of the company's restructuring, as well as a deemed dividend of \$79.5 million associated with the elimination of its convertible preferred stock, both occurring in March 2003.

Jefferson-Pilot Communications saw earnings climb 18%, from

\$13 million to \$15.4 million, in Q4 2003, while broadcast cash flow grew 8%, to \$29.1 million. For fiscal-year 2003, the company's broadcast division saw earnings growth of 14%, from \$39.8 million to \$45.4 million, while BCF climbed 8%, to \$91.6 million. "These strong gains were achieved despite modest growth in broadcast advertising in our markets," Jefferson-Pilot said.

For the company overall, Jefferson-Pilot saw Q4 net income of \$116.3 million (82 cents a share), compared to \$66.6 million (46 cents) in Q4 2002. On a per-share basis, J-P earned \$1.01 before realized investment losses, up from 75 cents in Q4 2002. The company surpassed by 10 cents the consensus estimate of analysts polled by Reuters Research of 91 cents per share.

Additional reporting by Brida Connolly and Joe Howard

Indecency

Continued from Page 1

apparent liability was "protecting children from indecency," clarifying that his efforts had nothing to do with censorship or anything outside of the scope of the nation's airwaves.

As a parent of two young children, Upton said the time has come to have freedom from indecency, and he called on the commission to reverse a staff decision that ruled U2 lead singer Bono's utterance of the word "fuck" during a live broadcast of the 2003 Golden Globe Awards was not indecent.

"As stewards of the broadcast airwaves, you have a right to keep in-

decency off the airwaves," Upton said. He also suggested that time-delay procedures be implemented at both TV and radio.

Upton refrained from reading the transcripts he received of broadcasts deemed indecent by the FCC, explaining that "public decorum" precluded him from reading some of them. Among the "disgusting, vile" examples Upton cited: a WWDC-FM/Washington bit that involved a discussion of oral sex with high-school-age girls and the infamous Opie & Anthony "Sex for Sam" on-air stunt. "Perhaps we should also consider having a policy of 'three strikes and you're off the public airwaves,'" Upton suggested.

Rep. Ed Markey said it was time to "put some real bite in the punishment if [broadcasters] act in the contrary to the interests of our country." He argued that indecent broadcasts can be heard by children at any time and in any place and that all the stations presently get is "a slap on the wrist." He continued, "The FCC has a right to revoke a license. Clearly, many broadcasters need to clean up their act."

Other House members offered similar sentiments, and Rep. Billy Tauzin, who will chair the House Commerce Committee until Feb. 13, implored the FCC to establish a "real fine schedule." But, at the same time,

INDECENCY ▶ See Page 6

BUSINESS BRIEFS

Analyst: March Is Radio's 'Make Or Break' Month

Credit Suisse First Boston analyst Paul Sweeney said in a report issued Tuesday that March will be the "make or break" month for radio in Q1. Sweeney said January's expected flat revenue and February's modest 3%-4% predicted gains mean there will be high expectations for March if radio companies hope to reach their Q1 forecasts. "Although we hate to put too much pressure on any one month," he wrote, "we believe radio advertising has to demonstrate some real strength in March."

Sweeney said radio companies will have to report March pings of more than 7% if they hope to hit Q1 forecasts — but noted that he's hearing that March is indeed pacing ahead in the high-single-digit range. "If radio companies report during their Q4 earnings calls that March pings are above 7%," he wrote, "we believe radio stocks will rally."

Milwaukee Tops For Heavy Radio Listening

According to a just-released study from the Media Audit, Milwaukee is the leading market for adult listeners who listen to the radio for more than three hours a day: In the Wisconsin city, 32.8% of radio listeners were found to be such "heavy listeners." Buffalo placed second, with 31.8%, while Baltimore and Cleveland tied for third, with 31.6%. Just two of the top 10 Arbitron markets — Chicago and Dallas — made the top 15 in heavy listeners. Chicago ranked eighth, and Dallas placed at No. 14. The Media Audit's analysis included 69,908 adults in 68 markets.

Tauzin Retires From House Chairmanship

Rep. Billy Tauzin announced late Tuesday that he will step down as Chairman of the House Commerce Committee, effective Feb. 16, and that he will not seek re-election in November. "Leaving will not be easy," Tauzin said in a letter to House Speaker Dennis Hastert, "but I believe that this year is the right time for me and my family. I hope and trust that I have served the committee well." The 12-term Congressman had been rumored to be a candidate to take over Jack Valentini's spot as head of the Motion Picture Association of America, but he is now widely expected to accept a post as a lobbyist for a pharmaceuticals trade group.

Continued on Page 6

R&R Stock Index

This weighted index consists of all publicly traded companies that derive more than 5% of gross earnings from radio advertising.

	1/30/03	1/23/04	1/16/04	1/30/03	1/30/04-2/6/04
R&R Index	212.60	232.26	223.26	+5%	-4.0%
Dow Industrials	8,109.82	10,568.29	10,488.07	+29%	-0.8%
S&P 500	860.32	1,141.55	1,131.13	+31%	-1.0%

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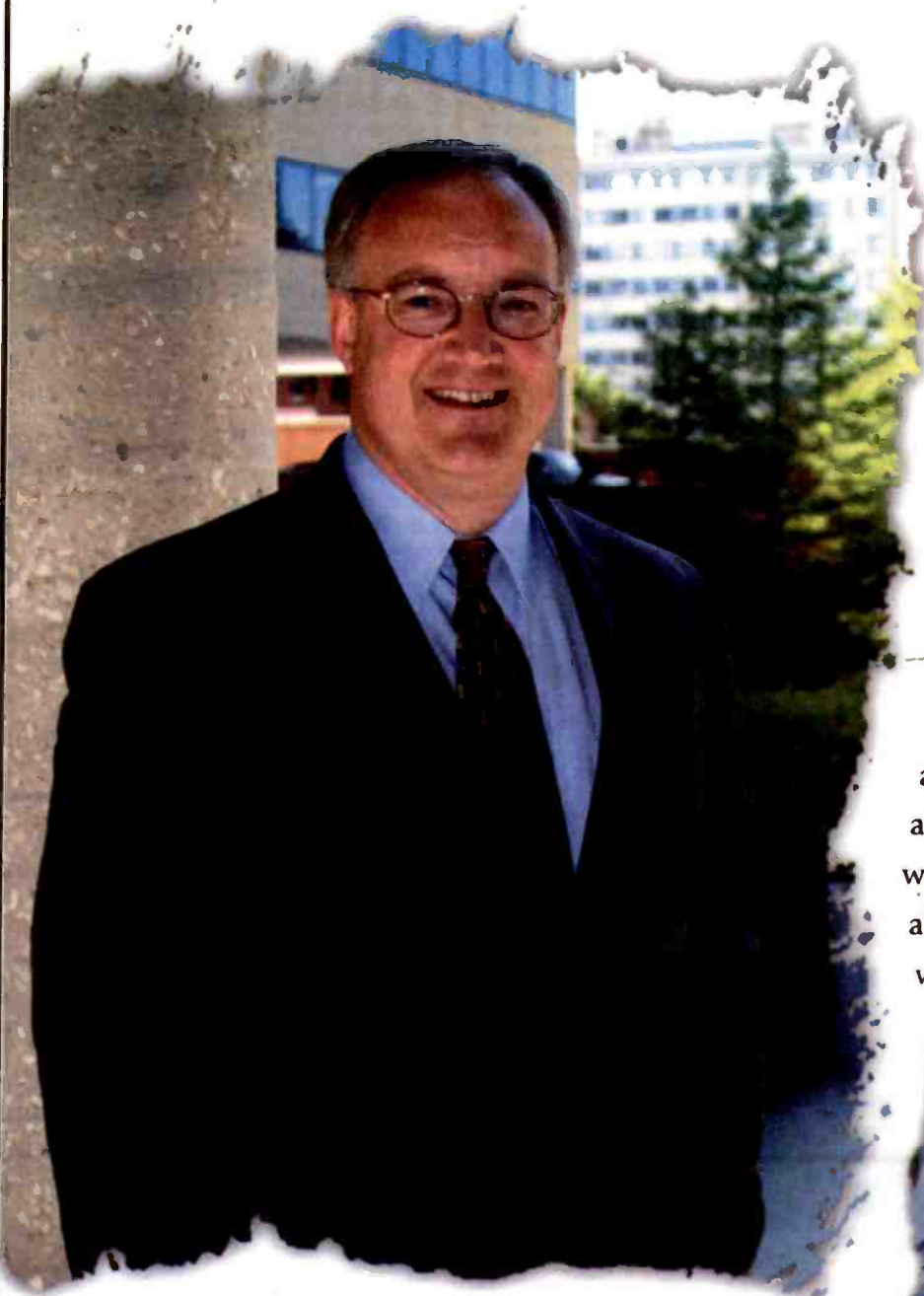
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Dave Wanamaker

Account Manager
Kansas City
KCMO-AM

Dave Wanamaker is the kind of guy who really gets involved with his clients. In fact, it's the most satisfying part of his job. "It's my responsibility," says Dave, "to bring together as many resources as possible to help a customer achieve every objective of a full marketing plan."

How does Susquehanna aid in his development as a well-rounded marketing professional?

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Dave consults with his client, Mark Comfort, owner of Cruise Holidays in Kansas City.

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BUSINESS BRIEFS

Continued from Page 4

Eastlan Moves Into Gainesville

Ratings company Eastlan is moving into its first top 100 market as it plans to begin service in Gainesville, market No. 86, with the spring 2004 survey. The Florida city will also become Eastlan's first continuously rated market. Eastlan President Mike Gould said, "It is our belief that as radio evolves toward the reality of [Arbitron's Portable People Meter], the shift to a new currency in the top 50-75 markets will make everything outside the scope of PPM viable for Eastlan." Arbitron will soon begin its second round of PPM testing, in the Houston market.

Arbitron Response, Consent Rates Slip Further

There was more grim news on response rates from Arbitron this week: The average response rate across the company's 286 rated markets declined 1.4 percentage points in fall 2003, sliding from 34.5% in fall 2002 to 33.1%. The diary-return rate increased 0.6 points, from 55.5% in fall '02 to 56.1% last autumn, but that improvement was offset by a 3.2-point decline in the consent rate, from 61.4% to 58.2%. Arbitron said it plans to improve its starting sample by removing ineligible phone numbers, such as business lines; providing additional \$1-to-\$5 incentives for diary consent and return in 40 low-response markets; and implementing new consent incentives.

Citadel Proposes Stock Offering

Citadel said last week that it has filed a registration statement with the Securities and Exchange Commission to offer 28 million shares of common stock, of which 8 million are expected to be newly issued shares and 20 million are to be offered by certain Citadel stockholders, including affiliates of former Citadel owner Forstmann Little & Co. Citadel expects to grant the underwriters an overallotment option to purchase up to an additional 4.2 million shares. The offering will be managed by Credit Suisse First Boston; Goldman, Sachs & Co; Deutsche Banc Securities; and Merrill Lynch & Co. Citadel said it will use the net proceeds of the sale to redeem a portion of its outstanding 6% subordinated debentures.

Analyst: Emmis, Radio One Top Picks

In an interview this week with the *Wall Street Transcript*, Wachovia Capital Markets analyst James Boyle singled out Emmis Communications and Radio One as his top picks for investors. Boyle cited Emmis because, he said, it is trading "at about a 40% discount to the large-market average on a price-to-free-cash-flow basis." Additionally, he said Emmis boasts "a very favorable market mix compared to its peers, since Los Angeles, Phoenix, Austin and easy comps in New York should disproportionately bolster its growth." Because Emmis has TV properties, he believes it could also possibly benefit from deregulation later this year. In the case of Radio One, Boyle said the company is once again outperforming, even while trading at a 20% discount. "It's the premier Urban radio group, which is a format that is much less crowded than [those in] the Hispanic sector, but they both benefit from macro-demographic trends," he said.

Viacom Announces Quarterly Dividend

Infinity Broadcasting parent Viacom's board of directors on Jan. 29 declared a cash dividend of 6 cents per share on the company's class A and class B common stock, payable April 1 to shareholders of record as of Feb. 27.

Continued on Page 13

Indecency

Continued from Page 4

Tauzin asked, "Is the FCC going to enforce that vigorously?" Upton noted that the Bush administration has said it would support legislative efforts to increase the FCC's fines.

Tampa-area Rep. Jim Davis chided Clear Channel for skipping the subcommittee hearing, held one day after the FCC handed the company \$755,000 in obscenity-related penalties for material that aired on the WXTB/Tampa-based *Bubba the Love Sponge* morning show. Davis remarked that if someone from Clear Channel had been in attendance, a description of what was considered indecent or obscene by the FCC could have been read into the Congressional Record.

Davis called Upton's bill "a first step" in ridding the airwaves of indecent material and said he wants the commission to "more aggressively tackle the bottom line." He continued, "Enforcement should be more timely, deliberate and firm." Later in the hearing, Parents Television Council President Brent Bozell called Clear Channel's arguments that it has no intent to shock and titillate its audiences by hiring outrageous air personalities "preposterous."

CC Fines Not Related To Bubba Boar Incident

A few hours after the Jan. 28 hearing, the FCC released the full, 43-page notice of apparent liability sent to Clear Channel for the airing of material ruled indecent by Bubba The Love Sponge Clem on his morning show. The fines involve programs aired July 19; Nov. 14, 19, 26 and 27; and Dec. 27, 2001 and are based "on the totality of the evidence before us and Clear Channel's history of transgressions relating to the broadcast of indecent material over stations licensed" by the company.

The complaints were filed by WPLA/Jacksonville listener Douglas Vanderlaan, the FCC said. In releasing the full report, the FCC confirmed that the record-setting fine given to Clear Channel was not related to the 2001 on-air slaying of a wild boar on the *Bubba* program.

Only WXTB, WPLA and former affiliate WRLX/West Palm Beach aired all seven of the 2001 broadcasts the FCC ruled indecent, since the former WRLR/Ft. Myers did not begin airing the *Bubba* show until Oct. 29 of that year.

In the July 19 broadcast, skits in which Bubba show members imi-

tated cartoon characters and discussed drugs and sex were inserted between Cartoon Network advertisements. In one instance, a cast member portraying George Jetson began by saying he no longer needed Viagra because he got a "Space Sprocket (bleep)ck ring."

Another bit featured a show member imitating the voice of cartoon character Alvin The Chipmunk, in which "Alvin" complained that he hadn't "been laid in almost six weeks." Another chipmunk responded that the problem was due to the "(bleep)cking pussy music we play" and sang a "kick ass" song directing a "filthy chipmunk-whore" to "suck on my [inaudible] chipmunk (bleep)s."

The FCC determined that all seven segments reviewed for indecency "unquestionably involved on-air discussions relating to descriptions or depictions of sexual organs, excretory organs and/or activities of a sexual nature. The broadcasts involved conversations about such things as oral sex, penises, testicles, masturbation, intercourse, orgasms and breasts."

A full transcript of the broadcasts ruled indecent by the FCC appears at http://hraunfoss.fcc.gov/edocs_public/attachmatch/FCC-04-17A1.doc.

TRANSACTIONS AT A GLANCE

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

- WEAG-AM/Starke, FL Undisclosed
- WJYF-FM/Nashville, WTIF-FW/Omega and WTIF-AM/Tifton, GA \$2.1 million
- KUMU-AM & FM & KAHA-FM/Honolulu, HI \$5.25 million
- WJRO-AM/Glen Burnie, MD \$425,000
- WJSS-AM/Havre de Grace, MD \$350,000
- WYCM-FM/Charlton, MA \$200,000
- WNNH-FM/Henniker, WHOB-FM/Nashua and WLKZ-FW Wolfeboro, NH \$12 million
- WKLL-FM/Frankfort and WTLB-AM & WRCK-FW/Utica, NY Undisclosed
- WOXY-FM/Oxford (Cincinnati), OH \$5.64 million
- WAXZ-FM/Georgetown and WAOL-FM/Ripley (Georgetown), OH \$4.06 million
- KJSA-AM/Mineral Wells, TX \$800,000
- WFHR-AM & WGLX-FM/Wisconsin Rapids, WI Undisclosed

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

DEAL OF THE WEEK

• Citadel/Barnstable Multistate Deal

PRICE: \$100 million

TERMS: Asset sale for cash

BUYER: Citadel Broadcasting Corp., headed by Chairman/CEO Farid Suleman. Phone: 702-804-5200. It owns 206 other stations. This represents its entry into the market.

SELLER: Barnstable Broadcasting, headed by President/COO Michael Kaneb. Phone: 617-527-0062

BROKER: Kallil & Co.

STATIONS TRADED: WSRF-FM/Millington, WJZN-FM/Munford & WGKX-FM/Memphis, TN and WRBO-FM/Como, MS.

2004 DEALS TO DATE

Dollars to Date:	\$221,828,006
	(Last Year: \$2,451,069,267)
Dollars This Quarter:	\$221,828,006
	(Last Year: \$321,441,930)
Stations Traded This Year:	80
	(Last Year: 912)
Stations Traded This Quarter:	80
	(Last Year: 134)

FCC ACTIONS

President Bush Recommends FCC Funding Increase

The White House Monday included \$292.9 million in financial support for the FCC in a fiscal year 2005 budget submitted by the president to Congress. The proposed budget represents a 4.3% increase from the \$280.8 million Bush approved for the FCC for fiscal year 2004. Along with mandatory increases for salaries and benefits, the funding includes augmented support for rental costs associated with the commission's office space and contractual services, in addition to fees associated with the maintenance and modernization of the commission's technology systems. The budget proposal is part of a \$2.4 trillion spending package Bush submitted to lawmakers.

Michigan Broadcaster Ordered To Forfeit CP

Roy Henderson, holder of the construction permit for future station WTCU-FM/File Lake, MI, has been ordered to give up his CP and submit a \$20,000 "voluntary contribution" to the U.S. Treasury after reaching an agreement with the FCC over the placement of misleading statements by Henderson in a license application he filed for the station in April 2003. The statements were brought to the FCC's attention by MacDonald Garber Broadcasting, which filed a petition to deny the license application.

Continued on Page 13

R&R

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ON-SITE REGISTRATION ONLY	\$500

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cancellation fee.
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METHOD OF PAYMENT

PLEASE ENCLOSE SEPARATE FORMS FOR EACH INDIVIDUAL REGISTRATION

Amount Enclosed: \$ _____

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Month _____ Date _____ Signature _____

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Thirty Sales-Job Interview Questions

By Irwin Pollack

In today's increasingly tough business economy, most would agree that the sales department doesn't revolve around the company, the company revolves around the sales department. It's all about getting a return for shareholders, higher cash-flow margins and a better return on investment.

Another thing is also increasingly seen: larger sales departments. Think about it. We're really in the "ask" business, not the sales business. If sales are only a function of the "ask," the more you ask for

(with a consistent close ratio), the more you'll sell.

But you don't just want bodies in seats, you want real killers, real superachievers. How do you know who'll be a success? You don't, but



Irwin Pollack

during the job interview you can start by asking the right questions. Here are some examples.

1. If you didn't have set hours, what would your typical workday be like?
2. What are some things you would like to avoid in a job? Why?
3. Is there anything missing in your current job that you want in your next job?
4. If you had to focus on one strength, what would it be?
5. Identify one area where you have improved most in the past year.

6. Let's talk about your decision-making abilities. How quickly do you make decisions? Who do you defer to as a counselor or adviser when you come upon tough decisions? Are you more emotional or more logical in your decisionmaking?

7. Where's your learning curve when it comes to e-commerce?

8. What kinds of training have you been through in the last year?

9. What do you think is a reasonable policy at work with respect to attendance and tardiness?

10. What is your mission — a purpose in life that is of great importance to you?

11. Tell me how you balance your emotions. Do you ever get *really* mad?

12. There's a difference between being a black-and-white thinker and thinking in shades of gray. Where do you fall?

13. Which departments at your company do you typically get along with really well, and which departments do you stay away from?

14. Why are you interested in working here, as opposed to at another company across the street?

15. As it stands right now, what do you think we bring to the table?

16. What are you able to bring to us?

17. Think back to all the jobs you've ever had. Which was your favorite? Why?

18. Think back to a boss or manager who has really shaped your career. Tell me about this person.

19. If we were to find a way to bring you on the team, what results do you think we could expect to see in the first three months you're here?

20. How has your experience prepared you for this job?

21. Give me an example of a situation where you did something that was criticized, and tell me how you reacted to that. What did you do?

22. What methods have you found to be successful for setting objectives and standards of performance? How do you measure your own performance?

23. Tell me about two serious interpersonal relationship challenges you've had in your present job.

24. If you had to make a speech tonight about your best achievement, what would you talk about?

25. Would you rather tell a story or listen to a story?

26. If a former employer described your job performance, what would they say were your weaknesses? Your strengths?

27. Tell me the one thing I need to know about you right now that I'll end up finding out six months from now.

28. When I look at your W2 from 2003, what will it say you earned?

29. What are some specific examples of ways you've dealt with people who won't take your calls, won't call you back and just won't acknowledge your existence?

30. Fast-forwarding our relationship six months down the road, if I were to ask you to e-mail me — every day — the one thing you were going to do that day to improve your success here, what are some of the things you'd be e-mailing me that you'd do?

New England-based sales and management trainer Irwin Pollack provides hands-on, results-oriented seminars and in-house consulting on sales and management. He can be reached toll-free at 888-723-4650 or via www.irwinpollack.com.

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Pros On The Move

• **Roger Dodson** is named President/Sales & Sales Training at Three Eagles Broadcasting, based in Lincoln, NE. The 40-year radio veteran, Nebraska Broadcasters Hall of Fame inductee and former nine-year RAB Sr. VP/Training will oversee the 26-station group's 380 salespeople.

• **Lloyd Ford** is the new Manager/Radio Division for direct marketer Americanist Media Marketing, based in Charlotte. Ford joins the company from Citadel Broadcasting, where he worked as PD of WKNT & WSUY/Charleston, SC.

• **Kelly Krueger-Erickson** is promoted from Clear Channel/San Francisco Director/New Business Development to Director/Strategic Sales-Northwest for Clear Channel Radio. She will assist sales teams in Anchorage, AK; Portland, OR; Sacramento; and

Seattle in developing cross-platform projects.

• **Jamie Olson** is promoted from Sales Assistant to Promotions Director at Entercom's Madison cluster of WBZU, WMMM & WOLX, replacing departing WMMM Promotions Director Ryan Arnold.

• **Bill Soule** joins Eagle Marketing Services as National Account Manager. Most recently the Sr. AE at Yankelovich, Soule previously spent 11 years with Arbitron's radio-station-services division.

• **Leigh McNabb** is the new Promotions Director at Saga Communications' KAZR (Lazer 103.3)/Des Moines. A recent Iowa State University graduate, she has been an assistant in the promotions department and part-time air talent for co-owned KSTZ/Des Moines for the past five years.

Alcohol Biz Steps Up ID Check

Continued from Page 1

It has been nearly four months since DISCUS and the Beer Institute announced they would be ratcheting up their voluntary code, which previously required that only 51% of a station's audience be at least 21 years old. While awareness of the change is high in radio, many broadcasters are still unsure how the new rules will be implemented.

The biggest beer advertiser, Anheuser-Busch, spends 20% of its total media budget on radio but has yet to announce formal guidelines, leaving broadcasters to huddle among themselves to study their ratings and devise such off-air strategies as entertainment events and cause-related activities to try to retain as much of the category revenue as possible.

Several broadcasters R&R talked with over the past week are already making plans to adapt to the new standards as they understand them. Their general expectation is that advertiser decisions will be based on a station's two most recent Arbitron books, but it's unclear how much shifting of dollars from black-listed dayparts to qualifying dayparts, or even to particular hours, will be allowed.

And there are many other unknowns: How long will marketers take to evaluate the ratings before making decisions? Can disqualified stations shift their on-air business to NTR initiatives? Will radio keep its share of ad dollars, or will some money go to other media? How strictly will daypart compliance be enforced? What about unrated markets?

Jacobs Media, recognizing the potentially severe impact of the code on the Alternative format, recently hosted an Alcohol Summit in Chicago with several client stations to weigh options and develop programs to preserve category share.

Despite the fact that none of the invited beer companies chose to attend, Jacobs Media GM Paul Jacobs tells R&R that the session yielded several recommendations, including NTR events, merchandising campaigns, lifestyle-focused contests, Internet features, new-technology strategies and efforts to help advertisers take care of their best customers.

"Stations are crunching their Tapscan runs furiously to make sure they can fit with whatever requirements the beer companies are putting out there," Jacobs says. (For details on the Jacobs Alcohol Summit, read R&R Alternative Editor Max Tolkoff's column, Page 64.)

Emmis St. Louis VP/Director of Sales Dean Mutter, who attended the summit, says, "One of the things

we've heard for sure is that the young Urban stations and the CHR guys are losing dough, so we're hopeful that means more money for us. We've also heard that some of the ethnic dollars that were targeting the African-American market might go to outdoor in high-density black communities and neighborhoods.

"But none of this has come to fruition yet, and we're still having to duke it out with advertisers on rates. They haven't actually come down with a real hard and fast rule on it yet. In this market they don't buy [KPNT-aided] Howard Stern, which makes me nuts, but now they may add Howard because they've eliminated other dayparts. They will still buy middays, afternoon drive and a couple of hours on the weekend."

Remaining Responsible Broadcasters

Welsh notes that the rules under the old code were not always applied uniformly. He says, "When it was 51% 21+, we never heard from some of the beer companies, while others, such as Budweiser and Miller, would bring it up. Actually, in the past it was our understanding that you couldn't have more than a 25 share of teens, meaning that 75% of the audience had to be over 18. Generally, we were able to move spots from one daypart to another, but now this will absolutely affect us.

"There's a good possibility that several hundred thousand dollars won't happen for us. We're going to review the book hour by hour and work with the manufacturers and distributorships to see if we can run spots, and we'll also look at off-air events. There are many that are very adult-related, such as NASCAR and others, that don't really include under-21s. We still see possibilities, as responsible broadcasters, to help these advertisers market within their guidelines."

Welsh, whose Riverside cluster also includes Country KTDD and Radio Disney KKDD, adds that there's been no discussion of shifting programming to attract a higher percentage of older listeners. "This is a particularly young market, with a lot of teens," he says. "I think it's the eighth-largest market for persons under 18. We've always programmed to 25-34 and 25-49 females and have been enormously successful at that."

Over in the next county, at KPWR & KZLA/Los Angeles, Director/Sales Janet Brainin says, "We've been aware of the change in policy since last October. It is a change, and, obviously, we're keenly aware of it, but it's too early to tell if there's any [economic] impact at all, because we have been and still are putting opportunities in front of the advertisers that

meet their requirements. They're receptive to that, and we're confident and optimistic."

WNUA & WKSC (Kiss 103)/Chicago Station Manager/GSM Pat Kelley says the decision will have "less than 1%" impact on spots placed on CHR/Pop Kiss 103 because that station's 60%-65% female audience doesn't match the beer companies' target of 21- to 26-year-old men in any case. However, Kelley continues to focus on events and such on-site programs as Club Kiss to attract distributor budgets, since Kiss 103 lacks the GRP efficiency that in-house or national-agency media departments demand.

Kelley says, "That I can get Budweiser out to a venue that has a thousand people for some kind of promotion night where they can go through X number of cases of beer is great for their distributor. I'm sure there are a few stations in this market that are getting broadsided, but going in to

plead your case to the distributors and media departments is a bit of a lost cause unless you come back with some ideas."

Kelley adds, however, that it's not realistic for any youth-targeted station to expect to salvage its entire beer budget by staging off-air events. "I wouldn't expect to get all of it back, so I would make sure I'm less dependent on those beer dollars by working with sales management to create new categories that will replace them," he says. "It's like when dot-coms went away. You go back to the drawing board and rebuild."

Only So Much NTR You Can Do

At Alternative WNFZ/Knoxville, VP/GM Terry Gillingham agrees about the need to find replacement categories. He saw the change coming, but he'd been shifting WNFZ's target slightly older anyway to improve business. "Beer represents 4%-5% of our advertising — we're talking six figures — but the decision really had nothing to do with beer advertising," he says. "We're delivering more 25-34 and 25-44 men now, so it looks like we're going to be clear on that issue."



Terry Gillingham

"Our beer advertisers have been very careful to daypart their buys to stay within the guidelines. We've always done a lot of marketing and outside merchandising with them for WNFZ, but NTR isn't that big a part of the budget. Moreover, if you can't support it properly with on-air promotion, it's pretty tough to do NTR events."

Gillingham is concerned about how ratings fluctuations could create conflicts with alcohol advertisers, especially during the summer, when listening among younger demos in-

Brand Preferences By Format

The following charts identify which beer brands index highest with specific formats. For example, a Miller Beer drinker is 59% more likely to have listened to an Alternative station in the past month than the average adult. This data can help radio sellers track which brands deserve attention in light of the new advertising code.

There are some striking differences here, such as how Urban listeners index very low with light beer. Although not shown here, Alternative and CHR/Rhythmic stations score very highly with imported brands, and they'll need to do all they can to protect the sales they enjoy through that audience advantage.

Light Domestic Brands

	Bud	Coors	Michelob	Miller
AC	100	113	110	106
Alternative	148	157	155	159
CHR/Pop	132	120	139	126
CHR/Rhythmic	134	119	114	87
Classic Rock	131	143	156	133
Country	113	110	123	120
Hot AC	126	127	132	123
News	69	122	73	100
News/Talk	95	99	100	111
Oldies	100	117	109	102
Urban	94	84	97	96

Regular Domestic Brands

	Bud	Busch	Coors	Michelob	MGD	Miller
AC	98	94	100	98	90	78
Alternative	152	164	141	118	136	112
CHR/Pop	117	121	108	119	98	93
CHR/Rhythmic	143	98	136	123	109	90
Classic Rock	138	169	140	145	135	131
Country	90	140	92	106	83	90
Hot AC	108	100	97	103	89	90
News	118	72	131	94	139	106
News/Talk	95	100	113	105	115	107
Oldies	100	110	107	102	96	101
Urban	141	117	92	115	133	159

Source: Scarborough, 2003

creases. "It could turn back into a problem for us, and I think it's going to be an ongoing issue," he says. "There's been nothing nebulous about their directives, but beer and alcohol advertisers are going to have to come up with a better game plan than two books. I don't think it's practical compared to a four-book average."

To that end, Gillingham is hedging his bets by focusing on moving alcohol dollars to Classic Rock clustermate WIMZ. "Our strategy is to come up with more ways to make it productive for [alcohol advertisers] to be on WIMZ, which they've always supported," he says.

That solution is similar to what's going on at KXL & KXJM (Jammin')/Portland, OR, where VP/GM Tim McNamara is exploring the possibility of moving beer spot inventory to News/Talk KXL, which he says is growing "immensely" with 18-34 men, and using CHR/Rhythmic Jammin' as a marketing vehicle at events.

He says, "Jammin' can say, 'Come on down to Joe's Club. We're going to be having an event there.' I don't necessarily have to mention the beer brand, but when listeners get there, my cars may be totally decorated in

Budweiser and my guys might be wearing Budweiser T-shirts, supported by street teams, signage and all that. I want to take the marketing vehicle that reaches the 21+ demographic that is Jammin's listener but use the power of our street-level abilities rather than the on-air level."

For stations that don't have an "older sister" to which to shift spot buys, McNamara advises, "I would try to become a marketing company for the breweries that doesn't use my air, through new or current NTR events. I'd get into where they could be tagged on my vehicles; get a boat in the summertime, put their logos all over it and give it away; or do party cruises for adults."

"Internally, I've said we can't hide from what we are, so we have to be creative in how we approach it. I think what the beer companies are doing is being very responsible in trying to handle this right, and we have to accept that this is going to be a more difficult category from which to get a share of the dollars. The impact's not that bad for me, but 'Hot' and Dance formats are going to get hit. But all of us in radio have to realize that it isn't about spots and points, it's about your marketing abilities."



Tim McNamara

Keys To Recruiting Top Sales Managers

In today's cluster environment, the role of an individual station's sales manager has quietly broadened beyond the myriad duties of setting rates, hiring, training, motivating, coaching and overall billing. As GMs (and usually OMs and PDs too) now have multiple property assignments, the standalone sales manager is earning recognition as the point person for a station. That means recruiting for the position of sales manager has become more important than ever.

This week Emmis/St. Louis VP/ Director of Sales Dean Mutter, a longtime radio sales executive and former station owner, shares his insights on the leading qualifications for a modern-day sales manager.

R&R: What kind of mind-set do you look for in a top-level sales manager?

DM: One of the key things I've learned over the years is that you want somebody who is consistent in terms of presence and performance. You don't want to have the sales staff talking with each other and wondering, "What kind of mood is he or she in today?" You know — the volatile type. I don't want people to be dull and one-dimensional, but I am looking for people who are pretty reliable and consistent in their attitude and how they face the world.

R&R: How do you measure that when you're interviewing?

DM: That's a tough call. But whenever I interview for a manager's position, I talk with the salespeople who work for that person today, if I can, and also the former salespeople. They're really the best people to tell you what these candidates are like. I also talk to the PDs, the promotion person, the GM or other sales managers in the cluster. They'll give you a lot of information.

You can also talk to people at competing stations within the marketplace. They can give you an indication that, "Yeah, that guy's OK on the good days, but on the bad days you need to stay out of his way."

In short, the way to really learn about these people is by going beyond the "blue suit" interview, as I call it — which is the first interview, where everybody looks great — and asking questions of everybody around them.

R&R: What depth of experience are big-city stations such as yours in St. Louis attracting?

DM: I'm getting some pretty high-level interest from people in markets smaller than ours — directors of sales and guys running multiple stations in markets outside the

top 50. They're thinking, "Well, this is my chance to get to a top 20 market."



Dean Mutter

And it is. I certainly would hire somebody from Memphis; Des Moines; Jackson, MS; Mobile; Chattanooga, TN; Knoxville — where they've done multiple-station sales. Sales managers take on a little bigger responsibility in the cluster world nowadays.

In the old days, the sales manager in a single-line station was over the sales, period. The GM was over the PD, promotions and everything else.

But now, in our particular cluster of five FM stations, we have one

"The most critical credential is that they've sold through difficult situations and not just easy slam-dunks."

GM, one DOS and one director of programming, but each sales manager is the main person who wakes up every day and focuses on that one vertical property. I don't want to say they're like GMs, but they have more responsibility.

R&R: What value do you place on a sales manager's sense for programming?

DM: It's important for the sales manager to understand what the programming department's charge is and to be sensitive to their goals. In the case of our Alternative station, KPNT (The Point), the PD has to get ratings and keep the station fresh, exciting, fun and compelling. If the sales manager gums it up with a bunch of dumb promotions, that's going to be bad for programming and for sales, and, at the end of the day, it's not going to help anybody.

So I think the PD and sales manager need to be on the same page, understand what each of their goals are and work together. Some of the promotions we create here are sellable and some are just promotions for the stations. In those cases, the sales department needs to know we're not going to sully them with commercial stuff.

R&R: How important is the opinion of the other staff in the interviewing process?

DM: I'd say it has an impact. When I get down to my final candidates, I'm going to interview them a few times, then bring them in to meet with some of the other sales managers in our cluster because they all have to work together. Then I'm going to have them talk with our promotions guy and interview with our PD. I don't want to say it's a group decision, but it'd be nice to have a lot of people saying, "Yeah, this individual seems OK."

The consensus-management thing is a nice idea and it works on many occasions, but, ultimately, the person's going to answer to me. In the order of who I care about liking the candidate, it's my opinion that comes first, then the other sales managers, then the PD.

R&R: What sales skills interest you most?

DM: The most critical credential is that they've sold through difficult situations and not just easy slam-dunks. Take, for example, a guy who's been selling a top-rated AC station for the past five years. That's really more about managing inventory and setting rates. The qualifications for a sales-manager opening I have right now for KPNT are more about going out and getting people who aren't advertising because they don't know any better or because they're scared or because they have a lot of preconceived notions that aren't right.

R&R: Let's say the perfect candidate comes to you. When you ask, "Where do you see yourself in a couple of years?" he or she says, "In L.A. or New York, at one of your sister stations." Would that bother you?

DM: It depends. My philosophy is that I'd rather have a really good person for three or four years than a really mediocre person for six. I would make an agreement for a solid commitment for two to three years, but I would also expect them to have selected, grown and groomed their replacement if they want to move up.

R&R: Some directors of sales would rather teach people their own way. Is there an "Emmis method" to selling, or are you open to different approaches?

Katz Sets 2004 Women's Career Summit Roster

An all-star lineup is taking the field for the Katz Media Group's second annual daylong Women's Career Summit, set for March 3 at the Grand Hyatt Hotel in New York. The event addresses career advancement and the life-work balance for both women and men in broadcasting and advertising.

FCC Commissioner Kathleen Abernathy will present the morning keynote address, speaking about the newly created Federal Advisory Committee on Diversity, as well as providing insights from her career in the communications and media industries. *Newsweek* columnist, novelist and social critic Anna Quindlen will deliver the luncheon keynote.

Panels include:

- "View From the Top," moderated by WABC-TV/New York news anchor Roz Abrams. On the panel will be *New York Times* President/Broadcast Group Cindy Augustine, Citadel COO Judy Ellis, Publicis Sánchez & Lévitán co-Chairman/CEO Aida Lévitán and Nielsen Media Research President/CEO Susan Whiting.

- "Media Women Dish," covering the impact of consolidation on career advancement, especially as it relates to whether fewer companies result in fewer opportunities and less flexibility. Speaking will be Mindshare President/Local Broadcast Kathy Crawford, Mediacom Sr. VP/Director of Local Broadcast Anne Elkins, Cox Radio VP Kim Guthrie and Hearst Broadcasting VP/ Sales Kathleen Keefe.

- "Two-Way Street: Why Participation in Industry Organizations Works" will be moderated by Betty Hudson and feature African-Americans in Advertising President Lillian Jean Baptiste, American Women in Radio & Television Exec. Director Maria Brennan, New York Women in Communications President Joannie Danielides, Nassau Media Partners President and AWRT National President Joan Gerberding and International Radio & Television Society President Joyce Tudryn.

Along with a session on time and life management, there will also be several workshops.

- Rights Management Consultants will coach delegates on how to manage in a gender-neutral environment.

- Alexandra Duran, who spoke at last year's Katz Women's Career Summit, returns with guidance on advanced negotiation skills.

- *Cosmopolitan* editor and *Gutsy Girl* author Kate White will discuss "How to Reward Yourself."

To register (\$300, including luncheon), contact Anne Kenny at 212-424-6485 or anne.kenny@katz-media.com, or visit www.katzwomenscareersummit.com.

DM: One of the things I'm looking for is to get new blood. We want to promote from within whenever we can, but in the case of KPNT, that opportunity doesn't exist. Therefore, I have no objection to going outside and bringing in new people who have new ideas and ways of doing business, especially for that station, because it's such a unique product vs. our other products.

Having said that, I'm going to ask them to do a couple of things my way, and I'll need certain things that I have to have because my systems are in place. But, generally speaking, I'm very much open to looking at new things.

R&R: How do you position your company to prospective managers?

DM: When you look at the Emmis culture, there's a certain style. There's a little more humanity in how we manage our people. We understand that people have a life outside the radio station — children, wives, husbands, parents and pets. We work with people to give them enough space to take care of their personal lives so they can give us a real commitment when they're healthy and in focus.

R&R: How has the nature of sales managers and sellers changed over the years?

DM: Back when I was starting in the business, years ago, it seemed as if people went to school to be in radio broadcasting and had a commitment to it. A lot of the people we see coming in now are a little less fo-

Wanna Buy A Ringtone?

Kid stuff in the U.S., phone music is big business worldwide

By Brida Connolly
Associate Managing Editor

If you're much over 25, your mobile phone is likely just a phone to you, even if you use it all day long. If the manufacturer provided a small selection of ringtones and at least one is not too irritating, you're fine with it. But if you're under 25 or so, your mobile phone probably means much more. To a lot of young people, a cell phone is a tool, a toy, a pet and a friend, and the noise it makes when it rings says something about who they are. So those teens who arrange to have complex polyphonic versions of "Headstrong" or "Holidae In" sound forth from their bags and pockets are not doing it just to annoy the grownups (probably).

Though of little interest to most American adults, legal and licensed ringtones are serious business — about \$3.5 billion worth worldwide in 2003, generating millions in rights fees. That's not all from teenagers, naturally; in those parts of Europe and Asia where wireless technology is running ahead of the U.S., specialty ringtones are ubiquitous across demographics and not the youth-driven phenomenon they are here.

How It Works

Where are American teens getting all those ringtones? Often, they get them from their wireless providers. The most popular wireless companies — including AT&T Wireless, Cingular and T-Mobile — offer hundreds of tones in dozens of genres to their customers. The most common are monophonic tones, those one-note-at-a-time, Casio-keyboard ditties that sell big in the U.S. and are widely scorned elsewhere. But all newer phones can handle polyphonic tones, which, as the name suggests, can sound several notes

simultaneously and are thus a bit more musically plausible.

The U.S. ringtone market is still pretty basic, but as phones get more sophisticated, so do the ringtones. Cingular in particular offers armloads of specialty clips, including character voices (want your phone to ring with Cliff from *Cheers* saying, "It could be your mommy?") and sound effects like breaking dishes or a cheering crowd.

Some providers are also selling clips of not-quite-original artists singing the hooks of hit records. This obviously streamlines licensing and royalties, but the appeal to real fans seems dubious, especially as tone-ready clips of original versions are gradually becoming available. And, speaking of licensing, a lot of songs — most notably Beatles tunes — that aren't legally available in any other digital form are licensed as instrumental ringtones.

The appeal of getting tones from one's wireless provider is obvious: It's simple, users know it'll be compatible — in fact, AT&T won't even let you look at its ringtones if it

doesn't think you have a compatible phone — and the \$1 to \$2 the tones cost is popped onto the wireless bill. Yes, that does mean that people are paying up to twice as much for a 10-second instrumental ringtone as they pay for a complete original track. Go figure.

But, for those who want cheaper phone music, there are hundreds of legal private ringtone sellers out there with names like Zingy, Soundbuzz and Planet Ringtone, most selling monophonic and polyphonic tones for between 25 and 60 cents. In the news right now is an outfit called Xing-tone, which has made an innovative deal with Disney-owned Hollywood Records to give away (in return for registration with the Hollywood website) original ringtone clips from Hilary Duff, Josh Kelley and The Polyphonic Spree.

Where there's digital media, there's piracy, and pirated ringtones are widely available. But fierce copyright enforcement, combined with the ease of use and pricing and format flexibility of legal tones, has kept the legal versions more than competitive with the outlaw. (It appears the tone folks learned something from the record labels' disastrous experience online.)

Why You Need To Know

Why are we telling you all this? Because there's money to be made — as one might infer from the fact that Clear Channel is already on it. In December 2003 CC began selling station-branded monophonic and polyphonic ringtones on its Orlando station websites through a deal with ClearSky Mobile Media (to see WJRR's ringtone store, visit www.realrock101.com).

Selling ringtones on radio websites seems an obvious way to generate listener loyalty and repeat visits and a bit of NTR, and even to get a little music on the site if the station doesn't stream. Particularly if your station skews young, it's worth checking out.

A ringtone store isn't, by the by, as cool as the 99-cent song stores being launched by everybody and their brother these days, but those are a far more complicated proposition. Clear Channel jumped in early on that, too, by way of a deal with FullAudio (now known as MusicNow), but it hasn't expanded the program beyond the original few

The iTunes Music Store Top 10

Apple's iTunes Music Store is the leading non-subscription 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, Feb. 3, 2004.

Top 10 Songs

1. GREEN DAY I Fought The Law (And The...)
2. BRITNEY SPEARS Toxic
3. NICKELBACK Someday
4. MAROON 5 This Love
5. OUTKAST Hey Ya!
6. JESSICA SIMPSON With You
7. OUTKAST /SLEEPY BROWN The Way You Move
8. WHITE STRIPES Seven Nation Army
9. NO DOUBT It's My Life
10. DEEP BLUE SOMETHING Breakfast At Tiffany's

Top 10 Albums

1. GREEN DAY I Fought The Law (And The...) (single)
2. INCUBUS A Crow Left Of The Murder
3. SIGUR ROS Ba Ba Ti Ki Do Do (EP)
4. MAROON 5 Songs About Jane
5. KENNY CHESNEY When The Sun Goes Down
6. NICKELBACK The Long Road
7. CHINGY Holidae In (single)
8. CRYSTAL METHOD Legion Of Boom
9. STEREO LAB Margerine Eclipse
10. TOM PETTY & THE HEARTBREAKERS Greatest Hits



If you play digital music or CDs on an Internet-connected computer or other device*, you're probably using Gracenote CDDB, the industry standard for music recognition. Gracenote provides artist and track information to millions of online music listeners every day. Statistics from those users are collected and anonymously aggregated to determine popularity ratings for Gracenote's digital charts.

Gracenote Top 15 Urban Currents

1. KELIS Milkshake
2. OUTKAST Hey Ya!
3. OUTKAST /SLEEPY BROWN The Way You Move
4. BIG TYMERS This Is How We Do
5. LUDACRIS Splash Waterfalls
6. MURPHY LEE What Da Hook Gon Be
7. RUBEN STUDDARD Sorry 2004
8. BIG TYMERS /R. KELLY Gangsta Girl
9. JOE More & More
10. AVANT Read Your Mind
11. MARQUEE HOUSTON /JERMAINE DUPRI Pop That Booty
12. DA BAND Bad Boy This, Bad Boy That
13. BABY BASH Shorty Doowop
14. BABY BASH Suga Suga
15. 2PAC Runtin'

Data for the week of Jan. 12-18, 2004.

This chart rotates among four music genres: rock, country, urban and pop. Please visit www.gracenote.com for more detailed chart information or contact charts@gracenote.com for access to customized reports.

*For a list of Gracenote-enabled products, visit www.gracenote.com/partners.

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 Jan. 29, 2004 are listed below.

Top Pop

DIDD White Flag
NO DOUBT It's My Life
OUTKAST Hey Ya!
NICKELBACK Someday
SHERYL CROW The First Cut Is The Deepest

Top Christian

MERCYME I Can Only Imagine
STRANGE CELEBRITY Rise
DOWNHERE Breaking Me Down
SKILLET Savior
DONNIE MCCLEURKIN I'm Walking

LIVE 365 .COM

Travis Storch • 866-365-HITS

Top Country

SARA EVANS Perfect
CARDLYN DAWN JOHNSON Simple Life
TERRI CLARK I Wanna Do It All
TRACE ADKINS Hot Mama
BUDDY JEWELL Sweet Southern Comfort

station sites it debuted on in 2002. Meanwhile, MusicNow has found other corporate partners to love, including Charter Communications and Best Buy.

To get into the ringtone biz, it's easiest, of course, to find a partner that's already selling them. But going it alone, though it will involve the company lawyers, is not unmanageable. Blanket performance licenses are obtainable from ASCAP

and BMI (the rights organizations' logos appear all over legal tone sites), and, judging by the lists of licensors on their websites, sellers appear to be having little difficulty getting music publishers to sign off.

Ringtones may never be the widespread cultural phenomenon (or fad) in the U.S. that they are in other countries. But even if they remain kid stuff, that's still an awful lot of ringtones.

WRMF/Palm Beach Appoints Shebel PD

Chris Shebel has been named PD/morning host at Palm Beach Broadcasting Hot AC WRMF/West Palm Beach. He was previously OM/PD of WDCG (G105)/Raleigh and replaces Russ Morley, who spent a total of 18 years at WRMF and ends his third stint at the station.

"We are very excited about the opportunity to have such an award-winning broadcaster join WRMF," the station's President/GM, Chet Tart, told R&R. "He comes highly recommended to us by Guy Zapoleon, our consultant. The combination of Zapoleon Media Strategies and Chris will make WRMF unstoppable."

Shebel, who has also programmed WKIE and WXXY in Chicago, WDRV/Pittsburgh, WPRO-FM/Providence and WDIX/Louisville, told R&R, "Besides the fact that WRMF is a legendary radio station with a great staff, I also get to be morning slave boy for [the morning show's] Jennifer Ross, and right now I am sitting by the pool enjoying 80-degree weather, sunshine and a light breeze. Life is good."

Becker To Become WPYO/Orlando PD

Phil Becker has been appointed to the vacant PD position at Cox Radio's CHR/Rhythmic WPYO/Orlando, which recently tweaked its format from dance-leaning "95.3 The Party" to hip-hop/R&B-leaning "Power 95.3." Becker, who is currently OM at CKEY/Bufalo, will assume his new post later this month.

"We are extremely excited," WPYO VP/GM Brian Elam said. "We did an extensive search, looking for somebody who is a great CHR/Rhythmic program director, someone who has a track record of winning and a track record of just being able to execute the format flawlessly and develop people. Phil's our man."

Becker, who has worked at WSNX/Grand Rapids; WBCD/Dothan, AL; and WJFX/Ft. Wayne, IN, said, "I am very excited about joining the Cox team and getting out of the snow. I believe in the vision of the radio station, and I look forward to changing the radio landscape of Orlando."

Gorab Directs Sirius Talk Programming

Dave Gorab has been named to the newly created Director/Talk Programming post at New York City-based Sirius. Gorab will oversee programming for all of Sirius' original and syndicated talk shows, as well as all programming on Sirius' talk channels, including Talk Central, conservative-edged Sirius Right and liberal-leaning Sirius Left.



Gorab

"Dave is energetic, and he instantly embraced the potential of Sirius satellite radio as the leader in national Talk radio," said Sirius VP/Talk Programming Jeremy Coleman, to whom Gorab reports. "It's a pleasure to have him here as we continue our rapid and exciting growth in this area."

A Bayliss Foundation Scholarship recipient, Gorab has an extensive national-radio resume that includes stints as Exec. Producer for WOR Radio Network's syndicated *Jim Cramer's Real Money*, VP/Programming for Launch Radio Networks and Director/Programming for Sony Worldwide Networks.

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RVP

Continued from Page 3

Demps said the restructuring of the Mid-America Division follows an "intensive review of each market, its needs and personality." He continued, "I've carefully chosen each Regional VP for his trading areas based on the individual needs of each market, the RVP's experience in the region, and his management style and leadership abilities."

Harlow told R&R, "We're excited about the opportunities that we have in Kansas, Oklahoma and Wichita Falls, TX in trying to bring the power of some great radio stations together for the benefit of the advertisers we serve." Wichita was previously part of the St. Louis trading area.

Harlow has been with Clear Channel since joining its Wichita cluster in January 2002. Before that he enjoyed a 26-year career in North Carolina that included a five-year stint as GM of Bahakel's WKSI & WPET/Greensboro.

Beringer has been Fayetteville Market Manager since 2001 and with the Fayetteville cluster since 1997. He began his radio career in 1989 as an AE for KKFM/Colorado Springs.

Windham has overseen Clear Channel's Jackson, MS stations since 1985, when the stations were owned by Sterling Commu-

National Radio

• **X RADIO NETWORKS** offers "Russell Simmons' Hip-Hop Laws of Success," a daily vignette with commentary. For more information, contact Larry Kahn at 646-254-9159.

Records



• **BEN KLINE** is elevated to Sr. VP/Sales & Marketing for Universal Music/Nashville. He previously held the title of Sr. VP/Sales & Field Operations at MCA/Nashville and Mercury.

Kline

• **NICK ATTAWAY** joins ATO Records and Red Light Management as head

CHRONICLE

CONDOLENCES

WNTA-AM/Rockford, IL talk host **Chris Bowman**, 51, Feb. 3.

KGMZ-AM & FM/Honolulu personality **Michael Saragosa**, a.k.a. **Wili Moku**, 47, Jan. 29.

of promotion. Attaway most recently worked as National Director/Adult Alternative at Arista Records.

Products & Services

• **BALL AUDIO PRODUCTIONS** signs voice talents Edmond West, Ivy, Randi Martin and D.C. Douglas. For more information, visit www.ballaudio.com.

Localism

Continued from Page 1

Commissioners Kathleen Abernathy, Michael Copps and Jonathan Adelstein listened to both sides of the ongoing localism debate. While the session was open to the public on a first-come, first-served basis, a live broadband audio feed of the hearing was scratched at the last minute due to "technical difficulties." The session was archived, however, and the FCC says it will be available "in the near future."

According to local press accounts, the evening session at times turned raucous. Several attendees were vocal about their perceptions of how San Antonio-based broadcast giant Clear Channel is treated, cable network News 9 reported. "You need to put the fine on NBC, CBS and ABC

where it belongs and leave Clear Channel alone," one attendee said.

Several panelists set to appear at the hearing offered prepared statements to the media beforehand, including Clear Channel/San Antonio Market Manager Tom Glade. Glade argued that a radio's scan button "has more power than most people know — it makes absolutely certain that we meet the needs of our local listeners every day in every way, or they will simply turn us off."

Glade added that the government's "increased reliance on market forces to drive content" requires local-level managers to react to listeners' needs now more than ever. "A company called Arbitron is extremely adept at bringing that to my attention," Glade quipped, adding that his cluster spent more than \$200,000 in 2003 for market research.

Super Bowl

Continued from Page 1

their displeasure with the broadcast. "I'm not surprised," Copps said. "I'll bet there are millions like me who wonder why parents wanting to watch an all-American sports show with their children have to worry about what's coming on their screen next."

"I urge the commission to address these complaints promptly. But one thing is clear: Nothing this commission has done so far has accomplished anything to slow down big media's race to the bottom."

Commissioner Kevin Martin —

who has also been critical of the FCC's efforts to curb indecency — agreed. "I have been calling on the commission to more vigorously enforce our indecency laws," Martin said. "I am concerned that the commission is not doing all it should in this area. We have been interpreting the statute too narrowly, and we need to enforce our rules more stringently."

Meanwhile, Commissioner Kathleen Abernathy said, "During an event that families and children watch together, Americans should not have to tolerate such a gratuitous display of nudity. Broadcasters should have more respect and exer-

cise a greater degree of social responsibility than what was shown last night."

Commissioner Jonathan Adelstein said, "The Super Bowl should be a time families can spend together in their homes without the intrusion of tasteless and inappropriate behavior."

Timberlake apologized for the incident early Monday. "I am sorry that anyone was offended by the wardrobe malfunction during the halftime performance of the Super

Bowl," he said. "It was not intentional and is regrettable."

Later that day, Jackson — who released a new single to radio stations this week — also apologized. "The decision to have a costume reveal at the end of my halftime-show performance was made after final rehearsals," she said. "It was not my intention that it go as far as it did. I apologize to anyone offended, including the audience, [halftime-show producer] MTV, CBS, and the NFL." She also said MTV, which is

record labels and a handful of consultants and independent promoters." He added, "The price of entry into this marketplace has become staggering."

Benson also suggested a "hybrid solution" for opening the airwaves to local musicians by looking at Canadian-content rules and crafting similar legislation in the U.S.

— Adam Jacobson

BUSINESS BRIEFS

Continued from Page 6

New Sirius Converter Compatible With XM Tuners

SoundGate has developed a converter that allows installation of a Sirius antenna and tuner in vehicles with in-dash XM receivers, including aftermarket units and original-equipment XM receivers from GM and Honda. The adapter, introduced Tuesday at the National Automobile Dealers Association Convention in Las Vegas, also works with GM and Honda radios that aren't satellite-radio-ready. The SoundGate converter is expected to retail for around \$149.99, including a Sirius tuner and antenna.

In other news, Sirius has signed on as co-sponsor and official broadcaster for newly minted BMG North America Chairman/CEO Clive Davis' annual pre-Grammy celebration, being held this year on Saturday, Feb. 7 at the Beverly Hills Hotel in Beverly Hills, CA. The event always features a surprise musical guest. Past performers have included Whitney Houston, Stevie Wonder, Luther Vandross, Tony Bennett, Rod Stewart and Justin Timberlake. Sirius will carry live coverage of the party on its Sirius Hits channel.

XM Music Channels Go Commercial-Free

On Feb. 1, all 68 of **XM Satellite Radio's** music channels began airing commercial-free. The satcaster's lineup also includes 32 news, sports, talk and variety channels. XM plans to launch its controversial dedicated local traffic and weather channels for major metropolitan areas later this year.

Meanwhile, **General Motors** announced at the National Automobile Dealer Association Conference this week that it will make XM service available from the factory in 50 of its 2005 model-year vehicles. GM VP/Sales, Service & Marketing John Smith said, "XM is a real product differentiator for GM, with over 90% of current GM-vehicle owners with XM telling us they would buy or prefer a vehicle with XM when they shop for their next vehicle." GM also announced that it will produce its millionth XM-equipped vehicle this month. "This is a significant production milestone," Smith said. "In just over two years we have dramatically increased XM availability to the majority of our models."

Tech Companies Debut CMLA

RealNetworks, Intel, m02, Nokia, Panasonic, Samsung and Warner Bros. this week officially introduced the **Content Management License Administrator**, a licensing and compliance program for digital-rights management on wireless devices that use the widespread Open Mobile Alliance DRM. The program is designed to help speed more media content — including music, videos and games — to the wireless market by providing standardized rights management and encryption.

FCC ACTIONS

Continued from Page 6

Florida AM Gets Reduced FCC Fine

RJM Communications' WGSR-AM/Fernandina Beach, FL in July 2003 received a proposed fine of \$21,000 for failing to maintain a presence at the station's main studio, operating WGSR in excess of its authorized nighttime power and failing to make the station's public-inspection file available during regular business hours. RJM filed a response to the notice of apparent liability one month later, and while it did not challenge the FCC's findings, it sought a reduction or cancellation of the fine due to financial hardship. After reviewing RJM's tax returns from 2002, 2001 and 2000, the commission lowered the fine to \$1,500.

Tower Collapse Takes Four Texas Stations Off-Air

East Texas Broadcasting's AC KALK, Country-News hybrid KIMP and Country simulcast KSCH & KSCN/MT. Pleasant, TX were blown off the air when their tower collapsed in strong winds on Jan. 26. East Texas Broadcasting Traffic Director Justice Thornburgh told KLTU-TV/Tyler, TX, "At first I thought a vehicle crashed into the building from the parking lot. I ran out back and immediately noticed that there wasn't a 250-foot tower standing in the air anymore." KSCH was back on the air Jan. 28 from a tower in Sulphur Springs, TX. KALK and KSCN simulcast partner KSCN were back up by Jan. 31, and KIMP will be back with a temporary tower by the end of the week.



RIMES WITH FEELING Superstar LeAnn Rimes visited the 2004 Consumer Electronics Show last month in Las Vegas, during which she got up on the Sirius stage to perform some songs from her new album, *Twisted Angel*.

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DJ Mecca
CHOPS Blockbuster Smash
JACKI O Slow Down
J-LIVE Bosoms
J-KWON Tippy
KNOX-TURN'AL The Way I Am
PITCH BLACK R U Ready 4 This
SKINNY PIMP Ride Out
WESTSIDE CONNECTION Lights Out

ROCK

Adam Neiman
LEVEL Sleepless
P.O.D. Change The World
JOSH TODD Shine
TRAPT Echo

ALTERNATIVE

Adam Neiman
LIVING END Who's Gonna Save Us?
N.E.R.D. She Wants To Move
START TROUBLE Chemical

TODAY'S COUNTRY

Liz Opoka
RASCAL FLATTS Mayberry
REBA MCKENTRE Somebody

PROGRESSIVE


Liz Opoka
BEN HARPER Brown Eyed Blues
NORAH JONES Sunrise
MY MORNING JACKET Golden
POLYPHONIC SPREE Light And Day
JOSH RITTER Man Burning
JOSS STONE Fell In Love With A Boy
WHEAT I Met A Girl

SMOOTH JAZZ


Gary Susalis
DOWN TO THE BONE Cellar Funk
JAZZ CRUSAIDERS Soul Access
GRADY NICHOLS Sophistication

AMERICANA

Liz Opoka
BR5-49 That's What I Get
GREG BROWN I Don't Want Your Millions, Mister
PATTY LOVELESS Nothin' Like The Lonely
OLD CROW MEDICINE SHOW Tell It To Me
SOUTHERN CULTURE ON THE SKIDS Where...



Artist/Title	Total Plays
CHEETAH GIRLS Cinderella	75
JESSE McCARTNEY Beautiful Soul	74
HILARY DUFF Come Clean	74
HILARY DUFF So Yesterday	73
HILARY DUFF Why Not	73
O-TENT BOYS Dig It	72
LINDSAY LOHAN Ultimate	71
HAMPTON Hampsterdance 2	71
RAVEN Superstition	58
CLAY AIKEN Invisible	48
STEVIE BROCK Zip-A-Dee Doo-Dah	34
RON STOPPABLE & RUFUS Naked...	33
KELLY CLARKSON Miss Independent	32
AVRIL LAVIGNE Sk8er Boi	31
AVRIL LAVIGNE Complicated	31
STEVIE BROCK All For Love	31
JUMPS We Are Family	31
STACIE ORRICO (There's Gotta Be) More...	30
JUMPS Do Ya	30
BOWLING FOR SOUP Punk Rock 101	29

 Playlist for the week of Jan. 27-Feb 2.



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

SIRIUS RADIO

Steve Blatter

Planet Dance

Swedish Egil
JEAN JACQUES SMOOTHIE... Keep It Movin'...
DUMONDE Human (Lee Haslam Remix)
ENRIQUE IGLESIAS Not In Love...
UBERDRUCK PRESENTS DRUGFACE Fill Me...

The Pulse

Haneen Ararat
SWITCHFOOT Meant To Live
GUSTER Careful

U.S. 1

Kid Kelly
NELLY Work It
CASSIDY Hotel
RODNEY I'm Shakin'
ENRIQUE IGLESIAS Not In Love
USHER & LUDACRIS & LIL JON Yeah
JET Are You Gonna Be My Girl

Hot Jamz

Geronimo
BABY CHAM Vitamin S

Hip Hop Nation

Geronimo
MEMPHYS BLEEK Round Here
GHOSTFACE Ghostface
012 In The Morning
ONE TRICE The Set Up
BIG STYE It's A Problem!

New Country

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Octane

Jose Mangin
OROPBOX Wishbone
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MUSHROOMHEAD Crazy
KIO ROCK Jackson, Mississippi

The Beat

Geronimo
JANET JACKSON Just A Little While
ROC PROJECT Deja Vu
ANDAM Beautiful Things
KEVIN CEBALLO Shake Your Body

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Mark Shands
BRITNEY SPEARS Toxic
KELIS Trick Me

URBAN

Jack Patterson
G UNIT Wanna Get To Know You
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5. 3T Party Tonight

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3. SARAH McLACHLAN Fallen
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Hot Country

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KENNY CHESNEY & UNCLE KRACKER When The Sun...
REBA MCKENTRE Somebody

Young & Verna

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DAVID LEE MURPHY Loco

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JOE NICHOLS Cool To Be A Fool

Hip-Hop

J-KWON Tippy
MOBB DEEP Gangstaz Roll
RED CAFE As Fly As She Wanna Be



apeterson@radioandrecords.com

Sell Your Personality

Talk host says your best asset is you

This week a whole lot of radio sales management and executives are gathered at the annual RAB in Dallas. Most of them are there to learn new ways to generate more revenue for their stations, because doing so will increase not only their personal income, but also their value in the eyes of management.

Chances are an attitude like that will take someone far in today's radio business. But is it only those who are officially "in sales" who should pursue their future in radio with the idea that making the station more profitable is a good thing? If you are on the air, can you share that attitude and contribute to your own financial success while helping to grow the station's bottom line? One guy who thinks you absolutely can is longtime Michigan talk host **Dave Barber**.

In fact, Barber — a 25-year Talk radio veteran most recently heard on the Michigan Talk Radio Network — is downright gung ho on the concept. Having worked both sides of the aisle, as an on-air host and a salesperson, Barber is also a successful motivational speaker who regularly preaches his personal philoso-

phy of "Raise ratings, raise revenue, and make my advertisers rich."

With chilling honesty, Barber warns air talents, "Whether we think we are great or not, this is a business. Most of us on the air are very expendable — our owners are usually talking to Wall Street more than they are to us. Hell, tomorrow a satellite dish could be in your parking space.

"So hedge your bets and help the station make money. Salespeople generally live better than talent, so why not join the process? You are a lot tougher to fire if you have a bunch of long-term advertising contracts that are attached to you and your daypart."

This week Barber expands on why he believes most on-air talents can be a station's best salespeople and why he encourages rookie and veteran air talents alike to get in-

involved in the sales process of their shows and their radio stations.

R&R: *What's the answer to the question "Who's Dave Barber?"*

DB: I grew up in Flint, MI, the birthplace of General Motors and the United Auto Workers union. I was raised by working-class, trade-unionist parents in a blue-collar community. As far back as I can remember, all I ever wanted to do was be on the radio. I was fascinated by it, spent thousands of my childhood hours studying it and mimicking it and got my first part-time job in the business when I was in high school. I lied to the PD about my age and drove my principal's car to the interview.

R&R: *Now that's a story I have to hear the rest of.*

DB: It was at WTRX in Flint. I lied

TRS 2004 Salutes Talk Radio 'Rulebreakers'

A special Friday-morning session at the R&R Talk Radio Seminar will focus on several individuals who have ignored conventional wisdom and advice and built successful careers in Talk radio. Moderated by Sabo Media CEO Walter Sabo, "Don't Just Bend the Rules ... Break 'Em!" will also include WTOP/Washington's Jim Farley, Clear Channel/San Francisco's Ed Krampf, Sirius Out-Q's John McMullen and author and financial talk host David Bach.



Register now for TRS 2004, to be held Feb. 26-28 at the Renaissance Washington, DC Hotel. Log on to www.radioandrecords.com and click on "Conventions/Seminars" at the top of our homepage, or fill out the registration form on the inside back cover of this issue.

to the PD about my age and he didn't know I was in high school, so when he called to have me come to the station to meet the GM, I was in school. I told my principal about the job interview and was honest with him. Not only did he let me out of school early to go to the interview, he let me borrow his car to drive there.

So I drive to the station, meet the GM, and everything goes great. They hire me, and then they invite me to go next door to the local tavern for a couple of beers after work. The drinking age at the time was 18, so I was close. But remember, I was

also driving my principal's car. Anyway, I got the car back to him at school, and then he actually gave me a ride home. Can you imagine doing that in today's litigious times?

I got through it all unscathed. I didn't get in a wreck, I didn't get pulled over by the cops, and, best of all, I got the job. In 1976 I began doing talk full-time on that same station. That's also when my connection to sales started and I began to realize the selling power of being on the air.

R&R: *What first clued you in to that power?*

DB: I was on the air from 7pm-midnight in my hometown, where I knew a lot of people, and they would always ask me how much it cost to advertise on my show. I'd say I didn't know but that I'd have our sales manager contact them. Sure enough, a week or two later I'd hear my friend's business advertising on my show.

After that happened about 10 or 12 times, a light went on in my head.

Continued on Page 18

"Don't go home after your show and watch cable news or listen to some Zeppelin, go out and shake some hands and make friends for your show and your radio station."

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PREMIERE TALK

Sell Your Personality

Continued from Page 16

I figured my days were free outside of show-prep time, so I asked the GM how much spots cost and if I could go out and sell some on my own show. I wasn't allowed to call on any established accounts; I could only call on new business.

My first sale was for around \$200, and I got a \$30 commission. I was only making about 200 bucks a week back then, so that was huge. It didn't take too many months before my commissions far exceeded my salary and I realized that I had something to exploit by being on the air and selling that the average seller didn't have: my own brand equity.

R&R: What is it about most air personalities — in any format — that can give them an edge with a potential client for the station?

DB: People in your community know you, they know your name, and they feel connected to the person they hear on the air every day. Most talents have a pretty good gift of gab and have experience interviewing people and getting them to answer questions. Those are good traits to have in the selling process, because if you want to do an analysis of the needs of a potential customer, first you have to ask a lot of questions. I thought almost from Day One that you could be success-

ful both on the air and at selling, and I have done both almost my entire career.

R&R: The idea that an on-air host can also get out there and sell seems almost quaint in today's changed radio world, don't you think?

DB: It's exactly because the business has changed that it's more important than ever, in my estimation. If you want to stay in the business and stay employed, you have to work to make yourself less disposable.

I'm not saying it's for everyone. There will still be those who believe in the old separation of church and state, so to speak, and think sales and talent should stay in their own respective ends of the building. I think that's a mistake.

R&R: So what are some things a host who wants to take your advice can do?

DB: If the station won't give you a list of potential clients to call on, pester the sellers to take you on sales calls. Doing that will make salespeople appreciate you more too. Share your ideas with sellers, and if a potential client is involved in something that can legitimately be of interest to your listeners, for goodness' sake put them on your show.

Most stations do PSAs anyway, so why not find out your clients' — or potential clients' — favorite charity and work with them? Show management that you understand that

we're all in it together and that you understand that entertainment is the product you are really selling, not just spots and dots.

R&R: What is the most common thing that stands in the way of an air talent's successfully evolving into the sales process?

DB: Not accepting that things ain't what they used to be. As Randy Michaels once said to me, "I like radio the way it used to be, too, but it's not that way anymore." The sooner that you, as an air talent, get used to that idea, the better off you will be.

Don't go home after your show and watch cable news or listen to some Zeppelin, go out and shake some hands and make friends for your show and your radio station. Meet the audience and, more importantly, your advertisers as often as you can.

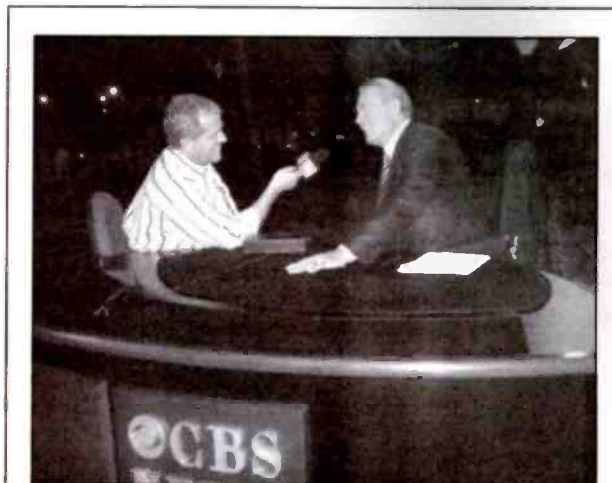
R&R: Will the station's salespeople look on an air talent who also sells as someone with an unfair advantage who is competing with them for ad dollars?

DB: I would certainly hope they do. If they are good sellers, that's the way they should feel about it. It might even serve as a catalyst for them to try harder. The bottom line is that there are no employees without employers, so our first job must be to work together as a total team to make our station and the company strong. Whether you are from sales or programming, we should all be on the same page in that regard.

R&R: Any advice or warnings for would-be talent/sellers?

DB: Live copy is our stock in trade. Talk is foreground radio, so use it to effectively sell your client's stuff. Your butt is in the chair anyway, so do live-read spots with the same passion you have when doing your show. And be sure that clients pay a premium and sign long-term contracts for endorsement spots.

That said, never, never endorse a bad product. I was offered a lot of



ON THE JOB IN NEW HAMPSHIRE That's WBZ/Boston news ace Gary Lapiere (l) sharing a laugh with CBS News anchor Dan Rather as the two covered New Hampshire's recent first-in-the-nation Democratic primary election.

money to do Body Solutions. I told the network CEO, "If this stuff worked, don't you think it would have already been on 60 Minutes?" I mean, come on — drink some stuff, go to sleep and lose weight? I refused it, and I'm glad I did.

R&R: How about some other tips for that air talent who has already begun making the transition and is starting to sell his or her own program?

DB: Be sure to befriend the station's receptionist and give her a list of the telephone numbers and contacts for every one of your live-read-endorsement advertisers. That way, when a listener calls in for information, it will be at the receptionist's fingertips. That's a potential sale for your client that can only make him happy, and happy clients renew.

Also, always remind your listeners to call the show if they missed the number or address of a sponsor and that you will hook them up off the air. And don't forget to get success letters from your clients — don't wait for a salesperson to do it

for you. Businesses love to hear about success stories from their contemporaries.

R&R: What can sales management do to help an air talent better succeed in making the transition to part-time, or even full-time, seller?

DB: Start taking the talent out on sales calls with other sellers. First of all, the client will be thrilled to have their favorite morning guy or talk show host come to see them. It makes them feel special. The talent can watch firsthand some of the trials and tribulations salespeople must go through out in the field and learn about the selling process by watching it.

Finally, just because someone is on the air doesn't mean they don't need to follow the same rules as all the other sellers. They need to attend sales meetings, file call reports, do their own paperwork, etc. In other words, prepare them for the total selling experience and don't just send them out there cold. Help them succeed, don't just hope that they'll succeed.

"Show management that you understand that we're all in it together and that you understand that entertainment is the product you are really selling, not just spots and dots."

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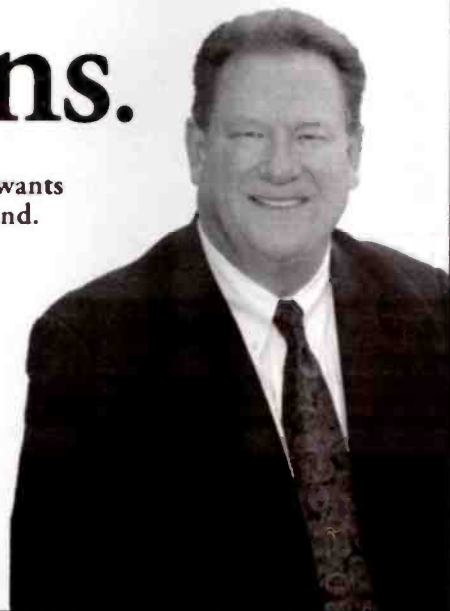
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Information Please

Why information programming is an advantage for Oldies stations

Though this column is written under the Oldies banner, it applies to any programmer who is targeting an adult audience. It also applies to any programmer who is looking for a way to differentiate his product from his competition's.

Hard as it may be to believe, there was a time when music stations had a commitment to real, actual information programming. Back in the days when CHR was known as Top 40, music stations employed — brace yourself here — full-time news departments. These were staffed by people who actually delivered news and other important, nonmusical content.

Alas, in the age of specialization this aspect of most music FMs has gone the way of cart machines. I do not need to detail the decline of information programming on music radio, you live it every day. What I do want to examine are the reasons why you should look into increasing your information presence as a service to your listeners and as a potential way to generate additional revenue.

Now, before the geezer alarms start sounding in your head, understand that I am not pining for the way things were. This column is not about the good ol' days and how things were better before consolidation. What I am going to suggest are ways you can enhance your product with a real commitment to information programming.

Roadblocks

Before we look at opportunities, I want to try to eliminate a couple of common roadblocks to information elements, specifically newscasts.

Roadblock No. 1: *News is an interruption. Anything that does not feed our core brand — read: music — is unnecessary and will cause the listener to tune out.*

If you are talking about the CHR or Rock audience, I'll concede this point. However, if you are programming to adults in any fashion and you believe that this statement is true, I strongly urge you to ask your listeners if they agree with you. The sad fact is that the older we get, the more we crave information.

This has become increasingly true as the world has changed into a more dangerous place. The more things change, the more we need information to keep pace. Solid, well-written and appropriately focused information can actually add relevant content to your radio station.

Roadblock No. 2: *We can't own the information image. Our local News/Talk station will always win the perception battle on service elements.*

I can't argue the fact that music stations will never win over News/Talk in a battle for the "information source" image. However, this is not about winning and losing; it is about delivering something to your listeners.

In times of dire need, will your audience flock to the local News outlet for information? Absolutely. During the sniper episode in the fall of 2002, Washington, DC listeners camped out at WTOP. For six weeks. Once the scare ended, listeners returned to their normal radio usage patterns.

The goal is not to win the information image; the goal is to provide your listeners with something they need — and, according to research, want — on a regular basis. If you ignore this listener need, you are inviting them to leave your station in order to obtain the information they need.



Steve Allan

Make sure your newscast writes for effect. Make sure that every story you air is of importance to your target listener. Make sure each story passes the "who cares?" test.

Some will argue that this will happen anyway. Hopefully, you have more faith in your listeners than that. I submit that if you make a solid effort at providing information, you will lessen the tune-out.

Building Something Better

As mentioned above, DC radio-listening patterns were dramatically altered when the sniper was stalking the streets. Why? Because the infor-

mation need was immediate, dramatic and personal.

Conversely, when the latest Iraq war broke out in the spring of 2003, listening patterns were relatively unchanged. Listeners did not need immediate information on the war because they could watch the drama unfold on their televisions and the war was personal only to those who had loved ones involved in the conflict.

If information elements are tune-outs or prevent us from focusing exclusively on our core business, why do them at all?

Most music stations have some form of morning drive news, regular traffic reports, frequent weather updates and, when needed, announcements of school closings. If this is against what music radio is all about, the only reason to have these information services would be for the sponsorship opportunities.

OK, I could continue on this cynical tangent — and it would be fun — but this isn't about complaining, it's about building something better. I have been involved in many research projects that show the need for information, especially with adult audiences. Since Oldies radio is all about reaching adults, here are a few suggestions to help you communicate with them more effectively.

Relevant, Targeted News

We take for granted that our morning shows will have some sort of news. Unfortunately, too many newscasts are watered-down headline riffs that come under the heading of an "(insert frequency here)-second news update." The problem with this style is that you are all but apologizing to the listeners for interrupting their music flow for some of that pesky news.

What most programmers fail to realize is that solid, well-written, target-audience-focused news can be some of the best content in any morning show. Ask yourself this: Which is more important to the listener, interesting information or another edition of Tuesday Trivia (or Name That Baby or whatever)?

Take your news seriously. Allot enough time to give a significant story count. Make sure your newscast writes for effect. Make sure that every story you air is of importance to your target listener. Make sure each story passes the "who cares?" test. And, above all, train your news staff to focus the stories on the listener. This kind of personalization will draw your listeners closer to your station (and your morning show) and actually increase time spent listening.

Also, give strong consideration to adding some news presence to your afternoon show. For the most part,

This column is not about the good ol' days and how things were better before consolidation. What I am going to suggest are ways you can enhance your product with a real commitment to information programming.

your listeners have been at work and away from regular information all day. A quick, relevant update can help make your station stand out.

Traffic Reports

Regardless of the market you live in, traffic sucks. Don't believe me? Ask your audience. We all provide some sort of traffic information and, regardless of how hard we try, we can never, ever be comprehensive enough. There are simply too many roads and too little time to cover them all.

Check this yourself. Tomorrow, listen to the traffic on your local News leader. Clock 'em. You'll see that even with a perceived unlimited amount of time they can't deliver enough information to satisfy everyone.

So, what does traffic information come down to? Two things: consistency and talent. You must deliver traffic on a regular basis to let your audience know that it is a service you provide.

Listeners are not all stupid. They will give you credit for your traffic reports if you are doing a good job on delivery. Generally, they will punch out of your station when they need immediate and personal information. I have seen this in focus groups covering a variety of demos. Listeners know which AM station has traffic on the "3's," but they only go there if they absolutely need it, right now.

Image your traffic. Give it a handle, something besides your call letters that listeners will remember. Put the reports where they can be easily found. You do not need to mimic your local News station and hardwire them to a specific number on the clock, just be consistent. If you're doing reports four times an hour or every 10 minutes, say so. Remember, you are building expectations in your listeners' minds.

The second part of solid traffic information is the talent. If you are using an outside vendor like Metro, you know that each of its reporters has access to the exact same information. So, in theory, every single station in your market could potentially give the same information during every report.

What separates one station from another? The quality of the talent delivering the information. Believe it or not, even if you are using a vendor like Metro, you can demand great talent. At the very least it is your responsibility to work with the talent the vendor provides to make them better. Just because they are not on

your payroll doesn't mean you don't own them.

Weather Info

The value of weather information varies by market and by season, and the rules of immediacy and personal importance apply to weather above all. Listeners aren't looking to you to provide barometric projections or to put big blue H's on a map. They want to know what it will be like today. They want to know if what they are seeing will change any time soon.

The more things change, the more we need information to keep pace. Solid, well-written and appropriately focused information can actually add relevant content to your radio station.

In a perfect world you would align your station with a local TV weather personality. If your budget will not support that, at least be sure to let your audience know that you are giving them weather on a regular basis. Building that expectation in their minds will help you when weather becomes the top story of the day.

I realize that increasing nonmusic elements on a music-based radio station can be viewed as unpopular. Buzz phrases like "brand strategy" and "core values" can be bandied about to illustrate why deviating from the station's singular focus is a bad thing. Remember, though, that the only perception that counts is the one in your listeners' minds. Information programming can turn the tide when it is time to fill out that diary.

Steve Allan has programmed adult radio stations in Cincinnati; Boston; and Washington, DC. If you'd like to take issue with, or even agree with, the above opinions, he can be reached at sallan3@aol.com.

Davis

Continued from Page 1

"The team of Clive and Charles and this new alignment improves our ability to compete in today's marketplace and will help us address future challenges," Schmidt-Holtz said. "BMG has achieved great artistic and commercial success, but the continuing difficulties in the worldwide music market require us to be well prepared for the future. The new structure will efficiently strengthen our focus on our creative centers."

Regarding Davis' appointment, Schmidt-Holtz said, "I couldn't be happier that Clive agreed to assume this greatly expanded responsibility at BMG. For over 20 years Clive has been instrumental in helping build the foundation of BMG to its powerful position today. On a personal note, I have to say that, since I assumed my role as Chairman of BMG, Clive has become not only a trusted business colleague, but also a confidante and partner."

Davis said, "I am personally thrilled with this wonderful new

challenge and opportunity and to be a partner in the BMG team that Rolf has formed in recent years. We have some of the industry's best executives, and they are poised and ready to meet that challenge. Charles and I are both particularly delighted to be working with Barry Weiss at Jive Records, one of the industry's most accomplished executives. I believe we can reach new heights and a new level of achievement for BMG."

BMG's relationship with Davis extends back to 1979, when parent company Bertelsmann bought Arista Records, which Davis founded in 1975. Davis turned the label into an industry leader, discovering artists like Barry Manilow, Patti Smith, Whitney Houston, Dido and Carlos Santana, among others. He led the label until 2000, when he launched J Records.

In late 2002 he was named to lead the RCA Music Group — a merger of J Records and RCA Records — which has produced an array of No. 1 records from such artists as Alicia Keys, Rod Stewart, Clay Aiken, Luther Vandross, Monica and Ruben Studdard.

Vivaton

Continued from Page 3

Sr. VP/GM of Decca and Sr. VP/National Promotion for MCA/Nashville, has named the following Vivaton regional Directors/Promotion: former UMG/Nashville secondary promoter Brian Thiele, Northeast; former Nashville Nights Exec. Producer Trudie Richardson, Southeast; former KZLA/Los Angeles Asst. PD/MD and AfterMidnite MD Mandy McCormack, Midwest; and veteran Country radio programmer and personality Larry Santiago, Southwest/West Coast. Additionally, Tracy Long will serve as Manager/Promotion.

"Our objective is to create an artist-friendly environment as it relates to all aspects of the business," said Huskins, who has produced, engineered and performed on more than 160 albums in various genres and with various artists. "Having been on the other side of the industry as a working artist, I have gained a valuable understanding of what a hopeful artist needs. My experience will allow me to work on the same level with the artist and speak the same language."

"We don't believe in the 'artist protection program.' If we sign an artist, it means we believe in the artist, and he or she can expect full and immediate support from the label. Contractually, we will have an across-the-board policy: Artist/songwriters will be paid the full statutory mechanical rate. Additionally, we will be implementing a digital plan that is mutually beneficial to the artist and the label."

"Our objective in signing an artist is not to create an artist, but to capitalize on his or her talents as they exist. Each person on our team has a strong music background

to allow us to accomplish this. Vivaton's mission is to release genuinely talented artists who are making great music. The label's main concentration will be country music, and Chely Wright will lead the way. The Vivaton vision is not limited however; we will embrace good music, period."

Commenting on the appointments of Biddy and Stevens, Huskins said, "Shelia is a legend in the promotion world. Her successes speak volumes. She was directly responsible for 135 No. 1 singles in a 15-year period, she brings experience and a proven track record to the label, and I am honored to have her on our team. Amy and I have a long-term working relationship, and there is no one I trust more."

Biddy said, "I am so excited to work with Jeff and the staff he has assembled at Vivaton. It is a rare opportunity to be on the ground floor of a new company that has such a big vision for the future. Jeff's passion for music and for people will be key ingredients to Vivaton's success. In taking a look at the long-term business plan and the label's objective, I knew this was the next career step for me. I look forward to building a team of people whose passion for artistry will help us write a new page in the music-industry history book."

Stevens, who for seven years has practiced entertainment law solo and as an associate of Gladstone, Doherty & Associates, said, "I am extremely honored to join Vivaton. As an attorney, I have represented Jeff for nearly six years, and I cannot think of a more competent and genuine person to lead a record label."

Vivaton officially opened its doors on Tuesday at 702 18th Avenue South, Nashville, TN 37203. Phone 615-255-5233; fax 615-255-9133.

Revenue

Continued from Page 1

we move into a more stable economy in 2004. In local advertising, which was the most lackluster this past year, radio was able to maintain a presence without a shortfall. Combined with better-than-expected national results, radio is well positioned for accelerated momentum."

On a year-to-year basis, radio was able to beat 2002's performance in only five of the 12 months, with February's 8% jump leading the way. In 2003 national business outside 2002 every month of the year except November, with January registering the best 30-day period, with a 20% boost. Radio started 2003 well ahead of 2002, but local advertising growth dwindled after the first quarter, stalled at 1% growth between May and September and was flat the entire last quarter. In 2002 radio finished the year 6% ahead of 2001.

— Jeff Green

Eisenson

Continued from Page 3

Before working at independently owned News/Talk KNRC, Eisenson was PD of longtime Talker WEVD/New York but exited after ABC Radio bought the station and flipped it to a 24/7 Sports/Talk outlet as ESPN Radio's Big Apple flagship. Eisenson has also been Asst. PD of KFI/Los Angeles, where he worked with then-KFI PD Kohl, and has held news and programming management positions at heritage News/Talkers WMC/Memphis, WLAC/Nashville and KXNT/Las Vegas.

Tamburro

Continued from Page 3

Robinson, PD of Clear Channel Gospel WGCI-AM/Chicago, will voicetrack afternoons on WDAS-AM. Longtime WDAS-AM morning host Reverend Louise Williams remains.

Tamburro said, "I'm enjoying all my jobs, especially with the people I have working with me. Jo Ann Gamble has a wealth of knowledge of gospel music, and Ed Long is my right arm. We are truly working as a team. Sandra sounds as if she's right here in our studios; she's such a professional. And Louise — well, she's celebrating 45 years on WDAS this year. Somebody's actually been here longer than me!"

Perelli

Continued from Page 1

"To say I'm excited to work with someone with her track record is an understatement. I can't wait for her first day."

Perelli said, "I'm looking forward to working again with old friends. The challenges are many, but with such a fun, creative staff and the passion and drive of new Station Manager Brad Samuel, I think Star will do great things, and we'll have fun while we're at it."



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A Perry Capital Corporation

Florence Henderson, Line Two, Pissed

WBMX (Mix 98.5)/Boston morning guy **John Lander** helped amp up the excitement for the hometown New England Patriots prior to their Super Bowl XXXIKLFGV win,

MIX LOUNGE



'My fake husband and I are going to Disneyland!'

especially among his female constituency. Taking full promotional advantage of the fact that millions of women throughout New England have fixated on the particular charms of Pats' bachelor quarterback **Tom Brady**, Lander and crew fed that hunger by giving away T-shirts bearing the simple slogan "Mrs. Brady." Mix PD Greg Strassell says, "It's like giving away \$1,000 bills!"

And it wasn't just Brady fans calling. "We did have a few callers requesting 'Mrs. Vinatieri' T-shirts," says morning co-host **Kelly Malone** (pictured), referring to the Pats' Super Bowl-winning kicker. "But we're pretty sure the real Mrs. Vinatieri already has the market cornered on those."

When News Breaks, We Break Down

• PD **Bryan Schock** resigned from Clear Channel Classic Rocker KGB-FM/San Diego, effective Feb. 13. "Bryan is stepping away from radio for the time being just to take a break," says CC Regional VP & XTRA-FM (91X) PD **Jim Richards**. "We're going to conduct a search internally and externally for a new PD. If you're somebody who wants to live in the most perfect weather ever and work with one of the best morning shows in the country, send me your T&R — but it better be good."

• Former XM Satellite Radio Comedy PD **Mark Parenteau** pleaded guilty to second-degree child sexual abuse and admitted giving alcohol and marijuana to minors, the *Washington Post* reports. The 54-year-old Parenteau, best known for his long tenure at WBCN/Boston, was arrested in 2002. He faces up to 10 years in prison and a \$100,000 fine and must now register as a sex offender.

• J-Lo & Ben, Nicole & Tom ... now we can add **Dr. Dre** & **Ed Lover** to the growing list of celeb breakups. Clear Channel announced that the good doctor's contract to co-host mornings at Urban WWPR (Power 105.1)/New York has

not been renewed. The show's entertainment correspondent, **Monie Love**, steps up into the plush co-host chair. Opting to ignore the blatantly obvious *Love & Lover* title, Power elects to go with the far weightier *The Power .105.1 Morning Show With Ed Lover & Monie Love*. Ed & Dre will remain together for their Superadio-syndicated *Jump Off Show*, which continues to air on Power 105.1 Saturday mornings.

After three weeks in a jockless vacuum, Clear Channel CHR/Pop **KBFM/McAllen** is back — as the new, more Rhythmic-leaning "Wild 104, The Valley's Party Station." New PD **Johnny O** and MD **Bobby Macias** were creatively acquired from crosstown KBTQ (The Beat). Mr. O will anchor the *The Mojo Morning Show* with **Foxy Roxy** and "Stunt Devil" **Frankie G**, also from The Beat. Holding down middays is **Micki Gamez**, a holdover from when the station was B104. Macias and *The Playhouse* will do afternoons. "Nights are done by **Jay-Z**, whom we pulled from afternoons at the Tejano station," says Wild OM **Billy Santiago**. DJ **Agro** is hosting overnights, and the new Wild station voice is **Chris Corley**.

In a sleight-of-hand move worthy of David Copperfield, Clear Channel recently made Chicago's O'Hare Airport disappear. According to the *Chicago Sun-Times*, Clear Channel traf-



Damn, O'Hare was just here yesterday....

fic reporters were told to stop announcing travel times to the world's second-busiest airport — and instead substitute the name of the nearby Allstate Arena. CC Traffic/Chicago GSM **Barry Butler** explains that "the Allstate," as we're told the locals call it, benefits from Clear Channel's "traffic destination rights program," which translates as, "The venue is paying for the plug." Proving that corporate synergy has indeed run amok, Butler then conveniently mentions that Clear Channel Entertainment just happens to book all the acts that perform at the Allstate.

Former Elektra National Dir./Promotion **Jim Stein** looks both ways and crosses the street to the radio side, joining the new KDLD & KDLE (Indie 103.1)/Los Angeles as an account

Continued on Page 22

RR Timeline

1 YEAR AGO

- **Tom Rivers** tapped as OM of WUSN/Chicago.
- **Maureen Lesourd** and **Charlie Ochs** appointed Sr. VP/Market Managers for Detroit and Tampa, respectively.
- **ARTISTdirect** Executive VP/Promotion **Marc Benesch** loses his battle with cancer. He is 50.



Maureen Lesourd

5 YEARS AGO

- **Bob Callahan** promoted to President of ABC Broadcasting.
- **Burt Baumgartner** named Sr. VP/Promotion of Capitol Records.



Greg Thompson

10 YEARS AGO

- **Bob Pfeiffer** joins Hollywood Records as VP/A&R.
- **Greg Thompson** joins EastWest Records America as Sr. VP/Promotion.

15 YEARS AGO

- **Hank Caldwell** named Sr. VP/Black Music for Epic/Portrait/Associated labels.
- **Gary Bryan** named PD of WPLJ/New York.
- **Ted Utz** becomes Regional Director/Programming for Legacy Broadcasting.



Gary Bryan

20 YEARS AGO

- **Bob Gould** promoted to WMET/Chicago VP/GM.
- **Mike Boen** promoted to Station Manager of KDWB-AM & FM/Minneapolis.
- **Pat Fant** named Station Manager of KLOL/Houston.

25 YEARS AGO

- **Dan Mason** named GM of KTSA & KTFM/San Antonio.
- **Jon Scott** named VP/Special Projects at Capricorn Records.



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St. Jude Children's
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1962 James O. Eastman, Founder

Continued from Page 21

executive. Label reps should feel free to work the crap out of Stein at 818-295-6577 or jimstein@clearchannel.com.

By the way, former Sex Pistol **Steve Jones** has been inked to host his own one-hour specialty show on Indie 103.1 called Jonesy's Juke Box, which will air every Tuesday through Friday at noon.

The Programming Dept.

• After 13 months as PD of Clear Channel CHR/Rhythmic KWID (Wild 102)/Las Vegas, PD Tom "Jammer" Naylor exits, along with morning duo Crash & Loco. Inbound for mornings is standup comic/actor **Steve White**. Naylor can be reached at 702-810-4750.

• Clear Channel/Norfolk OM **Daisy Davis** exits. She had been overseeing Urban WOWI, Urban AC WSVY, Smooth Jazz WJCD and Urban WBHH.

• WWWQ (Q100)/Atlanta utility infielder **Carter** is named PD of Clear Channel CHR/Pop WKXJ/Chattanooga, TN. He replaces Tommy Chuck, who segues to sister WQEN/Birmingham as PD.

• Hot AC KMHX/Santa Rosa, CA names **Brandon Bettar** PD. Bettar transfers over from Results Radio's KHRD (Red 103.1 & 93.3 FM)/Redding, CA and replaces Mark Thomas, who exits.

Quick Hits

• New York radio vet **Carol Ford** is the new midday personality at Infinity AC WNEW (Mix 102.7)/New York. Ford spent the past few years at Sirius.

• Speaking of Sirius, renowned mixer/remixer **Liquid Todd** joins the satcaster to help program its Sirius Chill channel and host *The Liquid Todd Show* on Alt Nation. Mr. Liquid currently hosts *Solid State* on WXRK/New York.

• Beasley's new WLDW/Philadelphia welcomes **Kannon** (pictured) for afternoons from nights at WBTS/Atlanta. He rounds out a lineup that consists of Rocco The Janitor in mornings, Janita in middays, Angel at night, Dakota on late-nights, and the talented Otto Mation™ keeping you company all night long.



Pray he doesn't get fired...

• Columbia Records Bay Area promo guy **Don O'Neal** exits after five years due to budget cuts.

• Former *Inside Radio* Publisher **Jerry Del Colliano** has joined USC's Thornton School of Music as a clinical professor in the department of music industry.

• WNVZ (Z104)/Norfolk morning personality **Special Ed**, a.k.a. JJ Kincaid, resigns, effective Feb. 13. PD Don London is searching for a replacement. Z104 midday jock Zack Daniels also exits, replaced by **Nick Taylor**, who's inbound from WKFR/Kalamazoo.

• Urban WPEG/Charlotte loses longtime morning man **BJ Murphy** to mornings at Urban AC KRNB/Dallas. Murphy is the second morning show departure from Infinity/Charlotte in as many weeks. Just under two weeks ago, Urban AC sister WBAV lost the syndicated *Tom Joyner Morning Show* to crosstown Radio One challenger WCHH, which flipped to Urban AC on Jan. 22.

• *Hitmakers* VP/Sr. Dir. of Production **Tommy Grafman** exits after 10 years due to a corporate restructuring.

• **CC Williams** returns to do nights at KSFI (FM100)/Salt Lake City, crossing the street from KBEE. "CC did nights for us several years ago and left due to budget cuts," says FM100 PD Dain Craig. "She isn't replacing anyone — except maybe herself."

• WBTZ/Burlington, VT MD/afternoon hostess **Christine "Electra" Pawlak** heads south to Philadelphia as the new night goddess at Radio One Alternative WPLY (Y100).

Here's a great story, courtesy of "Radio's Best Friend," **Art Vuolo**: "**Barry Mardit**, the legendary PD of the once-great WWWW (W4 Country)/Detroit, is currently 'between pictures' after cutbacks forced him out at Clear Channel's W4 Country (calls and format now in Ann Arbor). Since he's currently unemployed, Mardit decided to call in for a contest at Infinity's WOMC — and was lucky Caller No. 9! The jock on the air, Bob Vandergrift, was probably the only staffer who wouldn't know who Barry was. Mardit won a T-shirt, but his wife would have preferred for him to have won a job!"

Talk Topics

• KNEW/San Francisco inks TV legal commentator **Nancy Grace**, host of Court TV's *Closing Arguments*, to do a one-hour show, *Rapid Fire*, airing weekdays from 11 a.m.-noon, beginning Feb. 16.

• Clear Channel News/Talker WOAI/San Antonio names

ST Shot O' The Week



When KNCN/Corpus Christi, TX morning team **Rex & Rios** (Rex Gabriel and Dan Rios) stumbled upon some rare meet-and-greet passes for Puddle Of Mudd to give away, they decided to do it in a classy way. It's still unclear what the hell happened — or why — but Rex somehow ended up face down in the parking lot, having listeners throw sliced bologna at his ass. Enjoy this one at your own peril.

Jeff Bolton as afternoon host. Most recently doing afternoons at sister KFAB/Omaha, Bolton fills the slot that's been open since Chris Duel and Chuck Booms exited earlier this year.

• ESPN Radio and longtime WTEM/Washington host **Tony Kornheiser** has announced he plans to "take a break" from radio for a while to concentrate on his duties as a columnist for the *Washington Post* and hosting his ESPN TV show, *Paradise Interruption*.

Condolences

• Honolulu radio vet **Michael Saragosa**, better known for more than 20 years as **Wili Moku**, died Jan. 29 due to complications from diabetes. He was 47. Saragosa, best known for his long run in afternoons on KQMQ, had most recently been doing a Sunday-night show on Oldies KGMZ-FM. He's survived by a daughter, two sisters and a brother.

• Philadelphia radio fans are mourning the death of **Ed Sciaky**, one of the market's original free-form FM pioneers, who passed away Jan. 29 at age 55. Sciaky, who worked at WMMR for years, was best known as an early champion of Bruce Springsteen, with whom he developed a close relationship. For the past few years Sciaky has hosted *Sundays With Springsteen* on Greater Media Classic Rock WMGK. He's survived by his wife, Judy, and daughter, Monica.

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Slipknot's Haunted Holidays

Masked metallers look to otherworldly sounds for new album

It's Christmastime in Hollywood, and the streets are packed with shoppers looking to cram a little holiday cheer into their hectic shopping schedules. Up in Laurel Canyon, locked in the darkened, reportedly haunted mansion that producer Rick Rubin uses as home base, the nine-man mechanized assault known as Slipknot are preparing to unleash hell on earth.

As the unholy strains of the new track "The Blister Exists" blare through the studio speakers, front-man Corey Taylor furiously switches between air guitar and drumming on the sound board. "Can you feel this," Taylor's vocals scream, and the handful of journalists present nod in agreement as the vocals continue: "I'm dying to feel this!" The drums and guitars roll with Slipknot's trademark assault before the song breaks down into what sounds like multiple divisions of militaristic drummers on a war march.

Six-foot-four guitarist Mick Thomson stands silently in the darkened control room wearing dark shades and sipping a cup of joe brought to him by a Roadrunner publicist. An imposing figure with long, jet-black hair and a strong build, he looks like a Uruk-Hai orc from *Lord of the Rings* on coffee break — albeit one with a sense of humor.

"The laymen don't know what they're in for," Taylor snarls as the three-song preview for the press ends.

"Neither do the hymens," quips Thomson.

And for that matter, neither do the "maggots," the army of dedicated Slipknot fans who have made the masked marauders a multiplatinum hellstorm on the present day metal landscape. Emerging out of the unlikely state of Iowa, Slipknot erupted on the scene with their 1999 self-titled debut on Roadrunner.

Power In Numbers

Outfitted in homemade masks and identical jumpsuits, the group proved the critics who shouted "Gimmick" wrong as Slipknot and

its even heavier followup, *Iowa*, both had platinum sales, and the home videos *Welcome to Our Neighborhood* and *Disasterpieces* achieved similar success. To this day the group are,



Slipknot

ironically enough, some of the most recognizable faces in the metal scene.

With a formidable formula in place, Slipknot are shifting sounds slightly on their as-yet-untitled project, employing everything from keyboards and timpani to xylophone. And listening to the eerie ambience of songs like "Prelude 3.0," you almost get a sense that the Iowa boys have been listening to Radiohead while on the dark side of the moon.

"You look at the best bands that ever existed — The Beatles, Led Zeppelin, Pink Floyd — and every album is completely different," says drummer Joey Jordison, a.k.a. No. 1 (each member has a number).

"We're in that headspace now. We've always been good at that heavy stuff, and we do the fuck out of it. Right now, instead of saying I need to blast out a 32nd note double-bass part just to prove I'm the hardest and the fastest — it doesn't work like that anymore. We're better songwriters than we've ever been."

But the maggots needn't worry.

One listen to "The Blister Exists" or "Duality" will lay all doubts to rest. "If you're a Slipknot fan, trust me, you're going to get your Slipknot fix," Jordison says.

If The Mask Fits....

With their third album, Slipknot will be heading into a new world not just musically, but visually. Not only will the group continue the evolution of their masks and outfits, but they confront a public that now knows several bandmembers' faces, thanks to side projects.

Clown-masked percussionist Shawn Crahan has shown a radically different side of himself in *To My Surprise* (see the *Alternative Coming Right Up*, this issue), guitarist Jim Root and Corey Taylor have unmasked for the successful *Stone Sour* project, and Jordison took off the "spooky kabuki" mask he's known for to play in the glam rock outfit *Murderdolls*.

For his part, Jordison isn't concerned that his and the others' new visibility will affect Slipknot's structural integrity. "What's the point of going out and representing the Slipknot face with the coveralls and stuff while in a band that sounds like *Twisted Sister*?" he says of his side gig with *Murderdolls*.

"That's disrespectful to what we've created in Slipknot. When Kiss unmasked in the *Lick It Up* era, we were all like, 'Put that shit back on quick!' But in '96, when they did the reunion tour with all four members, I was in Des Moines, and my jaw was down to my fucking knees at how badass it was. It doesn't matter that the fucking masks came off."

Salvation On The Side

The side projects also served as much needed pressure valves for the group. "If those bands didn't exist, dude, I can tell you right now — and this is the honest-to-God truth — our band might not be together right now," Jordison says. We worked so hard from September of

"We're better songwriters than we've ever been. If you're a Slipknot fan, trust me, you're going to get your Slipknot fix."

Joey Jordison

'95 until the end of the Iowa tour — every fucking day.

"A lot of people don't understand what it takes to put this whole thing together. From writing the songs with nine people to getting the image ready to the stage show to the production to the buses — all this shit.

"The main thing is the music, that's what we concentrate on, but it gets really frustrating at certain points. Now it's Slipknot time. It's all about coming back and being what everyone expects and loves and what people know."

As for the latest visual evolution of Slipknot, the group has turned once again to special effects master Screaming Mad George, who's worked on movies like *Nightmare on Elm Street 4* and *Minority Report*.

"We've been doing new casts of our faces," Jordison says. "These are going to be the baddest masks we've had yet. We had them here yesterday. The new masks we've got might make people shit their pants."

awesome," he says. "It's reflected on the record. There's something about it.

"The goal was to pretty much record in every room in this house, which we've done now, in every little crevice and ambient corner. Half the time the place makes my hair stand up."

Even scarier is what happened this past April, when Slipknot endured a brief moment of Judas Priest/Ozzy Osbourne-style controversy after two San Bernardino, CA teens allegedly murdered a friend after listening to Slipknot's music for "inspiration." Jordison nods somberly when the topic is brought up, noting that some people misinterpret entertainment to extreme levels and that his group has never courted controversy.

"I don't like that happening to people — that whole fucking thing," Jordison says, visibly shaken up by the notion. "I don't condone violence, and I don't condone any controversy."

"If I didn't have drums to play, maybe I'd be a violent person. If I didn't have music, I might be bad. I want these kids to latch on to music and really get in depth with it. It's a medication. Music can be so many things; it can be a way to communicate with family and friends. It shouldn't bring out bad things."

Wait And Bleed

Currently, Slipknot are still hammering out the details in Rubin's haunted mansion, eyeing a May or June release date. The group is also strongly rumored to be a main attraction this summer at metal's premier carnival, *Ozzfest*.

Even with the time between Slipknot projects and the aforementioned side projects, Jordison is confident that the maggots will come crawling back. "Our fan base is probably one of the strongest fan bases there is," he says. "I walk down Sunset Boulevard to get sushi, and I see three kids on my way wearing Slipknot shirts. It's still there. They're not going anywhere, and that's what's the fucking shit."

"We obviously impacted people enough that they are so respectful of us. They waited through the other projects, even if they hated them, and they know the new Slipknot record is going to come. I'll tell you one thing, I'll never let my Slipknot fans down."

"I want these kids to latch on to music and really get in depth with it. It's a medication."

Joey Jordison

Ghost In The Machine

Referred to as the "Houdini mansion" (the magician actually lived across the street), the group's current recording environment has been deemed haunted by more than one band. Both Jordison and Thomson have run into poltergeists of their own: The doors to each of their rooms open like clockwork, no matter what's placed in front of them, at 9am.

Jordison also swears that he saw a human figure walk through a wall as he was chilling out one evening in his room, listening to Blur. "When you see that stuff, you get the chills and get short of breath, but when it goes away, you're like, 'That was

THE INDUSTRY'S NO. 1 RETAIL CHART February 6, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
-	1	TWISTA	Kamikaze	Atlantic	281,477	-
1	2	OUTKAST	Speakerboxxx/The Love Below	Arista	84,374	-2%
2	3	SHERYL CROW	Very Best Of	A&M/Interscope	80,056	0%
3	4	EVANESCENCE	Fallen	Wind-up	74,003	+8%
6	5	RUBEN STUDDARD	Soulful	J	67,310	+12%
11	6	BRITNEY SPEARS	In The Zone	Jive	59,124	+6%
16	7	CHINGY	Jackpot	DTP/Capitol	58,736	+40%
4	8	VARIOUS	Now That's What I Call...Vol. 14	Columbia	56,348	-12%
7	9	NO DOUBT	The Singles 1992-2003	Interscope	55,488	-8%
9	10	TOBY KEITH	Shock'n Y'all	DreamWorks	54,053	-9%
10	11	ALICIA KEYS	The Diary Of Alicia Keys	J	53,723	-9%
-	12	VARIOUS	Fired Up!	Razor & Tie	52,412	-
5	13	VARIOUS	2004 Grammy Nominees	BMG	51,909	-15%
8	14	JOSH GROBAN	Closer	143/Reprise	51,817	-13%
17	15	JESSICA SIMPSON	In This Skin	Columbia	48,297	+17%
14	16	NICKELBACK	Long Road	Roadrunner/IDJMG	47,863	+3%
13	17	G-UNIT	Beg For Mercy	G Unit/Interscope	44,709	-6%
15	18	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	43,331	-7%
12	19	ALAN JACKSON	Greatest Hits Vol.2	Arista	42,392	-20%
24	20	LUDACRIS	Chicken & Beer	Def Jam South/IDJMG	38,939	+21%
22	21	MAROON 5	Songs About Jane	Octone/J	38,238	+14%
19	22	BEYONCE	Dangerously In Love	Columbia	37,518	+5%
18	23	LINKIN PARK	Meteora	Warner Bros.	36,553	-4%
25	24	SARAH MCLACHLAN	Afterglow	Arista	34,053	+9%
21	25	WESTSIDE CONNECTION	Terrorist Threats	Hoo-Bangin/Capitol	34,001	-2%
20	26	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	33,252	-5%
47	27	NORAH JONES	Come Away With Me	Blue Note	32,088	+51%
27	28	DIDO	Life For Rent	Arista	30,547	+1%
30	29	BLINK 182	Blink 182	Geffen	29,791	-1%
29	30	JET	Get Born	Elektra/EEG	29,560	-1%
37	31	COLDPLAY	Rush Of Blood To The Head	Capitol	28,454	+17%
31	32	3 DOORS DOWN	Away From The Sun	Republic/Universal	28,246	-1%
28	33	ROD STEWART	Great American Songbook 2	J Records	27,442	-9%
23	34	JUVENILE	Juve The Great	Cash Money/Universal	26,979	-17%
35	35	MICHAEL MCDONALD	Motown	Motown	26,315	+6%
33	36	KEITH SWEAT	The Best Of Keith Sweat: Make...	Elektra/WSM	26,070	0%
26	37	VARIOUS	Wwe Originals	Columbia	25,786	-15%
-	38	JOSH TURNER	Long Black Train	MCA	25,698	-
32	39	RED HOT CHILI PEPPERS	Greatest Hits	Warner Bros.	24,683	-11%
-	40	TUPAC	Tupac Resurrection	Interscope	23,296	-
45	41	AVANT	Private Room	Geffen	23,220	+6%
49	42	DARKNESS	Permission To Land	Atlantic	23,213	+11%
-	43	VARIOUS	Wow Gospel 2004	Verity	22,320	-
34	44	SIMPLE PLAN	No Pads No Helmets... Just Balls	Lava	22,194	-14%
46	45	NELLY	Da Derry Versions-Reinvention	Fo' Reel/Universal	21,867	+2%
38	46	EAGLES	The Very Best Of	Elektra/WSM	21,629	-10%
-	47	SOUNDTRACK	Return Of The King	Reprise	21,392	-
48	48	CHEETAH GIRLS	Soundtrack	Walt Disney	21,060	0%
42	49	KID ROCK	Kid Rock	Atlantic	20,659	-6%
44	50	AUDIOSLAVE	Audioslave	Epic/Interscope	20,608	-6%

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ON ALBUMS

Twista & Shout

The man's selling records almost as fast as he can rap.

Atlantic hip-hop veteran Twista rides his smash hit "Slow Jamz" into the No. 1 spot on this week's chart with a *Kamikaze* attack that results in a sales week hotter than the Super Bowl halftime show: Twista racks up an impressive 281,000. Kudos to both



Norah Jones

the label and WEA distribution, who were able to fulfill the demand despite stormy weather across the country.

Twista's total more than triples the runners-up, expected Arista Grammy dominators *OutKast*, who drop to No. 2. But they'll undoubtedly experience a major sales increase after the Feb. 8 awards show.

Rounding out the top five A&M/Interscope's *Sheryl Crow* (No. 3), Wind-up's *Evanesence* (No. 4) and J's *Ruben Studdard* (No. 5).

DTP/Capitol rapper *Chingy* (No. 7) returns



Twista

to the top 10 and is up a whopping 40%, thanks to his third hit single in a row, "One Call Away." *Jive*'s *Britney Spears* (No. 6) also climbs back into the charmed circle, followed by Columbia's *Now Vol. 14* (No. 8), Interscope's *No Doubt* (No. 9) and DreamWorks Nashville rabble-rouser *Toby Keith* (No. 10).

Other chart newcomers include *Razor & Tie*'s compilation *Fired Up!* (No. 12), MCA Nashville's *Josh Turner* (No. 38) and *Verity*'s *Wow Gospel 2004* collection (No. 43).

Those experiencing major boosts in sales include *Blue Note*'s *Norah Jones*, up a huge 51% (No. 47-27) just as her eagerly awaited new album, *Feels Like Home*, is set to hit the streets Feb. 10.

Others experiencing double-digit sales



Chingy

boosts are Columbia's *Jessica Simpson* (+17%, No. 15), *Def Jam South/IDJMG*'s *Ludacris* (+21%, No. 20), *Octone/J*'s *Maroon 5* (+14%, No. 21), *Capitol*'s *Coldplay* (+17%, No. 31) and Atlantic metal ironists *The Darkness* (+11%, No. 42).

Next week: Look for *Epic*'s *Incubus*, *BNA/RCA Nashville*'s *Kenny Chesney* and Columbia's *Harry Connick Jr.* to top the chart debuts.



MIKE TRIAS

mtrias@radioandrecords.com

GOING FOR ADDS

February 6, 2004 R&R • 25

Revenge Of The N.E.R.D.

Hard-core Neptunes fans rejoice! N.E.R.D., the trio comprising Shay and super-producers Pharrell Williams and Chad Hugo of The Neptunes, are Going for Adds at Rhythmic and Alternative radio with "She Wants to Move," our first look at the band's March 23 release, *Fly or Die*. The funky track definitely pushes the envelope with its tribal beat, aggressive guitars and spaced-out lyrics. N.E.R.D. are currently being featured on MTV and MTV2 as one of the faces of Black History Month. They will also perform at the MTV- and Rock the Vote-sponsored 11th annual Rock the Vote Awards in Los Angeles on Feb. 7. Williams himself has a lot going on as well: He has been nominated for six awards at this year's Grammys. N.E.R.D. are currently gearing up for a tour with Black Eyed Peas kicking off March 15 in Atlanta and continuing through April.



N.E.R.D.

Country fans are in for a treat as Montgomery Gentry unveil "If You Ever Stop Loving Me" to the format. This is the first single from the duo's fourth CD, *You Do Your Thing*, due in stores May 18. "This song is like a bridge from our last album to our new one," says Troy Gentry. "We're always going to sing for and about the things we believe in — the farmers, the vets, the hard-working men and women around the country — but we might just do it a little different this time." For the video, director Trey Fanjoy allowed the boys to indulge in one of their favorite pastimes, riding Harleys. Upcoming shows for Montgomery Gentry are mostly in Midwestern and Southern markets through mid-April.



Jet do a 180 at Rock, Active Rock and Alternative next week. After rocking radio with the relationship-starting tune

"Are You Gonna Be My Girl," Nic Cester, Chris Cester, Cameron Muncy and Mark Wilson turn to the darker side of love with "Cold Hard Bitch." The quartet from Melbourne, Australia actually got their start right when grunge was hitting their homeland, and that wasn't necessarily a good thing. "I couldn't stand the stuff," says Nic. "To me, that was real slit-your-wrists music. It didn't relate to this idea of rock 'n' roll I had in my head."

Fellow Australia natives (out of Sydney) The Vines are set to make their return to Active Rock and Alternative with "Ride," the first single from their forthcoming CD, *Winning Days*. Founders Craig Nicholls (vocals, guitar) and Patrick Mathews (bass) met while working at a McDonald's in their hometown. Their mutual love of music prompted the formation of The Vines (named after The Vines, a band fronted by Nicholls' father). After years of hanging in there, they scored big with "Get Free," the hit single from their debut album, *Highly Evolved*. Their U.S. tour begins in Houston on March 11, and their sophomore set, *Winning Days*, hits stores March 23.



The Vines

Also reaching stores on March 23 is The Descendents' first new album in more than seven years, *Cool to Be You*. The previous release by these pop punk legends, 1996's *Everything Sucks*, was their most commercially successful album. Though they are older and wiser, you can expect the same themes of love, life and bathroom humor to permeate their forthcoming LP. The album's lead single, "Nothing With You," goes for adds at Alternative next week.

After dominating radio with "Everybody Wants to Rule the World" and "Shout," Roland Orzabal and Curt Smith are coming back together as Tears For Fears. It's been over 11 years since they last performed as a hitmaking duo, and they hope to pick up where they left off with "Closest Thing to Heaven." The single is our first peek at *Everybody Loves a Happy Ending*, and it is debuting at AC and Triple A. Says Orzabal of their reunion, "Once we finish the promotion of this project, we'll know in our hearts whether it really is an ongoing thing or it really was just a happy ending."

— Mike Trias

R&R Going For Adds

Week Of 2/9/04

CHR/POP

- 3 DOORS DOWN *Away From The Sun (Republic/Universal)*
- JOSH GROBAN *You Raise Me Up (143/Reprise)*
- MICHELLE BRANCH *'Til I Get Over You (Maverick/WB)*
- TOBY LIGHTMAN *Devils And Angels (Lava)*

CHR/RHYTHMIC

- DILATED PEOPLES (KANYE WEST) *This Way (Capitol)*
- DINA RAE *And? (Universal)*
- JAGGED EDGE *What's It Like (Columbia)*
- N.E.R.D. *She Wants To Move (Virgin)*
- NOTORIOUS B.I.G., P. DIDDY, BUSTA RHYMES, 50 CENT, LLOYD BANKS *Victory 2004 (Bad Boy/Universal)*

URBAN

- ATL *Make It Up With Love (Noontime/Epic)*
- AVANT *Don't Take Your Love Away (Geffen)*
- DILATED PEOPLES (KANYE WEST) *This Way (Capitol)*
- DWELE *Hold On (Virgin)*
- ESHAM *Woo Woo Woo Woo (Psychopathic)*
- JACKI O *Slow Down (Poe-Boy/SOBE/Warner Bros.)*
- MUSIQ *Whoknows (Def Soul/IDJMG)*
- PASTOR TROY *I'm Ridin' Big Yo (Universal)*

URBAN AC

- CREA U *Lied (Aezra)*
- RHIAN BENSON *Stealing My Peace Of Mind (DKG)*

COUNTRY

- BROOKS & DUNN *That's What She Gets For Loving Me (Arista)*
- MONTGOMERY GENTRY *If You Ever Stop Loving Me (Columbia)*
- SHANIA TWAIN *It Only Hurts When I'm Breathing (Mercury)*

AC

- DARLENE ZSCHECH *Everything About... (Epic)*
- MELISSA MANCHESTER (KEB) *MO' After All This Time (Koch)*
- MICHAEL FEINSTEIN *Only One Life (Concord)*
- NATURAL *What If (Transcontinental)*
- TEARS FOR FEARS *Closest Thing To Heaven (Arista)*

HOT AC

- 3 DOORS DOWN *Away From The Sun (Republic/Universal)*
- BARENAKED LADIES *Testing 1,2,3 (Reprise)*
- BLONDIE *Good Boys (Sanctuary/SRG)*
- EVERLAST *White Trash Beautiful (Island/IDJMG)*
- MICHELLE BRANCH *'Til I Get Over You (Maverick/WB)*
- PUSH STARS *Outside Of A Dream (Azoff/33rd Street)*
- STEADMAN *Wave Goodbye (Elektra/EEG)*

SMOOTH JAZZ

- ALEX BUGNON *108 (Narada)*
- ANDRE WARD *Step In The Name Of Love (Orpheus)*
- MARC ANTOINE *Mediterraneo (Rendezvous)*
- MINDI ABAIR *Save The Last Dance (GRP/VMG)*
- ROGER SMITH *Rough Cut (Trippin' 'N' Rhythm)*

ROCK

- BILLY TALENT *The Ex (Atlantic)*
- DEEP PURPLE *Haunted (Sanctuary/SRG)*
- EVERLAST *White Trash Beautiful (Island/IDJMG)*
- HIM *Join Me (Universal)*
- JET *Cold Hard Bitch (Elektra/EEG)*
- WILLIAM NOWIK *I Think I Know Why, I Don't Know Why (Last Resort)*

ACTIVE ROCK

- BILLY TALENT *The Ex (Atlantic)*
- EVERLAST *White Trash Beautiful (Island/IDJMG)*
- HIM *Join Me (Universal)*
- JET *Cold Hard Bitch (Elektra/EEG)*
- VINES *Ride (Capitol)*

ALTERNATIVE

- BILLY TALENT *The Ex (Atlantic)*
- DESCENDENTS *Nothing With You (Fat Wreck Chords)*
- ELEFANT *Misfit (Kemado/Palm)*
- EVERLAST *White Trash Beautiful (Island/IDJMG)*
- JET *Cold Hard Bitch (Elektra/EEG)*
- MARS VOLTA *Televators (Universal)*
- N.E.R.D. *She Wants To Move (Virgin)*
- VINES *Ride (Capitol)*

TRIPLE A

- ABRA MOORE *I Do (Koch)*
- BARENAKED LADIES *Testing 1,2,3 (Reprise)*
- BLUE DOGS *Mr. Rain (Black River)*
- EVERLAST *White Trash Beautiful (Island/IDJMG)*
- GALACTIC *Tenderness (Sanctuary/SRG)*
- GARRISON STARR *Superhero (Vanguard)*
- INDIGENOUS *Want You To Say (Silvertone)*
- MATCHBOX TWENTY *Downfall (Atlantic)*
- PHIL MARSHALL *Gravity (Bone Tone)*
- PUSH STARS *Outside Of A Dream (Azoff/33rd Street)*
- ROBERT RANDOLPH & THE FAMILY BAND *Going In The Right Direction (Warner Bros.)*
- STEADMAN *Wave Goodbye (Elektra/EEG)*
- TEARS FOR FEARS *Closest Thing To Heaven (Arista)*
- TRUMAN *Morning Light (Geffen)*
- WILLIAM NOWIK *I Think I Know Why, I Don't Know Why (Last Resort)*
- DOLLAR STORE *Dollar Store (Bloodshot)*
- RICKY FANTÉ *Rewind (Virgin)*
- VARIOUS ARTISTS *This Is No Depression, Vol. 1 (Dualtone)*

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.



Air For Sale

The sometimes rocky marriage of sales and programming

We never figured there would be so much math involved in radio — hell, we went into this field specifically because we knew we weren't going to be physicists! Revenue, ratings, budgets ... all those numbers can make a programmer's head explode like the Hindenburg. Got any Tylenol?

I assembled a crack team of PDs to discuss the finer points of dealing with sales and NTR and how it all integrates into programming. While most people I talked to wouldn't go on the record, the comments here highlight the good, the bad and the sometimes ugly of this issue.

"As a PD, it's your responsibility what comes out of those speakers, so you have to stand your ground when you believe in something," says WNKS/Charlotte PD John Reynolds. "But you also have to take into consideration the fact that these companies are driven by their profits and revenues.

"That being said, the industry has grown in a lot of ways since the '80s and '90s, when things in operations were handled differently. The companies have gotten bigger, so their responsibilities to their shareholders are a lot greater."

Another major-market PD says, "We're all interested in the bottom line. We have to be in order to keep our jobs. But dealing with this has changed the way everyone is trying to program. Now we're doing our jobs with profit in the back of our minds when we should just be trying to generate the best possible product for our listeners.

"When you have that hanging

over your head, it's very hard to keep the integrity of the product. You get to the point where everything is for sale and clients can go on your radio station if they have enough money."



John Reynolds

No Church & State Separation

Another PD says, "NTR is a big part of radio today. There's lots of times when it can fit really well, but if you're making all those sacrifices and you're brainstorming every week, there ought to be some return on that, such as getting money for a TV buy.

"I know that generating NTR is supposed to be part of our jobs, but as soon as you start that, you bias the program director, and the PD is supposed to be clean and detached from the sales angle. There's no separation of church and state in this matter."

Reynolds maintains that education is the way to keep the programming clean. He says, "We've done a really good job from the programming side of educating my NTR department and my sales team on the way things work on the radio station, the way the programming works and why I do it the way I do in order to get ratings.

"You just need to take the time to

teach them why you do it and how they can plug in to it and to give them ways to do so. Then they'll be out on the street thinking about that when their clients ask them to do added-value or whatever. They'll know what they can and can't get away with. A lot of it is just educating your team on how it works. That's a lot easier than always shooting stuff down without them understanding why."

However, yet another nameless PD says, "Dealing with sales and NTR has become such a major part of my job, and I wish that it wasn't. Over the course of a week I might spend three hours in a promo meeting going over requests from sales and maybe 30 minutes doing the music. How can I say I'm giving my listener the best possible product when I'm more focused on brainstorming?"

A Learning Process

Reynolds believes that stations should have separate departments devoted to NTR to keep that work off programming's to-do list. "Any time you have a department that can generate that kind of revenue and you can dedicate someone to it, you maximize your ability to generate that revenue," he says. "And I'm not talking about having the salespeople do it, since they'd have to go out and sell and hit their monthly budgets and then try to create NTR projects as well.

"It's the same as having a program director who is also the music director and promotions director vs. hiring an MD and a promotions director. You can focus a lot more and be better at maximizing your position when you have someone dedicated to it.

"This is a brilliant idea, and I'm sure a lot of other people do it, and if they don't, they should: As part of the new-hire training in our sales department, candidates have to meet with the programming department — the PD, the MD and the promotion director, separately — before they go out on the street. They have to learn about the department.

"My advice is that it's a learning process, and you have to teach each other. You have to work together. You have to explain to sales why you do things this way and why you

The NFL Throws A Curveball

KRBE forced to call an audible for the 'Big Game'

Susquehanna CHR/Pop KRBE/Houston is fortunate enough to be located dead-center in the host city for the 2004 Super Bowl. Having that sort of geographic access certainly opens the promotional (and sales-related) floodgates for all kinds of possibilities. Such was the case at KRBE, which landed the queen mother of all Super Bowl promotional items: actual damn tickets to the game.

According to the humor-impaired powers that be who run the National Football League, however, any use of the term *Super Bowl* in something like, say, a sales-related setting, is strictly prohibited. That's



Tracy Austin

why you always see those ads for stores selling big-screen TVs referring somewhat lamely to "the big game."

That just meant that KRBE had to get creative to give away the tickets. After securing a nice revenue package from a local car dealer to act as the presenting sponsor (making the sales department happy), the crew got down to business.

"Each weekday for four weeks, we were going to give away a trip to a different 'Super City,'" says KRBE PD Tracy Austin. Things

started out fine. Attractive packages to former Super Bowl sites like Miami, Tampa, Phoenix and New Orleans were flying out the door each Monday, Tuesday, Wednesday and Friday. Thursdays, however, were more special: "On Super Thursday we gave away tickets to the game itself," says Austin.

A Flag On The Play

Then, with two weeks of the promotion under its belt and another two still to go, KRBE received a love note from the NFL. "It was a cease-and-desist letter ordering us to stop giving away the tickets," says Austin. "The letter even referred to the exact name of our contest, which we found quite flattering."

Meetings were hastily called and ideas tossed around. How could KRBE possibly circumvent the mighty NFL? "One of our more creative suggestions from a listener was that we stop calling them tickets and instead claim that we were giving away commemorative Super Bowl bookmarks," says Austin. Ultimately, a promo was quickly cut under the working title "Foul on the Play."

The promo went like this: "The management of 104 KRBE recently received an official cease-and-desist letter from the National Football League requiring us to discontinuing the contest known as Super Thursdays, which included tickets to a certain major national event happening very soon in our city.

"We'd like to apologize specifically to every other radio station in Houston that tattled on us. We just had so many tickets to the big game that we couldn't help but share with our listeners. We are very sorry..." And with that, the bonus publicity machine kicked into overdrive, as suddenly everyone seemed to be talking about KRBE and its ticket situation.

Thinking on its feet, the station came up with another giveaway: impossible-to-get passes to all the huge pre-game, celebrity-heavy parties and events that regular folks would normally never have access to. "Plus, we tied in with MTV and became the official station for *TRL Live From the Super Bowl* on CBS-TV," says Austin. "So now we can at least say the words 'Super Bowl' again."

As far as the commitment to the presenting-sponsor client, Austin says the station moved spots and promos around to make up for any shortfall and everyone was satisfied. "Looking back, it was actually fun," she says. "It was an exciting day here last Wednesday, because we had to move on this quickly and change everything around.

"The staff rallied, we got together, we knew what we had to do, and then we spun it off into a great publicity stunt. It was exciting, because radio has the ability to turn like that, on a dime, not like other mediums."

don't do them that way so they have more knowledge and will be able to come to you with better ideas that you'll be happy with."

Unfortunately, times are tough, and it seems that everyone is being forced to bend to the will of sales and allow ads and opportunities that they otherwise wouldn't. One

of our secret panel of PDs says, "It's important that you make everyone understand that it's in everyone's best interests to please the listener, and that includes all the stuff between the songs, as well as the stuff you cram into the stopsets.

"Radio is getting so desperate that

Continued on Page 30

"As a PD, it's your responsibility what comes out of those speakers, so you have to stand your ground when you believe in something. But you also have to take into consideration the fact that these companies are driven on their profits and revenues."

John Reynolds

HITS, HOLLYWOOD & HUMOR

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February 6, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL/S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
2	1	OUTKAST The Way You Move (Arista)	8480	+136	694507	11	124/0
1	2	DUTKAST Hey Ya! (Arista)	7948	-748	663404	19	125/0
3	3	NICKELBACK Someday (Roadrunner/IDJMG)	7699	-43	609853	18	125/1
7	4	JESSICA SIMPSON With You (Columbia)	6561	+890	553710	11	120/1
4	5	BABY BASH Suga Suga (Universal)	6441	-511	513105	22	112/0
5	6	NO DOUBT It's My Life (Interscope)	5855	-520	470317	14	123/0
6	7	3 DOORS DOWN Here Without You (Republic/Universal)	5709	-395	454129	25	120/0
10	8	LINKIN PARK Numb (Warner Bros.)	5458	+428	423173	10	116/0
13	9	BRITNEY SPEARS Toxic (Jive)	5129	+1085	417562	5	124/1
9	10	SIMPLE PLAN Perfect (Lava)	5008	-594	364894	19	120/0
8	11	KELIS Milkshake (Star Trak/Arista)	4786	-843	263228	9	115/0
14	12	EVANESCENCE My Immortal (Wind-up)	4766	+909	328835	7	115/6
11	13	LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	4500	-302	312805	15	111/0
15	14	EAMON F**k It (I Don't Want You Back) (Jive)	4131	+406	307571	13	107/3
16	15	TRAPT Headstrong (Warner Bros.)	3167	-310	236294	27	111/0
19	16	GOOD CHARLOTTE Hold On (Epic)	3149	+293	224022	9	112/3
18	17	FUEL Falls On Me (Epic)	3026	+99	175677	15	113/1
21	18	BEYONCE' Me, Myself And I (Columbia)	3005	+204	218974	9	103/5
12	19	CHRISTINA AGUILERA The Voice Within (RCA)	2944	-1149	206542	12	124/0
20	20	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2925	+103	215097	8	100/4
22	21	DIDO White Flag (Arista)	2652	-146	243831	16	86/0
26	22	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	2585	+665	154316	4	101/11
24	23	KELLY CLARKSON The Trouble With Love Is (RCA)	2533	+53	189335	9	105/2
35	24	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	2405	+1074	215969	2	102/20
23	25	CHINGY f/SNOOP DOGG & LUDACRIS Holidae In (DTP/Capitol)	2299	-403	128056	13	100/0
30	26	NICK CANNON Gigolo (Jive)	2153	+453	137326	5	75/12
27	27	JC CHASEZ Some Girls (Dance With Women) (Jive)	2060	+205	134276	6	96/4
25	28	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	2022	+80	123147	7	63/1
33	29	HILARY DUFF Come Clean (Buena Vista/Hollywood)	2012	+625	162698	3	111/9
28	30	ALICIA KEYS You Don't Know My Name (J)	1873	+32	114380	6	103/6
37	31	MAROON 5 This Love (Octone/J)	1720	+502	97253	2	102/11
43	32	SARAH CONNOR Bounce (Epic)	1583	+489	105426	3	82/20
34	33	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1547	+160	55176	6	69/4
31	34	MYA Fallen (A&M/Interscope)	1487	-78	77497	5	73/0
38	35	KYLIE MINOGUE Slow (Capitol)	1360	+185	74135	4	85/5
36	36	JASON MRAZ You And I Both (Elektra/EEG)	1306	+68	72511	7	69/0
46	37	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1218	+231	64133	4	71/1
32	38	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	1183	-297	89835	16	84/0
49	39	BLACK EYED PEAS Hey Mama (A&M/Interscope)	984	+191	55953	2	60/3
42	40	JAGGED EDGE Walked Outta Heaven (Columbia)	981	-121	63565	5	42/0
Debut	41	KIMBERLEY LOCKE 8th World Wonder (Curb)	966	+241	47844	1	70/11
50	42	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	943	+175	56313	2	35/2
Debut	43	NELLY f/JUSTIN TIMBERLAKE Work It (Remix) (Fo' Reel/Universal)	851	+498	142014	1	15/5
47	44	WIDELIFE W/ SIMONE DENNY All Things (Just Keep Getting Better) (Capitol)	842	-68	37040	5	55/0
29	45	PINK God Is A DJ (Arista)	832	-989	47634	8	88/0
39	46	CLAY AIKEN Invisible (RCA)	830	-338	59664	15	106/0
-	47	SARAH MCLACHLAN Fallen (Arista)	817	+73	54621	4	42/2
Debut	48	FEFE DOBSON Everything (Island/IDJMG)	788	+373	25780	1	71/5
48	49	RUBEN STUDDARD Sorry 2004 (J)	786	-87	28110	5	55/1
Debut	50	CASSIDY f/R. KELLY Hotel (J)	664	+298	49697	1	40/8

Most Added*

www.radds.com

ARTIST TITLE (LABEL/S)	ADDS
JAMET JACKSON Just A Little While (Virgin)	80
ENRIQUE IGLESIAS f/IKELIS Not In Love (Interscope)	31
CHINGY One Call Away (DTP/Capitol)	24
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	20
SARAH CONNOR Bounce (Epic)	20
CLAY AIKEN The Way (RCA)	17
DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	15
ROONEY I'm Shakin' (Geffen)	14
JET Are You Gonna Be My Girl (Elektra/EEG)	13
NICK CANNON Gigolo (Jive)	12

Most Increased Plays

ARTIST TITLE (LABEL/S)	TOTAL PLAY INCREASE
BRITNEY SPEARS Toxic (Jive)	+1085
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+1074
EVANESCENCE My Immortal (Wind-up)	+909
JESSICA SIMPSON With You (Columbia)	+890
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	+665
HILARY DUFF Come Clean (Buena Vista/Hollywood)	+625
MAROON 5 This Love (Octone/J)	+502
NELLY f/J. TIMBERLAKE Work It (Remix) (Fo' Reel/Universal)	+498
SARAH CONNOR Bounce (Epic)	+489
NICK CANNON Gigolo (Jive)	+453

Most Played Recurrents

ARTIST TITLE (LABEL/S)	TOTAL PLAYS
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	2727
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	2334
SANTANA f/ALEX BAND Why Don't You & I (Arista)	2214
STAIN'D So Far Away (Flip/Elektra/EEG)	2123
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	2035
MAROON 5 Harder To Breathe (Octone/J)	1982
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	1971
50 CENT In Da Club (Shady/Aftermath/Interscope)	1875
LIZ PHAIR Why Can't I? (Capitol)	1755
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1594
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1524
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1471
STACE ORRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	1464
MATCHBOX TWENTY Bright Lights (Atlantic)	1363
EVANESCENCE Bring Me To Life (Wind-up)	1229
MATCHBOX TWENTY Unwell (Atlantic)	1189
R. KELLY Ignition (Jive)	1123
SEAN PAUL Get Busy (VP/Atlantic)	1104
FABOLOUS f/TAMIA Into You (Desert Storm/Elektra/EEG)	1073
CHINGY Right Thurr (DTP/Capitol)	999
KELLY CLARKSON Miss Independent (RCA)	960
FOUNTAINS OF WAYNE Stacy's Mom (S-Curve/EMC)	913
JASON MRAZ The Remedy (I Won't Worry) (Elektra/EEG)	900
3 DOORS DOWN When I'm Gone (Republic/Universal)	870
UNCLE KRACKER f/DOBBE GRAY Drift Away (Lava)	640

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

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February 6, 2004

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS ADDS
	1	1 NICKELBACK Someday (Roadrunner/IDJMG)	2892	+51	66437	19	49/0
4	2	2 OUTKAST The Way You Move (Arista)	2617	+95	63015	10	47/0
6	3	3 JESSICA SIMPSON With You (Columbia)	2518	+341	60631	10	49/0
2	4	ND DOUBT It's My Life (Interscope)	2501	-126	61138	14	46/0
3	5	OUTKAST Hey Ya! (Arista)	2274	-275	52182	16	47/0
9	6	6 LINKIN PARK Numb (Warner Bros.)	2218	+206	48308	11	48/0
5	7	SIMPLE PLAN Perfect (Lava)	2099	-292	47596	17	46/0
7	8	3 DOORS DOWN Here Without You (Republic/Universal)	1999	-145	43163	26	46/0
8	9	BABY BASH Suga Suga (Universal)	1822	-200	43561	20	41/0
10	10	KELIS Milkshake (Star Trak/Arista)	1687	-237	38198	8	42/1
17	11	11 BRITNEY SPEARS Toxic (Jive)	1680	+471	42287	4	48/1
12	12	12 EVANESCENCE My Immortal (Wind-up)	1687	+270	37400	9	50/1
11	13	CHRISTINA AGUILERA The Voice Within (RCA)	1440	-421	30264	12	36/0
13	14	14 DIDO White Flag (Arista)	1381	+18	31798	18	41/0
19	15	15 EAMON F**k It (I Don't Want You Back) (Jive)	1319	+179	29607	9	35/3
20	16	16 SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1297	+162	29361	15	44/3
18	17	17 GOOD CHARLOTTE Hold On (Epic)	1275	+89	30214	7	41/2
22	18	18 FUEL Falls On Me (Epic)	1129	+212	26869	10	39/2
15	19	TRAPT Headstrong (Warner Bros.)	1103	-134	23841	30	35/0
14	20	LUDACRIS I/SHAWNNA Stand Up (Def Jam South/IDJMG)	1098	-264	24463	13	38/0
23	21	21 BEYONCE' Me, Myself And I (Columbia)	969	+73	22333	8	36/1
25	22	22 KELLY CLARKSON The Trouble With Love Is (RCA)	917	+177	19788	9	35/3
24	23	23 ALICIA KEYS You Don't Know My Name (J)	895	+94	22113	6	40/1
32	24	24 TWISTA I/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	691	+233	16904	4	40/9
27	25	25 LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	657	+34	15875	10	33/4
36	26	26 HILARY DUFF Come Clean (Buena Vista/Hollywood)	644	+255	16605	2	41/8
34	27	27 MAROON 5 This Love (Octone/J)	626	+189	14232	3	33/4
26	28	CHINGY I/SNOOP DOGG & LUDACRIS Holiday In (DTP/Capitol)	589	-100	16933	13	23/0
42	29	29 USHER I/LUDACRIS & LIL' JON Yeah (Arista)	552	+256	15860	2	36/11
28	30	MYA Fallen (A&M/Interscope)	540	-35	11136	5	28/2
45	31	31 NICK CANNON Gigolo (Jive)	484	+196	13187	2	25/5
40	32	32 JC CHASEZ Some Girls (Dance With Women) (Jive)	467	+91	11971	5	22/1
33	33	33 MURPHY LEE I/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	460	+2	9687	5	24/0
41	34	34 KIMBERLEY LOCKE 8th World Wonder (Curb)	447	+93	10083	3	30/5
35	35	BLACK EYED PEAS Hey Mama (A&M/Interscope)	434	-3	9426	3	31/1
38	36	36 KYLIE MINOGUE Slow (Capitol)	423	+45	11868	4	22/2
Debut	37	37 SARAH CONNOR Bounce (Epic)	417	+255	11610	1	27/6
37	38	JASON MRAZ You And I Both (Elektra/EEG)	382	-18	8096	8	20/0
30	39	CLAY AIKEN Invisible (RCA)	339	-142	9715	13	13/0
29	40	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	338	-210	7605	17	11/0
21	41	PINK God Is A DJ (Arista)	324	-597	5838	8	12/0
48	42	42 SWITCHFOOT Meant To Live (Red Ink/Columbia)	270	+38	5999	2	21/1
47	43	43 KID ROCK Cold And Empty (Top Dog/Atlantic)	262	+26	4968	3	22/2
Debut	44	44 FEFE DOBSON Everything (Island/IDJMG)	261	+89	5900	1	23/1
46	45	SARAH MCLACHLAN Fallen (Arista)	226	-12	4927	5	13/1
31	46	KILEY DEAN Who Will I Run To? (Beatclub/Interscope)	206	-259	4521	16	12/0
Debut	47	47 JET Are You Gonna Be My Girl (Elektra/EEG)	185	+140	4031	1	14/4
50	48	WIDELIFE W/ SIMONE DENNY All Things (Just Keep Getting Better) (Capitol)	173	-32	3581	4	11/0
49	49	JAGGED EDGE Walked Outta Heaven (Columbia)	173	-59	4185	5	9/0
Debut	50	50 OFFSPRING Hit That (Columbia)	153	+19	2694	1	11/0

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 1/25 - Saturday 1/31.
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Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
ENRIQUE IGLESIAS I/KELIS Not In Love (Interscope)	22
JANET JACKSON Just A Little While (Virgin)	19
USHER I/LUDACRIS & LIL' JON Yeah (Arista)	11
DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	10
TWISTA I/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	9
HILARY DUFF Come Clean (Buena Vista/Hollywood)	8
CHINGY One Call Away (DTP/Capitol)	7
CLAY AIKEN The Way (RCA)	7
SARAH CONNOR Bounce (Epic)	6
ADELAYDA Not Tonight (Superkala)	6
KIMBERLEY LOCKE 8th World Wonder (Curb)	5
NICK CANNON Gigolo (Jive)	5
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	4
MAROON 5 This Love (Octone/J)	4
JET Are You Gonna Be My Girl (Elektra/EEG)	4
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BRITNEY SPEARS Toxic (Jive)	+471
JESSICA SIMPSON With You (Columbia)	+341
EVANESCENCE My Immortal (Wind-up)	+270
USHER I/LUDACRIS & LIL' JON Yeah (Arista)	+256
HILARY DUFF Come Clean (Buena Vista/Hollywood)	+255
SARAH CONNOR Bounce (Epic)	+255
TWISTA I/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	+233
FUEL Falls On Me (Epic)	+212
LINKIN PARK Numb (Warner Bros.)	+206
NICK CANNON Gigolo (Jive)	+196
MAROON 5 This Love (Octone/J)	+189
EAMON F**k It (I Don't Want You Back) (Jive)	+179
KELLY CLARKSON The Trouble With Love Is (RCA)	+177
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+162
JET Are You Gonna Be My Girl (Elektra/EEG)	+140
ENRIQUE IGLESIAS I/KELIS Not In Love (Interscope)	+116
OUTKAST The Way You Move (Arista)	+95
ALICIA KEYS You Don't Know My Name (J)	+94
KIMBERLEY LOCKE 8th World Wonder (Curb)	+93
JC CHASEZ Some Girls (Dance With Women) (Jive)	+91
MELLY I/JUSTIN TIMBERLAKE Work It (Pent) (Fo' Reel/Universal)	+91
GOOD CHARLOTTE Hold On (Epic)	+89
FEFE DOBSON Everything (Island/IDJMG)	+89
CASSIDY I/R. KELLY Hotel (J)	+83
BEYONCE' Me, Myself And I (Columbia)	+73
THREE DAYS GRACE (I Hate) Everything About You (Jive)	+66
ADELAYDA Not Tonight (Superkala)	+63
ROONEY I'm Shakin' (Geffen)	+59
YING YANG TWINS I/LIL' JON... Salt Shaker (TVT)	+58
SEAL Love's Divine (Warner Bros.)	+53

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RULE # 2
Don't forget rule # 1.

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BY MEDIABASE™

America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 2/6/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
JESSICA SIMPSON With You (Columbia)	4.14	4.07	94%	16%	4.33	4.35	4.07
CHRISTINA AGUILERA The Voice Within (RCA)	4.09	4.01	94%	23%	4.32	4.06	4.12
LINKIN PARK Numb (Warner Bros.)	4.05	4.10	90%	18%	4.32	3.98	3.82
SIMPLE PLAN Perfect (Laval)	4.03	3.89	96%	37%	4.28	4.06	4.02
3 DOORS DOWN Here Without You (Republic/Universal)	4.00	4.04	97%	42%	3.93	3.82	4.12
GOOD CHARLOTTE Hold On (Epic)	4.00	3.93	86%	20%	4.32	4.02	3.70
NICKELBACK Someday (Roadrunner/DJMG)	3.99	4.02	95%	32%	4.04	3.92	3.84
KELLY CLARKSON The Trouble With Love Is (RCA)	3.98	4.11	87%	17%	4.12	4.10	3.87
EVANESCENCE My Immortal (Wind-up)	3.95	4.08	86%	18%	4.07	3.93	3.78
CLAY AIKEN Invisible (RCA)	3.91	3.86	97%	29%	3.91	3.96	3.82
MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	3.91	3.94	95%	31%	4.03	3.92	3.73
OUTKAST The Way You Move (Arista)	3.89	3.89	96%	34%	3.80	3.80	4.15
OUTKAST Hey Ya! (Arista)	3.87	3.86	98%	52%	3.82	3.81	3.99
TRAPT Headstrong (Warner Bros.)	3.84	3.87	91%	43%	3.99	3.73	3.76
FUEL Falls On Me (Epic)	3.83	4.01	67%	14%	3.86	3.85	3.89
STAIN'D So Far Away (Flip/Elektra/EEG)	3.82	3.85	82%	24%	3.87	3.75	3.82
SANTANA (JALEX BAND Why Don't You & I (Arista)	3.81	3.92	93%	38%	3.74	3.92	3.96
BRITNEY SPEARS Toxic (Jive)	3.78	—	85%	17%	3.97	3.96	3.32
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.74	3.78	87%	25%	3.79	3.75	3.79
DIDO White Flag (Arista)	3.65	3.80	84%	25%	3.59	3.69	3.75
NO DUBT It's My Life (Interscope)	3.64	3.82	97%	43%	3.51	3.43	3.81
PINK God Is A DJ (Arista)	3.55	3.61	81%	22%	3.73	3.54	3.46
BABY BASH Suga Suga (Universal)	3.52	3.51	94%	48%	3.55	3.65	3.57
EAMON F**k It (I Don't Want You Back) (Jive)	3.41	3.38	74%	29%	3.64	3.75	3.28
BEYONCÉ (ISEAN PAUL Baby Boy (Columbia)	3.38	3.40	98%	66%	3.31	3.22	3.61
LUDACRIS (SHAWNNA Stand Up (Def Jam South/DJMG)	3.34	3.43	93%	47%	3.47	3.31	3.45
MURPHY LEE (JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	3.30	—	62%	21%	3.50	3.28	3.27
CHINGY (SNOOP DDGG & LUDACRIS Holidae In (DTP/Capitol)	3.16	3.20	92%	49%	3.43	3.14	2.98
KELIS Milkshake (Star Trak/Arista)	3.15	3.30	97%	55%	3.39	3.06	2.98

Total sample size is 508 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.

New & Active

KANYE WEST Through The Wire (Roc-A-Fella/DJMG)
Total Plays: 602, Total Stations: 26, Adds: 4

KID ROCK Cold And Empty (Top Dog/Arista)
Total Plays: 594, Total Stations: 45, Adds: 6

CHINGY One Call Away (DTP/Capitol)
Total Plays: 485, Total Stations: 52, Adds: 24

JET Are You Gonna Be My Girl (Elektra/EEG)
Total Plays: 457, Total Stations: 56, Adds: 13

WESTSIDE CONNECTION Gangsta Nations (Capitol)
Total Plays: 431, Total Stations: 15, Adds: 4

THREE DAYS GRACE (I Hate) Everything About You (Jive)
Total Plays: 420, Total Stations: 44, Adds: 7

ENRIQUE IGLESIAS (KELIS Not In Love (Interscope)
Total Plays: 315, Total Stations: 45, Adds: 31

OFFSPRING Hit That (Columbia)
Total Plays: 267, Total Stations: 22, Adds: 2

3 DOORS DOWN Away From The Sun (Republic/Universal)
Total Plays: 264, Total Stations: 13, Adds: 5

ROONEY I'm Shakin' (Geffen)
Total Plays: 251, Total Stations: 44, Adds: 14

Songs ranked by total plays

Air For Sale

Continued from Page 26

some stations are now accepting the stuff they used to say no to, like ads for sex-toy sites or topless bars — or even satellite radio, and they're the competition! Satellite radio is going local, and the race is fierce. Clear Channel is promoting other radio stations on their stations, so why shouldn't everybody else be taking ad money from satellite companies?"

Winning For Everyone

Reynolds feels that a more collaborative effort between programming and sales can help ease the tension. "A PD should learn how the general budgeting and revenue numbers are derived every month, quarter and year and how the paces work," he says.

"They should understand sales paces as well, because with that knowledge they can understand what the sales department has to get done and also defend their ground as a programmer. Knowledge of the sales department makes it so much easier for you to make decisions on what issues you do and don't have to bend on.

"The bottom line is that a PD should get with his GM and his GSM and learn how they come up with their numbers, what those numbers are and how they change and affect the station based on the corporate goal. Then they can use that information as part of the decisionmaking process for when they need to stand their ground and when they need to work with sales and find a way to make it sound good on the air and be a win for programming and a win for the sales department."



CHILLIN' WITH CHASEZ Jive artist JC Chasez stopped by WFBC (B93.7)/Greenville, SC last week to party with some listeners and celebrate the release of his solo album. Seen here getting down with their moderately bad selves are (l-r) B93.7 midday hostess Natalie Randall and staffer Gabe Harvell. Chasez and B93.7 PD Nikki Nite and night guy Chris Lusk.

"It's very hard to keep the integrity of the product. You get to the point where everything is for sale and clients can go on your radio station if they have enough money."

A major-market PD

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Stations and their ads listed alphabetically by market

Table listing radio stations across various markets (e.g., Albany, NY; Albany, NY; Albany, NY; Albany, NY; Albany, NY) with columns for station call letters, format, and reporter names.

Monitored Reporters
178 Total Reporters
128 Total Monitored
50 Total Indicator





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Is staging a live show profitable? Will the station get a ratings boost as a result of it? Does our audience care about the lineup enough to go out and buy tickets? If you are a radio programmer, you and your GM are probably asking yourself those questions about your annual station show.

Eric Powers, PD at KUBE/Seattle, has been organizing that station's annual Summer Jam for 11 years. For the past few years the event has been held in Eastern Washington at the state's premier outdoor location, the 20,000-seat Gorge Amphitheater. The concert is the station's marquee event, and it relies heavily on the KUBE sales staff to help generate the non-traditional revenue needed to keep the event profitable every year.

"Our salespeople make thousands of dollars off NTR with this event," says Powers. "NTR is a great source if you have a sales team that can impress upon their clients the importance of getting involved."

Although KUBE is going into its 12th year of throwing a Summer Jam, Powers admits that his sales staff faces some challenges this year. We talked about that recently, as well as about what makes Summer Jam a worthwhile event for the station and its clients.

R&R: Tell us about some of the costs that go into putting on a show such as the Summer Jam at the Gorge.

EP: Our biggest cost is paying the house and paying off the expenses of running the show, especially at the Gorge, which holds about 20,000 people. That's probably 50% of what we do. Then 35% to 40% goes to the artists. That's a rising cost. To get into a few numbers for 50 Cent, we had to get him off the Roc the Mic Tour, so we spent \$40,000 for a private jet. Then we paid him \$150,000. It's an expensive proposition to get the artist you want and need in order to sell tickets, especially in this day and age. Then you have another 10% in hotels and transportation.

It takes a lot of dough to get a show that big off the ground.

R&R: Do you budget that out for the year?

EP: Yes, we do. We budget it out and work closely with all the folks at the Gorge. We figure out what makes sense, and we piece it together. We're under contract with them, and it usually ends up being a two- to three-year deal. We've been doing it for so long at that location that we kind of have it down. Obviously, rates and prices increase, but I'd say the biggest increase is the money we pay artists.

R&R: How much does a listener pay for a Summer Jam ticket?

EP: When I started doing Summer Jam, it was probably \$35. Now it's \$75 plus service charges. We really can't go above that. At the end of the day it's an experience. You're not going to a venue where it's an indoor concert and it's four hours and you're done. People camp the day before. It's a party all day, and they camp at night and stay a lot of the next day, so it winds up being a three-day weekend. They get out there and party.

R&R: Is the show a good source of NTR for the station?

EP: Absolutely. A lot of it has to do with client passion. If they're not passionate about what you are doing, it's a tough sale. The more it builds, the more clients you get involved. Especially in the Northwest, you have to educate clients about the format and about what this show can do. What are the results of Summer Jam? What is the event going to do for my business? That's where we have to educate.

R&R: Do you ever go on client meetings with members of your sales staff to help educate potential clients about the

format and the advantages of being part of Summer Jam?

EP: Definitely. A lot of our salespeople are pretty damn savvy though. They've all been to the event, and a lot of them have been here for a while. They embrace what we're doing.

If they want, we have a video that we put together for sales. We go out and talk to the clients and play the video. We'll have them come over, and we'll show them all the pictures and get Darrell Rogers involved. He's Clear Channel/Seattle's Director of Events and the key person in putting this whole thing together. He will meet with clients to put together title sponsorships.

You have to sell the showbiz of the show and let clients know what's going on. If sales needs me, I'm there, because I know it's part of the biz and it makes sense.

R&R: Are there any stories of clients that didn't want to participate in the Summer Jams but changed their minds after seeing the results of another client who participated?

"You really have to have a sales team to change people's preconceptions about the format, the music, the artist and the clientele. It's an education."

EP: Pepsi is a good example. They're really young, fun and hip. We play the package that we did for Pepsi, and other clients get interested. I think a big success story is Bon-marché and Macy's. They got involved in our Hip-Hop Fashion Show on the second stage. They provided all the clothing. They got to-

"Finding quality instead of quantity is going to make an impact. I'm not saying that you don't have the hot up-and-comer, but I'd rather have R. Kelly or somebody who is going to have a lot of hits."

gether with their vendors — Sean Jean, Enyce, Akademics — and showcased a lot of their product. They felt that they saw some residual results from that. That was the best way we could involve a sponsor, because it ended up being great for our lifestyle product and we were showcasing cool clothes.

R&R: Does your sales department customize packages for individual clients?

EP: There are standard packages, but, depending on the client and what they're trying to do, the salespeople are pretty good at individualizing packages, especially for the headline sponsors. They're pretty good at figuring out what the client wants. They try to conceptualize packages for them.

R&R: Do you find it easy or difficult to find sponsors for a show of this size?

EP: It's always a challenge. It's not like they're handed to us. You constantly have to be at the forefront. It's not like they are showing up with checks for this type of show in this type of market. When I first became PD, I thought, with the size of the show, it would be logical for clients to get in with this active community and tap its buying power.

It wasn't as easy as I thought it would be. You really have to have a sales team to change people's preconceptions about the format, the music, the artist and the clientele. It's an education. You'd be surprised at the number of people who just don't get the product. It's like, where have you been?

R&R: How do these sponsorships benefit the client? Are you guys setting it up so that they can purchase booths at the show to distribute their product?

EP: There are a couple of different things. You can purchase a booth, but with the headline package you get so many backstage passes for your clients and you get so many live mentions onstage and on-screen. We produce spots for you that we play between acts, or sometimes the sponsors have produced spots that they want us to play. They can be on the ticket or the laminates, and then there are booths set up.

What we try to do is figure out a way for the clients to have some kind of impact. At the end of the day we want them to come back and sponsor with us. We try to integrate multiple things that touch the audience in different ways so that there's recall for the product.

R&R: Over the years of throwing the Summer Jam, have the profits for the station gone up or down?

EP: There has been growth. We see it on both sides, from tickets and NTR. That said, they also become more expensive. I think we see more growth in NTR with our Sales Manager, Alicine Hesse, and her sales team.

R&R: What steps has the KUBE sales department taken to make Summer Jam a more profitable investment for the station?

EP: Everybody in the radio business would love to bring down ticket prices. I think the venues would like to work out better deals. It's tough, because the artists don't see that yet. They don't see that if they want kids to go out and buy tickets, the tickets have to cost less. Artists make so much of their money on the road. You have to get to them and say, "Look, there's not as many shows, people are leery of doing them, and the money is different. Are you willing to change your ways a little bit?"

Somebody needs to let artists know that the fees they are asking for are astronomical. They are going to price themselves so high that nobody's going to be able to pay them. Concerts are going to dwindle down. Somebody needs to say that these prices aren't reflective of the market, and the prices have got to change. Everybody has to cut back a little bit.

R&R: What's in store for KUBE Summer Jam '04?

EP: We're getting some sort of comedian to host the whole show, instead of some lame guest celebrity who pops up once who no one cares about. I'm talking about somebody who is going to make an impact between all the acts and leave a lasting impression. You're either jumping up and down, screaming, or you're laughing your ass off — either way, you're being entertained. You have to create some emotion every five seconds.

Finding quality instead of quantity is going to make an impact. I'm not saying that you don't have the hot up-and-comer, but I'd rather have R. Kelly or somebody who is going to have a lot of hits. It's what I call the "non-missible" artist. When they come to town, the first thing out of someone's mouth is, "I can't miss them!" We need to find artists who are event-type artists.

R&R CHR/RHYTHMIC TOP 50

February 6, 2004

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	5937	+129	667766	9	82/0
2	2	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	5467	+670	659275	5	81/0
3	3	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	4679	+321	506461	11	76/3
11	4	J-KWON Topsy (So So Def/Arista)	3798	+580	380744	5	79/1
10	5	CASSIDY f/R. KELLY Hotel (J)	3640	+402	477022	14	77/3
5	6	OUTKAST Hey Ya! (Arista)	3603	-461	339977	16	54/0
6	7	ALICIA KEYS You Don't Know My Name (J)	3453	-171	427956	10	78/0
7	8	NICK CANNON Gigolo (Jive)	3359	-121	320638	-13	73/0
4	9	KELIS Milkshake (Star Trak/Arista)	3313	-961	301819	17	77/0
8	10	WESTSIDE CONNECTION Gangsta Nations (Capitol)	3293	-59	360257	14	72/1
14	11	BEYONCE' Me, Myself And I (Columbia)	3250	+516	350793	12	64/1
15	12	CHINGY One Call Away (DTP/Capitol)	3195	+886	330862	5	77/3
13	13	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	3041	+199	317374	9	74/4
9	14	OUTKAST The Way You Move (Arista)	3021	-328	380516	21	71/0
17	15	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	2628	+229	270574	6	78/3
12	16	JAGGED EDGE Walked Outta Heaven (Columbia)	2621	-457	230633	19	68/0
21	17	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	2356	+438	266281	5	75/3
22	18	EAMON F**k It (I Don't Want You Back) (Jive)	2163	+247	194179	10	58/6
16	19	LUDACRIS f/SHAWNINA Stand Up (Def Jam South/IDJMG)	2071	-412	236680	23	76/0
18	20	YOUNGBLOODZ f/LIL' JON Damn! (Arista)	1956	-316	294490	28	74/0
24	21	PETEY PABLO Freak-A-Look (Jive)	1724	+156	159079	5	60/3
23	22	2PAC f/MOTORIOUS B.I.G. Runtin' (Dying To Live) (Amaru/Interscope)	1455	-269	288884	16	54/0
31	23	G UNIT f/JOE Wanna Get To Know You (Interscope)	1436	+394	159267	4	65/18
29	24	RUBEN STUDDARD Sorry 2004 (J)	1289	+176	133172	5	57/6
35	25	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	1163	+209	104381	3	67/1
33	26	RYAN DUARTE You (Universal)	1163	+148	142995	10	35/0
41	27	2PAC f/EMINEM One Day At A Time (Amaru/Interscope)	1143	+365	124043	2	54/1
34	28	T.J. Rubber Band Man (Grand Hustle/Arista)	1116	+119	90814	6	58/7
27	29	BABY BASH Shorty Doowop (Universal)	1093	-65	110634	12	30/0
32	30	AVANT Read Your Mind (Geffen)	1089	+63	132576	12	38/1
37	31	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	1027	+173	121803	3	44/3
36	32	JUVENILE In My Life (Cash Money/Universal)	968	+93	87714	6	38/3
28	33	G UNIT Stunt 101 (Interscope)	901	-217	143521	14	61/0
44	34	MARIO WINANS f/P. DIDDY I Don't Wanna Know (Universal)	896	+293	157073	2	26/10
39	35	MASTER P Them Jeans (New No Limit/Koch)	883	+48	81030	3	37/2
26	36	BZK f/FABOLOUS Bada Boom (Epic)	782	-444	69007	7	46/0
25	37	MARY J. BLIGE f/EVE Not Today (Geffen)	755	-552	49061	8	56/0
49	38	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	703	+285	65054	2	55/5
38	39	BOW WOW f/JAGGED EDGE My Baby (Columbia)	634	-209	70342	13	32/0
40	40	R. KELLY Step In The Name Of Love (Jive)	601	-208	79035	18	47/0
43	41	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	597	-88	49402	12	52/0
45	42	TRILLVILLE Neva Eva (BME/Warner Bros.)	584	-12	50208	8	21/2
47	43	SEAN PAUL I'm Still In Love With You (VP/Arista)	569	+41	156525	9	24/3
Debut	44	BRITNEY SPEARS Toxic (Jive)	533	+194	51615	1	21/9
42	45	MARQUES HOUSTON Pop That Booty (T.U.G./EEG)	506	-270	32466	9	46/0
Debut	46	BEENIE MAN f/M.S. THING Dude (Virgin)	481	+132	75677	1	37/8
46	47	BIG TYMERS f/R. KELLY Gangsta Girl (Cash Money/Universal)	420	-112	54136	6	23/0
50	48	MYA Fallen (A&M/Interscope)	378	-16	22727	13	38/0
Debut	49	BLACK EYED PEAS Hey Mama (A&M/Interscope)	374	+32	14556	1	24/0
48	50	BUBBA SPARXXX Back In The Mudd (Beatclub/Interscope)	358	-126	8025	4	25/0

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
MURPHY LEE Luv Me Baby (Fo' Reel/Universal)	46
G UNIT f/JOE Wanna Get To Know You (Interscope)	18
JANET JACKSON Just A Little White (Virgin)	15
MARIO WINANS f/P. DIDDY I Don't Wanna Know (Universal)	10
KNOCC-TURN'AL f/S. DOGG The Way... (L.A. Confidential/Elektra/EEG)	9
BRITNEY SPEARS Toxic (Jive)	9
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	9
BEENIE MAN f/M.S. THING Dude (Virgin)	8
T.J. Rubber Band Man (Grand Hustle/Arista)	7
TECH N9NE Here Comes Tecca Nina (M S C Music)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHINGY One Call Away (DTP/Capitol)	+686
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+670
J-KWON Topsy (So So Def/Arista)	+580
BEYONCE' Me, Myself And I (Columbia)	+516
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+438
CASSIDY f/R. KELLY Hotel (J)	+402
G UNIT f/JOE Wanna Get To Know You (Interscope)	+394
2PAC f/EMINEM One Day At A Time (Amaru/Interscope)	+365
BIG GEM Crazy For You (Independent)	+336
YING YANG TWINS f/LIL' JON... Salt Shaker (TVT)	+321

New & Active

- LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
Total Plays: 351, Total Stations: 10, Adds: 9
- LIL' SCRAPPY Head Bussa (BME/Reprise)
Total Plays: 343, Total Stations: 20, Adds: 3
- KNOCC-TURN'AL... The Way... (L.A. Confidential/Elektra/EEG)
Total Plays: 303, Total Stations: 33, Adds: 9
- TECH N9NE Here Comes Tecca Nina (M S C Music)
Total Plays: 250, Total Stations: 30, Adds: 7
- MEMPHIS BLEEK... Round Here (Roc-A-Fella/IDJMG)
Total Plays: 249, Total Stations: 9, Adds: 1
- JOE f/G UNIT Ride Wit U (Jive)
Total Plays: 243, Total Stations: 8, Adds: 3
- VIOLATOR f/MYSTIKAL & BUSTA RHYMES Keep Down' It (Jive)
Total Plays: 240, Total Stations: 21, Adds: 0
- MURPHY LEE Luv Me Baby (Fo' Reel/Universal)
Total Plays: 219, Total Stations: 49, Adds: 46
- DAVID BANNER Crank It Up (SRC/Universal)
Total Plays: 197, Total Stations: 15, Adds: 1
- FEDERATION Hyphy (Virgin)
Total Plays: 187, Total Stations: 14, Adds: 0

Songs ranked by total plays

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



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RANK ARTIST TITLE LABEL

- 1 USHER f/LUDACRIS Yeah (Arista)
- 2 CASSIDY f/R. KELLY Hotel (J)
- 3 YING YANG TWINS Salt Shaker (TVT)
- 4 J-KWON Topsy (So So Def/Arista)
- 5 TWISTA f/K. WEST & J. FOXX Slow Jamz (Atlantic)
- 6 JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
- 7 WESTSIDE CONNECTION Gangsta Nation (Capitol)
- 8 KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)
- 9 YOUNGBLOODZ f/LIL' JON Damn! (Arista)
- 10 LUDACRIS Stand Up (Def Jam South/IDJMG)
- 11 NICK CANNON Gigolo (Jive)
- 12 CHINGY One Call Away (DTP/Capitol)
- 13 KELIS Milkshake (Star Trak/Arista)
- 14 LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
- 15 BEYONCE' Me, Myself And I (Columbia)
- 16 PETEY PABLO Freak-A-Leek (Jive)
- 17 ALICIA KEYS You Don't Know My Name (J)
- 18 G UNIT Wanna Get To Know You (Interscope)
- 19 YOUNG GUNZ No Better Love (Def Jam/IDJMG)
- 20 OUTKAST The Way You Move (Arista)
- 21 T.I. Rubber Band Man (Grand Hustle/Atlantic)
- 22 LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
- 23 OUTKAST Hey Ya (Arista)
- 24 JUVENILE In My Life (Cash Money/Universal)
- 25 MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)
- 26 MARIO WINANS f/P. DIDDY I Don't Wanna Know (Universal)
- 27 2PAC f/NOTORIOUS B.I.G. Runnin' (Dying To Live) (Death Row/Interscope)
- 28 TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)
- 29 2PAC f/EMINEM One Day At A Time (Death Row/Interscope)
- 30 G-UNIT Stunt 101 (Interscope)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/25-1/31 ©2004, R&R, Inc.



PHAT MIX SIX

- P. DIDDY f/50 CENT, NOTORIOUS B.I.G. ... Victory 2004 (Bad Boy/Universal)
- JOE f/G UNIT Ride Wit U (Jive)
- SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)
- PETEY PABLO Freak-A-Leek (Jive)
- MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
- MEMPHIS BLEEK f/TRICK DADDY & T.I. Round Here (Roc-A-Fella/IDJMG)

ON THE RECORD

This Week's Hottest Music Picks

Jill Strada
MD, WPYD/Orlando

J-Kwon's "Topsy" (Arista): Just added the record, and it's already getting phones!

Tony Touch featuring Don Chezina's "Como Suenan" (Koch): Hot reggaeton song developing on the station.

Kanye West's "Through the Wire" (Roc-A-Fella/IDJMG): Top five phones!

Mario Winans featuring P. Diddy's "I Don't Wanna Know" (Bad Boy/Universal): Really cool song. I think it will do well on the station.

Bobby Ramos
PD, KPWR/EI Paso

J-Kwon's "Topsy": This club anthem is generating hot phones.

Rik Rok featuring Shaggy's "Your Eyes" (Independent): This track is tag-teaming great female phones in all demos

Mario Winans featuring P. Diddy's "I Don't Wanna Know": Wow! Instant reaction from listeners. Definitely the R&B joint that's gonna make some noise

Chingy's "One Call Away" (DTP/Capitol): Totally different from the last two drops, but, like the last two, it's generating top requests.

Master P's "Them Jeans" (New No Limit/Koch): Workin' them phones!

Tony Tecate

Asst. PD/MD, KSFM/Sacramento

Sleepy Brown featuring OutKast's "I Can't Wait" (Interscope): This is a banging-ass track, and besides that, OutKast can do no wrong. They're introducing a hot new singer. Don't sleep — no pun intended.

Chingy's "One Call Away": This took a second to connect, but, wow, what a great promo team — uh, I mean record. First the club banger, then the after-party joint, now the love song. I did not see that coming.

Dilated Peoples' "This Way" (Capitol): This is something that I wish I could play. Conscious rap is so needed on the airwaves

— look at the comment above. I'm tired of the same ol', same ol'. I know it works, but let's start feeding our audience substance instead on nonsense.

Pete Pablo's "Freak-A-Leek" (Jive): Getting phones on this bad chicken.

Lil Flip's "Game Over" (Sucka Free/Loud/Columbia): I was surprised at how gangsta this was; you could say I flipped over it.

Jayare

PD, KBRR/Sacramento

Lil Flip's "Game Over": Hot as hell. From the first listen I was most definitely feeling it. It has strong mix-show potential, and I could see this one being big at the clubs.

J-Kwon's "Topsy": On its way to big things; should be top five in a week.

Sleepy Brown featuring OutKast's "I Can't Wait": If this record doesn't get you excited, you shouldn't be programming music in this format. It's bananas!

Tiffany Villarreal's "You, Yourself & You" (Universal): Hot! Track is bangin' and a good female-driven mix-show record.

Dina Rae's "And" (Motown/Universal): Going to be big. I can see it doing really well at any station that had luck with Nivea. Same vibe, same demo.

Karen Wild

MD, KUBE/Seattle

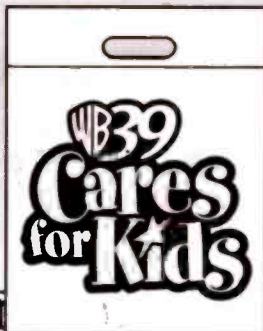
Mario Winans featuring P. Diddy's "I Don't Wanna Know" (Bad Boy/Universal): Oh my lord, this song is hot! The Fugees beat, the baseline from the Bad Boy remix of Jodeci's "Come and Talk to Me," Mario's smooth voice and heart-hitting lyrics — hot.

Chingy's "One Call Away": The song is catchy, and it's nice to hear another side of Chingy to match his party record abilities. I love that J. Weav (Jason Weaver) is in the song — seriously, the singing voice of the Lion King and the guy who played MJ in the Jackson 5 movie. That, coupled with Rudy playing the girl in the video, and it takes me back, way back, back in time!

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Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
USHER (LUDACRIS & LIL' JON Yeah (Arista)	4.25	4.28	72%	5%	4.46	4.25	4.08
OUTKAST The Way You Move (Arista)	4.17	4.22	99%	36%	3.92	4.14	4.38
CHINGY One Call Away (DTP/Capitol)	4.14	-	60%	6%	4.36	4.19	3.83
TWISTA (KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	4.12	4.06	81%	14%	4.07	4.22	4.01
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/DJMG)	4.06	-	58%	9%	4.20	4.02	3.97
OUTKAST Hey Ya! (Arista)	4.05	4.04	99%	47%	3.81	4.06	4.19
LUDACRIS (LUDACRIS & LIL' JON Stand Up (Def Jam South/DJMG)	3.98	4.11	99%	46%	4.04	3.92	3.84
LUDACRIS Splash Waterfalls (Def Jam South/DJMG)	3.98	3.93	59%	9%	4.29	3.97	3.66
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	3.96	4.02	98%	48%	4.18	3.91	3.73
KANYE WEST Through The Wire (Roc-A-Fella/DJMG)	3.90	3.94	71%	15%	3.97	3.95	3.79
CHINGY (SNOOP DOGG & LUDACRIS Holla In (DTP/Capitol)	3.89	3.91	98%	45%	4.14	3.96	3.38
JAGGED EDGE Walked Outta Heaven (Columbia)	3.88	3.94	83%	28%	4.01	3.89	3.72
B2K (FABOLOUS Bada Boom (Epic)	3.87	3.99	77%	16%	4.13	3.73	3.77
BABY BASH Suga Suga (Universal)	3.86	3.93	90%	38%	3.97	3.79	3.83
CASSIOY (R. KELLY Hotel (J)	3.85	4.01	78%	16%	4.10	3.90	3.80
MURPHY LEE (JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	3.83	3.89	89%	31%	4.06	3.71	3.65
WESTSIDE CONNECTION Gangsta Nations (Capitol)	3.81	3.83	76%	18%	3.82	3.80	3.71
MARY J. BLIGE (EVE Not Today (Geffen)	3.79	3.83	80%	16%	3.68	3.67	3.87
YOUNGBLOODZ (LIL' JON Damn! (Arista)	3.75	3.75	84%	33%	3.88	3.77	3.50
ALICIA KEYS You Don't Know My Name (J)	3.74	3.73	92%	37%	3.43	3.68	3.88
NICK CANNON Gigolo (Jive)	3.74	3.82	89%	29%	3.90	3.81	3.45
J-KWON Topsy (So So Def/Arista)	3.72	-	45%	9%	3.92	3.65	3.59
BEYONCE Me, Myself And I (Columbia)	3.68	3.68	93%	31%	3.62	3.80	3.66
2PAC (NOTORIOUS B.I.G. Runnin' (Dying To Live) (Amaru/Interscope)	3.66	3.85	82%	30%	3.77	3.66	3.45
YING YANG TWINS (LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	3.58	3.57	79%	24%	3.79	3.62	3.27
G UNIT Stunt 101 (Interscope)	3.54	3.62	84%	37%	3.55	3.50	3.54
BABY BASH Shorty Doowop (Universal)	3.53	3.62	52%	14%	3.70	3.50	3.31

Total sample size is 551 respondents. Total average favorability estimates are based on a scale of 1-5, (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

HEAD RUSH

ARTIST: Murphy Lee
LABEL: Fo'Reel/Universal

By RABBY GOMEZ/Associate Editor



Though Murphy Lee has been a guest on some of hip-hop's biggest hits over the past few years, don't think the St. Louis rapper was born with the rap equivalent of a silver spoon in his mouth. His skills landed him significant parts on Nelly's "Batter Up," the "Rock the Mic" remix with Beanie Sigel and Freeway and, more recently, "Shake Ya Tailfeather" with P. Diddy and Nelly. With his current cut, Murphy Lee is out to show why he's the latest member of the St. Lunatics to embark on a solo project.

"Luv U Baby" follows the incredibly catchy "Wat Da Hook Gon Be" as the second single off Lee's solo debut, *Murphy's Law*. Featuring Sleepy Brown and Jazze Pha (who also produced the single), "Luv U Baby" is what Lee feels is the epitome of his views on the fairer sex. "That's me and how I feel about a woman," says Lee. "That's the real respect, the real me. Other stuff you might hear me say, but that song is to really let people know what I'm about."

In fact, most of the album's cuts focus on Lee's favorite subject. "I don't like cussing a lot, saying 'nigga' a lot," reveals Lee. "I don't try to be a thug or a gangster. I just talk about the ladies. My music is for the ladies."

When it came to picking out the CD's title, Lee says, "It has a good ring. And when I remembered that it means what could go wrong, will go wrong, I wanted to flip it a little bit: What could go right, will go right."

Reporters

<p>AKA/Albuquerque, NM* AKA/Albuquerque, NM* 1. SNOOP DOGG 2. SNOOP DOGG 3. SNOOP DOGG 4. SNOOP DOGG 5. SNOOP DOGG 6. SNOOP DOGG 7. SNOOP DOGG 8. SNOOP DOGG 9. SNOOP DOGG 10. SNOOP DOGG</p>	<p>AKA/Albuquerque, NM* AKA/Albuquerque, NM* 1. SNOOP DOGG 2. SNOOP DOGG 3. SNOOP DOGG 4. SNOOP DOGG 5. SNOOP DOGG 6. SNOOP DOGG 7. SNOOP DOGG 8. SNOOP DOGG 9. SNOOP DOGG 10. SNOOP DOGG</p>	<p>AKA/Albuquerque, NM* AKA/Albuquerque, NM* 1. SNOOP DOGG 2. SNOOP DOGG 3. SNOOP DOGG 4. SNOOP DOGG 5. SNOOP DOGG 6. SNOOP DOGG 7. SNOOP DOGG 8. SNOOP DOGG 9. SNOOP DOGG 10. SNOOP DOGG</p>	<p>AKA/Albuquerque, NM* AKA/Albuquerque, NM* 1. SNOOP DOGG 2. SNOOP DOGG 3. SNOOP DOGG 4. SNOOP DOGG 5. SNOOP DOGG 6. SNOOP DOGG 7. SNOOP DOGG 8. SNOOP DOGG 9. SNOOP DOGG 10. SNOOP DOGG</p>	<p>AKA/Albuquerque, NM* AKA/Albuquerque, NM* 1. SNOOP DOGG 2. SNOOP DOGG 3. SNOOP DOGG 4. SNOOP DOGG 5. SNOOP DOGG 6. SNOOP DOGG 7. SNOOP DOGG 8. SNOOP DOGG 9. SNOOP DOGG 10. SNOOP DOGG</p>	<p>AKA/Albuquerque, NM* AKA/Albuquerque, NM* 1. SNOOP DOGG 2. SNOOP DOGG 3. SNOOP DOGG 4. SNOOP DOGG 5. SNOOP DOGG 6. SNOOP DOGG 7. SNOOP DOGG 8. SNOOP DOGG 9. SNOOP DOGG 10. SNOOP DOGG</p>	<p>AKA/Albuquerque, NM* AKA/Albuquerque, NM* 1. SNOOP DOGG 2. SNOOP DOGG 3. SNOOP DOGG 4. SNOOP DOGG 5. SNOOP DOGG 6. SNOOP DOGG 7. SNOOP DOGG 8. SNOOP DOGG 9. SNOOP DOGG 10. SNOOP DOGG</p>	<p>AKA/Albuquerque, NM* AKA/Albuquerque, NM* 1. SNOOP DOGG 2. SNOOP DOGG 3. SNOOP DOGG 4. SNOOP DOGG 5. SNOOP DOGG 6. SNOOP DOGG 7. SNOOP DOGG 8. SNOOP DOGG 9. SNOOP DOGG 10. SNOOP DOGG</p>	<p>AKA/Albuquerque, NM* AKA/Albuquerque, NM* 1. SNOOP DOGG 2. SNOOP DOGG 3. SNOOP DOGG 4. SNOOP DOGG 5. SNOOP DOGG 6. SNOOP DOGG 7. SNOOP DOGG 8. SNOOP DOGG 9. SNOOP DOGG 10. SNOOP DOGG</p>	<p>AKA/Albuquerque, NM* AKA/Albuquerque, NM* 1. SNOOP DOGG 2. SNOOP DOGG 3. SNOOP DOGG 4. SNOOP DOGG 5. SNOOP DOGG 6. SNOOP DOGG 7. SNOOP DOGG 8. SNOOP DOGG 9. SNOOP DOGG 10. SNOOP DOGG</p>	<p>AKA/Albuquerque, NM* AKA/Albuquerque, NM* 1. SNOOP DOGG 2. SNOOP DOGG 3. SNOOP DOGG 4. SNOOP DOGG 5. SNOOP DOGG 6. SNOOP DOGG 7. SNOOP DOGG 8. SNOOP DOGG 9. SNOOP DOGG 10. SNOOP DOGG</p>	<p>AKA/Albuquerque, NM* AKA/Albuquerque, NM* 1. SNOOP DOGG 2. SNOOP DOGG 3. SNOOP DOGG 4. SNOOP DOGG 5. SNOOP DOGG 6. SNOOP DOGG 7. SNOOP DOGG 8. SNOOP DOGG 9. SNOOP DOGG 10. SNOOP DOGG</p>	<p>AKA/Albuquerque, NM* AKA/Albuquerque, NM* 1. SNOOP DOGG 2. SNOOP DOGG 3. SNOOP DOGG 4. SNOOP DOGG 5. SNOOP DOGG 6. SNOOP DOGG 7. SNOOP DOGG 8. SNOOP DOGG 9. SNOOP DOGG 10. SNOOP DOGG</p>
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Monitored Reporters
95 Total Reporters
84 Total Monitored
11 Total Indicator



Did Not Report, Playlist Frozen (1)
KRRG/Laredo, TX



The Power Of Urban Radio

Interrep shows how to reach the \$631 billion African-American marketplace

On Feb. 24 Interrep will hold its sixth annual Power of Urban Radio symposium, at the Hyatt Regency Chicago. This year's event is subheaded "Reaching a \$631 Billion African-American Marketplace," and it will be a morning of discussion and panels featuring broadcasters, agencies and marketers. The symposium is organized and planned by the Interrep staff, led by VP/Director of Urban Radio Sherman Kizart. R&R spoke with Kizart about the event, how it helps increase awareness of the African-American market and how Urban radio is the best vehicle to reach that market.

R&R: Why did Interrep create the Power of Urban Radio symposium, and what do you hope to achieve?

SK: Interrep has a long and outstanding track record of focusing on the niche markets that are most important to Urban radio. Educating advertising agencies is one of those things you have to do to effectively sell Urban radio. This event came out of a desire to help educate the agencies; to show them the importance of, the reach of and the significance of Urban radio to the urban marketplace.

Frankly, there are still a lot of misperceptions about the economic viability of the African-American community and, thus, the viability of Urban radio. We bring together the marketer, the agency and the leading broadcast groups to talk specifically about the fact that the African-American



Sherman Kizart

marketplace spends \$631 billion a year and that Urban radio is the best medium to reach that marketplace.

When we speak to national marketers, they often want to use cable or print to reach the market, but what we try to emphasize is that Urban radio has a unique relationship with that audience — one of ownership. People will say, "That is my radio station." You don't hear that with other forms of media. What that means is that the strongest result possible is attainable through radio.

I have to give credit to our Chairman/CEO, Ralph Guild, on his commitment to this symposium and his unwavering commitment to Urban radio. Over 30 years ago his was the first and only national advertising entity that would deal with minority owners and Urban radio. Over the

years he has continued to work hand in hand with them to focus on the issues they face. He is the force behind this effort and has given us the resources to make it successful.

R&R: This is the sixth year that Interrep has held this symposium. How has it grown over the years, and what have been some of the highlights of past events?

SK: Last year we hosted the event in Atlanta, and it was groundbreaking. We had Bill Lamar, Chief Marketing Officer for the McDonald's Corp., as a speaker. It was historic because he is the first African American to control the \$1 billion advertising and marketing budget for McDonald's. He used the symposium to discuss his strategic vision for McDonald's, and that was very enlightening.

Last year we also brought together executives from leading broadcast groups: Emmis Chairman/CEO Jeff Smulyan, Cumulus Chairman/CEO Lew Dickey, Radio One COO Mary Catherine Sneed and Inner City Broadcasting President/COO Charles Warfield. These group heads talked about their significant investments in Urban radio and how marketers can take advantage of those opportunities.

Each Power of Urban Radio platform has been comprehensive in its approach, and the mission is very simple: to educate the advertising, marketing and even broadcast communities. The broadcaster needs to be educated, because many still need to better understand how to market themselves and how to take advantage of their unique audience.

While Urban radio revenue and power ratios are on the rise, there is still a great deal of room for improvement. There are still "urban dictates" in place — policies that exclude Urban radio and the African-American consumer from marketing plans. We hope to illustrate to the advertising community that if they are not inviting the African-American audience to their products, they are missing huge opportunities.

We have made significant progress in the world of African-American marketing, but there is still a lot of work to be done. The symposium sets the tone for the entire year. Just look at that number: \$631 billion. How can you ignore that?

R&R: Some programmers may view

The Power Of Urban Radio

The symposium agenda

Introduction by Interrep VP/Director of Urban Radio Sherman Kizart
Welcome by Tom Joyner, Chairman/CEO of Reach Media and host of *The Tom Joyner Morning Show*.

Keynote by Renetta McCann, President/CEO, Starcom North: "What It Means to Be a Market Leader in the 21st Century."

Panels:

- "Urban Radio: The Medium to Reach African Americans"
- "Achieving Successful Market Segmentation With Urban Radio's

Format Appeal"

• "The Value of the African-American Market: A Marketer's Perspective"

• "Blending Strategy With Creativity: An Ad Agency CEO Perspective"

• "The Power of Urban Radio: A CEO/COO Broadcaster Perspective"

Urban Artists Showcase Luncheon

See the entire schedule and register for the symposium at

www.thepowerofurbanradio.com.

events such as this as something their GM or sales manager should attend, but not necessarily themselves. What are they missing? What can radio programmers bring to the table at this event, and what will they take away?

SK: Consolidation has blurred the lines between programming and sales. Today those two arms of the radio station have to work in collaboration. Most companies are focused on the bottom line, not just ratings. If you look at the most successful programmers today, they are the ones who understand that their role is to deal with more than just music and the on-air staff.

They will be discussing their visions for their companies on the programming side. These are the people who shape what is happening in Urban radio. I would think that would be information that programmers and aspiring programmers would want to be in on.

I also think it's important for programmers to interact with the agencies and marketers. You learn what they're trying to accomplish and understand their goals while, at the same time, programmers can express their needs. It allows programmers to put together better promotions that can help both the marketer and the radio station. It's simply a win-win situation, because, in the end, if your station is winning more dollars from advertisers, you're winning more dollars for your promotion budget.

R&R: What will be some of this year's highlights?

SK: I'm so happy that we have Tom Joyner as our conference host. He's moved from the talent side of the business to the entrepreneur side as the Chairman/CEO of Reach Media, and that is a major accomplishment we have to acknowledge.

Another historic event at this year's symposium is that we are able to bring the top African-American marketers together for one panel: Representatives of Procter & Gamble, Sears, Bank of America, Home Depot and others will discuss how their companies have grown due to effectively targeting and reaching the African-American marketplace and from their continued commitment to it.

We also have a keynote speaker, Starcom North American President/CEO Renetta McCann. She is one of only two African Americans who are CEOs of major advertising agencies. She will discuss how to be a market leader in the 21st century and how the best companies are embracing ethnic marketing.

The day will end with a luncheon featuring performances by some of urban music's new and most talented artists.

Contact Sherman Kizart at 312-616-7204 or sherman_kizart@interrep.com.

"Frankly, there are still a lot of misperceptions about the economic viability of the African-American community and, thus, the viability of Urban radio."

On the radio panel we have planned, we have several national and local programmers who illustrate that. Along with consultant Tony Gray, we have Cumulus VP/Urban Programming Ken Johnson, KRNB/Dallas OM Sam Weaver, Radio One/Cleveland's Kim Johnson, nationally syndicated radio host Walt Love and Infinity/Charlotte OM Terry Avery.

In addition, we have assembled a group of broadcast leaders for a panel, including Emmis President/Radio Rick Cummings, Access.1 President/Director Chesley Maddox Dorsey, Tama President Glenn Cherry and, returning from last year, Mary Catherine Sneed and Charles Warfield.



HE READ THEIR MINDS WJKS/Wilmington, DE happily welcomed Geffen recording artist Avant to promote his latest, "Don't Take Your Love Away." Seen here (l-r) are WJKS staffer Ally and GMPD Tony O, Avant and WJKS's Kellé and Mellie Mel.

R&R URBAN TOP 50

February 6, 2004

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	TWISTA f/KANYE WEST & JAMIE FOXX <i>Slow Jamz (Atlantic)</i>	3859	-15	541770	10	67/0
3	2	BEYONCE' <i>Me, Myself And I (Columbia)</i>	3730	+145	519068	13	57/0
2	3	ALICIA KEYS <i>You Don't Know My Name (J)</i>	3477	-273	520751	13	69/0
5	4	RUBEN STUDDARD <i>Sorry 2004 (J)</i>	2968	+419	394279	6	66/0
9	5	USHER f/LUDACRIS & LIL' JON <i>Yeah (Arista)</i>	2874	+551	394876	5	69/0
4	6	KANYE WEST <i>Through The Wire (Roc-A-Fella/IDJMG)</i>	2793	+150	337892	10	59/0
10	7	LUDACRIS <i>Splash Waterfalls (Def Jam South/IDJMG)</i>	2462	+355	335087	5	61/0
6	8	AVANT <i>Read Your Mind (Geffen)</i>	2158	-371	318673	23	63/0
14	9	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ <i>Salt Shaker (TVT)</i>	2110	+252	236861	10	56/2
8	10	KELIS <i>Milkshake (Star Trak/Arista)</i>	1972	-369	216470	15	53/0
7	11	OUTKAST <i>The Way You Move (Arista)</i>	1957	-397	243015	20	62/0
11	12	OUTKAST <i>Hey Ya! (Arista)</i>	1945	-125	247207	9	47/0
19	13	JAY-Z <i>Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)</i>	1909	+524	254986	5	68/0
15	14	JUVENILE <i>In My Life (Cash Money/Universal)</i>	1875	+161	198617	8	47/0
17	15	T.I. <i>Rubber Band Man (Grand Hustle/Atlantic)</i>	1713	+76	154966	7	59/1
12	16	JAGGED EDGE <i>Walked Outta Heaven (Columbia)</i>	1622	-402	260159	25	61/0
23	17	CHINGY <i>One Call Away (DTP/Capitol)</i>	1611	+441	187248	3	64/4
16	18	R. KELLY <i>Step In The Name Of Love (Jive)</i>	1514	-183	205651	27	68/0
24	19	CASSIDY f/R. KELLY <i>Hotel (J)</i>	1445	+332	282993	6	58/6
25	20	J-KWON <i>Tipsy (So So Def/Arista)</i>	1389	+324	180479	3	63/8
13	21	JAY-Z <i>Change Clothes (Roc-A-Fella/IDJMG)</i>	1356	-511	177124	12	62/0
22	22	TRILLVILLE <i>Neva Eva (BME/Warner Bros.)</i>	1245	+62	96030	12	50/3
26	23	YOUNG GUNZ <i>No Better Love (Def Jam/IDJMG)</i>	1137	+120	161799	4	60/0
37	24	SLEEPY BROWN f/OUTKAST <i>I Can't Wait (Interscope)</i>	1034	+364	107804	2	58/5
27	25	PETEY PABLO <i>Freak-A-Leek (Jive)</i>	1011	+87	76366	6	54/5
20	26	JOE <i>More & More (Jive)</i>	978	-326	122066	18	58/0
28	27	MISSY ELLIOTT <i>I'm Really Hot (Gold Mind/Elektra/EEG)</i>	977	+74	103652	3	57/1
21	28	MARY J. BLIGE f/EVE <i>Not Today (Geffen)</i>	908	-316	68463	8	58/0
44	29	G UNIT f/JOE <i>Wanna Get To Know You (Interscope)</i>	804	+301	78631	2	54/2
29	30	GINUWINE <i>Love You More (Epic)</i>	782	-114	77955	18	28/0
35	31	WESTSIDE CONNECTION <i>Gangsta Nations (Capitol)</i>	764	+18	70481	7	38/0
31	32	MARQUES HOUSTON <i>Pop That Booty (T.U.G./EEG)</i>	707	-143	65930	9	36/0
42	33	MASTER P <i>Them Jeans (New No Limit/Koch)</i>	699	+136	64836	3	42/2
30	34	CHINGY f/SNOOP DOGG & LUDACRIS <i>Holiday In (DTP/Capitol)</i>	666	-228	54870	20	55/0
40	35	CARL THOMAS <i>She Is (Bad Boy/Universal)</i>	627	+32	46620	8	24/0
33	36	B2K f/FABOLOUS <i>Bada Boom (Epic)</i>	587	-184	54678	8	37/0
32	37	BOW WOW f/JAGGED EDGE <i>My Baby (Columbia)</i>	587	-187	65588	14	33/0
38	38	MUSIQ <i>Fortenight (Def Sou/IDJMG)</i>	573	-56	75823	14	45/0
36	39	NICK CANNON <i>Gigolo (Jive)</i>	562	-174	58430	16	50/0
41	40	2PAC f/NOTORIOUS B.I.G. <i>Runnin' (Dying To Live) (Amaru/Interscope)</i>	526	-62	59786	16	39/0
34	41	G UNIT <i>Stunt 101 (Interscope)</i>	516	-237	46222	15	56/0
45	42	MEMPHIS BLEEK f/T.I. AND TRICK DADDY <i>Round Here (Roc-A-Fella/IDJMG)</i>	513	+18	33829	3	21/1
39	43	BIG TYMERS f/R. KELLY <i>Gangsta Girl (Cash Money/Universal)</i>	510	-116	68288	9	35/0
43	44	BRAVEHEARTS f/LIL' JON <i>Quick To Back Down (Columbia)</i>	506	-16	40948	10	36/0
Debut	45	SEAN PAUL <i>I'm Still In Love With You (VP/Atlantic)</i>	505	+120	147493	1	28/10
Debut	46	BEENIE MAN f/MS. THING <i>Dude (Virgin)</i>	468	+161	47382	1	40/4
50	47	JAY-Z <i>Encore (Roc-A-Fella/IDJMG)</i>	445	+42	120696	2	1/0
47	48	JAHEIM f/JADAKISS <i>Diamond In The Ruff (Divine Mill/Warner Bros.)</i>	435	+7	44219	2	26/0
Debut	49	JAGGED EDGE <i>What It's Like (Columbia)</i>	434	+290	65796	1	45/5
Debut	50	KEYSHIA COLE <i>Never (Geffen)</i>	431	+180	35848	1	38/1

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
TAMIA <i>Questions (Elektra/EEG)</i>	47
LIL' FLIP <i>Game Over (Sucka Free/Loud/Columbia)</i>	46
MURPHY LEE <i>Luv Me Baby (Fo' Reel/Universal)</i>	40
SEAN PAUL <i>I'm Still In Love With You (VP/Atlantic)</i>	10
EAMON F**k It (I Don't Want You Back) (Jive)	9
J-KWON <i>Tipsy (So So Def/Arista)</i>	8
CASSIDY f/R. KELLY <i>Hotel (J)</i>	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER f/LUDACRIS & LIL' JON <i>Yeah (Arista)</i>	+551
JAY-Z <i>Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)</i>	+524
CHINGY <i>One Call Away (DTP/Capitol)</i>	+441
RUBEN STUDDARD <i>Sorry 2004 (J)</i>	+419
SLEEPY BROWN f/OUTKAST <i>I Can't Wait (Interscope)</i>	+364
LUDACRIS <i>Splash Waterfalls (Def Jam South/IDJMG)</i>	+355
CASSIDY f/R. KELLY <i>Hotel (J)</i>	+332
J-KWON <i>Tipsy (So So Def/Arista)</i>	+324
G UNIT f/JOE <i>Wanna Get To Know You (Interscope)</i>	+301
JAGGED EDGE <i>What It's Like (Columbia)</i>	+290

New & Active

- LIL SCRAPPY *Head Bussa (BME/Reprise)*
Total Plays: 423, Total Stations: 37, Adds: 2
- 2PAC f/EMINEM *One Day At A Time (Amaru/Interscope)*
Total Plays: 370, Total Stations: 36, Adds: 0
- LIL' FLIP *Game Over (Sucka Free/Loud/Columbia)*
Total Plays: 366, Total Stations: 46, Adds: 46
- KNOC-TURN'AL f/S. DOGG *The Way... (L.A. Confidential/Elektra/EEG)*
Total Plays: 284, Total Stations: 28, Adds: 0
- GERALD LEVERT *U Got That Love (Call It A Night) (Elektra/EEG)*
Total Plays: 238, Total Stations: 18, Adds: 0
- DAVID BANNER *Crank It Up (SRC/Universal)*
Total Plays: 198, Total Stations: 27, Adds: 1
- DJ KAY SLAY... *Who Gives A F**k Where You From (Columbia)*
Total Plays: 187, Total Stations: 21, Adds: 0
- I-20 *Fightin' In The Club (Priority/Capitol)*
Total Plays: 145, Total Stations: 25, Adds: 5
- FEDERATION *Hyphy (Virgin)*
Total Plays: 145, Total Stations: 17, Adds: 0
- EAMON F**k It (I Don't Want You Back) (Jive)
Total Plays: 133, Total Stations: 12, Adds: 9

Songs ranked by total plays

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

70 Urban reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/25-1/31. 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.



WORKING YOUR RECORDS!

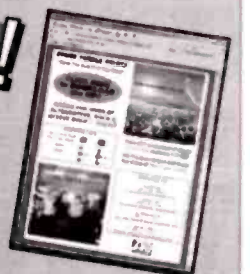
TO RADIO PROGRAMMERS VIA...

PROMO E-MAIL

HOTFAX UPDATE

GOING FOR ADDS

FOR MORE INFORMATION CONTACT: ERN LLAMADO (310) 788-1655





America's Best Testing Urban Songs 12 + For The Week Ending 2/6/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Persons 12-17, Persons 18-24, Persons 25-34. Lists top 50 songs including USHER, TWISTA, LUDACRIS, OUTKAST, KANYE WEST, etc.

Total sample size is 440 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.

Indicator

Most Added

- LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
TAMIA Questions (Elektra/EEG)
SEAN PAUL I'm Still In Love With You (VP/Atlantic)
CREA U Lied (Aera)
DLATED PEOPLES (KANYE WEST) This Way (Capitol)
MURPHY LEE Luv Me Baby (Fo' Reel/Universal)

Songs ranked by total plays

Recurrents

- YOUNGBLOODZ (LIL' JON) Damn! (Arista) 1254
M. LEE (L.J. DUPER) Wat Da Hook Gon Be (Fo' Reel/Universal) 898
LUDACRIS (SHAWNNA) Stand Up (Def Jam South/IDJMG) 855
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) 635
ASHANTI Rain On Me (Murder Inc./IDJMG) 518
CHINGY Right Thurr (DTP/Capitol) 453
BEYONCÉ (SEAN PAUL) Baby Boy (Columbia) 437
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG) 402
PHARRELL (JAY-Z) Frontin' (Star Trak/Arista) 384
AALIYAH (TANK) Come Over (BlackGround/Universal) 346
MONICA Knock Knock (J) 329
50 CENT In Da Club (Shady/Aftermath/Interscope) 323
NELLY (P. DIDDY & M. LEE) Shake Ya... (Bad Boy/Universal) 321
CEE-LO I'll Be Around (LaFace/Arista) 316
50 CENT P.I.M.P. (Shady/Aftermath/Interscope) 301
MONICA So Gone (J) 294
OBIE TRICE The Set Up (Shady/Aftermath/Interscope) 285

Reporters

Grid of reporter information for various radio stations across the US, including station call letters, reporter names, and phone numbers.

Monitored Reporters

81 Total Reporters

70 Total Monitored

11 Total Indicator

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



R&R asks radio DJs for the hottest records jumping off that haven't charted yet.

tha JUMP off



LaTone

LaTone Heart
Mixer, KTCX/Beaumont, TX

Dilated Peoples featuring Kanye West's "This Way," (Capitol): My PD was singing the hook before the song was over, which is a good sign. Not only is the beat crazy, but the lyrics are clever and not talking about gunning. Hip-hop is back! ● **Mario Winans'** "I Don't Wanna Know" (Bad Boy/Universal): It's a classic sample (The Fugees' "Ready or Not" was the last to use it) and a great-sounding R&B record overall. We'll use it in the mix as well. ● **Cassidy** featuring R. Kelly and Trina's "Hotel (Remix)" (J): The original was already a jump-off record in the clubs; the remix just makes it hotter for the FM waves. The remix is crazy, except for the baddest bitch, Trina. She better look right in the video. ● **Big Sty's** "It's a Problem" (Independent): This is the hottest record in the streets so far in '04. Instead of how to rob, this is how to get "murked" and set up for a drama-filled career. He even called out Clear Channel and Radio One. I hope the next record is a problem too.

Phillip March
PD, WHRP (Power 93.3)/Huntsville, AL



We signed on WHRP (Power 93.3)/Huntsville, AL on Oct. 3 last year. Leading up to that, we ran a street campaign to get people talking about us. We made up flyers that said, "We're making the switch on Friday, Oct. 3 at 9:33am on 93.3 FM." We coincided the launch with the annual Alabama A&M homecoming weekend. We knew there would be a lot of people coming back to town, as well as a lot of locals hanging out and celebrating. We wanted to be the topic of discussion. We also went to the football game on Saturday and put a flyer on every single car. It was good old-fashioned street marketing. ● After we signed on, we spent the next month giving away \$93 four times a day, every day. We also ran a television ad campaign spotlighting the morning personality, *The Doug Banks Show*. You don't often see TV advertising for radio in markets this size. ● We had heard that radio-station events hadn't been very successful in the past in Huntsville, but when we did our Black Party to help celebrate the release of Jay-Z's *Black Album*, it was a huge success. We asked listeners to dress to impress in black. It was a very classy event, which people here seemed to be hungry for. We ended up having to turn away more than 300 people! ● Finally, we're about to kick off our Black History Month campaign. We're running in-house produced vignettes that start off with a jock or intern talking about an achievement by an African American in history. It makes it very conversational, and by using interns as well as jocks, it sounds like real people off the street.



STUDIO STATS

ARTIST: En Vogue
LABEL: Funky Girl/Beat Exchange
CURRENT PROJECT: *Copasetik & Cool*
IN STORES: Feb. 24
CURRENT SINGLE: "Ooh Boy"
HOMETOWN: Oakland, CA

By DANA HALL/URBAN EDITOR



Personal Stats: The new En Vogue comprises two original members, Cindy Heron and Terry Ellis, along with new member Rhona Bennett. Original member Dawn Robinson left the group in 1997, while Maxine Jones exited in 2001. The original quartet was put together by the producing team of Deniz Foster and Thomas McElroy, who had previous success as members of the '80s R&B band Club Nouveau. New member Bennett was an aspiring actress and singer-songwriter. She appeared on *The Jamie Foxx Show* and has written or co-written several of the songs on *Soulflower*.

The Album: Their first album in nearly four years, *Soulflower* is not only the beginning of a new musical project for En Vogue, it's also the beginning of a new chapter in their careers. The trio departed Elektra in 2002 and opted to release this new set on their independent label, Funky Girl

Records. In addition to the group's signature harmonies, this album features songs that are a throwback to the R&B soulfulness of the early '90s, but with a millennium twist. Their version of Guy's "Piece of My Love" is more about the strength of a woman than the arrogance of a man.

Discography: *Born to Sing* (1990), *Funky Divas* (1992), *EV3* (1997), *Masterpiece Theater* (2000), *The Gift of Christmas* (2002). Also: *The Best of En Vogue* (1999) and *The Very Best of En Vogue* (2001). Group member Terry Ellis released a solo set, *Southern Girl*, in 1995.

Past Successes: The group's first single ever, "Hold On," shot to No. 1, as did the two followup singles, "Lies" and "You Don't Have to Worry," from their debut project, *Born to Sing*. In total, En Vogue have released five albums, selling more than 8 million. In 2003 Heron, Ellis, Bennett and Jones toured Europe on the Night of the Prom tour along with pop rock acts like Toto, INXS and Huey Lewis & The News. En Vogue were the first R&B act to ever appear on this annual tour.

TALK BACK TO R&R!

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

Call me at 201-656-3431 or e-mail:

dhall@radioandrecords.com

Urban AC Reporters

Stations and their adds listed alphabetically by market

WWMB/Baltimore, MD* PD: Tom Wells AP/MD: Kevin Porter No Adds	WLJC/Columbia, SC* PD: Anthony Harris MD: Anthony Harris EB: VOGUE	WZZM/Ft. MI* PD: Jerry Jackson No Adds	KMKJ/Kansas City, MO* PD: Greg Love MD: Tony Blackwell EB: VOGUE	WJMR/Milwaukee, WI* PD: Scott Lewis MD: Gerald Lambert	WRKS/New York, NY* GM: John Shuster PD: Tony Blackwell MD: Julie Gestures No Adds	WKJS/Richmond, VA* GM/MD: Steve Corbett MD: Anthony Harris EB: VOGUE	WMMJ/Toledo, OH* PD: Rocky Long MD: David Brown GM/MD: Anthony Harris EB: VOGUE JAVIER
KOXL/Baton Rouge, LA* PD/MD: Steve Wynn GM/MD: Carol Thomas MD: Anthony Harris EB: VOGUE	WWDM/Columbia, SC* PD: Mike Long GM/MD: Anthony Harris MD: OREA	WFLM/Ft. Pierce, FL* GM/MD: Mike James MD: Sean Hill MD: Anthony Harris MD: Trina Broussard	KNEK/Lafayette, LA* PD/MD: John Kiewit MD: Steve Scott PD/MD: Tommie Jackson MD: Anthony Harris EB: VOGUE GM/MD: OREA	WMCS/Milwaukee, WI Sales Manager: Penelope Stewart GM: Steve Scott PD/MD: Tommie Jackson MD: Anthony Harris EB: VOGUE GM/MD: OREA	WSVY/Norfolk, VA* GM: Billy Davis MD: Luther Henderson EB: VOGUE	WVBC/Rosemead, VA* PD/MD: Walt Ford MD: Anthony Harris EB: VOGUE	WLVN/Savannah, GA GM: Brad Kelly PD/MD: Gary Young MD: Raphael
WBHK/Birmingham, AL* PD: Jay Dixon AP/MD: Darryl Johnson No Adds	WAGH/Columbus, GA GM: Brian Waters PD/MD: Queen Rabeeda MD: Ed Lewis No Adds	WQMG/Greensboro, NC* PD/MD: Al Stone MD: Anthony Harris MD: VERA HEST	KOKY/Little Rock, AR* GM: Joe Booker PD: Mark Dylan MD: James Quantrell MD: Al St. John MD: Anthony Harris MD: VERA HEST	WDLT/Mobile, AL* PD: Steve Granberry MD: Kathy Barlow No Adds	WYLD/Norfolk, VA* GM: Don Lamb PD/MD: Don Lamb MD: Gerald Lambert	WLVN/Savannah, GA GM: Brad Kelly PD/MD: Gary Young MD: Raphael	WHUR/Washington, DC* PD/MD: David A. Decker MD: Anthony Harris MD: Amber Lippert MD: OREA
WRGL/Charleston, SC* GM/MD: Terry Bate AP/MD: Belinda Parker MD: Anthony Harris EB: VOGUE	WRNB/Dayton, OH* GM/MD: J.D. Kames No Adds	KJLH/Los Angeles, CA* MD: Sam Cheloni MD: EFRAN DASH	KJLH/Los Angeles, CA* MD: Sam Cheloni MD: EFRAN DASH	WQOK/Nashville, TN* PD/MD: Derrick Corbett MD: Anthony Harris EB: VOGUE	WYLD/Norfolk, VA* GM: Don Lamb PD/MD: Don Lamb MD: Gerald Lambert	KLMU/St. Louis, MO* GM: Chuck Atkins PD: Eric Huchens MD: Taylor J No Adds	WMMJ/Washington, DC* PD: Rocky Long MD: Mike Chase MD: VERA HEST
WBAV/Charlotte* PD/MD: Terry Bate MD: Anthony Harris EB: VOGUE GM/MD: OREA	WMXD/Dayton, OH* GM: EJ Heston PD: Jennifer Williams AP/MD: Chad Stevens MD: Sherita Little No Adds	WTLN/Indianapolis, IN* GM: Brian Wallace PD: Tom Caccocci MD: Sam Cheloni MD: EFRAN DASH	WRRV/Macon, GA PD/MD: Chris Williams MD: SCOTT JORDAN	WYBC/New Haven, CT* GM: Wayne Schmidt PD: James Castillo AP/MD: Angela Marler No Adds	WYLD/Norfolk, VA* GM: Don Lamb PD/MD: Don Lamb MD: Gerald Lambert	WMMJ/Washington, DC* PD: Rocky Long MD: Mike Chase MD: VERA HEST	WYLD/New Orleans, LA* GM: Carla Royster PD: Al Appenberry No Adds
WVAA/Chicago, IL* GM/MD: Eray Smith AP/MD: Armando Rivera MD: JAVIER MD: JAVIER	WWSK/Fayetteville, NC* PD: Garrod Davis MD: Calvin Pee GM/MD: Anthony Harris MD: Trina Broussard	WQOK/Jackson, MS* GM/MD: Stan Brazton MD: Anthony Harris EB: VOGUE	KJMS/Memphis, TN* PD: Nate Bell AP/MD: Elrene Collier No Adds	WYLD/New Orleans, LA* GM: Carla Royster PD: Al Appenberry No Adds	WYLD/Norfolk, VA* GM: Don Lamb PD/MD: Don Lamb MD: Gerald Lambert	WYLD/New Orleans, LA* GM: Carla Royster PD: Al Appenberry No Adds	WFXC/Raleigh, NC* PD: Cy Young AP/MD: Juli Berry MD: VERA HEST

*Monitored Reporters

46 Total Reporters

42 Total Monitored

4 Total Indicator



February 6, 2004

Powered By



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (100)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	ALICIA KEYS You Don't Know My Name (J)	1336	-7	174904	13	42/0
2	2	R. KELLY Step In The Name Of Love (Jive)	965	-5	129807	38	21/0
3	3	AVANT Read Your Mind (Geffen)	927	+19	114669	16	39/0
6	4	RUBEN STUDDARD Sorry 2004 (J)	911	+111	102274	6	40/0
5	5	JOE More & More (Jive)	901	+50	117640	16	40/0
7	6	LUTHER VANDROSS Think About You (J)	890	+156	91980	11	42/1
4	7	GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)	818	-59	102923	22	39/0
8	8	MUSIQ Forthenight (Def Soul/IDJMG)	668	+36	90682	12	33/0
10	9	OUTKAST The Way You Move (Arista)	628	+45	101558	8	10/0
9	10	KEM Love Calls (Motown/Universal)	619	-13	89749	52	32/0
11	11	WILL DOWNING A Million Ways (GRP/VMG)	580	-3	45174	18	33/0
17	12	BABYFACE The Loneliness (Arista)	491	+84	48600	3	37/0
15	13	JAGGED EDGE Walked Outta Heaven (Columbia)	491	+40	73683	10	20/0
14	14	ERYKAH BADU Back In The Day (Motown)	485	+6	39926	14	27/1
13	15	SMOKIE NORFUL I Need You Now (EMI Gospel)	477	-7	51047	42	34/0
16	16	ARETHA FRANKLIN Wonderful (Arista)	466	+29	73434	17	26/0
21	17	BEYONCE' Me, Myself And I (Columbia)	363	+113	37372	2	30/7
28	18	GERALD LEVERT Wear It Out (Elektra/EEG)	329	+135	26681	2	35/2
19	19	SILK Side Show (Liquid 8)	323	+37	20356	7	24/1
18	20	VAN HUNT Seconds Of Pleasure (Capitol)	323	+22	22395	10	25/1
20	21	JAVIER Beautiful U R (Capitol)	295	+20	20786	5	24/1
23	22	KEM Matter Of Time (Motown)	214	-31	21797	12	18/0
25	23	KINDRED THE FAMILY SOUL Stars (Hidden Beach)	197	-15	18307	7	14/0
24	24	ASHANTI Rain On Me (Murder Inc./IDJMG)	183	-51	22103	15	12/0
29	25	BRIAN MCKNIGHT Back Seat (Gettin' Down) (Motown)	169	+5	16025	5	16/0
27	26	AL GREEN I Can't Stop (Blue Note/EMC)	162	-36	7183	7	15/0
Debut	27	CARL THOMAS She Is (Bad Boy/Universal)	150	+44	7433	1	17/1
26	28	MICHAEL JACKSON One More Chance (Epic)	149	-53	19539	14	19/0
-	29	MANHATTANS Turn Out The Stars (Love-Lee)	144	-12	5640	18	10/0
30	30	JEFF MAJORS Heard My Cry (Music One)	139	-21	15395	4	8/0

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
ANTHONY HAMILTON Charlene (So So Def/Arista)	16
GOAPELE Closer (Columbia)	13
BEYONCE' Me, Myself And I (Columbia)	7
EN VOGUE Ooh Boy (Funky Girl/Beat Exchange)	6
CREA U Lied (Aetra)	3
GERALD LEVERT Wear It Out (Elektra/EEG)	2
TRINA BROUSSARD Losing My Mind (Universal)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUTHER VANDROSS Think About You (J)	+156
GERALD LEVERT Wear It Out (Elektra/EEG)	+135
BEYONCE' Me, Myself And I (Columbia)	+113
RUBEN STUDDARD Sorry 2004 (J)	+111
BABYFACE The Loneliness (Arista)	+84
JAHEM (JADAKISS) Diamond In The Ruff (Divine Mill/Warner Bros.)	+62
JOE More & More (Jive)	+50
HIL ST. SOUL Pieces (Shanachie)	+50
OUTKAST The Way You Move (Arista)	+45
CARL THOMAS She Is (Bad Boy/Universal)	+44

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
HEATHER HEADLEY I Wish I Wasn't (RCA)	440
LUTHER VANDROSS Dance With My Father (J)	391
DWELE Find A Way (Virgin)	353
TAMIA Officially Missing You (Elektra/EEG)	329
JAHEM Put That Woman First (Divine Mill/Warner Bros.)	325
KINDRED Far Away (Epic)	266
FLOETRY Say Yes (DreamWorks/Interscope)	221
RUBEN STUDDARD Superstar (J)	203
LUTHER VANDROSS Take You Out (J)	196
R. KELLY I'll Never Leave (Jive)	190

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 1/25-1/31. 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

HIL ST. SOUL Pieces (Shanachie)
Total Plays: 128, Total Stations: 14, Adds: 1

MONTLELL JORDAN Bottom Line (Koch)
Total Plays: 124, Total Stations: 15, Adds: 0

GOAPELE Closer (Columbia)
Total Plays: 43, Total Stations: 13, Adds: 13

EN VOGUE Ooh Boy (Funky Girl/Beat Exchange)
Total Plays: 38, Total Stations: 14, Adds: 8

ANTHONY HAMILTON Charlene (So So Def/Arista)
Total Plays: 32, Total Stations: 16, Adds: 16

Songs ranked by total plays

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

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'Stealing My Peace of Mind'

IMPACTING: FEB. 9th & 10th

The follow-up to her debut Top 10 Hit "Say How I Feel"

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WPAL

"A breath of fresh air"
Billboard

"One of R&B's brightest new prospects"



Sales Secrets of Successful PDs

Tips and techniques for maximizing revenue

There has never been more pressure for individual radio stations to deliver revenue. As a result, today's programmers must be full-fledged partners in their station's sales efforts.

The first step on a PD's road to becoming a sales partner is the realization that selling is, indeed, part of his or her responsibilities. Clear Channel Regional VP and Phoenix OM Alan Sledge explains, "The relationship between sales and programming has transcended a time when lines were drawn between these two departments. In today's radio world a programmer must be sensitive to the needs and demands of individual sellers.

"Consolidation has demonstrated the ways that we undervalued our medium. Programmers now see the real reason we develop market shares of listening: to leverage against the millions of dollars in the advertising community. Most PDs now ask, 'How much money is on the table?' when approached for additional promotional inventory. At least the successful ones do."

"Other than the PD/GM relationship, the most important relationship in the building is the one between the PD and the sales manager."

Rich Summers

Coming Together

Maximizing revenue also means building solid relationships with the station's sales management tier. Citadel/Boise, ID OM Rich Summers

says, "Other than the PD/GM relationship, the most important relationship in the building is the one between the PD and the sales manager. If that relationship doesn't work, it makes winning that much tougher, and the PD is doing himself and his station a disservice.



Rich Summers

"You have to work together to reach the station's ratings and revenue goals. With shrinking promotional budgets, especially in markets below 100, you have to get creative and compromise. I found this in an airline catalog on a flight to somewhere: 'Coming together is a beginning ... keeping together is progress ... working together is a success.' If that doesn't fit today's radio environment, nothing does."

As you can see, a PD must act as a sales ally in today's radio world. And, as WPOC/Baltimore PD Scott Lindy points out, it's important not just for the station's success, but for your personal success as well. "In the last seven to 10 years the PDs who really started to focus on revenue-generating ideas through programming started to get lots of love from their GMs and companies," he says.

"Today, this is a must-have skill for any PD who wants not only to keep her job, but also to move forward in this industry. PDs are under more pressure to assist and further the initiatives of the sales department than ever before, which can create more tension that must be managed by the PD and sales manager. It has to be a team effort, or things will be rocky."

Get Involved

Today's successful programmers actively aid their stations' sales endeavors. Describing his efforts, Lindy says, "I attend sales meetings, break down the ratings for sales and

"Invest time in training your sellers about your specific needs, desires and wants as a PD, and you'll save time down the road."

Scott Lindy

tell them why we are getting the numbers we do and how we will maintain and increase them.

"I offer sponsorships of every special we have on the air. I ask sales which clients are interested in being the location for our ticket raids. We put local clients into every group contest we have here at WPOC. I attend or lead creative meetings to solve clients' challenges with their advertising and marketing.

"I stay involved in our sales initiatives, because they will all show up on the air eventually. If I'm involved from step one, I can help shape the sound of the ad campaigns to fit our programming strategies. It's a major time and major teaching commitment to keep the sales department in tune with what programming does what it does."

Joint programming and sales meets are also the norm in Boise. Summers says, "We have a weekly promotions meeting where sales and programming get together to brainstorm ideas for clients, contests and events. Account executives can

take the ideas we throw out on the table and head back to their clients. Sales also brings ideas to the table. It's a win-win for both sides"

Sledge takes things one step further, working with individual AEs. "I get to know the strong players within each of our sales organizations," he says. "By doing so, I'm able to focus on how they're doing and perhaps contribute an idea to help secure a piece of business.

"At the same time, I try to orient the new sellers to radio programming through opportunities created specifically for them. Find something young sellers can successfully sell on your station. This is a great confidence builder, and, in turn, they learn to respect the boundaries of programming."

Sales Secrets

Serving as chief programming steward can complicate the task of being sales-friendly. I ask our programming trio for the secrets of dealing with sales.

"Never do for the client what every other station is doing," Lindy says. "Always be different in a way that only your station can be different. Take time to sell the client on your successful programming strategies and tactics.

"If you're doing a good job as a PD, they're going to listen to you if they're smart. If they don't care what you think and just want what they want, ask the seller if putting on a bad promotion or a spot that will anger and disappoint your listeners is worth the money. I rarely have to put my foot down and say no, but recognizing when you must is just as important as giving options."

Sledge believes that PDs must develop revenue programs that make sense for listeners. He offers this example: "Two days after the attacks of Sept. 11, 2001 I'd put together a revenue plan that took advantage of the patriotic mood of America. While the whole cam-

campaign was commerce-based, listeners loved it, and so did the advertiser, who bought the package as an exclusive. That was found money at a very frightening time in our country and in our business."

Summers admits that he really doesn't have any secrets of working with sales, saying, "I know they have revenue goals they have to meet, and they know I have ratings goals. We work together to help each other achieve them.

"I take pride in knowing that the product I'm trying to create on the radio is the reason that KIZN is the top-billing station in the state, and our sales manager knows that he and our salespeople help us achieve

our ratings goals by helping us come up with fun, entertaining and exciting promotions. It's all about give and take, attention to detail, follow-through and communicating clearly with each other."

Tricks And Tips

When it comes to sales tricks or techniques to use with sales reps, Summers' answer is pretty straightforward. "Our best trick is open and honest communication," he says.



Alan Sledge

"We try to make sure that everyone on the staff understands what it is we're trying to accomplish with the station. That way they have a better idea of what will work and what won't. We work together to make sure that

it benefits the listener, the client and the station. If we can't satisfy those three elements, we don't do it."

Sledge, who says one of his tricks is to keep his door open as much as possible, also offers a couple of ideas that target the psyche of the sales rep. "Salespeople love props and stagings in their sales meetings," he says. "On one particular occasion I was planning to attend a sales meeting and looking for some sort of prop to bring in. I finally decided to attend in formal wear. The idea was to let them know that they were special and worthy of my effort to dress in that fashion.

"The best sellers are unorganized, forget what you tell them and are pains in the ass, but they are superstars, and you have to treat them as such."

Alan Sledge

"Programmers should also participate in the occasional out-of-station brainstorming sessions that sellers love to attend, especially if they're conducted at a local watering hole. This is always a big hit."

Lindy, too, has few tricks up his sleeve. "I like to have a lot of ideas and concepts ready for the client so that one or two of them will be a natural fit," he says. "Having a great idea bank with on-air tactics that can really work for our station as well as the client is key to our success and our never having to say no.

"We just redirect the client into something that we know our listeners

Continued on Page 48



Whitney Allen

With **AMERICA'S
HOTLIST**

• Ten **Hot** Songs

• Today's **Hot** Info

• One **Hot** Hour

“A great sounding
show...everything **Hot**
in one incredible hour.
This show is a perfect
fit for KZLA!”

- R.J. Curtis, Operations Manager,
KZLA, Los Angeles



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Music City's R&B Heritage

Exploring Nashville's other musical legacy

Geography and radio greatly contributed to Nashville's ascendancy as a music center. One high-powered clear-channel signal stretching from Canada to the Caribbean engaged millions of listeners, launched the careers of seminal artists and attracted scores of hopefuls to a burgeoning music scene in Middle Tennessee.

The story is familiar to those with an understanding of country music's origins, but we're not talking about WSM-AM and the Grand Ole Opry. Rather, we're talking about the R&B music that burst forth from Nashville studios, WLAC-AM and bustling Jefferson Street clubs like the New Era and Del Morocco.

Unique Vantage Point

Unlike the still-thriving country industry, Nashville's R&B legacy is a distant and fading memory. Fortunately, the Country Music Hall of Fame and Museum is aiming to reverse that trend over the coming 18 months with an exhibit, concerts, panel discussions, lectures, films and the compilation *Night Train to Nashville: Music City Rhythm & Blues, 1945-1970*.

The two-disc set, scheduled for a Feb. 24 release, provides the musical backdrop to a fascinating and very nearly forgotten era in Music City's history.

"Being the Country Music Hall of Fame, the obvious question is, why do an R&B exhibit?" says Michael Gray, who produced the *Night Train* album with Daniel Cooper. "Nashville is recognized worldwide as Music City USA, but that reputation rests primarily on country music.

"That obscures Nashville's earlier reputation as a focal point for R&B, which played a major part in the city's

rise as a recording capital. It was a real hotbed for that music in the '40s, '50s and '60s — those decades after World War II."

Unearthing this musical history also provides broader perspective. "First and foremost, it is a music exhibit," Gray says. "But there is, of course, a subtext that runs throughout dealing with race relations, civil rights and segregation.

"We wanted to look at the ways the racial barriers were tested and sometimes broken on the bandstands, inside the recording studios and on the airwaves. The exhibit, CD, public programs and books provide a unique vantage point from which to consider the era's conflicts and how they affected the making of the music."

Connecting The Dots

A number of sources were tapped in the research process, but in many cases the artists, songwriters and producers themselves proved to be the most helpful. "Secondary information on the subject was rather scarce," Gray says. "Dan Cooper and I mostly relied on primary research.

"The reason artists such as Gene Allison, Hank Crawford, Earl Gaines, Bobby Hebb, Frank Howard and Robert Knight are thanked in the CD liner notes is because they sat down with us to talk at length about their careers."

Organizing the effort's musical component proved no less difficult. "Our intention was for this to serve as an overview of or introduction to the Nashville R&B scene," Gray says. Care was taken to balance the two-disc compilation evenly across a 25-year span, with regard to tempo, familiarity and obscurity. Some of the tracks have never been released on CD.

"We tried to put most of the focus on homegrown Nashville talent, on records made in Nashville studios with local bands. There are also a handful of examples of artists who weren't from Nashville but came to Nashville to record.

"Etta James recorded a 1963 live album at the New Era club called *Etta James Rocks the House*. It's one of the best live albums I've ever heard." A track from the album appears on *Night Train*.

Crossing Over

Music's ability to transcend cultural boundaries is clearly evident in the cross-pollination of country and R&B musicians. "Shelby Singleton is a good example," Gray says. "He was head of A&R and producer for the whole Mercury label, and he'd bring in people like Ruth Brown to record with Nashville studio musicians like Jerry Kennedy.

"The song 'The Chokin' Kind' was written by Harlan Howard, the great dean of Nashville songwriters, and was originally a hit for Waylon Jennings in 1967. Joe Simon came along two years later and had a million-selling, Grammy-winning R&B hit with it.

"Bobby Hebb was on Owen Bradley's TV show early on and performed on the Opry when he was in Roy Acuff's band. Right after he left Nashville for New York he wrote the song 'Sunny,' which is one of the most popular standards of all time."

The reach of WLAC-AM (1510), a 50,000-watt clear-channel signal, was key. "WLAC was the first big radio station to broadcast rhythm & blues," Gray says. "They started programming R&B at night in 1946."

The station covered a huge portion of the continental U.S. and has been cited by reggae musicians and Canadian performers alike as an influence. "It had these legendary DJs — John Richbourg, Hoss Allen and Gene Nobles — who ignored the color lines and exposed several generations of listeners and musicians to a variety of black music," Gray says.

"They really helped break the career of B.B. King. Little Richard talks in his autobiography about the first

Big & Rich

NEW ARTIST FACT FILE

Current Single: "Wild West Show"

Current Album, Label: *Horse of a Different Color*, Warner Bros. Nashville (late spring release)

Producer: Paul Worley, Big & Rich

Hometown: Kenny: Culpepper, VA ("Virginia is for lovers"); John: Amarillo, TX

Favorite Sports Team: John: Dallas Cowboys; Kenny: Jamaican bobsled team

Influences: John: Crown Royal, Merle Haggard, Bob Marley; Kenny: No. 2 pencils, girls, Bob Hope, Muzik Mafia; both: Katie Darnell

The Day Music Changed Your Life

John Rich: "My dad was a preacher who sang at church every Sunday and wrote gospel songs. On my seventh birthday he gave me the guitar he'd had since he was a teenager — a full-size big boy guitar. From that day forward I practiced every day."

Big Kenny: "I was a teenager standing in church singing 'How Great Thou Art.' We finished singing, and the lady standing right in front of me turned around and said, 'Young man, you have a beautiful voice. You ought to do something with that.' Fifteen years later I did, but that always stuck in my head."



Big & Rich

Three-Minute Life Story

Kenny: "I was born in Culpepper County, VA on a cattle farm that's been in my family since before the Revolutionary War. Being a farmer's son, I'd be jerked out of bed by the feet to get out and work every morning. I started several businesses, and by the time I was 25, I had 75 people working for me in a construction company. By the time I was 28, I'd lost everything. The guitar player in a band I was in said I should go to Nashville because they pay people to write songs. I packed my car to come check it out and never went back."

John: "I was born in Tennessee. I moved to Amarillo at 2 and moved back to Tennessee at 15. I didn't want to move because I was into riding horses and had rodeo aspirations. I never thought I'd do anything with music, but I started entering contests and auditioned for Opryland. I was hired for the summer of 1992, which is where I met Dean Sams, the guy who put Lonestar together. I toured with them for six years, got out in 1998 and met Kenny that same year. I also had a solo deal that didn't amount to a whole lot."

Muzik Mafia

The Muzik Mafia was a loose association of singer-songwriters and musicians who gathered every Tuesday night at Nashville's Pub of Love for jams that attracted hundreds. "Ashley Worley, Paul's daughter, started hanging out," John says. "She set up a meeting for us to meet him and pitch some songs for Martina. We ended up with a record deal."

"We thought we were pitching songs," Kenny says. "He stands up and says, 'I want to do this.' We're like, 'You want to do what?'"

Sound Bite

John: "We are cowboy Stevie Wonders. Country music without prejudice." **Kenny:** "We love everybody and suggest everyone else do the same."

time he ever heard 'Tutti Frutti' and knowing it would be a hit because it was on WLAC."

Winding Down

A number of factors contributed to R&B's demise as a Music City industry. "By the early 1970s that whole phenomenon wound down," Gray says. "WLAC changed formats. One of their main DJs, John Richbourg, retired. Interstate 40 plowed right through Jefferson Street, which was where all the main R&B clubs were. They overhauled Nashville's R&B entertainment districts, leveling historically black neighborhoods that

housed many of the important businesses and clubs."

Some of the pressures were coming from outside Nashville. "There were general shifts in R&B across the country," Gray says. "The nature of the independent record business changed. Desegregation came. Consumer tastes changed. Disco came, and clubs started hiring DJs instead of bands. These are the things we'll be addressing in our educational programming."

That the subject is being examined at all is welcome news for Nashville and those who want to spread the word about its early role in championing rhythm & blues.



PLAYING THE PARK Clifford Curry performs in Nashville's Centennial Park in this 1968 photo. Backing him are (l-r) Wade Conklin, Buzz Cason and Mac Gayden.

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES February 6, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of December 31, 2003-January 3, 2004.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
ALAN JACKSON Remember When (Arista)	39.4%	73.3%	14.5%	92.1%	3.9%	0.5%
TOBY KEITH American Soldier (DreamWorks)	38.9%	71.2%	17.8%	93.2%	3.9%	0.3%
BRIAN MCCOMAS You're In My Head (Lyric Street)	37.8%	64.7%	20.8%	92.8%	6.1%	1.1%
TRACY BYRD Drinkin' Bone (RCA)	37.6%	67.5%	20.1%	97.8%	5.2%	4.9%
TRACE ADKINS Hot Mama (Capitol)	36.2%	63.9%	24.5%	95.1%	5.1%	1.6%
SHANIA TWAIN She's Not Just A Pretty Face (Mercury)	35.3%	64.3%	23.3%	98.7%	5.3%	5.8%
BLUE COUNTY Good Little Girls (Asylum/Curb)	34.7%	65.3%	21.9%	92.1%	3.6%	1.3%
KENNY CHESNEY There Goes My Life (BNA)	34.4%	68.1%	19.9%	95.6%	4.7%	2.9%
CAROLYN DAWN JOHNSON Simple Life (Arista)	34.3%	64.3%	21.1%	88.6%	2.5%	0.7%
TIM MCGRAW Watch The Wind Blow By (Curb)	33.6%	61.1%	21.8%	86.5%	3.7%	0.0%
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	33.0%	60.6%	20.9%	87.7%	5.7%	0.5%
JO DEE MESSINA I Wish (Curb)	32.6%	63.8%	21.8%	98.3%	7.2%	5.4%
CLAY WALKER I Can't Sleep (RCA)	32.1%	65.0%	18.2%	85.4%	2.1%	0.0%
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	32.0%	66.1%	21.2%	99.8%	5.8%	6.7%
BUDDY JEWELL Sweet Southern Comfort (Columbia)	31.8%	64.9%	23.6%	93.2%	3.9%	0.8%
JOE NICHOLS Cool To Be A Fool (Universal South)	31.7%	60.2%	23.3%	88.6%	5.1%	0.0%
RODNEY ATKINS Honesty (Write Me A List) (Curb)	31.7%	62.9%	23.9%	99.8%	5.0%	7.9%
BRAD PAISLEY Little Moments (Arista)	31.6%	66.0%	21.6%	94.3%	4.3%	2.5%
CRAIG MORGAN Every Friday Afternoon (BBRI)	31.4%	66.4%	21.1%	92.1%	3.5%	1.1%
JIMMY WAYNE I Love You This Much (DreamWorks)	31.2%	65.4%	22.5%	94.7%	4.8%	2.0%
JOSH TURNER Long Black Train (MCA)	31.1%	59.7%	22.8%	99.5%	8.7%	8.2%
TERRI CLARK I Wanna Do It All (Mercury)	31.0%	66.0%	21.7%	98.7%	5.6%	5.4%
DIERKS BENTLEY My Last Name (Capitol)	30.8%	61.4%	20.2%	84.1%	2.3%	0.2%
PATTY LOVELESS On Your Way Home (Epic)	30.7%	59.5%	20.0%	84.4%	4.4%	0.5%
BIG & RICH Wild West Show (Warner Bros.)	30.5%	61.0%	18.5%	84.5%	5.0%	0.0%
CLINT BLACK Spend My Time (Equity Music Group)	30.4%	57.6%	24.1%	84.6%	2.9%	0.0%
KEITH URBAN You'll Think Of Me (Capitol)	29.7%	61.5%	17.2%	84.7%	5.8%	0.2%
SARA EVANS Perfect (RCA)	29.1%	63.1%	24.2%	93.5%	4.7%	1.5%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	27.9%	60.2%	25.6%	92.1%	5.6%	0.7%
GEORGE STRAIT Desperately (MCA)	26.9%	52.7%	23.6%	78.6%	1.8%	0.4%
KELLIE COFFEY Texas Plates (BNA)	26.8%	59.8%	26.8%	96.2%	5.1%	4.6%
JAMES OTTO Days Of Our Lives (Mercury)	26.7%	61.4%	25.8%	93.3%	4.2%	1.9%
RASCAL FLATTS Mayberry (Lyric Street)	26.0%	57.4%	20.9%	83.4%	5.2%	0.0%
PAT GREEN Guy Like Me (Republic/Universal South)	25.5%	56.5%	20.0%	79.5%	2.5%	0.5%
GARY ALLAN Songs About Rain (MCA)	24.5%	55.3%	23.6%	86.4%	6.6%	0.9%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Wilson.
Question of the Week: Where do you most frequently listen to the radio? What time of day do you most frequently listen to the radio? (Note: This is phase two of the question, bringing the total sample to 500 persons.)

Total
 In the car: 48%
 At home: 22%
 At work: 24%
 Other: 6%
 Mornings: 46%
 Middays: 27%
 Afternoons: 17%
 Evenings: 8%
 Overnights: 2%

P1
 In the car: 48%
 At home: 21%
 At work: 25%
 Other: 6%
 Mornings: 46%
 Middays: 28%
 Afternoons: 17%
 Evenings: 8%
 Overnights: 1%

P2
 In the car: 48%
 At home: 25%
 At work: 21%
 Other: 6%
 Mornings: 46%
 Middays: 25%
 Afternoons: 18%
 Evenings: 9%
 Overnights: 2%

Male
 In the car: 49%
 At home: 20%
 At work: 27%
 Other: 4%
 Mornings: 45%
 Middays: 25%
 Afternoons: 19%
 Evenings: 9%
 Overnights: 2%

Total sample size is 400 persons weekly with a +/- 5% margin of error. Scoring is done each week using live interviewers conducting the interview with each respondent. Scores are: a) I Like It A Lot, In Fact It's One Of My Favorites b) I Like It c) It's Okay...Just So-So d) I Don't Like It e) I'm Tired Of Hearing It On The Radio f) I Don't Recognize It. To be included in the weekly callout songs must enter the top 40 positions on R&R's Country airplay chart. The sample is composed of 400 25-54-year-old persons who identify Country as their favorite music and who listen daily to competitive country radio in the sample markets. The sample is 50% male/female ... 1/3" each in the 25-34, 35-44, and 45-54 demos. The sample is balanced by region, and markets within that region. Bullseye Callout is conducted in these regions and markets. Market selection is determined by Bullseye.
NORTHEAST: Washington, DC., Harrisburg, PA., Providence, Rochester, NY, Springfield, MA, Hartford, Portland, ME, Portsmouth, NH. **SOUTHEAST:** Charlotte, Atlanta, Tampa, Nashville, Chattanooga, Mobile, AL, Charleston, SC, Jackson, MS. **MIDWEST:** Milwaukee, Cincinnati, Cleveland, Kansas City, Lansing, MI, Ft Wayne, IN, Rockford, IL, Indianapolis. **SOUTHWEST:** Dallas-Ft. Worth, Tucson, Albuquerque, Oklahoma City, Houston-Galveston, Phoenix, Lafayette, LA, San Antonio. **WEST:** Portland, OR, Salt Lake City, Fresno, Bakersfield, Spokane, WA, Riverside-San Bernardino, Boise, Denver, Monterey-Salinas. © 2004 R&R Inc. © 2004 Bullseye Marketing Research Inc..



Country Radio's #1 Overnight Program



BLAIR GARNER - MARRIAGE COUNSELOR?
 Blair mediates a recent "discussion" between Sammy Kershaw and Lorrie Morgan in the After Midnight studio.



America's Best Testing Country Songs 12 +
For The Week Ending 2/6/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
ALAN JACKSON Remember When (Arista)	4.45	4.40	99%	21%	4.47	4.55	4.40
KENNY CHESNEY There Goes My Life (BNA)	4.30	4.35	99%	24%	4.27	4.40	4.15
BRAD PAISLEY Little Moments (Arista)	4.30	4.26	97%	22%	4.30	4.39	4.23
TOBY KEITH American Soldier (DreamWorks)	4.28	4.22	99%	22%	4.31	4.39	4.24
TERRI CLARK I Wanna Do It All (Mercury)	4.11	4.11	97%	26%	4.09	4.06	4.12
KEITH URBAN You'll Think Of Me (Capitol)	4.07	4.02	78%	12%	4.02	4.25	3.86
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	4.06	4.12	99%	33%	4.02	4.07	3.99
JIMMY WAYNE I Love You This Much (DreamWorks)	4.05	4.05	95%	23%	4.04	4.24	3.87
BUDDY JEWELL Sweet Southern Comfort (Columbia)	4.05	4.02	87%	15%	4.04	4.16	3.94
JO DEE MESSINA I Wish (Curb)	4.04	4.02	91%	22%	4.02	4.19	3.88
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	4.03	4.02	96%	26%	4.05	4.24	3.90
TRACY BYRD Drinkin' Bone (RCA)	4.03	4.03	96%	27%	4.04	4.05	4.02
SARA EVANS Perfect (RCA)	4.02	4.04	83%	22%	3.97	3.95	3.99
TRACE ADKINS Hot Mama (Capitol)	4.00	3.90	96%	24%	4.01	4.21	3.85
DIERKS BENTLEY My Last Name (Capitol)	3.99	3.98	84%	14%	3.97	4.05	3.91
TIM MCGRAW Watch The Wind Blow By (Curb)	3.98	3.95	94%	24%	3.93	4.16	3.75
RODNEY ATKINS Honesty (Write Me A List) (Curb)	3.98	3.99	94%	29%	3.93	4.20	3.71
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	3.98	3.94	66%	12%	3.98	4.03	3.94
CLINT BLACK Spend My Time (Equity Music Group)	3.97	3.88	88%	15%	3.99	4.09	3.92
CLAY WALKER I Can't Sleep (RCA)	3.97	-	51%	8%	3.96	4.21	3.78
JOE NICHOLS Cool To Be A Fool (Universal South)	3.96	3.98	91%	21%	3.99	3.95	4.02
GARY ALLAN Songs About Rain (MCA)	3.96	3.96	88%	16%	3.93	4.04	3.85
BLUE COUNTY Good Little Girls (Asylum/Curb)	3.94	3.98	75%	15%	3.89	3.97	3.83
RASCAL FLATTS Mayberry (Lyric Street)	3.92	3.89	74%	11%	3.91	3.98	3.85
JOSH TURNER Long Black Train (MCA)	3.91	3.86	92%	25%	3.95	3.84	3.96
CRAIG MORGAN Every Friday Afternoon (BBR)	3.88	3.91	75%	17%	3.87	4.01	3.77
KELLIE COFFEY Texas Plates (BNA)	3.86	3.81	66%	13%	3.82	3.75	3.87
CARDLYN DAWN JOHNSON Simple Life (Arista)	3.85	3.86	67%	10%	3.80	3.78	3.81
BRIAN MCCOMAS You're In My Head (Lyric Street)	3.84	3.93	64%	12%	3.78	3.90	3.70

Total sample size is 556 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.

New & Active

- DIAMOND RIO** We All Fall Down (Arista)
Total Plays: 113, Total Stations: 20, Adds: 2
- AMY DALLEY** Men Don't Change (Curb)
Total Plays: 111, Total Stations: 17, Adds: 17
- JOE DIFFIE** Tougher Than Nails (BBR)
Total Plays: 89, Total Stations: 25, Adds: 23
- CHRIS CAGLE** I'd Be Lying (Capitol)
Total Plays: 49, Total Stations: 17, Adds: 16
- COLT PRATHER** I Won't Go On And On (Epic)
Total Plays: 9, Total Stations: 10, Adds: 10

Songs ranked by total plays

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:
10100 Santa Monica Blvd., 3rd Floor,
Los Angeles, CA 90067

Email: kberman@radioandrecords.com

Sales Secrets....

Continued from Page 42

will love and get the client to see that it's highly advantageous for them to be involved in something that we know will work for them.

"Also, I try to never deal with a client or a seller when I'm behind a deadline, task-saturated or otherwise involved with programming. I don't let them be a pest by not allowing them to take too much time from me when I'm concentrating on programming.

"Contract for a meeting later in the day or week and give them your undivided attention. They'll appreciate it and respect you for it, and your station's sound won't suffer due to a quick hallway meeting that didn't really help the client or your listeners."

Making The Rounds

Accompanying AEs on sales calls has also become part and parcel of a PD's weekly schedule. Two of our three contributors routinely go on sales calls.

Sledge is particularly active. "I've been on sales calls to the smallest advertiser, and I've been on na-

tional buying trips to New York with a three-day call sheet," he says. "Both are a lot of work, and I know how tough it is for our sellers. Yet, the good ones make it appear easy.

"The best sellers are unorganized, forget what you tell them and are pains in the ass, but they are at the top of their game, generating a great deal of revenue for the stations and for themselves. The good ones are superstars, and you have to treat them as such. All sellers deserve special attention from programming, but we all know those select few who deserve and demand more. Perhaps that's why they're successful."

Lindy says that while he goes on fewer calls these days than he used to, he still loves to when he can, for two reasons. "First, I get to see just what the sellers are going through, and that helps me help them," he says. "Second, I can see what the client really wants.

"Sometimes meeting the client makes it easier to work them onto the air with an idea that you will both be proud of. PDs often think they know what a client's business challenges are, but most of the time

it's just our assumption of what they want. You can learn a lot more about someone and their business — and what they think of your station — in person. There's nothing like leaving a client's store with a new perspective on what they really need from their advertising and using great programming ideas to help them with their challenge."

Lindy also issues this warning to PDs about to head out the door to a client's business: "Find out about the client before you agree to go on the call. If they have an axe to grind with the rep or, worse yet, your station's programming, music, morning show, etc., you'll need to prep pretty good and put on your best Tony Robbins impression before you go.

"It's better not to go than to get into a heated debate with a client, especially if they spend big money. Always know who you are about to meet, how much they spend and what they think of the station."

Know Thy Business

Offering a final sales word to today's PD, Sledge says, "Get to know how our business works. Don't be

"Always know who you are about to meet, how much they spend and what they think of the station."

Scott Lindy

afraid to ask questions and to learn. It will make you more valuable, and the sales managers will become your ally."

Lindy offers this to anyone still balking at boarding the sales train: "If you're not helping sales, NTR or web sales or coming up with revenue-producing ideas as a PD, your days are numbered. In fact, being sensitive to these areas isn't enough today; if you're not also energetic and open to sales ideas, it's doubtful you will keep a PD job.

"Find the balance between sales agendas and programming smarts. Never compromise your programming plans and always know what sales has on their minds as it pertains to being involved in programming. "Listen to your station's spots

too. Listeners do. Remove, rewrite and reconsider all spots that make listeners tune out. You will not win all of those battles, but you will win some and help your overall sound.

"Invest time in training your sellers about your specific needs, desires and wants as a PD, and you'll save time down the road. As each issue comes up, your salespeople will almost be able to predict your reaction to their ideas. Then you can brainstorm in a much quicker fashion and get back to programming issues.

"Help the salespeople understand why you do your job the way you do. You will have to explain some things over and over again. The sellers are not PDs; they don't think the way we do. If they did, they wouldn't be salespeople."



Program The Seller

Tactics to bring peace to sales and programming

By Alex Demers

So you're a program director, sitting at your desk and trying to make sense of the fall book, brainstorming a weekend promo idea, monitoring the competition and eating your lunch, when a salesperson pops her head in your door. "Hey, quick question, are you open to giving away tickets to (local theater production here)?" Distracted, you say, "I don't know. Sure." The next thing you know, the client is expecting 25 promos, 50 giveaways and an interview with the star of the show in morning drive. How did things go so terribly wrong?

Salespeople want to please the client so they can pay their mortgage for another month. Programmers want to maintain a focused on-air sound so they can cling to their ratings for one more book. Alex Demers has some easy suggestions to bring a detente to the sales/programming battle. Give it a read, then go find your sales manager and give her a hug.

Sell Yourself

Most program directors and operations managers now find themselves handling multiple responsibilities at several stations within a cluster. That workload doesn't mean that one can afford to relinquish his or her responsibility to increase station revenue. Below are some concepts to build on in the programming department as you work toward developing the most effective money-making team in your cluster.

Know your stuff. Do you have a strategic plan? Can you clearly articulate the goals of the radio station, describe the target, map out the tactics, etc.? If you don't know the play-book, it's going to be difficult for the other players to have confidence in you, whether they're in your depart-

ment or in sales. Understand and know your research and Arbitron. Be able to gauge honestly where you are on the road to success.

Make time for face time. We know you're busy, but any program director who turns down an invitation to attend a sales meeting is missing a great opportunity to develop allies. When attending a sales meeting, come prepared. Be able to focus on an aspect of programming that you want to share with the sales team.

Also, be prepared to answer questions about strategy, tactics and why the morning show used "that word" on the air this morning. Be open and responsive. This is your opportunity to communicate, inform and teach.

Tell stories. Reinforce the value of your station by helping the sales department focus on the station's successes. When you're with the salespeople, take the time to talk about what's working — the latest promotion, successful bit or community service campaign. Encourage them to share more of their clients' successes with you as well, something great to take back to the staff at your

next programming department meeting.

Empathy Scores Points

As competitive as you are, the average salesperson is dealing with more hand-to-hand combat in a day than you are likely to experience in a career.

Listen and compromise. While programmers are certainly under stress, the level of rejection an account executive faces is enormous. (Think *American Idol* with Simon Cowell as the only judge.) So when they come to you with yet another client request, do what you can do to make things work for a real win-win.

There are limits, of course, and you must be prepared to fight for product integrity, but learn to choose your battles wisely. Consider both the short- and long-term effects of any decision, negotiate for a solution, and don't hesitate to ask for return favors.

Be consistent. Nothing drives the sales department crazier than a patchwork of ever-changing guidelines from the programming department. Whether this involves special programming, sponsor packaging, endorsements, promo inventory, etc., set a template and do your best to stick to it. One way to get cooperation and buy-in from the sales department on these issues is to develop these policies jointly whenever possible.

The competition's out there, not in here. The points above only work if you operate from the mind-set that "we are all on the same side." Tales of battles between stations' programming and sales departments are legion, and such squabbles have never had the potential to cost operations more in terms of wasted time and lost revenue opportunities than in today's cluster environment.

Do your best to keep the facts straight internally, squelch rumors and focus on being the best you can be. Sure, there will be conflicts, but keep the sibling rivalries inside the building and off the streets.

Alex Demers is President of Demers Programming Media Consultants. He can be reached at www.demersprogramming.com.

Sales Promotions Shop of Horrors

I still vividly remember a conversation I had with my sales manager at KYSR (Star 98.7)/Los Angeles a few years back. He was trying to sell me on the idea of a van appearance at the opening of the Hustler of Hollywood store on Sunset Boulevard. When reminded of the negative connotation the brand "Hustler" had with women, he responded, "But they said we could promote their coffee bar. They make great muffins."

When your salespeople wonder why you have such a short fuse, tell them about some of these examples of sales promotions run amok.

Mike McVay, President, McVay Media: Many years ago, when I was a PD/morning man in Wheeling, WV, our sales manager accepted an order from Gillette to sell their new mens disposable razors. Our female-targeted station presented the Great Stroke Off. We touted it with "Get stroked in the morning."

Bill Hess, PD, WASH-FM & WBIG-FM/Washington: There was the client when I worked in Massachusetts who sold game meat (deer, horse, etc.) and actually gave us copy for a December flight that began, "This holiday, give the gift of meat." Then there was the salesperson who insisted that a morning drive interview with his client about leg waxing was a public service. "Really," he said. "We could count it toward our PSA commitment."

Jeanne Ashley, MD/middays, KMXV & KSRC/Kansas City: An account executive came to a meeting in my first week at the radio station and wanted to do something for Meow Mix cat food. The contest would be a Meow Mix sing-along where the jock took callers and they would sing along to the Meow Mix tune — "Meow meow meow meow." The best singer would win — here's the best part — a year's supply of cat food! And everyone was supposed to sing the same song. "Meow meow meow meow." When the PD said no, the account executive said, "I don't understand why. Stations all over are doing this. It was huge in Topeka." And that's a quote.

Chris Ebbott, Research Associate, Pinnacle Media Management: It was my first sales promotion meeting at a brand-new station. Of course you want to come in standing up strong for the product, but you don't want to be immediately labeled as uncooperative by the sales department.

We go through a few regular things — prizes for the morning show, tickets at night — and just when I thought I was breezing through unscathed: the Meow Mix Meow Off. Immediately, a hairball formed in my throat. It couldn't be. It just couldn't be possible that the radio gods would allow the morning show to do a weeklong contest asking people to meow for a year's worth of cat food — in the 7am hour, no less.

Of course, Meow Mix was a "big client," so we had to keep them happy. Plus, as the sales department put it, "We have lots of listeners with cats; this is good lifestyle stuff."

Chachi, OM, KBIG/Los Angeles: It's so funny you mention the Meow Mix Meow Off, because Dayna Monroe from KFMB/San Diego tells a great story about a promotion she used to do called Barking for Bucks, sponsored by a pet food company. Listeners would call up with their dogs standing by. The more times they could get their dog to bark within a short period of time, the more money they could win to buy dog treats.

The best part of this story is that not only did a salesperson have the guts to pitch this promotion, but Dayna actually bought into it. Tracy Johnson and everyone else down there still poke fun at Barking for Bucks. The good news is that Dayna is much better at running Selector than saying no to account executives.

Charese Fruge, PD, KMXB/Las Vegas: I remember being asked to develop a station promotion around 15 T-shirts to promote the launch of a new television series. Not only was the series irrelevant to the demo, but the thought of turning the radio station over to \$5 giveaways seemed ridiculous. The average KMXB listener won't even come to pick up a prize unless it's valued at at least \$50. It's not worth their gas money. T-shirts are great for remotes, but as an on-air promotion it would get buried by everything else.

Bill Cahill, Regional VP/Programming, Virginia Trading Area, Clear Channel: It's a bad idea to let your sales manager do a contest drawing. At a certain station that I programmed the GSM did the drawing, and his neighbor won. Another bad idea is to put a Jimmy Buffett Break on a Hot AC, which actually happened last year. Hey, I got it sold though. It was a song a day at 10:30am, Monday through Friday. We sold it as the Jimmy Buffett Break of the Day. We finally got rid of it.



GROBAN AND ADAMS INVADE SEATTLE During busy touring schedules, Josh Groban and Oleta Adams showed up on the same day at Jones Radio Networks' studios to talk to AC air personality Delilah. Seen here (l-r) are Groban, Adams and Delilah.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	± PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
2	1	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	2266	-29	216677	39	120/0
1	2	TRAIN Calling All Angels (Columbia)	2264	-67	201334	30	109/1
3	3	UNCLE KRACKER / DOBIE GRAY Drift Away (Lava)	2163	+101	183432	47	105/0
4	4	MATCHBOX TWENTY Unwell (Atlantic)	2086	-19	208752	37	100/0
5	5	JOSH GROBAN You Raise Me Up (143/Reprise)	1829	+135	150649	14	106/4
7	6	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1745	+87	185761	17	88/4
6	7	PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	1587	-85	131261	19	100/0
8	8	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1491	-58	133003	38	94/0
11	9	DIDO White Flag (Arista)	1470	+76	160311	17	81/3
12	10	LUTHER VANDROSS Dance With My Father (J)	1411	+31	153160	33	101/0
14	11	CLAY AIKEN Invisible (RCA)	1402	+57	121383	15	92/2
10	12	CELINE DION Have You Ever Been In Love (Epic)	1392	-52	105659	40	109/0
9	13	SIMPLY RED Sunrise (simplyred.com)	1379	-87	94161	29	91/0
15	14	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1095	+45	92561	13	66/1
16	15	SARAH MCLACHLAN Fallen (Arista)	1039	+40	69762	16	65/2
17	16	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1006	+90	80917	5	86/12
25	17	SIMPLY RED You Make Me Feel Brand New (simplyred.com)	731	+399	71688	2	67/12
18	18	TIM MCGRAW Tiny Dancer (Curb)	727	-43	25926	15	75/0
23	19	MARTINA MCBRIDE This One's For The Girls (RCA)	657	+262	36665	3	65/9
19	20	CHRISTINA AGUILERA The Voice Within (RCA)	597	+54	36404	10	64/2
20	21	SANTANA / ALEX BAND Why Don't You & I (Arista)	527	-2	73219	12	33/0
22	22	HALL & OATES Getaway Car (U-Watch)	463	+40	13459	14	67/2
21	23	ROD STEWART / CHER Bewitched, Bothered And Bewildered (J)	457	-56	32128	13	60/0
24	24	3 DOORS DOWN Here Without You (Republic/Universal)	454	+73	78807	6	26/1
26	25	CELINE DION Stand By Your Side (Epic)	221	-75	13395	18	28/0
27	26	ELTON JOHN The Heart Of Every Girl (Epic)	185	-24	8130	8	29/0
Debut	27	SEAL Love's Divine (Warner Bros.)	177	+126	41807	1	38/15
30	28	SUZY K. Gabriel (Vellum)	170	+19	2517	4	33/1
29	29	RUBEN STUDDARD Sorry 2004 (J)	142	-9	2597	2	30/4
Debut	30	ABENAA Song 4 U (Nkunim)	136	+35	1637	1	34/8

120 AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 1/25-1/31. 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

BABYFACE The Loneliness (Arista)
Total Plays: 111, Total Stations: 24, Adds: 4

WYNONNA I Want To Know What Love Is (Curb)
Total Plays: 62, Total Stations: 28, Adds: 12

KENNY LOGGINS I Miss Us (All The Best)
Total Plays: 76, Total Stations: 17, Adds: 6

MICHAEL BUBLE Sway (143/Reprise)
Total Plays: 40, Total Stations: 21, Adds: 18

Songs ranked by total plays

Most Added

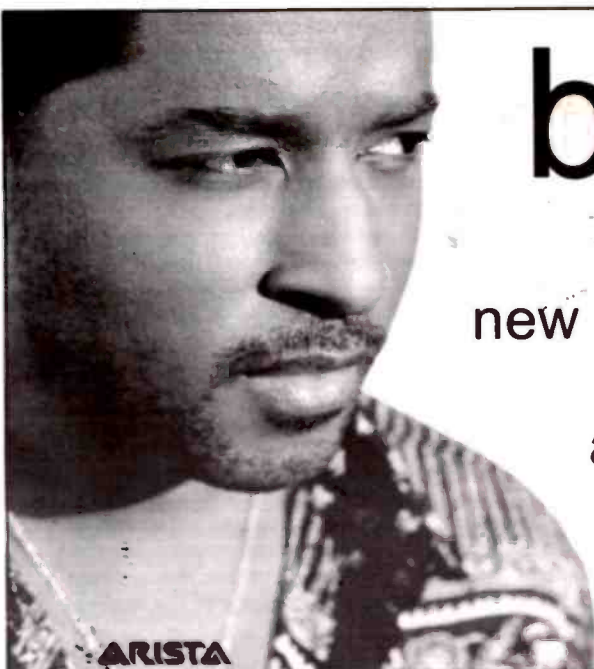
www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
MICHAEL BUBLE Sway (143/Reprise)	18
SEAL Love's Divine (Warner Bros.)	15
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	12
SIMPLY RED You Make Me Feel Brand New (simplyred.com)	12
WYNONNA I Want To Know What Love Is (Curb)	12
MARTINA MCBRIDE This One's For The Girls (RCA)	9
ABENAA Song 4 U (Nkunim)	8
KENNY LOGGINS I Miss Us (All The Best)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SIMPLY RED You Make Me Feel Brand New (simplyred.com)	+399
MARTINA MCBRIDE This One's For The Girls (RCA)	+262
JOSH GROBAN You Raise Me Up (143/Reprise)	+135
SEAL Love's Divine (Warner Bros.)	+126
UNCLE KRACKER / DOBIE GRAY Drift Away (Lava)	+101
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+90
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+87
G. BENSON / R. FLACK You Are The Love Of My Life (Independent)	+79
DIDO White Flag (Arista)	+76
3 DOORS DOWN Here Without You (Republic/Universal)	+73

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



babyface
the loneliness

new this week: **KOST/Los Angeles**
KISC WLRQ WSRS
already on:

- | | | | | |
|------|------|------|------|------|
| KOSI | WLTJ | KUDL | KBAY | KKMJ |
| WRCH | WJYE | WRMM | WSPA | WHUD |
| KVLY | KSOF | KWAV | WKTK | WTCB |
| KXLY | WFMK | WJKK | KVKI | KKBA |

ARISTA



America's Best Testing AC Songs 12 + For The Week Ending 2/6/04

Table with 9 columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 25-54, Women 25-34, Women 35-54. Lists top 12 songs including Clay Aiken, Josh Groban, Matchbox Twenty, Sarah McLachlan, Celine Dion, Phil Collins, Shania Twain, Dido, Luther Vandross, Train, Simply Red, Michael McDonald, Sheryl Crow, Christina Aguilera, Tim McGraw, Five For Fighting, Uncle Kracker, Counting Crows, and Rod Stewart.

Total sample size is 453 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. 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 RTM system is available for local radio stations by calling 818-377-5308.

Indicator

Most Added

JOSH GROBAN You Raise Me Up (143/Reprise)

FIVE FOR FIGHTING 100 Years (Aware/Columbia)

SEAL Love's Divine (Warner Bros.)

EVANESCENCE My Immortal (Wind-up)

Recurrents

VANESSA CARLTON A Thousand Miles (A&M/Interscope) 1107

ENRIQUE IGLESIAS Hero (Interscope) 1074

SANTANA /MICHELLE BRANCH The Game Of Love (Arista) 1061

NORAH JONES Don't Know Why (Blue Note/Virgin) 985

PHIL COLLINS Can't Stop Loving You (Atlantic) 952

MERCYME I Can Only Imagine (INO/Curb) 933

CHRISTINA AGUILERA Beautiful (RCA) 929

LONESTAR I'm Already There (BNA) 905

DANIEL BEDINGFIELD If You're Not The One (Island/IDJMG) 899

FAITH HILL Cry (Warner Bros.) 897

SHERYL CROW Soak Up The Sun (A&M/Interscope) 853

TRAIN Drops Of Jupiter (Tell Me) (Columbia) 739

Songs ranked by total plays

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: 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, CA 90067

Reporters

Grid of reporter information by region, including names, phone numbers, and email addresses for stations across the United States.

Monitored Reporters 137 Total Reporters 120 Total Monitored 17 Total Indicator

Did Not Report, Playlist Frozen (1): WKVY/Evanville, IN

ON THE RECORD

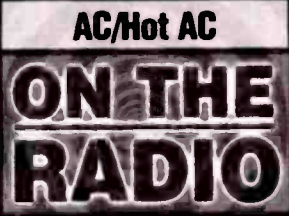
With
Kris Abrams
Operations Director, KOB &
KMGA/Albuquerque



As KMGA (Magic)/Albuquerque approaches 20 years in the format, the release of the fall book has us No. 1 women 25-54, No. 2 adults 25-54 and No. 2 12+. In an oversaturated market with more than its share of ACs, the format's strong musical backbone of Elton John, Rod Stewart, Billy Joel, Lionel Richie and Celine Dion — just to name a few — keeps producing book after book in this market and so many others. ● As we roll out of holiday programming, carryovers like Uncle Kracker featuring Dobie Gray's "Drift Away," Matchbox Twenty's "Unwell" and Train's "Calling All Angels" just keep right on going and going and going. ● There are some amazing records ready to break. Phones on Simply Red's "You Make Me Feel Brand New" are big, big, and Five For Fighting's "100 Years" is going to be another monster adult hit for Elaine Locatelli. Personally, I am keeping an ear to Martina McBride's "This One's for the Girls" and Seal's "Love's Divine." ● There are a lot of boutique formats that pop up from time to time, but the mainstream ACs of the world are still here getting it done.

At Hot AC, Josh Kelley's long-awaited followup, "Everybody Wants You" (Hollywood), wins Most Added honors, with 23 stations in. Nick Bedding can stop riding Hilary Duff's coattails! ... 3 Doors Down (Republic/Universal) dominate at No. 1 for their eighth week, but Sheryl Crow, Matchbox Twenty and No Doubt are gaining on them ... In the teens, Evanescence look strong, gaining 12-11*, and, with the Grammys this weekend, OutKast continue to blow up big, 16-13* ... Big spin increases this week go to Maroon 5, +436 with their hooky single "This Love"; Seal's soulful "Love's Divine," +260; and John Mayer's latest, "Clarity," moving +241 ... Switchfoot and Janet Jackson both get on the board their first week out, with eight adds apiece ... Fefe Dobson debuts on the chart at 34* ... At mainstream, Michael Bubl  (143/Reprise) scores 18 adds with "Sway" ... Seal brings in 15 adds, and Five For Fighting and Wynonna both score, with 12 adds apiece ... Shania Twain is back on top with "Forever and for Always" (Mercury/IJMG) ... Josh Groban holds strong at 5*, and Sheryl Crow climbs again, 7-6* ... Look for Clay Aiken to make it into the top 10 in the next few weeks as his single leaps 14-11* ... Leap of the week goes to Simply Red, whose silky cover of The Stylistics' classic "You Make Me Feel Brand New" jumps 25-17*, +399 spins ... Dido moves into the top 10 with "White Flag" up 11-9*, and Luther Vandross is back in the top 10 with "Dance With My Father."

— Angela Perelli, AC/Hot AC Editor



artistActivity

ARTIST: Harry Connick Jr.

LABEL: Columbia

By MIKE TRIAS/ASSOCIATE EDITOR



He's won three Grammy Awards and sold more than 20 million albums in his career, and it looks like that total is only going to grow. Harry Connick Jr. brings back the good ol' days with a relaxing new set of music titled *Only You*, a collection of ballads from the '50s and '60s. The album concept was suggested by Columbia president Don Ienner, and this week it will be fully realized as the disc reaches retail outlets.

Growing up in New Orleans, Connick started performing at the age of 5 and had already recorded his first jazz album at age 10. He studied piano under keyboard greats James Booker and Ellis Marsalis, and in his late teens he recorded his Columbia debut with a jazz trio. Connick, known for his jazz piano skills, began singing on his own recordings at age 20, a move that effectively propelled his career into the stratosphere. Since then Connick has delivered the multiplatinum soundtrack to the film *When Harry Met Sally* and enjoyed a steady acting career, including roles in the movies *Memphis Belle*, *Hope Floats* and *Independence Day* and a recurring role on television's *Will and Grace*.

Only You was recorded in May 2003 at Capitol Studios in Hollywood. Connick was heavily involved in many aspects of the creation of the project, serving as vocalist, pianist (he used the same piano that Nat King Cole once used for his recordings), composer and arranger. At the same time Connick also recorded his latest holiday album, *Harry for the Holidays*. When it comes to the difference between standards and Christmas music, Connick says, "It's all music and a matter of subtly switching gears, because a different kind

of passion goes into singing 'Oh Little Town of Bethlehem' and 'Only You.'"

In a departure from his past albums, Connick says he drew on his own personal experiences while recording the album of covers. For instance, he would envision his difficult times while singing "Other Hours" or think of his wife, Jill, while performing "Only You." "For the first time, I wasn't acting the emotions, I was feeling them," he says. "It was a solemn, calm place, a very good place, without a lot of the baggage about what other people would think of the music that I take into the studio. This is my turn, and I'm enjoying it."

Connick was not only proud of his performance on *Only You*, he was also a bit nostalgic. "These songs are hard to sing, and they brought out new things in my voice," he says. "There is nowhere to hide on something like 'The Very Thought of You.' You just have to fill up your lungs and sing, without worrying about the details of how each phrase should be inflected. What came out was my voice in a way I haven't heard it. It was like going back to when I was first learning to sing."

Currently, Connick is on a promotion rampage. He recently went for adds with "For Once in My Life" at radio and appeared on *The Today Show*, *Late Show With David Letterman* and *Late Night With Conan O'Brien*. PBS will also be airing a *Great Performances* show called *Harry Connick Jr.: Only You* as one of its pledge-drive events in March. The show was filmed at Le Capitole Theater in Quebec City, Canada in early January with a full band and orchestra.

katrina carlson
count on me

The new single remixed by Jack Joseph Puig

Going for adds on February 23rd!

The follow-up to the hit single "I Know Your By Heart"

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R&R HOT AC TOP 40

Powered By



February 6, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	3 DOORS DOWN Here Without You (Republic/Universal)	3901	+1	268331	25	94/0
2	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3624	+11	247669	18	96/0
3	3	MATCHBOX TWENTY Bright Lights (Atlantic)	3491	+37	246589	25	95/0
6	4	NO DOUBT It's My Life (Interscope)	3259	+163	243408	14	93/0
4	5	SANTANA/ALEX BAND Why Don't You & I (Arista)	3259	-127	245840	33	94/0
5	6	DIDO White Flag (Arista)	3145	-127	237368	28	89/0
8	7	NICKELBACK Someday (Roadrunner/IDJMG)	2977	+103	190203	19	88/0
7	8	SARAH MCLACHLAN Fallen (Arista)	2953	-63	200602	20	95/1
9	9	TRAIN When I Look To The Sky (Columbia)	2750	+66	179327	14	95/0
10	10	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2197	+142	129410	11	97/3
12	11	EVANESCENCE My Immortal (Wind-up)	2107	+232	115004	10	88/6
11	12	MATCHBOX TWENTY Unwell (Atlantic)	1949	-6	155698	50	95/0
16	13	OUTKAST Hey Ya! (Arista)	1722	+212	117214	9	40/3
14	14	MELISSA ETHERIDGE Breathe (Island/IDJMG)	1720	+179	110859	6	89/5
13	15	TRAIN Calling All Angels (Columbia)	1703	-57	138369	42	90/0
18	16	MAROON 5 This Love (Octone/J)	1558	+436	93345	4	79/7
15	17	JASON MRAZ You And I Both (Elektra/EEG)	1547	+23	73603	16	73/1
19	18	JOHN MAYER Clarity (Aware/Columbia)	1313	+241	75783	4	73/5
17	19	MICHELLE BRANCH Breathe (Maverick/Warner Bros.)	1120	-269	52499	16	62/0
21	20	LIZ PHAIR Extraordinary (Capitol)	1117	+156	63697	6	70/2
22	21	FUEL Falls On Me (Epic)	935	+36	35297	12	42/2
20	22	BARENAKED LADIES Another Postcard (Chimps) (Reprise)	713	-321	39051	20	57/0
25	23	SIMPLE PLAN Perfect (Lava)	633	+28	19562	8	33/0
24	24	CLAY AIKEN Invisible (RCA)	618	-110	40124	11	27/0
23	25	COUNTING CROWS She Don't Want Nobody Near (Geffen)	594	-234	26651	12	49/0
28	26	TOBY LIGHTMAN Devils And Angels (Lava)	532	+148	19435	3	41/4
29	27	KID ROCK Cold And Empty (Top Dog/Atlantic)	474	+155	19407	3	37/3
35	28	NORAH JONES Sunrise (Blue Note/EMC)	378	+154	20217	2	33/7
Debut	29	SEAL Love's Divine (Warner Bros.)	336	+260	15442	1	33/6
31	30	DEFAULT (Taking My) Life Away (TVT)	322	+37	7892	5	21/1
27	31	DAVE MATTHEWS Save Me (RCA)	303	-170	20059	12	27/0
26	32	HOWIE DAY Perfect Time Of Day (Epic)	298	-232	18575	18	25/0
33	33	CHRISTINA AGUILERA The Voice Within (RCA)	289	+10	26085	5	11/1
Debut	34	FEFE DOBSON Everything (Island/IDJMG)	271	+144	4602	1	28/4
32	35	KELLY CLARKSON The Trouble With Love Is (RCA)	255	-28	9063	8	20/0
36	36	BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	243	+43	10028	9	5/0
37	37	TRAPT Headstrong (Warner Bros.)	228	+31	8766	11	5/0
38	38	BOB GUINEY Girlfriend (Wind-up)	222	+42	6585	2	24/5
30	39	NELLY FURTADO Powerless (Say What You Want) (DreamWorks/Interscope)	220	-79	9620	15	18/0
40	40	LINKIN PARK Numb (Warner Bros.)	207	+63	12053	2	5/1

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
JOSH KELLEY Everybody Wants You (Hollywood)	23
SWITCHFOOT Meant To Live (Red Ink/Columbia)	8
JANET JACKSON Just A Little While (Virgin)	8
MAROON 5 This Love (Octone/J)	7
NORAH JONES Sunrise (Blue Note/EMC)	7
EVANESCENCE My Immortal (Wind-up)	6
SEAL Love's Divine (Warner Bros.)	6
GUSTER Careful (Palm/Reprise)	6
KIMBERLEY LOCKE 8th World Wonder (Curb)	6

WBMX WKRQ KEZR
KOMB KMXB WOZN
WIXM KOSO KLCA

Already know
THE REASON...
Do you? **ISLAND**

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAROON 5 This Love (Octone/J)	+436
SEAL Love's Divine (Warner Bros.)	+260
JOHN MAYER Clarity (Aware/Columbia)	+241
EVANESCENCE My Immortal (Wind-up)	+232
OUTKAST Hey Ya! (Arista)	+212
MELISSA ETHERIDGE Breathe (Island/IDJMG)	+179
NO DOUBT It's My Life (Interscope)	+163
LIZ PHAIR Extraordinary (Capitol)	+156
KID ROCK Cold And Empty (Top Dog/Atlantic)	+155
NORAH JONES Sunrise (Blue Note/EMC)	+154

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

98 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 1/25-1/31. 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.

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America's Best Testing Hot AC Songs 12 + For The Week Ending 2/6/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 18-34, Women 18-24, Women 25-34. Lists top songs like 'This Love' by Maroon 5 and 'Bright Lights' by Matchbox Twenty.

Total sample size is 543 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.

New & Active

BLUE OCTOBER Calling You (Universal) Total Plays: 165, Total Stations: 18, Adds: 4

GUSTER Careful (Palm/Reprise) Total Plays: 155, Total Stations: 22, Adds: 6

JONNY LANG Red Light (A&M/Interscope) Total Plays: 128, Total Stations: 10, Adds: 0

3 DOORS DOWN Away From The Sun (Republic/Universal) Total Plays: 114, Total Stations: 12, Adds: 4

KIMBERLEY LOCKE 8th World Wonder (Curb) Total Plays: 96, Total Stations: 18, Adds: 6

HOBBASTANK The Reason (Island/IDJMG) Total Plays: 91, Total Stations: 10, Adds: 5

SWITCHFOOT Meant To Live (Red Ink/Columbia) Total Plays: 85, Total Stations: 10, Adds: 8

JOSH KELLEY Everybody Wants You (Hollywood) Total Plays: 43, Total Stations: 24, Adds: 23

Songs ranked by total plays

Indicator

Most Added

EVANESCENCE My Immortal (Wind-up)

MAROON 5 This Love (Octone/J)

SEAL Love's Divine (Warner Bros.)

Reporters

Grid of reporter information including station call letters, name, address, phone, and email for various markets across the US.

109 Total Reporters

98 Total Monitored

11 Total Indicator

Did Not Report, Playlist Frozen (2): KRUZ/Santa Barbara, CA WNK/Elmira, NY





In National Sales, She's Got Game

Clear Channel's Marcie Mills calls SJ 'the jewel in radio's crown'

Clear Channel Director/National Sales, Bay Area Marcie Mills sells the 10 radio stations in the company's San Francisco-area cluster. She's based in Los Angeles, where the bulk of the business action is and where she can better service her clients and grow results more effectively.

Mills says a bonus of her current assignment is that one of the group's Bay Area properties, heritage Smooth Jazz KKSJ/San Francisco, reunites her with a format very dear to her heart and one in which she has a strong background, due to her tenure at Infinity's KTWV (The Wave)/Los Angeles.



Marcie Mills

Mills proved an extremely articulate and intuitive subject for this interview: Forty minutes after we began to talk she had answered my intended, but unasked, questions without pausing for breath. Mills' grasp of the mission is formidable, so please listen up.

The Game Gets Bigger

"The nicest thing for me about jumping into Smooth Jazz, first at The Wave in 1998 and now selling KKSJ, is the fact that, from a sales perspective, Smooth Jazz has evolved faster and more dramatically than any other format in the sales arena," Mills began.

"Six or seven years ago the format was about no promotions; it was a clutter-free environment and clean, as a whistle. We'd actually turn down advertisers if the copy would stir it up too much for a listener. Smooth Jazz was a sedate environment then, but it always had big, fat ratings. You could pick and choose your advertisers, and, for the most part, could do so without doing any promotions.

"Next thing you know, we all start launching trip-a-day promotions, CD samplers and concert series that become very sellable. We're marching 7,000 people in the front door of a concert. We have on-site major auto sponsors, liquor-pouring rights — beer, wine and booze — and lots of interaction.

"The SJ radio station became

more interactive with its high-scale listener promotions. Until relatively recently you never heard a product endorsement, and now air-personality endorsements are pulling great response. Who would have thought that?"

Zero To 60

"From my perspective, SJ became a lot more fun to sell over time," Mills continued. "From the client's perspective, Smooth Jazz became more useful, more results-oriented and more targeted to the advertisers' needs.

"Ten years ago, if you bought SJ and ran spots to target adults 25-54 on my air, that's what you got. Now you're targeting women 25-54, and I can sell you a booth at a baby fair on Saturday and run your spots on my air, so I can target the package more to your customers' needs.

"Watching the other formats over the last 10 years, nothing else has evolved like Smooth Jazz. It went from zero to 60 in just a matter of minutes. Now it isn't just trip-a-day promos and CD samplers. Today it's doing the same things that Hot AC might do: remote broadcasts, giving away screening tickets and creating crowds at shopping malls.

"At the same time, SJ has a discerning listener with a bent toward quality, even if he doesn't earn 200 grand a year. Even if they drive a \$10,000 car, everyone feels like they're driving a Mercedes when they listen to Smooth Jazz.

"The trick was to evolve and get in the same game as Hot AC, but also to convince listeners that it's a classical-type, clutter-free Smooth Jazz environment, and I think we're doing that really well."

Cluster Selling

Mills explained the advantage of selling large clusters: "The nice thing is, we have the strength of cluster selling, which, of course, helps the radio company, but it also helps my customer just as much. I have a number of products to choose from that my advertiser has available, so we can tie them together to do more cluster promotions — such as giant cross-property, cross-market, cross-station promotions — and KKSJ is right in the thick of it, just like my CHR."

With numbers to validate Smooth Jazz's broadening mass appeal, Mills says she loves working with SJ programmers, because old schemes are new to them. "What's really cool is that in Smooth Jazz now we are breaking all the old rules," she says.

"Programmers used to worry about protecting the listener, thinking that the audience was too highbrow for the stuff that makes radio fun and interactive. Now we find that the SJ listener isn't really all that highbrow and doesn't really want to be protected.

"From a sales perspective, Smooth Jazz has evolved faster and more dramatically than any other format in the sales arena."

"Breaking the rules allows our advertisers to interact with the Smooth Jazz listener both on-air and on-site, and that increases clients' results dramatically. An endorsement, a twist on an old promotion, a new feature — whatever it is, even if it's commonplace in other formats, it probably hasn't been tried out on Smooth Jazz. Walking into a Smooth



LARRY VISITS MT. OLYMPUS WJCD/Norfolk MD Larry Hollowell recently had the privilege of hearing Nancy Wilson perform live, then the thrill of meeting the legendary jazz vocalist in person.

Jazz PD's office to discuss groundbreaking ideas was unheard-of just a few years ago."

National Sales

Moving forward, what is the reality of national radio sales right now? Mills said we're having a very, very healthy first quarter, but she added that it's also a very young first quarter, which raises an issue of ongoing concern for a format confronting an aging demo.

"The SJ demo is traditionally 25-54 and 35-49, and the customer is 35 on a good day, but more like 40," Mills said. "Right now wireless is all 18-49 or 18-34. The movies is a strong category, and so is women's apparel, so the older-demo stations are a little slower, but that's just January.

"What's really interesting about this format is that it used to be upscale. At one time you got Mercedes business but not Toyota business. The Smooth Jazz format now better spans the socioeconomic spectrum.

"And because anyone who wants to feel rich, even if he isn't, can listen to SJ and feel affluent, I can now go talk to the buyer at TGI Friday's who wants families whose total check is \$40 for a family of three. SJ still has panache and a multiethnic nature and is mass-appeal too."

A Cool, Elegant Neighborhood

Mills had worked in national sales on both the rep side and the station side for about a dozen years when she claimed what she refers to as "one of the best chairs in radio," a sales gig at The Wave. She said her current Smooth Jazz station, KKSJ, is the Bay Area equivalent of The Wave.

"I loved learning the format with [Wave VP/GM] Tim Pohlman and [PD] Chris Brodie at the best SJ training ground that exists," she said. "Now I have the privilege of working for a great company like Clear Channel and for a fantastic cluster Sr. VP like Ed Krampf, who is one of the greatest men in my life.

"From the format's early days until now, SJ broadcasters have dug deep to overturn stereotypes and have learned to run the format suc-

cessfully by incorporating principles that work at others — billboards, research and so forth.

"It's been gratifying for me to watch this format evolve, unfold and take its rightful place among the other big dogs at last. Plus, Smooth Jazz is a cool, elegant neighborhood.

"As National Sales Manager of 10 stations, I handle L.A. and Seattle, and I can superserve my customer. Sometimes it's difficult in such a situation, because there are so many stations to know all the nuances of. The good news is that my passion is Smooth Jazz.

"The trick was to evolve and get in the same game as Hot AC, but also to convince listeners that it's a classical-type, clutter-free Smooth Jazz environment, and I think we're doing that really well."

"It didn't take much to get my attention, either, because I've been to those events with 7,000 other people who are buying products at a booth and waiting to buy a CD and have their pictures taken with the artist. They are as highly energized and motivated a crowd as those at any CHR show I have ever been to or any Rolling Stones concert.

"The challenge today, having a whole lot of stations, is that it's harder to embrace all of them than it was when we had one station. I'm like a mom with a whole bunch of kids — she's not really supposed to have a favorite. But it's well known: Smooth Jazz will always be my baby."

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	906	-27	110899	24	40/0
4	2	NICK COLIONNE High Flyin' (3 Keys Music)	761	+92	79288	17	38/1
2	3	DAVE KOZ Money-Dipped (Capitol)	747	-56	75299	22	36/0
3	4	CHRIS BOTTI Indian Summer (Columbia)	734	+22	86143	19	41/0
5	5	KIM WATERS The Ride (Shanachie)	717	+61	88054	11	41/2
6	6	PRAFUL Sigh (Rendezvous/N-Coded)	612	-33	58209	28	33/0
14	7	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	468	+35	35949	13	36/2
8	8	JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	464	-12	51490	23	32/1
12	9	RICHARD ELLIOT Sly (GRP/VMG)	454	+14	60621	9	38/1
11	10	SEAL Touch (Warner Bros.)	422	-24	34577	15	29/0
13	11	DARYL HALL She's Gone (Rhythm & Groove/Liquid B)	411	-26	45192	19	30/0
9	12	MINDI ABAIR Flirt (GRP/VMG)	391	-80	38581	28	25/0
15	13	DAVID BENOIT Watermelon Man (GRP/VMG)	382	-12	45244	15	31/0
16	14	LEE RITENOUR Inner City Blues (GRP/VMG)	380	-3	44634	18	28/0
7	15	CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	369	-119	30921	33	25/0
17	16	STEVE COLE Everyday (Warner Bros.)	363	0	37447	16	32/1
23	17	HIL ST. SOUL For The Love Of You (Shanachie)	347	+108	29988	3	27/3
19	18	PETER WHITE Talkin' Bout Love (Columbia)	342	+42	35176	3	34/5
18	19	MARC ANTOINE Funky Picante (Rendezvous)	338	+1	34172	17	27/0
20	20	DOWN TO THE BONE Cellar Funk (Narada)	284	+5	21921	9	23/0
21	21	PAMELA WILLIAMS Afterglow (Shanachie)	274	+13	33930	17	21/0
22	22	BASS X Vonni (Liquid B)	263	+8	23234	12	25/3
25	23	PAUL BROWN 24/7 (GRP/VMG)	230	+20	27904	2	28/7
24	24	KIRK WHALUM Do You Feel Me (Warner Bros.)	218	+1	22623	12	19/0
26	25	RICHARD SMITH Sing A Song (A440)	216	+16	15559	8	21/2
Debut	26	NORAH JONES Sunrise (Blue Note/EMC)	198	+80	8964	1	16/3
Debut	27	PAUL TAYLOR Steppin' Out (Peak)	177	+52	19509	1	20/3
27	28	HIROSHIMA Revelation (Heads Up)	166	+4	14236	12	15/1
28	29	GREGG KARUKAS Riverside Drive (N-Coded)	158	+8	31105	19	13/0
29	30	NAJEE Eye 2 Eye (N-Coded)	157	+9	18456	6	16/1

Most Added*

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
EUGE GROOVE Livin' Large (Narada)	10
PAUL BROWN 24/7 (GRP/VMG)	7
PETER WHITE Talkin' Bout Love (Columbia)	5
HIL ST. SOUL For The Love Of You (Shanachie)	3
BASS X Vonni (Liquid B)	3
PAUL TAYLOR Steppin' Out (Peak)	3
NORAH JONES Sunrise (Blue Note/EMC)	3
GRADY NICHOLS AMight (Grady Nichols Ltd.)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
HIL ST. SOUL For The Love Of You (Shanachie)	+108
NICK COLIONNE High Flyin' (3 Keys Music)	+92
EUGE GROOVE Livin' Large (Narada)	+75
KIM WATERS The Ride (Shanachie)	+61
NORAH JONES Sunrise (Blue Note/EMC)	+60
PAUL TAYLOR Steppin' Out (Peak)	+52
PETER WHITE Talkin' Bout Love (Columbia)	+42
PETE BELASCO Deeper (Compendia)	+38
MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	+35
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)	+28

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
NICK BROWN Green Tomatoes (Warner Bros.)	348
KERRY B. Malibu Dreams (Arista)	318
SIMPLY RED Sunrise (simplyred.com)	273
LUTHER VANDROSS Dance With My Father (J)	191
PAUL JACKSON, JR. It's A Shame (Blue Note)	190
RONNY JORDAN At Last (N-Coded)	177
CHUCK LOEB eBop (Shanachie)	170
JEFF LORBER Gigabyte (Narada)	114
PAUL TAYLOR On The Move (Peak)	108
DAVID SANBORN Comin' Home Baby (GRP/VMG)	98
URBAN KNIGHTS Got To Give It Up (Narada)	71
WALTER BEASLEY Precious Moments (N-Coded)	67
CNELI MINUCCI Kickin' It Hard (Shanachie)	65
EUGE GROOVE Rewind (Warner Bros.)	52
RICHARD ELLIOT Corner Pocket (GRP/VMG)	48
HEATHER HEADLEY I Wish I Wasn't (RCA)	47

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

41 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 1/25-1/31. 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 with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

New & Active

EUGE GROOVE Livin' Large (Narada)
Total Plays: 153, Total Stations: 23, Adds: 20

JEFF GOLUB Pass It On (GRP/VMG)
Total Plays: 147, Total Stations: 17, Adds: 2

BRIAN BROMBERG Bobblehead (A440)
Total Plays: 139, Total Stations: 14, Adds: 1

SPECIAL EFX Ladies Man (Shanachie)
Total Plays: 129, Total Stations: 12, Adds: 1

DAVID SANBORN Isn't She Lovely (GRP/VMG)
Total Plays: 116, Total Stations: 13, Adds: 1

ERIC MARIENTHAL Sweet Talk (Peak)
Total Plays: 79, Total Stations: 10, Adds: 1

DAN SIEGEL I/BONEY JAMES In Your Eyes (Native Language)
Total Plays: 69, Total Stations: 9, Adds: 2

WILL DOWNING A Million Ways (GRP/VMG)
Total Plays: 64, Total Stations: 5, Adds: 0

BRIAN HUGHES Wherever You Are (A440)
Total Plays: 52, Total Stations: 7, Adds: 1

PAUL JACKSON, JR. Walkin' (Blue Note/EMC)
Total Plays: 48, Total Stations: 6, Adds: 2

Songs ranked by total plays

one of the founding members and singers of chicago

ROBERT LAMM

Featuring **Chicago**

"I Could Tell You Secrets"

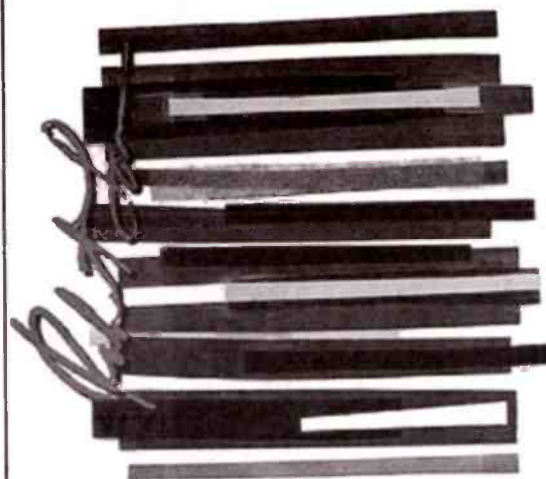
Add Date:

February 16th

www.robertlamm.org

Contact: Jack Asthon 805-564-8335 ashtonconsults@aol.com

ROBERT LAMM somewhere girl





America's Best Testing Active Rock Songs 12+
For The Week Ending 2/6/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
LINKIN PARK Numb (Warner Bros.)	4.37	4.33	99%	26%	4.11	4.00	4.24
THREE DAYS GRACE (I Hate) Everything About You (Jive)	4.32	4.27	96%	23%	3.97	3.97	3.96
SEVENDUST Grace (TVT)	4.20	4.10	74%	10%	4.24	4.08	4.42
HOOBASTANK Out Of Control (Island/IDJMG)	4.12	4.12	91%	13%	3.95	3.91	4.00
TRAPT Still Frame (Warner Bros.)	4.10	4.10	94%	29%	3.98	3.76	4.25
SHINEDOWN 45 (Atlantic)	4.08	3.99	59%	8%	3.99	4.02	3.95
KORN Right Now (Epic)	4.07	3.98	83%	14%	4.03	4.00	4.07
A PERFECT CIRCLE The Outsider (Virgin)	4.07	4.06	71%	8%	3.98	4.05	3.89
PUDDLE OF MUDD A Single From Me (Geffen)	4.06	3.91	95%	19%	3.84	3.78	3.92
KORN Y'All Want A Single (Immortal/Epic)	4.05	—	58%	6%	3.96	4.02	3.88
NICKELBACK Figured You Out (Roadrunner/IDJMG)	4.02	3.95	90%	18%	3.84	3.67	4.04
CHEVELLE Closure (Epic)	4.01	3.84	86%	21%	3.91	3.95	3.85
SMILE EMPTY SOUL Nowhere Kids (Lava)	4.01	3.98	71%	11%	3.84	3.80	3.90
SEETHER Gasoline (Wind-up)	4.00	4.00	73%	13%	3.93	3.79	4.10
STAIN'D So Far Away (Flip/Elektra/EEG)	3.97	4.06	98%	38%	3.85	3.75	3.98
GODSMACK Re-Align (Republic/Universal)	3.96	4.19	79%	14%	3.85	3.68	4.05
INCUBUS Megalomaniac (Epic)	3.95	3.91	83%	14%	3.83	4.02	3.63
STAIN'D How About You (Flip/Elektra/EEG)	3.94	3.94	85%	17%	3.71	3.70	3.73
LOSTPROPHETS Last Train Home (Columbia)	3.91	3.85	54%	6%	3.71	3.93	3.39
P.D.D. Will You (Atlantic)	3.87	3.81	89%	23%	3.55	3.45	3.67
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.85	3.78	94%	24%	3.57	3.45	3.72
FUEL Million Miles (Epic)	3.83	3.66	61%	7%	3.62	3.65	3.59
OFFSPRING Hit That (Columbia)	3.81	3.92	94%	27%	3.60	3.59	3.61
TANTRIC Hey Now (Maverick/Reprise)	3.72	3.65	51%	9%	3.68	3.61	3.74
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.68	3.66	89%	30%	3.64	3.38	3.96
RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	3.46	3.55	87%	31%	3.45	3.44	3.47
JET Are You Gonna Be My Girl (Elektra/EEG)	3.36	3.36	91%	39%	3.02	2.82	3.25
METALLICA The Unnamed Feeling (Elektra/EEG)	3.36	3.38	84%	18%	3.26	-3.23	3.30

Total sample size is 503 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 Premier Radio Networks.

New & Active

- HOOBASTANK** The Reason (Island/IDJMG)
Total Plays: 143, Total Stations: 26, Adds: 2
- PUDDLE OF MUDD** Heel Over Head (Geffen)
Total Plays: 124, Total Stations: 33, Adds: 22
- AUTOMATIC BLACK** Go Your Way (Arista)
Total Plays: 114, Total Stations: 17, Adds: 2
- DROWNING POOL** Step Up (Wind-up)
Total Plays: 107, Total Stations: 11, Adds: 9
- TESLA** Caught In A Dream (Sanctuary/SRG)
Total Plays: 98, Total Stations: 12, Adds: 3
- SLOTH** Dead Generation (Hollywood)
Total Plays: 94, Total Stations: 11, Adds: 3
- BURDEN BROTHERS** Beautiful Night (Kirtland/Trauma)
Total Plays: 92, Total Stations: 13, Adds: 0
- JOSH TODD** Shine (Todd Entertainment/XSRECORDS)
Total Plays: 87, Total Stations: 15, Adds: 3
- MUSHROOMHEAD** Crazy (Republic/Universal)
Total Plays: 73, Total Stations: 16, Adds: 15
- SOIL** Redefine (RCA)
Total Plays: 69, Total Stations: 10, Adds: 5

Songs ranked by total plays

Indicator

Most Added*

- PUDDLE OF MUDD** Heel Over Head (Geffen)
- JET** Cold Hard Bitch (Elektra/EEG)
- HOOBASTANK** The Reason (Island/IDJMG)
- KID ROCK** Jackson, Mississippi (Top Dog/Atlantic)
- SEVENDUST** Broken Down (TVT)
- P.D.D.** Change The World (Atlantic)
- DROWNING POOL** Step Up (Wind-up)
- SOIL** Redefine (RCA)
- MUSHROOMHEAD** Crazy (Republic/Universal)

Reporters

<p>WGBH/Albany, NY* 1 THUNDER FOOT BRUTCH 1 HOBBSTANK 1 JOSH TODD</p>	<p>WJZZ/Chattanooga, TN* PE: Steve Spina 1 SEETHER 1 MUSHROOMHEAD</p>	<p>KOPF/Columbus, OH PE: Steve Spina 1 SEETHER 1 MUSHROOMHEAD</p>	<p>WJZZ/Louisville, KY* PE: Steve Spina 1 SEETHER 1 MUSHROOMHEAD</p>	<p>WYSP/Philadelphia, PA* 1 SEETHER 1 MUSHROOMHEAD</p>	<p>WJZZ/Chattanooga, TN* PE: Steve Spina 1 SEETHER 1 MUSHROOMHEAD</p>	<p>WJZZ/Louisville, KY* PE: Steve Spina 1 SEETHER 1 MUSHROOMHEAD</p>	<p>WYSP/Philadelphia, PA* 1 SEETHER 1 MUSHROOMHEAD</p>
<p>KZWR/Savannah, TX PE: Steve Spina 1 SEETHER 1 MUSHROOMHEAD</p>	<p>KZWR/Savannah, TX PE: Steve Spina 1 SEETHER 1 MUSHROOMHEAD</p>	<p>KZWR/Savannah, TX PE: Steve Spina 1 SEETHER 1 MUSHROOMHEAD</p>	<p>KZWR/Savannah, TX PE: Steve Spina 1 SEETHER 1 MUSHROOMHEAD</p>	<p>KZWR/Savannah, TX PE: Steve Spina 1 SEETHER 1 MUSHROOMHEAD</p>	<p>KZWR/Savannah, TX PE: Steve Spina 1 SEETHER 1 MUSHROOMHEAD</p>	<p>KZWR/Savannah, TX PE: Steve Spina 1 SEETHER 1 MUSHROOMHEAD</p>	<p>KZWR/Savannah, TX PE: Steve Spina 1 SEETHER 1 MUSHROOMHEAD</p>

* Monitored Reporters
84 Total Reporters
64 Total Monitored
20 Total Indicator

Did Not Report, Playlist Frozen (2):
WAMX/Huntington, WV
WRBR/South Bend, IN



The Foundation For Sales

Tips for mastering the art of communication

By Bill Brooks

Communication is the basis for all relationships. Good relationships are based on effective communication, while poor relationships can often be traced to inferior communication skills. Salespeople know this better than anyone, since their salaries are tied to their relationships with their clients.

To help provide a foundation for good communication, we turn to sales and business-leadership expert **Bill Brooks**, who is known for his success as a corporate coach, sales visionary, consultant, speaker and entrepreneur. In 1981 he founded the Brooks Group, an international sales-training and business-growth firm.

During his 25-year career Brooks has been the CEO of a \$300 million corporation, the top sales producer on an 8,000-person sales force, a business-award winner, a corporate board member, a winning football coach for 14 seasons and the CEO of an international consulting firm. His speaking career spans more than two decades, and he has been inducted into the Professional Speakers Hall of Fame. He is a Certified Management Consultant and a Certified Professional Consultant to Managers — the two highest designations awarded to management consultants by the National Bureau of Certified Consultants — and is the author of nine books, including the bestseller *High Impact Selling*.

Here, Brooks tackles two basic concepts for salespeople: the emotions of buying and the master keys of selling.

The Emotions Of Buying

A major objective for any salesperson is to enable prospects to discover and, in turn, verbalize their deepest needs or desires as they relate to your product or service. During talks with thousands of salespeople at seminars, we've discovered that most of them simply do not know how to help their prospects clarify their feelings and desires.

The way you present facts and focus relative values can either reinforce or destroy the emotions that lie behind a sale. Let's take a hard look at four specific pointers that can help you sell much more effectively.

• **Focus Pointer No. 1: Seek to understand the prospect's deepest feelings.**

A prospect is not an adversary. In spite of this reality, some things a prospect feels or thinks can be, at best, a

hindrance or, at worst, an enemy to your success. Some common elements that produce negative feelings in prospects are confusion, misinformation and false conclusions. If you're a skillful listener, your intuitive insight will tell you if your prospect's emotions are hindered by any negativity. If you understand what your prospects are thinking and feeling, you will be at a distinct advantage.



Bill Brooks

Attentive listening involves the art of being alert, perceptive and creative in searching out what your prospects feel or think about their needs and desires.

• **Focus Pointer No. 2: Assure prospects that you want to help them meet their needs and solve their biggest problems.**

Scores of scientific studies into human nature have repeatedly shown that most people approach buying decisions with anxiety and often have very mixed emotions. Yet those same studies also show that many prospects regularly look to salespeople to help them make up their minds. For example, if a prospect asks you, "How much is it?" as an opening question, the prospect is often looking for an excuse not to satisfy a need or desire she strongly feels. It often indicates mixed emotions based on confusion or anxiety.

The question "How much is it?" often scares salespeople. Don't be intimidated. While that question is usually a sign that you are selling in a crowded market with many competitors, you shouldn't see it as an indication that you will have to deal on price alone or lose the sale.

When greeted with this question, ask, "In order for me to be of service to you, do you mind if I ask you a few questions?" Then proceed only if they say yes.

If they give you permission to ask questions, focus your questions so that you can figure out how to be of service. End your questioning by assuring the prospect that you want to help meet his or her needs. With that

solid foundation laid, you are ready to proceed with a productive sales interview.

• **Focus Pointer No. 3: Ask questions to focus on the true issues.**

Before concluding your investigation and moving on to build value for your prospect, it is important to clear up any issues that may be unresolved. A common mistake made by many salespeople is to believe that an issue has been settled once they have voiced their opinions. But by talking instead of listening, the salesperson may have left the issues lingering in the prospect's mind. You may leave the sales interview wondering what happened, when the true reason for the refusal lies in open issues that have not been brought to completion.

To reinforce your application-based presentations, you should regularly ask your prospects how they perceive the value you have shown them so far. Then repeat the answer they give, turning it into a summary statement. For example, you might say, "You told me that you want a telephone system that is expandable and flexible yet will fit into your current budget and include on-site training. Is that correct?" Rephrasing the answers to your questions as a summary statement is of paramount importance.

The question "How much is it?" often scares salespeople. Don't be intimidated.

This final questioning segment accomplishes several key objectives: It proves you are interested in correctly understanding not only what they said, but also what they truly meant; it provides prospects an opportunity to agree with or correct your interpretation of what they said; it gives you the opportunity to ensure that you are on the right track as you begin to transition to the coming application phase; and it helps you and your prospect begin to make the mental jump from probing into thinking of how to tie what you have learned together to your product knowledge to create value-based applications that fulfill your prospect's deepest wants and needs.

• **Focus Pointer No. 4: All values are considered equal in the absence of a value interpreter.**

The best strategy for focusing a prospect's needs and feelings is to keep weighing one value against another. If there is no obvious standard against which to measure the value you offer, you must provide some yardstick.

A key goal of any questioning is to focus and interpret relative value for your prospects. By focusing on value for the client, you become a respected consultant who has a proven interest in serving the customer's needs. Prospects will trust you and be at ease with you because you never treated them as adversaries. If you do it well and use the answers to reveal ways to offer your clients a valuable benefit, they will reward you richly.

The Master Keys Of Selling: Asking & Listening

The best way to boost customer impact is to cultivate empathy for customers; to understand their needs, interests and desires; and to know how to get them what they want. This simple idea is based on the wisdom I learned from an insurance salesperson who taught thousands of salespeople the greatest secret of success in selling over 50 years ago. The greatest secret in selling is: Show people what they want most, and they will move heaven and earth to get it.

That secret comes from an anonymous source and was first revealed in print by Frank Bettger in his classic book *How I Raised Myself From Failure to Success in Selling*, published in 1949. Mr. Bettger used that secret's power to make more than a million dollars selling insurance during the middle years of the 20th century — and that's when a million dollars was a lot of money!

Let's take a look at an easy-to-follow plan that can put this greatest secret in selling to work for you. All you do is discover what your prospects will buy, why they will buy it, and under what conditions they will buy it. Then show it to them.

• **Mastering the master keys:** The master keys to discovering what your prospects want are asking and listening. They are your most effective tools for opening up the mind and heart of your prospect. Unfortunately, many salespeople have serious misconceptions about the meanings of those two key words.

In old-school selling jargon, to ask meant only one thing — to ask for the order. Often, asking people to sign an order is the first question some salespeople use. It is so common that many of us cannot remember the last time a salesperson asked us a question like "How will you use it?" or "What do you like most about it?"

Let's re-examine those two words — asking and listening — but this time let's do it with a value-based selling philosophy in mind. You will see different meanings for those two words when viewed in terms of customer focus. Asking means that if you ask enough of the right questions throughout the interview, you will

likely get an order; listening means that the most important task of the salesperson is to pay careful attention to what the prospect truly says.

Let's ask two vital questions about listening, then examine the answers: Why do most salespeople find it so hard to listen to what their prospects say? How can you improve your listening skills?

Lots of salespeople have been conditioned to ignore the prospect's needs and desires. What is uppermost in lots of salespeople's minds as we walk into a prospect's turf? To close a sale! Most salespeople focus on what they will get out of the sale, not what the prospect will get out of it.

Why do most salespeople find it so hard to listen to what their prospects say?

The selfish streak in most of us is reinforced by our traditional view of sales. Unfortunately, much of today's selling stresses our needs and interests. We go out looking for prospects to buy what we are selling, try to "warm them up" so we can lay our "pitch" on them, then "hit 'em with the close." If we do it well, we can make big money — for a short while. Countless salespeople have been trained to use their listening time to think up what to say after — and sometimes before — the prospect finishes.

To improve your listening skills, that traditional focus must change. To survive in any crowded marketplace, you need to lay aside your own interests so you can discover and satisfy the needs and desires of your customers. This new focus is different, and your customers will notice the difference. It will make your sales efforts successful even where others repeatedly fail — even where you may have previously failed yourself.

• **Self-centeredness is not in your best interest:** Please do not misunderstand. I'm not suggesting that you adopt a martyr attitude and lay yourself at the feet of every prospect, caring nothing about your own needs. What I have discovered is that there is a vast difference between self-centeredness and serving your best interest. Fortunately, serving your best interest usually serves your customers' best interest.

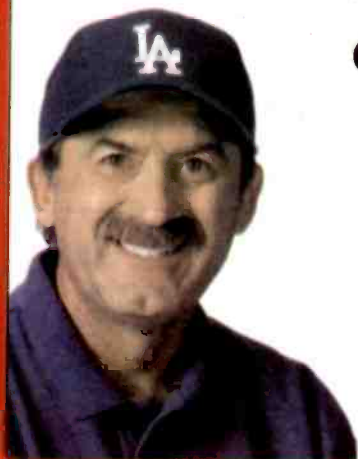
It has been my observation that there are lots of leaders who do listen to others. I'd like to believe that they don't act only in their own best self-interest. If I believed that they were only interested in their own welfare, not mine, my trust of them would be significantly decreased. Isn't sales the same way?

Bill Brooks can be reached at the Brooks Group, 3810 N. Elm St., Suite 202, Greensboro, NC, 27455, 336-282-6303 or www.thebrooksgroup.com.

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R&R ACTIVE ROCK TOP 50

February 6, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (99)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	LINKIN PARK Numb (Warner Bros.)	2092	-45	99522	18	620
2	2	NICKELBACK Figured You Out (Roadrunner/IDJMG)	1949	+48	87785	12	610
4	3	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1736	-56	75312	35	570
3	4	PUDDLE OF MUDD Away From Me (Geffen)	1708	-133	79572	15	590
5	5	OFFSPRING Hit That (Columbia)	1691	+40	68334	12	610
6	6	AUDIOSLAVE I Am The Highway (Interscope/Epic)	1676	+51	73670	19	630
7	7	INCUBUS Megalomaniac (Epic)	1563	+130	58170	5	630
8	8	GODSMACK Re-Align (Republic/Universal)	1315	+81	57933	11	63/1
12	9	STAIN'D How About You (Flip/Elektra/EEG)	1162	+53	42376	12	620
9	10	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1108	-92	43362	15	48/1
14	11	JET Are You Gonna Be My Girl (Elektra/EEG)	1072	+72	44708	21	53/2
11	12	TRAPT Still Frame (Warner Bros.)	1063	-98	57331	32	580
13	13	A PERFECT CIRCLE The Outsider (Virgin)	1039	+20	39829	9	62/1
17	14	TANTRIC Hey Now (Maverick/Reprise)	948	+55	31585	6	55/1
10	15	SEETHER Gasoline (Wind-up)	943	-234	36524	24	47/0
15	16	HOOBASTANK Out Of Control (Island/IDJMG)	899	-90	32346	15	53/0
19	17	SHINEDOWN 45 (Atlantic)	857	+61	33430	15	48/1
16	18	CHEVELLE Closure (Epic)	768	-194	25957	20	54/0
18	19	STAIN'D So Far Away (Flip/Elektra/EEG)	737	-79	41941	32	61/0
20	20	FUEL Million Miles (Epic)	731	+13	20625	6	46/1
23	21	LOSTPROPHETS Last Train Home (Columbia)	690	+88	15816	7	55/1
22	22	SMILE EMPTY SOUL Nowhere Kids (Lava)	641	+33	15670	12	49/2
24	23	KORN Y' All Want A Single (Immortal/Epic)	624	+79	20082	5	48/3
29	24	DAMAGEPLAN Save Me (Elektra/EEG)	568	+139	17965	4	49/6
26	25	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	563	+54	16494	10	36/1
30	26	SEVENDUST Broken Down (TVT)	553	+130	16676	4	46/5
27	27	3 DOORS DOWN Away From The Sun (Republic/Universal)	544	+78	14699	3	35/0
36	28	TRAPT Echo (Warner Bros.)	519	+256	16082	3	50/8
31	29	LO-PRO Sunday (Geffen)	518	+96	11305	5	45/1
25	30	METALLICA The Unnamed Feeling (Elektra/EEG)	516	-14	11765	7	53/0
21	31	KORN Right Now (Epic)	480	-147	27780	16	38/0
32	32	SKRAPE Stand Up (RCA)	292	-76	4873	13	32/0
40	33	JET Cold Hard Bitch (Elektra/EEG)	285	+81	19899	5	21/5
33	34	AFI Silver And Cold (DreamWorks/Interscope)	277	-60	5673	9	26/0
37	35	APARTMENT 26 Give Me More (Atlantic)	269	+8	4757	3	27/3
28	36	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	268	-182	9091	11	23/0
44	37	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	266	+99	8281	2	31/14
43	38	ILL NINO This Time's For Real (Roadrunner/IDJMG)	260	+77	6678	2	26/4
35	39	40 BELOW SUMMER Self Medicate (Razor & Tie)	237	-44	4821	14	27/0
34	40	P.O.D. Will You (Atlantic)	226	-104	9886	18	24/0
42	41	COURTNEY LOVE Mono (Virgin)	220	+20	2314	3	17/0
Debut	42	P.O.D. Change The World (Atlantic)	206	+121	4340	1	32/7
49	43	DROPBOX Wishbone (Re-Align/Universal)	196	+65	3585	2	26/8
46	44	FINGERELEVEN One Thing (Wind-up)	192	+28	8252	19	9/0
Debut	45	THOUSAND FOOT KRUTCH Rawkfist (Tooth & Nail/EMC)	187	+88	5740	1	23/8
50	46	BLINDSIDE All Of Us (Elektra/EEG)	183	+63	2122	2	21/3
Debut	47	CROSSFADE Cold (Columbia)	161	+82	5446	1	27/8
47	48	FOO FIGHTERS Darling Nikki (Roswell/RCA)	161	+7	3682	5	4/0
Debut	49	LINKIN PARK Lying From You (Warner Bros.)	159	+45	7231	1	7/2
39	50	BLINK-182 Feeling This (Geffen)	156	-60	2833	10	14/0

Most Added*

www.rraddds.com

ARTIST TITLE LABEL(S)	ADDS
PUDDLE OF MUDD Heel Over Head (Geffen)	22
HOOBASTANK The Reason (Island/IDJMG)	22
MUSHROOMHEAD Crazy (Republic/Universal)	15
KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	14
EDGEWATER Eyes Wired Shut (Wind-up)	11
DROWNING POOL Step Up (Wind-up)	9
TRAPT Echo (Warner Bros.)	8
CROSSFADE Cold (Columbia)	8
DROPBOX Wishbone (Re-Align/Universal)	8
THOUSAND FOOT KRUTCH Rawkfist (Tooth & Nail/EMC)	8

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TRAPT Echo (Warner Bros.)	+256
DAMAGEPLAN Save Me (Elektra/EEG)	+139
INCUBUS Megalomaniac (Epic)	+130
SEVENDUST Broken Down (TVT)	+130
P.O.D. Change The World (Atlantic)	+121
KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	+99
DROWNING POOL Step Up (Wind-up)	+99
LO-PRO Sunday (Geffen)	+96
LOSTPROPHETS Last Train Home (Columbia)	+88
THOUSAND FOOT KRUTCH Rawkfist (Tooth & Nail/EMC)	+88

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
LINKIN PARK Faint (Warner Bros.)	772
DISTURBED Liberate (Reprise)	678
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	654
TRAPT Headstrong (Warner Bros.)	612
CHEVELLE Send The Pain Below (Epic)	600
SHINEDOWN Fly From The Inside (Atlantic)	541
A PERFECT CIRCLE Weak And Powerless (Virgin)	525
MUDVAYNE Not Falling (Epic)	513
SEETHER Fine Again (Wind-up)	510
SEVENDUST Enemy (TVT)	509

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

64 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 1/25-1/31. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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DAMAGEPLAN TO SAVE ME Elektra artists Damageplan stopped at the WCCC/Hartford studios recently to introduce themselves to southern New England. Vinnie Paul and Dimebag Darrell of Pantera fame joined forces with vocalist-guitarist Patrick Lachman (Halford and Diesel Machine) and bassist Bob Zilla to create a new, heavy, powerhouse rock band. Seen here are (l-r) WCCC Asst. PD/MD Mike Karolyi, Paul, Zilla, Darrell, WCCC air personality Stephen Wayne and Lachman.



EXTREME RAZOR FAN WZOR (Razor 94-7V) Green Bay, WI showed off its Extreme Razor Fan of 2004 at a special party with Maverick/Reprise artists Tantric last month. Tantric were in town for a gig with Shinedown and 3 Doors Down. Their single "Hey Now" is steadily rising on both the Active Rock and Rock charts. The Extreme Razor Fan won Razor concert tickets and CDs for the entire year. Shown here (l-r) are Tantric's Hugo Ferrera and Jesse Vest, Extreme Razor Fan Travis Smith and the band's Matt Taul.

Active: The No. 1 Most Added slot was a tie between **Hoobastank** ("The Reason") and **Puddle Of Mudd** ("Heel Over Head"), with 22 adds each ... **Mushroomhead** ("Crazy") were next, with 15 adds ... **Kid Rock** ("Jackson, Mississippi") scores 14 adds ... Nice early activity on **Edgewater** ("Eyes Wired Shut") and **Drowning Pool** ("Step Up"), giving Wind-up a nice double shot ... **Trapt** continue to do well — "Echo" is Most Increased, with +256 spins and a heady chart bump from 36-28 ... **Thousand Foot Krutch** debut at No. 45 as "Rawkfist" raises its hand to be counted. **ROCK:** The week offers a good chart move for **Incubus**, as "Megalomaniac" rises 16-9 ... Similarly, **Tesla's** "Caught in a Dream" increases 27-21. Puddle Of Mudd's "Heel Over Head" tops the Most Added list. **MAX PIX:** **JET** "Cold Hard Bitch" (Elektra/EEG)

— Cyndee Maxwell, Active Rock/Rock Editor

Rock/Active Rock
**ON THE
RADIO**

Record Of The Week

ARTIST: Probot
TITLE: Probot
LABEL: Southern Lord

Dave Grohl, how do we love thee? Let us count the ways: Nirvana, Foo Fighters, side gigs with Queens Of The Stone Age and Killing Joke, and now Probot. A side project almost four years in the making, Probot is worth the wait, as Grohl bashes and slashes his way through 12 songs that cover everything from classic thrash to doom to biker metal. And the guest vocalist list is an all-star lineup, to say the least: Motorhead's Lemmy Kilmeister, Venom's Cronus, COC's Mike Dean, King Diamond, Voivod's Snake, former Sepultura howler Max Cavalera and Celtic Frost's Tom G. Warrior, among others. There's the ass-kickin' opener, "Centuries of Sin," the punky fist-fight "Access Babylon" and the solid grind of "Big Sky." And with Lemmy at the wheel, "Shake Your Blood" rumbles along like a throaty V-8 tearing up the asphalt. It may be the best Motorhead song in years. Mr. Grohl, with this album you've given us 12 more reasons to love you.

— Frank Correia, Rock Specialty Editor



active INSIGHT

ARTIST: Damageplan

LABEL: Elektra/EEG

by **FRANK CORREIA** / ROCK SPECIALTY EDITOR



As one half of the metal foursome known as Pantera, brothers Vincent (drums) and Darrell Abbot (guitars) cut an impressive swath through the hard rock landscape during the '90s. Ditching Pantera's Motley Crue-inspired power metal image of the '80s, the brothers (a.k.a. Vinnie Paul and "Dimebag" Darrell), along with vocalist Phil Anselmo and bassist Rex Brown, tore out of Texas like an F5 twister with 1990's *Cowboys From Hell*. From there their brutal thrash caught fire with a new generation of metalheads, from '92's landmark *Vulgar Display of Power* to 2000's *Reinventing the Steel*.

But all good things must come to an end, or, in this case, grind to some sort of indefinite hiatus. While Anselmo went on to front or participate in a host of metal projects — most prominently Down and Superjoint Ritual — a war of words between him and his former bandmates ensued in hard rock journals and websites worldwide.

The battle lines between Anselmo and the Abbots are clearly drawn, and while Anselmo chooses to grouse in metal magazines, the brothers have responded musically with *Damageplan*. Rounding out the group are bassist Bob Kakaha — nicknamed Bob Zilla for his Godzilla-sounding bass rig — and unlikely vocalist Pat Lachman, who previously played guitar for Rob Halford's band, Halford. Upon hearing Lachman sing on a few of their

tracks, however, Paul and Darrell knew they had the right frontman.

On their aptly titled debut, *New Found Power*, the group take Dimebag's trademark guitar sounds into new realms. There are definitely some neck-snapping moments here ("New Found Power," "Breathing New Life" and the subtle "Fuck You"), but there's also some outright melody to be found on the disc, such as the Alice-In-Chains-sounding "Soul Bleed" and the lead single, "Damage Plan," a sludgy delight that merges rock's grunge years with solid harmonies and hooky choruses. Dimebag's hellfire harmonics are in top form, and *Damageplan* are finding themselves somewhere Pantera never really was — on commercial radio playlists. "Save Me" is on a steady climb up the Active Rock chart and is enjoying strong support from stations like WAAF/Boston; KBPI/Denver; and WBYR/Ft. Wayne, IN, among others.

As for a Pantera reunion, don't look for one anytime soon. For now, Darrell is content to be in the moment rather than relive the past. "This gave us the opportunity to do something fresh and diverse and bring it to our loyal and diehard fans," he says. "Why paint the same fucking picture 15 million times?"

R&R TOP 20 SPECIALTY ARTISTS

1. **DAMAGEPLAN** (Elektra/EEG) "New Found Power"
2. **ICED EARTH** (SPV) "The Reckoning"
3. **APARTMENT 26** (Atlantic) "88"
4. **RED TAPE** (Roadrunner/IDJMG) "Damage Control"
5. **PROBOT** (Southern Lord) "Shake Your Blood"
6. **GOD FORBID** (Century Media) "Better Days"
7. **MASTODON** (Reprise) "March Of The Fire Ants"
8. **MADBALL** (Thorp) "For My Enemies"
9. **REMEMBERING NEVER** (Ferre) "The Grenade In Mouth Tragedy"
10. **DEVILDRIVER** (Roadrunner/IDJMG) "I Could Care Less"
11. **SOIL** (RCA) "Cross My Heart"
12. **STAMPIN' GROUND** (Century Media) "Killer Of Society"
13. **GOREROTTED** (Metal Blade) "Masticated By The Spasticated"
14. **PREMONITIONS OF WAR** (Victory) "The Octopus"
15. **HATEBREED** (Universal) "Doomsayer"
16. **KORN** (Epic) "Right Now"
17. **MUSHROOMHEAD** (Universal) "Crazy"
18. **YNGWIE MALMSTEEN** (Red Ink/Epic) "Razor Ester"
19. **DREAM THEATER** (Elektra/EEG) "As I Am"
20. **HEROD** (Lifeforce) "A New Hope"

Ranked by total number of shows reporting artist.

Reporters

Stations and their adds listed alphabetically by market

Table listing radio stations and their reporters across various markets including Albany, NY; Albuquerque, NM; Atlanta, GA; Baltimore, MD; Birmingham, AL; Boston, MA; Charlotte, NC; Chicago, IL; Cincinnati, OH; Cleveland, OH; Dallas, TX; Denver, CO; Detroit, MI; El Paso, TX; Evansville, IN; Fort Worth, TX; Fresno, CA; Houston, TX; Indianapolis, IN; Jacksonville, FL; Kansas City, MO; Knoxville, TN; Las Vegas, NV; Little Rock, AR; Louisville, KY; Memphis, TN; Miami, FL; Milwaukee, WI; Minneapolis, MN; Mobile, AL; Nashville, TN; New Orleans, LA; New York, NY; Omaha, NE; Oklahoma City, OK; Orlando, FL; Philadelphia, PA; Phoenix, AZ; Portland, ME; Raleigh, NC; Richmond, VA; Sacramento, CA; San Diego, CA; San Francisco, CA; San Jose, CA; San Antonio, TX; San Bernardino, CA; San Francisco, CA; San Jose, CA; Seattle, WA; Springfield, MA; Tallahassee, FL; Tucson, AZ; Tulsa, OK; Washington, DC; Wichita, KS.

New & Active

BLINDSIDE All Of Us (Elektra/EEG)
Total Plays: 237, Total Stations: 23, Adds: 4

LINKIN PARK Lying From You (Warner Bros.)
Total Plays: 237, Total Stations: 14, Adds: 7

PUDDLE OF MUDD Heal Over Head (Geffen)
Total Plays: 220, Total Stations: 37, Adds: 21

TO MY SURPRISE Get It To Go (Roadrunner/IDJMG)
Total Plays: 187, Total Stations: 21, Adds: 1

P.O.D. Change The World (Atlantic)
Total Plays: 178, Total Stations: 29, Adds: 4

THRILLS One Horse Town (Virgin)
Total Plays: 143, Total Stations: 11, Adds: 1

BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)
Total Plays: 134, Total Stations: 11, Adds: 3

DROPPBOX Wishbone (Re-Align/Universal)
Total Plays: 90, Total Stations: 8, Adds: 1

HIM Join Me (Universal)
Total Plays: 69, Total Stations: 10, Adds: 2

ILL NINO This Time's For Real (Roadrunner/IDJMG)
Total Plays: 59, Total Stations: 8, Adds: 3

Songs ranked by total plays

Indicator

JET Cold Hard Bitch (Elektra/EEG)

NOOBASTANK The Reason (Island/IDJMG)

311 Lays Song (Maverick/Vulcano)

HIM Join Me (Universal)

PUDDLE OF MUDD Heal Over Head (Geffen)

START TROUBLE Chemical (Columbia)

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Monitored Reporters
89 Total Reporters
81 Total Monitored
8 Total Indicator
Did Not Report, Playlist Frozen (1):
KXNA/Fayetteville, AR



PART ONE OF A TWO-PART SERIES

Who Knows What's On Tap For Beer Dollars?

Jacobs Media's sales czar tackles one of the format's biggest issues

Hopefully, you've read fellow R&R editor Jeff Green's big-picture take on this topic at the front of the paper. The rumblings at radio about the voluntary beer-industry demo cap have been getting louder for some time — especially at Alternative, where a tremendous amount of revenue has been generated from beer advertising over the years. It's almost creepy that no one wants to talk about this issue openly.

I, personally, have seen very little ink devoted to the topic. Even when the change in the cap (to an even more restrictive 70% 21 or older) happened in the middle of last year, not much was said or written about it.

Back in the final days of December I was having a conversation with Jacobs Media GM Paul Jacobs about this, and I told him that beer money was the topic that needed attention for the special sales issue of R&R. He said, "Funny you should mention that. Remind me to tell you about the 'Alcohol Summit' we had in early December." I replied, "Alcohol Summit? Isn't that normally called a Christmas party?" Jacobs was only slightly amused.

Clearly, we've all been thinking about this issue — a lot. In fact, even though it's unspoken, there is a sense in some quarters that concern about beer bucks is one of the things giving our format that warm and fuzzy feeling toward older songs, although everyone I broach this theory with says something like, "Ah, er, well, I don't know, maybe..."

Nonetheless, you know and I know that the beer-money problem is hanging out there in the nighttime sky like a vampire bat waiting for your window to blow open so it can fly in and bite your neck.

What follows is the Q&A Jeff Green and I had with Jacobs. Since Jacobs is the point person for all sales issues for Jacobs Media's billions of clients, he has the best perspective when it comes to assessing the overall vibe. Plus, he's very frank and very direct.

R&R: How big an issue is this for the format?

PJ: There's clearly a large general issue, but the Alternative issue is even



Paul Jacobs

more important, because for Alternative — having a narrower target — the importance of beer is completely out of whack.

R&R: Tell us about the summit. How did that come about, and what was its purpose?

PJ: I started hearing from our Alternative clients in early November as they were beginning to discuss annual business with their beer clients. The FTC ruling had come down, and all of a sudden stations were getting demands from the beer and alcohol companies that they'd never had before. Some were informed that they weren't even going to be invited to the annual presentation. Needless to say, there was a lot of concern going around.

After hearing about this from a number of our clients, it became pretty obvious that there was a major issue that could really pull at the financial underpinnings of the format. So we said, "You know what? We'd better gather some of the smartest people we know — people who are being impacted — in a room and try to figure out what the beer companies are thinking, what their policies are going to be, and what tactics we need to insulate ourselves from this ruling." We invited a cross section of our clients and stations that we had a relationship with.

R&R: Who participated?

PJ: KNDD (The End)/Seattle and KPNT (The Point)/St. Louis. We had the entire management team from WKQX (Q101)/Chicago, because we did the summit there. We had KEDJ (The Edge)/Phoenix, WNNX (99X)/Atlanta and WSUN (97X)/Tampa, and there was one Active Rock station represented, WIZR (Lazer)/Milwaukee.

We attempted to get participation from the beer companies, because

how could we talk about their policies if we didn't know what they were? We made numerous attempts to get Budweiser involved, because whatever Budweiser decides, the other alcohol companies are going to pay attention to and react to. We thought that having KPNT at the summit was an advantage, because it's in the company's hometown. But Budweiser would not do it.

Budweiser was still working out how they were going to deal with the ruling. They had a lot of questions. Are they going to base it on one-book, two-book or four-book averages? Hour by hour? There were a lot of different aspects they had not yet come to terms with, and I also believe they just did not want to go on the record at that point about how they were going to deal with it. We tried to contact a few other beer companies, and they all passed, which I think says a lot about how they're approaching this.

R&R: Specifically, what do you think it says?

"What we didn't want to have happen was for stations to solve this problem merely with programming."

PJ: I think they would love to run and hide from the issue. It's a very competitive business, and they don't want to tip their hand. They're in the same kind of reactive mode that the radio stations are. Everybody is just trying to figure out how to deal with this legally but maximize whatever marketing opportunities are out there. Let's face it, Alternative is the No. 1 format for beer. That's like Coca-Cola and Pepsi not being able to advertise on Top 40. This is as big a problem for the beer companies as it is for the radio stations.

"The FTC ruling had come down, and all of a sudden stations were getting demands from the beer and alcohol companies that they'd never had before. Some were informed that they weren't even going to be invited to the annual presentation."

On top of that, look at what's happening with male 18-34 television viewership, and the beer companies are sitting there going, "We have billions of dollars and nowhere to put it." This is a time of a lot of shifting sands. Everybody's trying to sort through the mess.

R&R: Do you think this reluctance on the part of the beer companies to be definitive about their intent is because the new cap is so fresh and the best course of action is unclear right now?

PJ: I think if it were six months from now and they had their arms around the ruling and knew what they could and couldn't do and knew how to maximize whatever ruling they've got, they would be a lot more forthcoming, because it's in their best interest. Timing played a big role in it. Everybody was scrambling, including the radio stations, which were doing their budgets for 2004 and didn't know the status of a category that accounts for 15%-20% of their revenue.

R&R: Is it that high?

PJ: In some cases, yes.

R&R: OK, back to the summit.

PJ: We also brought in Heidi Raphael, who works for Greater Media here in Detroit and is a fantastic Rock promotion expert who has worked for some great Rock stations: WMMS/Cleveland, WGRF/Buffalo and WRIF/Detroit. We knew we were going to get into promotion solutions, so having Heidi in the room was really important.

We also wanted to make sure we had PDs in there. Mike Stern from Q101 really helped the meeting with his perspective. And, obviously, we had Fred Jacobs and Dave Beasing from our company, who have a pretty good handle on what programming is thinking.

We did that because, again, what we didn't want to have happen was for stations to solve this problem merely with programming, in terms of a demo shift or something. This is a ruling that stations have to come to terms with, and we wanted to make sure we dealt with it in an appropriate fashion.

R&R: What was the mood of the meeting? Austere? Concerned? Alarmed?

PJ: It was concerned, but it was a good meeting. The stations came armed with ideas. The meeting was in two parts. Alcohol was the first part, and then there was a brainstorming session. "OK, here's what we know so far. They'll allow us to wrap our vans with the logo and they'll pay us a lot of money to put it out at events. We

just can't talk about it on the air." We then strategized ideas out of that.

Out of that meeting, because of the great contributions of everybody in the room, we were able to come up with a five-page document of ideas and tactics that we know are valuable to the alcohol companies and that quite possibly will fit under this new ruling. I think the stations walked out feeling, "OK, here's a good way to deal with it. My year's not ruined."

"We made numerous attempts to get Budweiser involved, because whatever Budweiser decides, the other alcohol companies are going to pay attention to and react to."

It was great. Sales managers generally don't get together, and we had some GMs in the room too. They really never get a chance to sit around and share problems in such a concentrated, focused fashion. We took them out to dinner before the summit, so there was some social aspect.

R&R: Did anybody drink beer?

PJ: It was the largest bill I've ever paid in my life. Anyway, there was a sense in the room of, "Wow, I'm not the only one with these problems." It was awesome, because they took the meeting over. I didn't have to do a lot of talking. We had the right people in the room, and we just started moving back and forth. We had Beasing run the brainstorm. I think everybody walked out of that part of the meeting feeling, "OK, I was nervous coming in, and I've got more questions than answers, but now that I've been in this meeting, I have a game plan."

I'd invite you to talk to each of the stations individually, because they're the ones who are now dealing with negotiations. They're the ones who

Continued on Page 68

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R&R ALTERNATIVE TOP 50

February 6, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS ADDS
1	1	LINKIN PARK Numb (Warner Bros.)	2881	-55	206711	21	74/0
2	2	OFFSPRING Hit That (Columbia)	2849	+182	164182	12	77/0
3	3	INCUBUS Megalomaniac (Epic)	2682	+40	200630	5	81/0
4	4	JET Are You Gonna Be My Girl (Elektra/EEG)	2379	-159	175621	21	76/0
6	5	AUDIOSLAVE I Am The Highway (Interscope/Epic)	2224	+91	155120	18	73/0
5	6	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1995	-170	139646	32	70/0
8	7	NICKELBACK Figured You Out (Roadrunner/IDJMG)	1783	+123	89758	10	61/2
9	8	LOSTPROPHETS Last Train Home (Columbia)	1701	+60	112041	7	73/0
7	9	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1693	-86	96570	29	59/0
10	10	STAIN'D How About You (Flip/Elektra/EEG)	1573	-9	87111	11	67/0
15	11	FINGER ELEVEN One Thing (Wind-up)	1471	+90	95313	14	59/2
21	12	BLINK-182 I Miss You (Geffen)	1429	+267	100625	6	70/6
13	13	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	1418	+35	90063	21	63/0
14	14	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1406	+24	78757	10	66/1
11	15	BLINK-182 Feeling This (Geffen)	1276	-269	110509	16	63/0
18	16	FOO FIGHTERS Darling Nikki (Roswell/RCA)	1275	+10	82417	13	49/0
20	17	A PERFECT CIRCLE The Outsider (Virgin)	1234	+22	63052	9	69/4
22	18	AFI Silver And Cold (DreamWorks/Interscope)	1200	+65	72278	11	58/3
24	19	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1115	+20	57429	9	44/0
12	20	CHEVELLE Closure (Epic)	1100	-301	50962	19	60/0
17	21	TRAPT Still Frame (Warner Bros.)	1099	-188	69995	29	48/0
25	22	COURTNEY LOVE Mono (Virgin)	1060	+79	57054	5	65/0
16	23	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	1028	-324	65394	12	60/0
19	24	PUDDLE OF MUDD Away From Me (Geffen)	950	-280	46811	15	50/0
28	25	YELLOWCAPO Ocean Avenue (Capitol)	844	+42	38179	5	56/0
26	26	CRYSTAL METHOD Born Too Slow (V2)	837	-41	35932	8	50/0
31	27	TRAPT Echo (Warner Bros.)	805	+204	57991	3	54/4
23	28	HOOBASTANK Out Of Control (Island/IDJMG)	802	-302	50973	15	51/0
43	29	311 Love Song (Maverick/Volcano)	751	+389	71521	2	53/13
29	30	GODSMACK Re-Align (Republic/Universal)	738	-5	36859	9	37/0
27	31	SMILE EMPTY SOUL Nowhere Kids (Lava)	734	-83	25833	11	49/0
30	32	WHITE STRIPES I Just Don't Know What To Do With Myself (Third Man/V2)	719	+32	66673	4	42/1
33	33	NO DOUBT It's My Life (Interscope)	577	+23	42449	11	19/1
34	34	FUEL Million Miles (Epic)	565	+22	22544	5	33/1
47	35	HOOBASTANK The Reason (Island/IDJMG)	507	+204	30199	2	53/13
37	36	3 DOORS DOWN Away From The Sun (Republic/Universal)	506	+63	16992	3	32/2
38	37	STROKES Reptilia (RCA)	498	+64	32300	3	43/3
41	38	LO-PRO Sunday (Geffen)	477	+60	19528	3	43/9
40	39	PHANTOM PLANET Big Brat (Daylight/Epic)	472	+54	29076	2	43/6
36	40	DASHBOARD CONFSSIONAL Rapid Hope Loss (Vagrant)	454	+2	16456	6	36/0
39	41	BRAND NEW Sic Transit Gloria...Glory Fad (Triple Crown/Razor & Tie)	435	+8	22887	6	28/0
35	42	KORN Right Now (Epic)	406	-126	31200	16	22/0
Debut	43	LIVING END Who's Gonna Save Us? (Reprise)	384	+182	22616	1	34/2
44	44	JET Cold Hard Bitch (Elektra/EEG)	371	+39	53524	2	27/10
42	45	THRICE Stare At The Sun (Island/IDJMG)	334	-40	11225	8	29/0
45	46	JACK JOHNSON Taylor (Jack Johnson Music/Universal)	308	-16	12383	7	19/0
Debut	47	MICHAEL ANDREWS FIGARY JULES Mad World (Down Up Down)	291	+108	33366	1	14/1
Debut	48	SEVENDUST Broken Down (TVT)	283	+76	10834	1	20/2
48	49	KORN Y'All Want A Single (Immortal/Epic)	275	+15	16493	3	18/0
Debut	50	APARTMENT 26 Give Me More (Atlantic)	266	+34	7600	1	23/1

81 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 1/25-1/31. 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
PUDDLE OF MUDD Heel Over Head (Geffen)	21
HOOBASTANK The Reason (Island/IDJMG)	13
311 Love Song (Maverick/Volcano)	13
JET Cold Hard Bitch (Elektra/EEG)	10
LO-PRO Sunday (Geffen)	9
KINGS OF LEON California Waiting (RCA)	8
EDGEWATER Eyes Wired Shut (Wind-up)	8
LINKIN PARK Lying From You (Warner Bros.)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
311 Love Song (Maverick/Volcano)	+389
BLINK-182 I Miss You (Geffen)	+267
TRAPT Echo (Warner Bros.)	+204
HOOBASTANK The Reason (Island/IDJMG)	+204
OFFSPRING Hit That (Columbia)	+182
LIVING END Who's Gonna Save Us? (Reprise)	+182
PUDDLE OF MUDD Heel Over Head (Geffen)	+177
P.O.D. Change The World (Atlantic)	+163
NICKELBACK Figured You Out (Roadrunner/IDJMG)	+123
M. ANDREWS FIG. JULES Mad World (Down Up Down)	+108

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
WHITE STRIPES Seven Nation Army (Third Man/V2)	1024
LINKIN PARK Faint (Warner Bros.)	1021
STAIN'D So Far Away (Flip/Elektra/EEG)	885
TRAPT Headstrong (Warner Bros.)	774
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	734
AUDIOSLAVE Like A Stone (Interscope/Epic)	713
A PERFECT CIRCLE Weak And Powerless (Virgin)	696
CHEVELLE Send The Pain Below (Epic)	690
QUEENS OF THE STONE AGE No One Knows (Interscope)	657
FOO FIGHTERS Times Like These (Roswell/RCA)	638

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Linkin Park at No. 1 again. This has to be a record of some kind, don't you think? Don't you think I should know this? It has to be. Who would know this? I should, right? I gotta go find out ... The **Offspring** are still threatening though — still sitting firmly at No. 2 ... **Incubus** inch up to the No. 3 slot ... **Jet** hold and refuse to give up the No. 4 position ...

Audioslave are also pressing for the very top, moving 6-5 ... **Nickelback** will not be denied either, jumping 8-7 this week ... Not to be left behind in the race for the tippy top are **Lostprophets**. They squeak out a 9-8 move ... However, check out the action of **Blink-182**, going 21-12. The next few weeks will see much turmoil in the top 10 ... Other smooth movers include **A Perfect Circle**, **AFI**, **Limp Bizkit**, **Courtney Love**, **Yellowcard** and **Trapt** ... Things you have to keep an eye on: **Hoobastank's** "The Reason" (47-35), **311's** "Love Song" (43-29), **Lo-Pro's** "Sunday" (41-38), **Phantom Planet's** "Big Brat" (40-39, and a lot of buzz building) ... New to the chart this week: **Living End**, **Michael Andrews** **t/Gary Juels** (Gary is now firmly in the grasp of Universal; look for a new disc soon), **Sevendust** and **Apartment 26** ... Most Added: **Puddle Of Mudd**, **311**, **Hoobastank**, **Jet**, **Lo-Pro**, **Kings Of Leon** ... Most Should Be Added: **Courtney Love**, **The Vines**, **Jay-Z**, **Atmosphere** (WAQZ/Cincinnati and KITS/San Francisco this week, kids), **Postal Service**, **HIM**, **The Polyphonic Spree** (Bowie dates, *Scrubs* episode, Jim Carrey movie — pay attention, dammit!) and **To My Surprise**.

— Max Tolkoff, *Alternative Editor*

Alternative ON THE RADIO

COMING RIGHT UP

ARTIST: **To My Surprise**

LABEL: **Roadrunner/IDJMG**

By **FRANK CORREIA**/ALTERNATIVE SPECIALTY EDITOR

As percussionist and co-founder of Slipknot, Shawn "Clown" Crahan is literally a ball of chaos. Onstage he tackles fellow bandmembers and pounds on steel kegs and sends them flying in whatever direction seems fit. Beneath his clown mask he can direct legions of dedicated fans to chant "666" when his band launches into "The Heretic Song." The stuff of parents' nightmares, he is an antichrist superstar.

Of course, we all remember the adage about judging a book by its cover. Crahan himself is quite the complex article. With three children and one on the way, he is completely open, exuding a confident air that's gentle yet direct. In short, it's a pleasant surprise.

And when it comes to his side project, **To My Surprise**, friends, fans, co-workers and bandmates are astonished at what Crahan has created with longtime friends **Brandon Darner** (vocals, guitar) and **Stevan Robinson** (guitar). The album is warm and inviting, grooving on vintage tones and hopping into happy, Beatlesque moments that bounce with positivity. Words like *friends* are motifs, and there's a balance of psychedelic pop, proto-punk and good old-fashioned rock — a stunning departure from his full-time gig.

"I understand people's surprise," he tells **R&R**, recalling his mother's love for bands like **The Doors**, **Jimi Hendrix** and **The Beatles**. "My mom would play a lot of records. A lot of the bands from that era — '60s and '70s — in my opinion made some of the greatest music of all time. It's just the tone, the scratch, the real low-fi kind of feeling."



To My Surprise

To record the album Crahan and Darner would drive about 90 minutes outside their hometown of Des Moines to an old farm-turned-studio. "We would write a song a day, instead of worrying about drum sounds, guitar sounds," Crahan says. "We'd show up and get inspired by what was going on. And what's going on is that life's filled with all kinds of different mysteries. I don't like to be bedded down with one idea. I'd die if I had to feel one color all my life."

One event that colored Crahan's perspective for the project was 9/11. "I really examined myself in this place," he says. "Who I am to you. Who I am to the neighbor who lives across the street, whom I don't even know yet, but I'll meet one day? It drew some serious conclusions that I wasn't necessarily comfortable with anymore. It had a big role, because it opened up my brain to paying a little bit more attention to who I am in this place and how I affect other people. When I take 'I' out of it and concentrate more on 'we,' it's a lot more rewarding. A lot more gets done and a lot less pain happens. That's what I learned that day: the word *we*."

What's On Tap For Beer Dollars?

Continued from Page 64

can give you a sense of what came out of the summit and also how they're doing this year.

R&R: Clearly, there were a lot of ideas discussed, but address the issue of dayparting for a moment. Can't dayparting deal with a lot of this? Stay out of the nighttime, where all of the younger listeners are, and stay in the daytime. It's not an absolute answer, but is it a good answer?

PJ: Stations are crunching their Tapscan runs furiously to make sure they can comply with whatever requirements the beer companies are putting out there.

R&R: And that's an interesting point. The beer companies haven't actually said what their criteria are.

PJ: It's stunning to me that it's Jan. 22 and they're still fuzzy. Believe me, those are simple solutions. It's those stations that say,

"Look, we've got Monday-Friday, 10-11am and 7-8pm, and then 6-9am on Saturday morning that we can sell you." Those are the stations that are certainly going to have challenges.

The other thing is, the larger the market, the more potential available youth dollars. Let's face it, when you look at national advertising, you generally start at the top, and it declines from there. If the average Alternative station's — and I'm hypothesizing here — share of revenue from beer is 15%, it is quite possible that for a KROQ/Los Angeles or even a WKQX/Chicago that percentage might be a little bit lower. This is not just a format issue, this is an industry issue, which is why it got the attention of so many of the CEOs I've spoken with.

Next time Jacobs talks about additional solutions and the bigger question of how radio can capture more of the youth dollars overall without the beer.

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Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.14	4.16	85%	21%	4.05	4.00	4.10
BLINK-182 I Miss You (Geffen)	4.14	-	81%	12%	4.05	3.84	4.24
YELLOWCARD Ocean Avenue (Capitol)	4.11	-	50%	5%	4.00	3.72	4.27
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	4.05	4.09	79%	17%	3.90	3.72	4.09
AFI Silver And Cold (DreamWorks/Interscope)	4.04	4.00	65%	8%	3.95	4.00	3.91
LINKIN PARK Numb (Warner Bros.)	4.03	4.16	98%	36%	4.06	3.85	4.26
FOO FIGHTERS Darling Nikki (Roswell/RCA)	4.03	3.90	65%	8%	4.12	4.24	4.00
THREE DAYS GRACE (I Hate) Everything About You (Live)	4.01	4.05	97%	34%	3.96	3.90	4.02
HOOBASTANK Out Of Control (Island/IDJMG)	4.00	4.00	87%	18%	3.93	3.76	4.10
FINGER ELEVEN One Thing (Wind-up)	3.99	3.97	64%	11%	3.98	3.94	4.01
BLINK-182 Feeling This (Geffen)	3.95	3.83	93%	26%	3.86	3.68	4.05
INCUBUS Megalomaniac (Epic)	3.95	4.03	86%	14%	3.92	3.99	3.84
CHEVELLE Closure (Epic)	3.93	3.90	83%	21%	4.03	4.13	3.93
TRAPT Still Frame (Warner Bros.)	3.89	3.92	93%	32%	3.92	3.83	4.01
OFFSPRING Hit That (Columbia)	3.88	3.81	95%	26%	3.80	3.81	3.78
RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	3.88	3.88	91%	22%	3.84	3.88	3.80
LOSTPROPHETS Last Train Home (Columbia)	3.88	3.98	58%	9%	3.69	3.70	3.68
SMILE EMPTY SOUL Nowhere Kids (Lava)	3.83	3.79	65%	12%	3.76	3.60	3.93
JET Are You Gonna Be My Girl (Elektra/EEG)	3.80	3.77	95%	34%	3.75	3.55	3.96
A PERFECT CIRCLE The Outsider (Virgin)	3.79	3.70	61%	8%	3.86	3.94	3.77
STAIN'D How About You (Flip/Elektra/EEG)	3.74	3.71	81%	21%	3.69	3.57	3.82
PUDDLE OF MUDD Away From Me (Geffen)	3.72	3.66	91%	26%	3.66	3.52	3.80
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.71	3.68	85%	27%	3.75	3.75	3.75
NICKELBACK Figured You Out (Roadrunner/IDJMG)	3.68	3.66	87%	28%	3.62	3.48	3.75
OUTKAST Hey Yal (Arista)	3.58	3.57	97%	54%	3.77	3.73	3.81
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.56	3.53	92%	29%	3.54	3.41	3.67
CRYSTAL METHOD Born Too Slow (V2)	3.43	-	42%	9%	3.43	3.51	3.35
KORN Right Now (Epic)	3.41	3.16	75%	24%	3.53	3.53	3.53
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	3.24	3.15	76%	27%	3.24	3.11	3.36

Total sample size is 452 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. LIVING END (Reprise) "Who's Gonna Save Us"
2. MIGHTY SIX NINETY (Unsigned) "With You"
3. AIR (Astralwerks/EMC) "Cherry Blossom Girl"
4. HIM (Universal) "Join Me"
5. BAYSIDE (Victory) "Masterpiece"
6. IMA ROBOT (Virgin) "STD Dance"
7. ZEBRAHEAD (Columbia) "Rescue Me"
8. RED TAPE (Roadrunner/IDJMG) "Stalingrad"
9. START (Hollywood) "The 1,2,3,4"
10. ENDOCHINE (Unsigned) "Enough About You"
11. BLINDSIDE (Elektra/EEG) "All Of Us"
12. STARSAILOR (Capitol) "Silence Is Easy"
13. PHANTOM PLANET (Daylight/Epic) "Big Brat"
14. JOSH TODD (Todd Entertainment/XSRECORDS) "Shine"
15. LAGUARDIA (Universal) "Holy Ghost"
16. DIZZEE RASCAL (Matador) "Fix Up, Look Sharp"
17. THOUSAND FOOT KRUTCH (Tooth & Nail/EMC) "Rawkfist"
18. N.E.R.D. (Virgin) "She Wants Me To Move"
19. VERRA CRUZ (Crazeltown) "Soul Collides"
20. ROY (Fueled By Ramen) "Something That's Real"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Horrorpops
TITLE: Hell Yeah
LABEL: Hellcat/Epitaph



Given the psychobilly packaging, the hotter-than-hell lead singer and the pierced go-go dancers that liven up the Horrorpops' stage show, it'd be easy to lump these Danish rockers in with the group of suckers cherishing style over substance. But with their Hellcat debut, *Hell Yeah!*, the Horrorpops dole out a delicious confection of rockabilly, ska, punk, new wave, surf and alt-pop. Lead singer and upright bass player Patricia has her stray-kitten strut down pat, and her vocals teeter between Siouxsie Sioux and Gwen Stefani (albeit without the latter's chipmunk-riding-the-teacups vibrato). Meanwhile, guitarists Nekroman and Karsten know exactly how many licks it takes to get to the center of a good pop song. Tracks like "Julia," "Ghouls," "Miss Take" and — ah, to hell with it. There's not a rotten apple in the bunch. Finally some rock candy that won't give you a cavity.

— Frank Correia, Rock Specialty Editor

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Radio And Records

Taking advantage of special relationships between radio and retail

It is no secret that record sales are down and that developing new digital sales models is an extremely important part of turning things around for the music industry. But we can't count out the traditional record store and its continued importance in the marketplace. Many labels are taking advantage of special relationships that some Triple A stations have nurtured with key accounts in their markets.

As Lost Highway Sr. Director/Promotion Ray Di Pietro puts it, "Many Triple A radio stations have relationships with local retailers to maximize exposure and sales in their markets. I love these opportunities.

"In my position, placing a traditional time buy with a local retail tag on these stations definitely creates additional awareness and a connection to a song. It enables the label promotion staff to work more closely with the radio station and for the sales department to work with retail, and both create opportunities for the artists.

"This approach closes the circle between the label, radio station, retail and, in the end, the listener who connects the dots at the store and buys the artist's music.

"Coupled with creative promotions in active markets, we have created a direct and solid partnership between the label and Triple A radio. Doing business this way, I've also found myself working closer to our label's marketing and sales departments. As a team, we have been able to focus more closely on airplay markets and to react much more quickly to listener and retail response due to Triple A airplay."

Working Together

You will hear certain people say that airplay at Triple A is great but doesn't sell many records. There are numerous examples to the contrary. It is my belief that the folks who hold on to that opinion likely do not take advantage of the many symbiotic relationships that Triple A has developed with key retailers.

When I asked around for some insight for this column, three markets were offered time and again as great examples of how well Triple A can work with key local retailers. They were KINK and Music Millennium in Portland, OR; KGSR and Waterloo in Austin; and WFPK and Ear-Xtacy in Louisville.

KINK PD Dennis Constantine says that Music Millennium has two locations in Portland and is the big

dog when it comes to record sales. "Music Millennium and Waterloo in Austin are the two remaining big independent music stores left in the country," he says. "Music Millennium has a large stage area in both stores and does a lot of in-store promotions and performances.

"We have a listening station at each location, and each month we have three CDs on it that get a special price point, as well as promos added to spots on the station that a record label can purchase. It turns out to be a pretty good deal.

"The three CDs are chosen based on a discussion between the manager of Music Millennium and me. We try to keep a balance between established artists, artists who are building their careers and hot newcomers.

"We've seen very significant sales come off of this program. For example, when the first Norah Jones album came out, it was originally priced in that \$9.99 new-artist program. With our program on top of that, people could buy the CD for around \$7.50. It flew out of the store."

The Granola Mafia

According to KGSR PD Jody Denberg, one of the keys to the relationship his station has with Waterloo is the nature of the store itself. When it first opened its doors in Austin, it caused quite a stir. At the time Denberg even wrote a story for the local paper about the store's dedication to musical diversity.

"When I helped launch KGSR 13 years ago, it was a natural for us to establish a relationship with Waterloo," he says. "In fact, these days we are deemed the 'Granola Mafia'! But the bottom line is, what we play sells there, and what sells there we play.

"We have a CD-of-the-week program in which we team up with a label. The CD gets a dozen mentions a week on the air, we offer the label a special spot package, and the store offers the CD at a discount.

"Waterloo also sponsors my Sun-

day-night new-music specialty show and is one of our outlets for the KGSR Broadcasts CD series. We also have a listening station in the store."

Each station has a unique set of circumstances, depending on the market it is in and the type of music-retail accounts that service it. For Dan Reed — VP/Programming for Public Radio Partnership, which includes WFPK — it's simply a matter of dealing with folks who are conscientious and passionate about music.

"We don't really have to work that hard at it," he says. "Ear-Xtacy has been such a great full-service store for us, as well as a valued underwriter for FPK. It has been a consistent advocate for public radio in Louisville for a very long time.

"They keep a close eye on what we play, and I can honestly say that just about anything that shows up on our playlist, you can find in their store. We try to connect with them as much as we can. We broadcast live in-store performances several times a year from there, plus we have a listening station with our logo on it. They are also a destination for people to buy WFPK merchandise.

"We haven't reinvented the wheel. It's just a combination of Louisville being a very active music market, a great record store paying attention to what we do, and keeping the communication lines open between us to come up with new ideas."

Strategic Alliances

Other examples of strategic alliances between radio and music retail include KTCZ and Target in Minneapolis. Target's home base is there, and, according to station PD Lauren MacLeash, the alliance makes sense on many levels.

"Target is our exclusive outlet for the Cities 97 In-Studio samplers we do," she says. "In return for that exclusivity Target donates the distribution and \$25,000 to our sampler charities. In addition, we have year-round 'Cities 97 Music Display' end-caps in over 40 stores statewide, which carry CDs based on our current playlist."

KMTT/Seattle has a special tie-in with a nontraditional outlet — Starbucks — as well as important indie retailer Easy Street. WRNR/Baltimore recently established a "WRNR Music Picks" program with Tower/Annapolis, MD. KPRI/San Diego has a solid relationship with Borders Books & Music.

Direct Connections

Most Triple A stations have established a symbiotic relationship with a key record-retail account in their city. Here is a list of some stations' most important accounts.

Station	Account(s)
WAPS/Akron	Time Traveller, Quonset Hut
KGSR/Austin	Waterloo
WRNR/Baltimore	Tower (Annapolis)
KRVB/Boise, ID	The Record Exchange
WNCS/Burlington, VT	Pure Pop
WDD/Chattanooga, TN	Media Play
KBXR/Columbia, MO	Streetside
WDET/Detroit	Tower (Birmingham)
WVOD/Elizabeth City, NC	Outer Banks Music
KZPL/Kansas City	Best Buy, Need More Discs
WOKV/Knoxville	Disc Exchange
WFPK/Louisville	Ear-Xtacy
WMPS/Memphis	Cat's Music
KTCZ/Minneapolis	Target
WGVX/Minneapolis	Electric Fetus
KPIG/Monterey	Streetlight, Do Re Mi, Boo Boo
WRLT/Nashville	Tower (West End)
WFUV/New York	J&R Music
KCTY/Omaha	Homers
WXP/Philadelphia	Mainstreet, Tower
KINK/Portland, OR	Music Millennium
WDST/Poughkeepsie, NY	FYE
KTHX/Reno, NV	Soundwave, Tower
KPRI/San Diego	Borders Books & Music
KTAO/Santa Fe-Taos, NM	Que Pasa, Taos Sound
KRSH/Santa Rosa, CA	Back Door Disc and Tape
KMTT/Seattle	Starbucks, Easy Street
WRNX/Springfield, MA	Turn It Up
KCLC/St. Louis	Streetside, Vintage Vinyl

In Kansas City, KZPL works both ends of the retail spectrum by interacting with Best Buy, as well as a local mom-and-pop called Need More Discs. And KPIG/Monterey covers the entire central coast of California by cooperating with Streetlight Records in Santa Cruz, Do Re Mi in Carmel and Boo Boo in San Luis Obispo.

Smart Marketing

In addition to these market-specific relationships that record labels can take advantage of for their priority projects, there are certain key national marketing campaigns that tie in to accounts whose clientele also listens to Triple A radio.

"There are definitely some indie retailers — many of which are members of the Coalition of Independent Music Stores — that have very close ties with certain Triple A stations, and we will often take advantage of those kinds of relationships when it makes sense for Rounder and the particular artist at hand," explains Rounder Sr. Director/Promotion Katrinka Suydam.

"But it is also important to note that there are certain key national retailers we work with, such as Borders Books & Music, Barnes & Noble and even Tower, plus nontraditional outlets such as Starbucks.

"Even Amazon.com can produce dramatic sales results for us under the right circumstances. For example, if one of our artists has a feature on NPR or does something like *Good Morning America*, we will almost always see a sales spike at Amazon.

"In addition, a place like Boston offers opportunities on both levels with Borders, as well as Newberry Comics for in-store appearances and things like that. So there are ways for our sales and marketing department to implement a national campaign while still leaving enough flexibility for us to plug in to certain key local radio-retail relationships."

Reading The Situation

Even with all these programs and relationships for labels to take advantage of, Interscope's James Evans advises making sure the artist matches the particular situation.

"When they are done well, I'm a fan of these programs," he says. "These days marketing money is more carefully scrutinized than ever. Something that is directly tied to the artist and has both a retail and a radio element will make a better case than many other opportunities that arise.

"Ideally, you need a store that has a reputation and an inherent draw for music people, like Waterloo in Austin or Music Millennium in Portland. You need a station whose brand endorsement is meaningful in terms of driving traffic and one that is willing to give the program some well-placed promos.

"It also helps to have the number of 'Artists of the Month' limited to three or less so the whole thing is focused. Finally, you need a prominent display at the store level. It's much harder than it sounds to pull together all these elements in one market."

R&R TRIPLE A TOP 30

February 6, 2004

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	1 COUNTING CROWS She Don't Want Nobody Near (Geffen)	476	+28	21544	13	23/0
4	2	2 NORAH JONES Sunrise (Blue Note/EMC)	377	+50	23720	4	21/0
2	3	3 GUSTER Careful (Palm/Reprise)	363	+12	14382	12	22/0
5	4	4 MELISSA ETHERIDGE Breathe (Island/IDJMG)	361	+35	19035	5	21/0
9	5	5 INDIGO GIRLS Perfect World (Epic)	330	+39	14274	6	22/0
3	6	6 DAVE MATTHEWS Save Me (RCA)	317	-18	12947	14	21/0
8	7	7 FIVE FOR FIGHTING 100 Years (Aware/Columbia)	315	+22	11866	8	16/0
12	8	8 JACK JOHNSON Taylor (Jack Johnson Music/Universal)	298	+24	13898	10	21/0
11	9	9 THRILLS One Horse Town (Virgin)	297	+13	12825	9	21/0
7	10	10 SARAH MCLACHLAN Fallen (Arista)	280	-23	21084	19	18/0
17	11	11 STING Sacred Love (A&M/Interscope)	279	+48	16982	3	21/2
10	12	12 STEREOPHONICS Maybe Tomorrow (V2)	271	-16	12044	13	21/0
6	13	13 HOWIE DAY Perfect Time Of Day (Epic)	247	-64	12703	23	18/0
13	14	14 JET Are You Gonna Be My Girl (Elektra/EEG)	242	-12	9472	6	14/1
22	15	15 JOHN MAYER Clarity (Aware/Columbia)	237	+36	11693	4	18/1
14	16	16 SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	236	-13	17001	18	22/0
18	17	17 DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	235	+12	9898	3	21/1
21	18	18 JOHN EDDIE If You're Here When I Get Back (Thrill Show/Last Highway)	220	+16	5017	8	12/0
20	19	19 COLDPLAY Moses (Capitol)	210	+4	11390	15	13/0
26	20	20 MATCHBOX TWENTY Bright Lights (Atlantic)	202	+50	14706	11	6/0
15	21	21 JOE FIRSTMAN Breaking All The Ground (Atlantic)	198	-44	7660	18	18/0
16	22	22 TRAIN When I Look To The Sky (Columbia)	189	-51	8970	20	15/0
27	23	23 LOS LONELY BOYS Real Emotions (Or/Epic)	186	+50	6335	2	14/1
23	24	24 THORNS Blue (Aware/Columbia)	181	-20	7487	13	16/0
24	25	25 R.E.M. Bad Day (Warner Bros.)	174	-1	11238	19	16/0
25	26	26 RODNEY I'm Shakin' (Geffen)	173	+14	5100	6	14/0
Debut	27	27 RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)	170	+48	8384	1	11/1
Debut	28	28 JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	152	+32	11321	1	12/1
30	29	29 KEB' MO' Let Your Light Shine (Epic)	137	+14	4301	2	12/0
-	30	30 3 DOORS DOWN Here Without You (Republic/Universal)	124	+6	7053	2	5/1

24 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 1/25-1/31. 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

STARSAILOR Silence Is Easy (Capitol)

Total Plays: 109, Total Stations: 8, Adds: 1

BIG HEAD TODD AND THE MONSTERS Imaginary Ships (Sanctuary/SRG)

Total Plays: 108, Total Stations: 10, Adds: 1

MAROON 5 This Love (Octone/J)

Total Plays: 105, Total Stations: 9, Adds: 3

JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)

Total Plays: 91, Total Stations: 9, Adds: 1

BEN HARPER Brown Eyed Blues (Virgin)

Total Plays: 82, Total Stations: 10, Adds: 3

TEITUN You're The Ocean (Cherry/Universal)

Total Plays: 80, Total Stations: 9, Adds: 1

WHEAT I Met A Girl (Aware/Columbia)

Total Plays: 78, Total Stations: 4, Adds: 1

HOWIE DAY She Says (Epic)

Total Plays: 76, Total Stations: 10, Adds: 4

VAN MORRISON Evening In June (Blue Note/EMC)

Total Plays: 76, Total Stations: 8, Adds: 1

MICHAEL ANDREWS (GARY JULES) Mad World (Down Up Down)

Total Plays: 66, Total Stations: 3, Adds: 1

Songs ranked by total plays

Most Added*

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
JONNY LANG Give Me Up Again (A&M/Interscope)	6
MATT NATHANSON Suspended (Cherry/Universal)	6
TRUMAN Morning Light (Geffen)	5
HOWIE DAY She Says (Epic)	4
MAVERICKS Air That I Breathe (Quarterback/Sanctuary)	4
STEVE POLTZ You Remind Me (98 Pounder)	4
BEN HARPER Brown Eyed Blues (Virgin)	3
MAROON 5 This Love (Octone/J)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
HOWIE DAY She Says (Epic)	+56
BIG HEAD TODD... Imaginary Ships (Sanctuary/SRG)	+55
NORAH JONES Sunrise (Blue Note/EMC)	+50
LOS LONELY BOYS Real Emotions (Or/Epic)	+50
MATCHBOX TWENTY Bright Lights (Atlantic)	+50
JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)	+49
VAN MORRISON Evening In June (Blue Note/EMC)	+49
STING Sacred Love (A&M/Interscope)	+48
RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)	+48
BEN HARPER Brown Eyed Blues (Virgin)	+47

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
DIDO White Flag (Arista)	210
JONNY LANG Red Light (A&M/Interscope)	199
WALLFLOWERS Closer To You (Interscope)	174
COLDPLAY Clocks (Capitol)	159
JACK JOHNSON Wasting Time (Jack Johnson Music/Universal)	154
JOHN MAYER Bigger Than My Body (Aware/Columbia)	150
JASON MRAZ You And I Both (Elektra/EEG)	121
LOS LONELY BOYS Heaven (Or/Epic)	119
SANTANA (ALEX BAND) Why Don't You & I (Arista)	114

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



The next single from the acclaimed debut album Revive

STEADMAN
WAVE GOODBYE

Produced by Natasha Schneider and Alain Johannes
Management: Bounce - Los Angeles
www.steadmanband.com • www.steadmanmusic.com



The first single from the album Interventions And Lullabies

THE FORMAT
THE FIRST SINGLE
(YOU KNOW ME)

Produced by R. Walt Vincent
Management: Biscuit Management, Tempe, AZ
www.theformat.com

Impacting AAA and Hot AC on 2/9
Couldn't Wait: WGVX, WXPB, KCLC, KNDZ

"Steadman's first major-label album is REVIVE, an outstanding collection of melodic Pop/Rock songs."

—Billboard Magazine January 31, 2004

www.elektra.com

Already on at AAA: KTHX, WRNX, WCBE, KRSH, WAPS, KTAO, KMTN, WKVL
Already on at Alternative: KEDJ, CD101, KFMA, WOXY, WZNE, KJEE, WEQX, WJSE, WHTG, WBEB **JUST IN: WFNX/Boston**

"The Format has already started to heat up the request lines" — Sarah McClure, WKVL/Memphis

"These musical whiz kids... are composing bold, Beatles-influenced Pop-Rock gems that are leagues ahead of their musically myopic peers." — Alternative Press March 2004

February 6, 2004

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

Table with 8 columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (00), WEEKS ON CHART, TOTAL STATIONS ADDS. Lists top 30 songs including 'COUNTING CROWS' and 'NORAH JONES'.

25 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 1/25 - Saturday 1/31. © 2004 Radio & Records.

Most Added

www.rindicator.com

Table with 2 columns: ARTIST TITLE LABEL(S), ADDS. Lists newly added songs like 'JONNY LANG' and 'MAVERICKS'.

Most Increased Plays

Table with 2 columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Lists songs with significant play increases like 'JONNY LANG' and 'STARSAILOR'.

Reporters

WAPS/Akron, OH PD/MD: Bill Gruber... KGSR/Austin, TX OM: Jeff Carroll...

WRNR/Baltimore, MD OM: Jon Peterson... KNZ/Williams, MT OMC: Cam Maxwell...

KRVE/Boise, ID OMC: Ben McCarty... WDS/Boston, MA OMC: Deez Knight...

WVCS/Burlington PD/MD: Mark Albanese... WMVY/Cape Cod, MA PD/MD: Barbara Decey...

WVTV/Charlottesville, VA OMC: Sam Harris... WRT/Chicago, IL PD: Norm Winer...

WBWW/Columbus, OH OMC: Jack Lawson... WDOB/Chattanooga, TN OMC: Greg Howard...

WVTV/Charlottesville, VA OMC: Sam Harris... WRT/Chicago, IL PD: Norm Winer...

KBRK/Columbia, MO OMC: Jack Lawson... WOL/Knoxville, TN PD: Jim Snyder...

WCCB/Columbus, OH OMC: Tammy Allen... WDC/Elizabethtown, KY OMC: Brian Cook...

WJHM/Indianapolis, IN PD: Joe Hartz... WJTV/Johnson City, NC PD: Scott Arbuckle...

WVOD/Elizabeth City, NC PD: Matt Cooper... WNCN/Raleigh, NC PD: Steve Politz...

WVTV/Charlottesville, VA OMC: Sam Harris... WTTN/Indianapolis, IN PD: Joe Hartz...

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WVTV/Charlottesville, VA OMC: Sam Harris... WTTN/Indianapolis, IN PD: Joe Hartz...

National Programming

Added This Week



World Cafe

Alli Castellini 215-898-6677

BRAD MEHLDAU Everything In Its Right Place... CLUMSY LOVERS After The Flood... EDDI READER Winter Is Past...



Acoustic Cafe

Rob Reinhart 734-761-2043

DELOREAN Morning Watch... MATT NATHANSON Little Victories

WVTV/Charlottesville, VA OMC: Sam Harris...

KCLC/St. Louis, MO OMC: Mike Wolf...

WVTV/Charlottesville, VA OMC: Sam Harris...

KCLC/St. Louis, MO OMC: Mike Wolf...

WVTV/Charlottesville, VA OMC: Sam Harris...

KCLC/St. Louis, MO OMC: Mike Wolf...

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KCLC/St. Louis, MO OMC: Mike Wolf...

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KCLC/St. Louis, MO OMC: Mike Wolf...

WVTV/Charlottesville, VA OMC: Sam Harris...

KCLC/St. Louis, MO OMC: Mike Wolf...

WVTV/Charlottesville, VA OMC: Sam Harris... KCLC/St. Louis, MO OMC: Mike Wolf...

ON THE RECORD

Alex Cortright
PD, WRNR/Baltimore

"Hey, man, ain't nothin's changed!" sings Al Green as he opens "Too Many," the final song on his new album, *I Can't Stop*. Whether it's gospel or R&B, Green's music is always joyful and honest. That's because wherever his head is (whether in the heavens or in his lover's arms), his heart and voice follow. For this reason, Green kind of reminds me of Ella Fitzgerald — even when he's singing deep



blues, there's always an undercurrent of delight. • Now 40 years into his career, Green remains a full, acrobatic and beautiful singer. With his old friend and collaborator Willie Mitchell on the knobs for the first time in 17 years, the production and the arrangements are what you might expect from a duo that gave us such all-time classics as "I'm Still in Love With You" and "Call Me." • The result is classic Memphis soul. With Mitchell and members of the old Hi Records session crew on board, it's impossible to avoid direct comparisons to those great early '70s albums. Indeed, Green seems committed to revisiting the sound that made him famous. *I Can't Stop* comes as close to this as possible with great rocking grooves like "I'd Still Choose You," "I've Been Thinking About You" and "I'd Write a Letter." The bluesy "Play to Win" and the plaintive "Not Tonight" are good too. • Is Al Green back? Hey, man, ain't nothin's changed!

Counting Crows remain at 1* for the third week on the monitored airplay chart, as Norah Jones moves up to 2*. Guster are in at 3*, Melissa Etheridge takes the 4* slot, and Indigo Girls go top five at 5* ... **Five For Fighting**, **Jack Johnson** and **The Thrills** round out the top 10 ... Other big gainers include **Sting**, **John Mayer**, **John Eddie**, **Matchbox Twenty** and **Los Lonely Boys** ... **Ryan Adams**, **Joss Stone** and **3 Doors Down** debut ... On the national side, Counting Crows are also 1*, Jones is 2*, Indigo Girls move up to 3*, and Etheridge goes to 5*, while **Damien Rice** and **Starsailor** go top 10 at 9* and 10*, respectively ... Other projects showing impressive progress include **Jonatha Brooke**, **Adams**, **Stone**, **Keb' Mo'** and **Jet** ... **Owsley**, **Los Lonely Boys** and **Mindy Smith** debut ... There is another week of big add activity. **Jonny Lang** comes in No. 1 overall (No. 1 on both panels) with 14 stations in the Most Added category ... Also showing a good first week were **The Mavericks** and **Steve Poltz**, with 10 total adds; **Truman**, with 9; **Matt Nathanson** (tied at No. 1 on the monitored panel), with eight; **Ben Harper**, with five; and **Grant-Lee Phillips** and **BR5-49**, with four ... **Los Lonely Boys**, **Mindy Smith**, **Howie Day**, **Big Head Todd & The Monsters**, **Johnny A.**, **Maroon 5**, **Wheat** and **John Wesley Harding** close some important holes.

— John Schoenberger, Triple A Editor

Triple A ON THE RADIO

AAA ARTIST OF THE WEEK

ARTIST: **String Cheese Incident**

LABEL: **SCI-Fidelity**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Boulder-based String Cheese Incident have come a long way since forming back in 1993. What started as five friends — Kyle Hollingsworth on keys and vocals; Michael Kang on mandolin, violin and vocals; Keith Moseley on bass and vocals; Bill Nershi on guitar and vocals; and Michael Travis on drums and vocals — jamming together for fun has turned into a full-fledged enterprise of extensive national touring, a management and PR company and a record label called SCI-Fidelity.

Blending elements of rock, Celtic, bluegrass, reggae, salsa, Afro-pop, funk and jazz, SCI have gradually developed a sound that is uniquely their own. In 1997 they began releasing their own albums, both studio efforts and live albums, including 40 concert recordings from their 2002 tour.

They return with *Untying the Knot*, which in many ways represents an entirely new direction of expression for the band. Although they have not abandoned their jamming roots, they have delivered an album of more succinct songs with a more focused message.

"We didn't want this album to be such an obvious reflection of what we do live," says Nershi. "Instead, we wanted to use the studio as a tool and as a separate but related art form to make music differently than we would onstage. This is definitely the first album for which we've used that approach. It offers a glimpse into a brand-new side of the band."

To help them navigate this new territory, the band enlisted the help of well-known producer Youth (Killing Joke, The Verve, Orb and Crowded House). At first, it seemed the association might not work,

as both the producer and the musicians had very different perspectives on music, song structure and recording techniques. However, in the long run this disparity turned out to be a great jumping-off point for creativity.

"I was initially a little doubtful about working with him," says Moseley of Youth. "It seemed that we had so little in common with the artists he had worked with in the past. But he had so much energy and creativity that we decided to take the chance and step away from our comfort zone."

The result is an album that presents String Cheese Incident in a more focused way without compromising their musical prowess, adventurous sound or the altruistic messages in their lyrics. Whether it's "Wake Up," "Orion's Belt" or "Who Am I?" or instrumentals such "Valley of the Jig" and "Mountain Girl," *Untying the Knot* is clearly a String Cheese Incident album. These and other tracks stand easily on their own, yet this is very much a concept album, and it works wonderfully on that level as well.

"Everybody has to deal with the issues we write about on this album," says Moseley. "Hopefully, our fans find a lot about this album they can relate to, even if at first it's a bit surprising to them. It's just the band stretching and growing — it's something we had to do."

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LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	C. TAYLOR & C. RODRIGUEZ <i>The Trouble... (Lonestar)</i>	730	-7	10363
13	2	FLATLANDERS <i>Wheels Of Fortune (New West)</i>	643	+264	1091
2	3	ROBERT EARL KEEN <i>Farm Fresh Onions (Audium/Koch)</i>	563	-25	11252
3	4	BOTTLE ROCKETS <i>Blue Sky (Sanctuary/SRG)</i>	550	-20	4975
6	5	LYLE LOVETT <i>My Baby Don't Tolerate (Curb/Lost Highway)</i>	537	-2	10664
4	6	MAVERICKS <i>The Mavericks (Sanctuary/SRG)</i>	528	-35	10676
5	7	VARIOUS ARTISTS <i>Just Because I'm A Woman... (Sugar Hill)</i>	498	-44	9341
11	8	VARIOUS ARTISTS <i>Cold Mountain Soundtrack (DMZ/Sony Music)</i>	461	+64	1545
7	9	ROONEY CROWELL <i>Fate's Right Hand (DMZ/Columbia)</i>	453	-82	13847
25	10	BR5-49 <i>Tangled In The Pines (Dualtone)</i>	433	+162	819
14	11	HOLMES BROTHERS <i>Simple Truths (Alligator)</i>	402	+54	1193
8	12	AORIENNE YOUNG <i>Plow To The End Of The Row (Addie Belle)</i>	401	-54	8750
9	13	EMMYLOU HARRIS <i>Stumble Into Grace (Nonesuch)</i>	400	-41	9088
10	14	ALBERT LEE <i>Heartbreak Hill (Sugar Hill)</i>	381	-40	5971
24	15	MARK ERELLI <i>Hillbilly Pilgrim (Signature Sounds)</i>	356	+82	919
12	16	HOT CLUB OF COWTOWN <i>Continental Stomp (Hightone)</i>	348	-34	4742
15	17	VARIOUS ARTISTS <i>Livin', Lovin', Losin'... (Universal South)</i>	325	-17	6777
16	18	DELBERT MCCLINTON <i>Live (New West)</i>	312	-29	3565
17	19	CHRIS KNIGHT <i>The Jealous Kind (Dualtone)</i>	306	-27	8783
20	20	KARL SHIFLETT... <i>Worries On My Mind (Rebel)</i>	295	-14	3603
19	21	PAUL BURCH <i>Fool For Love (Bloodshot)</i>	293	-18	3380
22	22	MARTY STUART... <i>Country Music (Columbia)</i>	280	-14	5902
18	23	DARRELL SCOTT <i>Theatre Of The Unheard (Full Light)</i>	271	-53	8172
21	24	SHELBY LYNNE <i>Identity Crisis (Capitol)</i>	262	-39	8368
23	25	PATTY LOVELESS <i>On Your Way Home (Epic)</i>	262	-21	5025
<i>Debut</i>	26	MINDY SMITH <i>One Moment More (Vanguard)</i>	261	+70	888
30	27	LITTLE FEAT <i>Kickin' It At The Barn (Hot Tomato)</i>	253	+4	2140
27	28	THAD COCKRELL <i>Warmth & Beauty (Yep Roc)</i>	247	-16	4055
26	29	TIM O BRIEN <i>Traveler (Sugar Hill)</i>	239	-31	11304
<i>Debut</i>	30	CHIEFTAINS <i>Further Down The Old Plank Road (Victor/AAL)</i>	229	-13	5674

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts.

For more information please visit www.americanamusic.org.

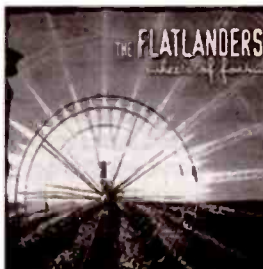
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Americana Spotlight

by John Schoenberger

Artist: The Flatlanders

Label: New West



Very few bands are as mysterious and mythical as The Flatlanders, especially when you consider that, until 2002, they had only released one album, and that was in 1972. Furthermore, that release was barely official, as it only came out on eight-track! The core members of the band were Joe Ely, Butch Hancock and Jimmie Dale Gilmore, who at the time were school chums rooming together in Lubbock, TX. After that experience, the three singer-songwriters went on to enjoy successful and respected solo careers, often performing one another's songs. In 2000 the three old friends reunited in the studio to record a song for *The Horse Whisperer* soundtrack, prompting them to re-form as The Flatlanders and record a brand-new album. The result was 2002's

Now Again, which received a tremendous amount of press coverage and was also a commercial success. Luckily, we haven't had to wait another 30 years for a Flatlanders followup, as they have just released *Wheels of Fortune* to much anticipation and relief. Once again Ely, Hancock and Gilmore each contributed songs to the project. Even though it's easy to distinguish who wrote what, there is an overarching signature sound to all the songs. Highlights include "See the Way," "Neon of Nashville," "Wishin' for You" and "Baby Do You Love Still?"

Americana News

Balloting is underway to determine the winner of the Country Music Association's Global Country Artist Award. The CMA's Global Markets Task Force established the award in 2002 to recognize outstanding achievements by country music artists in foreign territories. The winner will perform at the 2004 CMA Music Festival, set for June 10-13 in Nashville ... Pioneer alt-country artist Alejandro Escovedo has been battling hepatitis C and has racked up some pretty serious medical expenses. To help defray the costs, many of Escovedo's friends have participated in a two-disc tribute album honoring his music, called *Por Vida*. Among those contributing to the project are Joe Ely; The Jayhawks; Chuck Prophet; Jackson Browne; Billy Corgan; Los Lobos; and Escovedo's niece, Sheila E. A series of tribute concerts is also being planned ... Steve Earle is to be honored with a Lifetime Achievement Award at this year's BBC Radio 2 Folk Awards on Feb. 11. Joan Baez will be the presenter ... The Blues Foundation released their 2004 W.C. Handy Award nominations on Jan 14. The 25th anniversary of the awards will be celebrated in Memphis on April 29. Kim Wilson got six nods, followed by Marcia Ball, with five. Michael Burks, Otis Taylor and Buddy Guy each got four... A musical tribute to the late Johnny Cash was among the highlights of the recent Air Jamaica Jazz & Blues Festival. Cash's home and property in Jamaica are near the festival grounds in Montego Bay.

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added

ARTIST TITLE LABEL(S)	ADDS
Old Crow Medicine Show <i>OCMS (Nettwerk)</i>	16
BR5-49 <i>Tangled In The Pines (Dualtone)</i>	12
Flatlanders <i>Wheels Of Fortune (New West)</i>	12
Greencards <i>Movin' On (Independent)</i>	11
Lucy Kaplansky <i>The Red Thread (Red House)</i>	9
James McMurtry <i>Live In Aught Three (Compadre)</i>	8

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RICK WELKE
 rwelke@radioandrecords.com

Sales At The Top

KLTY/Dallas' ratings success crosses over to sales

With the recent release of the Arbitron ratings for the Dallas-Ft. Worth metro, many were surprised to see Christian AC KLTY/Dallas surge up to No. 3 in the market. With that achievement the sales force, headed up by Account Manager Clint Lewis, revs up for a unique chapter in the station's history.

Lewis began his career at KLTY almost seven years ago. After meeting with the GM and sales manager of the station, he was offered a unique one-year base salary with a guarantee and commission incentives. At that time it was unheard of to offer a contract like that with any kind of guarantee.



Clint Lewis

Supply And Demand

Over the years Lewis has seen the ups and downs of radio sales at the station. And, of course, working at a commercial Christian AC makes things even more interesting.

One of the biggest challenges for those not familiar with radio sales is the year-round demand for a station's commercial inventory. Avail-

"We review everything that goes out over the airwaves and make sure that it is good for the listener, the client and the station. This allows for communication between sales and programming to help us both accomplish our goals."

able inventory has to be successfully managed. "We sell our inventory based on a supply-and-demand system," Lewis says.

"As account managers, we daily have to watch what we present, what comes in, what inventory we have available, and how to price it accordingly. It is much like the airline industry. When there are seats available, prices are less. When seats are selling out, prices increase."

KLTY's jump in the Dallas Arbitron ratings has increased demand for advertising at the station. "As inventory sells out, we have to raise the pricing for it," Lewis says. "For example, commercials were priced differently for the first quarter of 2004 back in November and December of last year. But now, with the increase in ratings and the increase in demand, pricing is moving up."

"I priced airline tickets for a trip to California back in the fall. I did not buy them at that time, and I am now paying more for my seats because the airline and times that I need are selling out and the price of the tickets has increased. Same goes for radio sales inventory."

The Programming Relationship

Show me a station where programming and sales work well together and communicate with one another regularly, and I will show you a station that is making an impact on all fronts. The folks at Salem-owned KLTY know this all too well.

"We use a three-pronged approach to our programming and sales needs," Lewis says. "We review everything that goes out over the airwaves and make sure that it is good for the listener, the client and the station. This approach allows for communication and dialogue between sales and programming to help us both accomplish our goals."

"We were recently approached by

Outback Steakhouse to give away dinners on-air to our listeners. Based on our three-pronged test, we looked to see what the value would be for the listener, the client and the station. The listener would win a gift certificate, and the station would be able to deliver a forced-listening promotion. This would also help deepen our relationship with the client and assist in securing an annual partnership for the future. Lastly, the client would be able to promote its holiday gift certificates through this promotion."

Being employed by the nation's commercial Christian-radio cume leader does have its advantages. "One interesting aspect about sales at KLTY is that it truly is the best radio station in the world to represent," Lewis says. "I could not imagine working for any other station. We are like family."

"Remember to identify your client's needs, create a campaign that will help meet those needs, and go for it."

"Management encourages open, honest and direct lines of communication. We are able to be professionals, have fun, spend time with our families and represent a class-act organization. Our morning show personality, Frank Reed, often reminds me that we are blessed to do what we do. He's right."

Humble Success

With KLTY's leap in the ratings over the past few diary periods, you can imagine the attention the sales staff at the station is now getting from potential advertisers. Businesses that may have been contemplating an ad buy at the station only a



OWENS AND SUPER BOWL FISH WFSH/Atlanta welcomed Rocketown recording artist Ginny Owens to Atlanta on Super Bowl Sunday to perform for a sold-out crowd on Sunday night and then join Kevin & Taylor on-air the following morning. Pictured here (l-r) are Taylor Scott, Owens and Kevin Avery.

few weeks ago — or maybe even waffling, for whatever reason — are now lined up at the door to get their product in front of KLTY's listener base.

"But with the new ratings, our GM constantly reminds us to be humble about them," Lewis says. "We need to enjoy the success but stay humble. We still need to focus on our clients and their needs. Our job doesn't change."

As KLTY continues its leadership role in the industry, and especially in Christian-radio circles, I ask Lewis what advice he has for other salespeople. "Read books," he says. "Ask a client what book they are reading. Always continue to learn. None of us knows it all, so keep learning."

"Finally, I would encourage salespeople to learn the words *thank you*. Thank your co-workers. Thank your clients. Thank your family. The success the station and I have experienced has not been achieved on my own. I have a long list of people I thank for my success."

"Also, I'd like to encourage all radio sales representatives to remem-

"We need to enjoy the success but stay humble. We still need to focus on our clients and their needs. Our job doesn't change."

ber that we are not just selling air. We have one of the most powerful mediums in the world. Radio advertising can positively change a business' bottom line. Remember to identify your client's needs, create a campaign that will help meet those needs, and go for it. Offer solutions to their problems. Radio works."



SARAH KELLY

TAKE ME AWAY

the debut single from the debut album TAKE ME AWAY

GOING FOR IMMEDIATE ADDS

Hear the buzz about Gotee's newest artist...

*Named one of the top 12 artists to watch in 2004 by Christian Music Planet

"TAKE ME AWAY is by far the best song I have heard in a long time. I can't imagine any programmer not adding this song. If a programmer doesn't add this song then they haven't really listened." - Lisa Davis / KOBC

"After 1 week of playing TAKE ME AWAY we began getting phone calls and the book stores are even calling me asking me about it!" - Brian Nelson / WJQK

The CCM Update

Christian Retail, Radio & Records Newsweekly

Winter's Spinworthy, Part Two

Sarah Kelly and Barlow Girl debut with grit and guitars

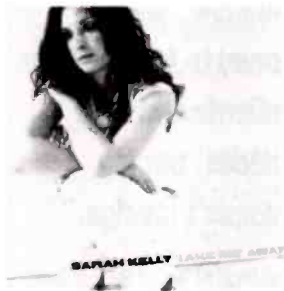
The first-quarter releases are rolling in — and probably already piling up on your desk, as they are on mine. But when you get a chance to listen to it all, you'll hear women who rock and worship that's outside the box.

Sarah Kelly

Take Me Away (Gotee)

File Under: Rock

If the title track of newcomer Sarah Kelly's debut, *Take Me Away*, is any indication of what's to come, I'll be excited to hear what's in store



from this artist. Kelly's vocals are strong and gutsy as she channels Natalie Merchant, Joan Osborne and Sinead O'Connor on songs like "Matter of Time." But she can also be breathy and delicate in Sarah McLachlan style, as she is on "Living Hallelujah."

Kelly's songwriting, showcased on *Take Me Away*, is honest, versatile and rooted in rock 'n' roll. Themes of insecurity, surrender and healing abound on the album. Kelly admits to struggling with self-esteem issues, a struggle that prompted much material for the album, and says she hopes others will connect with her confessional songs.

"I reached the realization in my head that God did love me and did think I was a beautiful person," she says. "I knew that in order to survive in this world, I needed to see myself like He saw me. That's when I really fell in love with Him."

Before signing with Gotee, Kelly honed her chops as an indie road warrior, playing an average of 150-200 concerts a year and selling more than 20,000 copies of her earlier CDs. She recorded *Take Me Away* as an indie project with producer and friend Jeremy Hunter, but as the record began to circulate, industry folks began to take notice. Before long, Kelly found herself with offers from several major la-

bel before choosing to sign with Gotee.

Recently, Kelly's been touring with The Paul Colman Trio and readying for the Feb. 24 release of her debut album. Mark your calendars. *Take Me Away* is worth your time.

Barlow Girl

Barlow Girl (Fervent)

File Under: Pop Rock

Meet Barlow Girl, a trio of sisters who founded a group with inspiration from the Superchick song "Barlow Girls." Becca Barlow holds down guitar and background-vocal duties, while Alyssa tackles bass, keys and vocals, and Lauren delivers strong, crystalline vocals and percussion.

The girls, directed by producer Otto Price (dc Talk, Sonicflood), are headed in the right direction with their debut. The Superchick influence abounds on such pop punk songs as "Pedestal" and "Harder Than the First Time." Meanwhile, "On My Own" and "Average Girl" are upbeat, memorable and good candidates for the Christian CHR chart.

At times the Barlow girls do borrow too liberally from pop metal darlings Evanescence. Lauren's powerful vocals, combined with the lush strings layered over driving guitar on songs like "Never Alone" and "She Walked Away," sound a lot like Amy Lee and company banging it out in the studio.

Lyrical, the record encompasses a multitude of themes. Some of the 11 songs are straight-up praise and worship ("You Led Me" and "Surrender"), while others focus on struggles familiar to most teens, girls in particular, such as striving to win acceptance from peers and coping with the world's narrow ideal of beauty ("Mirror").

The sisters have talent, no doubt, and a bevy of good influences from which to draw. Though Barlow Girl should focus on carving out a more original niche next time around, their self-titled debut is a fine start,

and the girls are likely on their way to walking the path of such successful femme rockers as Zoegirl and the Superchick siblings who served as the Barlows' inspiration.

Jeff Deyo

Light (Gotee)

File Under: Pop Rock

Former Sonicflood frontman Jeff Deyo returns to the spotlight with his sparkling sophomore Gotee release, *Light*. Deyo offers 17 tracks of music and lyrics directed toward the heavens on his latest worship project. "You have become my ray of light/I lift up my heart to you/I lift up my hands to you/I lift up this song to



you," sings Deyo on the first track on this pre-pre-release project. The tune incorporates acoustic and electric guitars, techno programming and loads of spacey reverb, and, both musically and lyrically, it's a good indication of what is to follow.

Collectively, the record has a nice loose feel — it's a perfect mix of mellow and rockin'. "Bless the Lord," with worship leader Rita Springer on

backing vocals, is the album's stand-out; the song soars with power and passion. "A Time for Everything" is the first of a few spoken-word interludes, and the track, though well intentioned, sounds like sermonizing. Track 12 is more of the same, with Deyo narrating about King David and God's will for the hearts of His people.

Deyo best articulates his passion for the Creator in his melodies. "Show the Wonder" combines a swirl of electric guitars with an understated Wurliizer and laid-back percussion. "I Am Yours Forever" borrows from U2 with its huge wall of sound, futuristic sonics, Edgewise guitar riffs and strong, driving drums. "We Come to Your Throne With Weeping," featuring Third Day's Mac Powell on vocals, is another tune sure to catch fire with church choirs across the country.

The album's last track finds Deyo and his team in intimate intercession. We listen as Deyo lifts up his intent to make a record that is ultimately honoring to God and a blessing to those listening. From the sound of this early version, Deyo's mission won't be difficult to accomplish.

Bonnie Keen

God Of Many Chances (Reborn)

File Under: Pop

First Call founding member Bonnie Keen recently released her soph-

omore album, *God of Many Chances*. Available on Reborn Records, this is a disc that shouldn't go under the radar. Here Keen is — as she's always been over the years — at the top of her songwriting game. Twelve tunes, most written by Keen, address God's redeeming power and His willingness to heal the broken and restore hope to the hopeless.

"Parable of the River," with special guests Ricky Skaggs and Sharon White, beckons the listener to a life of missional living. "When God Says No" encourages the listener to trust in God's perfect plan, even when life doesn't make sense. "God of Many Chances" resonates with optimism and peace as Keen sings, "My God is a God of many chances/My God is a God of endless grace/In His hands nothing is wasted/It will never be too late."

Keen's interpretation of the traditional hymn "My Jesus I Love Thee," with its simple piano and string arrangement, is one of the best I've ever heard. Keen's distinctive alto, whether she's belting it out on "Lay It Down" or tenderly relaying a message of patience on "A Gate Called Beautiful," is in great shape and easy on the ears as always. *God of Many Chances*, while encompassing a bevy of musical styles from pop to blues to country, is a disc full of great singing and solid songwriting. It's just plain good.

— Lizza Connor

The Wire: Feb. 6, 2004

- **WAY-FM Media Group** will be signing on new, locally staffed FM stations in Denver; Tallahassee, FL; and Wichita during the first quarter of 2004. WAY-FM founder and President Bob Augsburg said this week. At this time last year WAY-FM consisted of four stations, and by June of this year the company expects to have 11 full-power stations in the network. WAY-FM announced last summer a four-year plan, Vision 20:1, that is driving its expansion efforts. The company hopes to have a reach of 20 million and a weekly come of 1 million by 2007.

- **The See Spot Rock Tour**, one of last year's most successful live rock events, returns this year with a brand-new lineup. Launching March 5 in Birmingham, the tour will be headlined by hard-hitting fan favorites 12 Stones, joined by critically acclaimed rock band Skillet, rap rockers Pillar, hip-hop innovators GRITS and post-grunge rockers Big Dismal.

- After 8 1/2 years, five critically acclaimed albums, well over 1,000 shows and countless miles logged from coast to coast, rock 'n' roll band **Bleach** (Tooth & Nail) have decided to say farewell. The strains of a consistently packed touring schedule and their desire to spend more time with family prompted the decision. The band will be performing shows throughout the spring and at major music festivals through the summer, and they will embark on a brief farewell tour from Aug. 11-29.

While none of the guys have made definite plans for after August, they are confident they've made the right decision and are at peace about their futures. "I know that God will continue to use us," says Bleach lead singer Davy Baysinger. "While I don't know yet exactly what I'll be doing come September, I know that it will work out. God has provided for us for the last 8 1/2 years, so I know He'll put us where we need to be."

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	THIRD DAY Sing A Song (Essential/PLG)	1618	+71	11	58/0
3	2	STEVEN CURTIS CHAPMAN Moment Made For Worshipping (Sparrow)	1509	+42	12	56/1
4	3	MATTHEW WEST More (Sparrow/Universal South)	1491	+59	9	56/3
1	4	MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	1414	-191	17	52/0
6	5	JARS OF CLAY Show You Love (Essential/PLG)	1205	-19	15	44/0
5	6	DARLENE ZSCHECH Pray (INO)	1197	-187	17	45/0
9	7	JEREMY CAMP Right Here (BEC)	1109	+113	11	44/3
7	8	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	1058	-93	23	37/1
8	9	CASTING CROWNS If We Are The Body (Beach Street/Reunion/PLG)	1037	-112	23	34/0
14	10	AVALON All (Sparrow)	973	+155	4	46/5
11	11	AUDIO ADRENALINE Leaving 99 (ForeFront)	967	+116	4	43/2
10	12	ERIN O'DONNELL Wide Wide World (Inpop)	939	+12	15	38/2
12	13	NATE SALLIE Whatever It Takes (Curb)	936	+98	6	40/3
13	14	WARREN BARFIELD Mistaken (Creative Trust Workshop)	857	+28	10	33/2
15	15	MERCYME Word Of God Speak (INO)	693	-112	39	24/0
16	16	BIG DADDY WEAVE Fields Of Grace (Fervent)	685	-99	22	27/0
17	17	TAIT Lose This Life (ForeFront)	641	-13	11	29/1
23	18	DELIRIOUS? Rain Down (Sparrow)	640	+130	3	29/5
18	19	DAVID CROWDER BAND O Praise Him (All This For A King) (Sixsteps/Sparrow)	620	+11	8	27/2
21	20	NICHOLE NORDEMAN Even Then (Sparrow)	607	+46	5	28/1
19	21	JOY WILLIAMS I Wonder (Reunion/PLG)	514	-76	14	22/0
24	22	POINT OF GRACE The Love Of Christ (Word/Curb/Warner Bros.)	495	-7	4	24/0
20	23	JODY MCBRAYER & JADYN MARIA Never Alone (Nunca Solo) (Sparrow)	480	-102	19	20/0
28	24	TODD AGNEW Grace Like Rain (Ardent)	477	+71	2	25/2
Debut	25	SONICFLOOD Shelter (INO)	461	+117	1	23/5
27	26	AMY GRANT Dut In The Open (Word/Curb/Warner Bros.)	458	+2	5	19/1
30	27	PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow)	429	+39	2	16/0
22	28	NATALIE GRANT Deeper Life (Curb)	386	-148	14	20/0
-	29	PLUS ONE Be Love (Inpop)	382	-8	2	18/2
Debut	30	KRISTY STARLING Something More (Word/Curb/Warner Bros.)	381	0	1	18/1

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 1/25 - Saturday 1/31.
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New & Active

TREE63 Blessed Be Your Name (Inpop)
Total Plays: 355, Total Stations: 18, Adds: 5

SCOTT RIGGAN I Love You Lord (Spinning Plates)
Total Plays: 327, Total Stations: 17, Adds: 2

BETHANY DILLON Beautiful (Sparrow)
Total Plays: 316, Total Stations: 16, Adds: 6

SARAH KELLY Take Me Away (Gotee)
Total Plays: 303, Total Stations: 15, Adds: 1

CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)
Total Plays: 255, Total Stations: 10, Adds: 2

JEFF DEYO / RITA SPRINGER Bless The Lord (Gotee)
Total Plays: 215, Total Stations: 10, Adds: 1

DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)
Total Plays: 214, Total Stations: 12, Adds: 1

JILL PHILLIPS God Believes In You (Fervent)
Total Plays: 179, Total Stations: 11, Adds: 3

JILL PARR If I Ever Lose My Faith In You (Christian)
Total Plays: 179, Total Stations: 7, Adds: 0

JAMI SMITH How Great (Integrity)
Total Plays: 159, Total Stations: 5, Adds: 2

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
ZOEGIRL Beautiful Name (Sparrow)	7
BETHANY DILLON Beautiful (Sparrow)	6
AVALON All (Sparrow)	5
DELIRIOUS? Rain Down (Sparrow)	5
SONICFLOOD Shelter (INO)	5
TREE63 Blessed Be Your Name (Inpop)	5
REBECCA ST. JAMES The Power Of Your Love (ForeFront)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AVALON All (Sparrow)	+155
BETHANY DILLON Beautiful (Sparrow)	+132
DELIRIOUS? Rain Down (Sparrow)	+130
TREE63 Blessed Be Your Name (Inpop)	+126
SONICFLOOD Shelter (INO)	+117
AUDIO ADRENALINE Leaving 99 (ForeFront)	+116
JEREMY CAMP Right Here (BEC)	+113
NATE SALLIE Whatever It Takes (Curb)	+98
ZOEGIRL Beautiful Name (Sparrow)	+90
GREG LONG Born Again (Christian)	+82

Christian Activity

by Rick Welke

It's A Man's World

As Third Day knock Mark Schultz out of the peak chart position after seven weeks, it's becoming more and more evident that the men have the upper hand on the Christian AC chart right now. Giving the guys a clean sweep in the top five are Steven Curtis Chapman (3-2, +42), Matthew West (4-3, +59), Chapman, and Jars Of Clay. The men hold 19 of the 30 chart positions.

Avalon leap up over a few other strong songs as "All" goes top 10 and lands 155 more plays. Other strong moves include Delirious (23-18, +130) and the debut of Sonicflood (25*, +117). New & Active artists who should make their move onto the chart soon include Tree63 (+126), and Bethany Dillon (+132). Brand-new artists on the New & Active list include David Phelps, Jami Smith and Shaun Groves.

"GLORY DEFINED"

Title cut from their EP in stores April 6

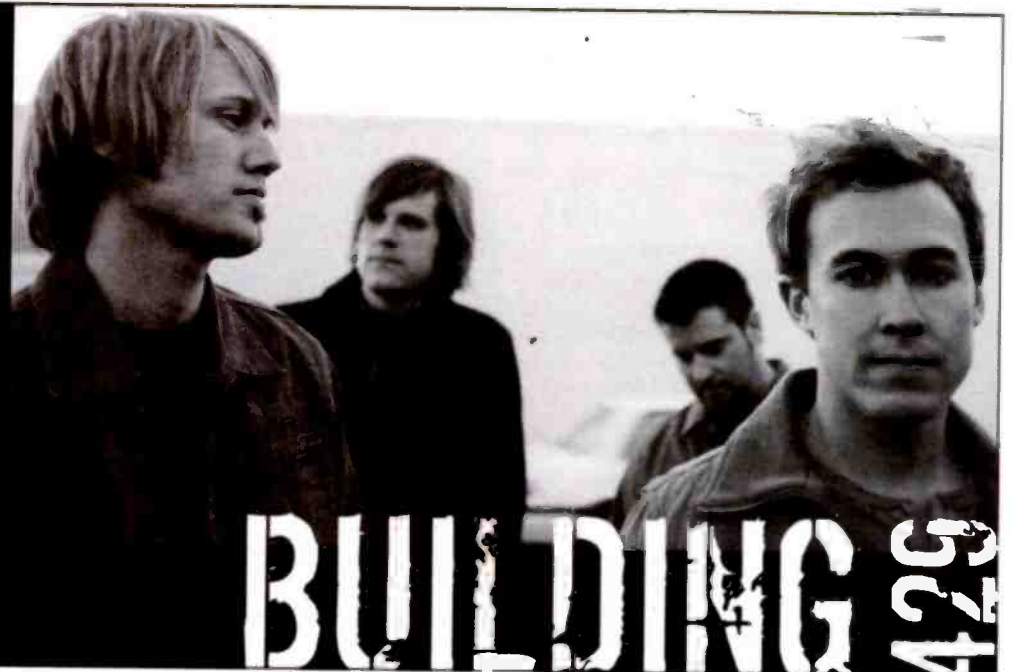
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For more information, contact christianradio@wbf.com

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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	JARS OF CLAY Show You Love (Essential/PLG)	1037	+13	16	27/0
2	2	JEREMY CAMP Right Here (BEC)	1030	+29	12	27/0
7	3	TODD AGNEW Grace Like Rain (Ardent)	870	+125	9	22/2
4	4	THIRD DAY Sing A Song (Essential/PLG)	823	+49	11	23/0
6	5	PAUL WRIGHT Your Love Never Changes (Gotee)	793	+44	15	22/1
3	6	CASTING... If We Are... (Beach Street/Reunion/PLG)	744	-82	20	18/0
5	7	TAIT Lose This Life (ForeFront)	739	-15	14	21/0
11	8	MATTHEW WEST More (Sparrow/Universal South)	673	+73	7	20/2
8	9	AUDIO ADRENALINE Leaving 99 (ForeFront)	660	+26	5	26/0
9	10	FM STATIC Crazy Mary (Tooth & Nail)	634	+6	21	15/0
12	11	PLUS ONE Be Love (Inpop)	612	+20	9	20/0
13	12	SKILLET Savior (Ardent)	587	+11	11	16/0
10	13	NEWSBOYS You Are My King (Amazing Love) (Sparrow)	561	-66	23	16/1
17	14	PILLAR Further From Myself (Flicker)	540	+116	5	18/2
15	15	DELIRIOUS? Rain Down (Sparrow)	539	+52	3	21/1
16	16	SARAH KELLY Take Me Away (Gotee)	493	+21	6	17/1
14	17	JOY WILLIAMS By Surprise (Reunion/PLG)	485	-71	15	15/0
18	18	BARLOWGIRL Harder Than The First Time (Fervent)	436	+20	4	14/0
22	19	WARREN BARFIELD Mistaken (Creative Trust Workshop)	389	+6	3	12/0
20	20	TELECAST The Way (BEC)	389	-20	7	13/0
25	21	SANCTUS REAL Beautiful Day (Sparrow)	373	+20	6	12/0
23	22	DAVID CROWDER... O Praise Him... (Sixsteps/Sparrow)	357	-11	7	12/0
21	23	PLUMB Unnoticed (Curb)	346	-43	8	13/0
Debut	24	OUT OF EDEN Love, Peace & Happiness (Gotee)	338	+45	1	14/1
19	25	SWITCHFOOT Gone (Sparrow)	324	-88	30	9/0
Debut	26	SEVEN PLACES Landslide (BEC)	312	+47	1	14/1
27	27	MERCYME Word Of God Speak (INO)	309	+7	5	7/0
28	28	DOWNHERE Breaking Me... (Squint/Curb/Warner Bros.)	300	-2	5	12/0
26	29	J. MCBRAYER & J. MARIA Never Alone... (Sparrow)	294	-22	13	11/0
24	30	JONAH33 Faith Like That (Ardent)	291	-68	12	8/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 1/25 - Saturday 1/31. © 2004 Radio & Records.

New & Active

NATE SALLIE Whatever It Takes (Curb)
Total Plays: 242, Total Stations: 11, Adds: 2

BETHANY DILLON Beautiful (Sparrow)
Total Plays: 229, Total Stations: 10, Adds: 1

TREE63 Blessed Be Your Name (Inpop)
Total Plays: 197, Total Stations: 9, Adds: 1

SHANE BARNARD & SHANE EVERETT Mercy Reigns (Inpop)
Total Plays: 162, Total Stations: 5, Adds: 0

S. CURTIS CHAPMAN Moment Made For Worshipping (Sparrow)
Total Plays: 143, Total Stations: 5, Adds: 1

AVALON AI (Sparrow)
Total Plays: 126, Total Stations: 9, Adds: 2

BIG DISMAL Just The Same (Wind-up)
Total Plays: 126, Total Stations: 6, Adds: 3

JEFF DEYO (IRITA SPRINGER) Bless The Lord (Gotee)
Total Plays: 126, Total Stations: 4, Adds: 0

MARY MARY Dance, Dance, Dance (Integrity)
Total Plays: 104, Total Stations: 5, Adds: 1

BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)
Total Plays: 97, Total Stations: 6, Adds: 5

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	SANCTUS REAL Beautiful Day (Sparrow)	503	+6	10	32/0
2	2	PILLAR Further From Myself (Flicker)	485	+27	10	32/1
3	3	TAIT Numb (ForeFront)	481	+25	10	37/0
4	4	KUTLESS Treason (BEC)	453	+28	9	35/1
8	5	FALLING UP Broken Heart (BEC)	421	+64	7	26/1
7	6	SEVEN PLACES Landslide (BEC)	395	+17	10	29/4
6	7	KIDS IN THE WAY Hallelujah (Flicker)	383	-7	10	30/0
5	8	SKILLET Savior (Ardent)	351	-46	17	27/0
11	9	INSYDERZ Call To Arms (Floodgate)	266	0	8	22/0
13	10	LAST TUESDAY Retaliation (DUG)	265	+2	5	22/1
18	11	TREE63 The Answer To The Question (Inpop)	254	+35	2	28/6
12	12	STRANGE CELEBRITY Rise (Squint/Curb/Warner Bros.)	246	-17	9	26/0
9	13	P.O.D. Will You (Atlantic)	242	-49	16	24/0
22	14	PLUS ONE Poor Man (Inpop)	240	+42	3	27/6
27	15	INHABITED Rescue Me (Independent)	228	+71	2	22/6
10	16	PLUMB Unnoticed (Curb)	222	-61	15	23/1
23	17	THOUSAND FOOT... Rawkfst (Tooth & Nail/EMC)	221	+26	2	20/6
28	18	SKY HARBOR Welcome (Inpop)	217	+61	2	16/5
19	19	DOWNHERE Breaking Me... (Squint/Curb/Warner Bros.)	215	-4	12	21/0
16	20	BARLOWGIRL Harder Than The First Time (Fervent)	208	-20	5	25/1
20	21	TINMAN JONES Say Goodbye (Cross Driven)	207	+1	5	23/1
Debut	22	BIG DISMAL Just The Same (Wind-up)	200	+52	1	20/4
24	23	DISCIPLE One More Time (Slain)	195	+2	5	19/4
17	24	GS MEGAPHONE Venom (Spindust)	193	-31	13	16/0
15	25	JONAH33 Faith Like That (Ardent)	193	-37	19	18/0
21	26	SPOKEN Promise (Tooth & Nail)	189	-13	18	15/1
14	27	BLEACH Get Up (Tooth & Nail)	189	-66	14	22/0
30	28	MENDING POINT In Transit (Word Of Mouth)	179	+28	2	12/2
25	29	HOLLAND Shine Like Stars (Tooth & Nail)	174	-6	4	19/1
26	30	MODERN DAY JOHN Emanate (Independent)	161	-5	10	9/0

39 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 1/25 - Saturday 1/31. © 2004 Radio & Records.

New & Active

RE:ZOUND Great I Am (Wrinkle Free)
Total Plays: 149, Total Stations: 16, Adds: 3

CURBSQUIRRELS Six (DUG)
Total Plays: 145, Total Stations: 9, Adds: 0

GRAND PRIZE Will It Be The Same (Independent)
Total Plays: 133, Total Stations: 14, Adds: 3

SEVENTH DAY SLUMBER Spiraling (Crown)
Total Plays: 123, Total Stations: 15, Adds: 5

LUCERIN BLUE Chorus Of The Birds (Tooth & Nail)
Total Plays: 108, Total Stations: 6, Adds: 0

EARTHSUIT Foreign (Math)
Total Plays: 97, Total Stations: 4, Adds: 0

STEREO MOTION Tip Of My Tongue (Flicker)
Total Plays: 85, Total Stations: 9, Adds: 0

PAUL WRIGHT Your Love Never Changes (Gotee)
Total Plays: 83, Total Stations: 5, Adds: 0

EMERY Walks (Tooth & Nail)
Total Plays: 57, Total Stations: 1, Adds: 0

LUCERIN BLUE Game (Tooth & Nail)
Total Plays: 55, Total Stations: 1, 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	S. CURTIS CHAPMAN Moment Made... (Sparrow)	387	+12	12	21/0
	2	GEORGE ROWE Everlasting (Rocketown)	370	+6	13	21/1
	3	CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)	342	+33	10	19/0
	4	M. SCHULTZ You Are ... (Word/Curb/Warner Bros.)	310	-19	14	16/0
	5	DARLENE ZSCHECH Pray (INO)	305	-22	17	16/0
	6	POINT ... The Love Of Christ (Word/Curb/Warner Bros.)	250	+13	10	15/0
	7	BIG DADDY WEAVE Completely Free (Fervent)	242	+13	9	15/2
	8	MARTINS What Mercy Means (Spring Hill)	236	-24	13	17/0
	9	4HIM Fill The Earth (Word/Curb/Warner Bros.)	222	-23	19	12/0
	10	C. BILLINGSLEY Your Love... (Perpetual Entertainment)	219	+48	4	16/2
	11	CASTING... If We Are ... (Beach Street/Reunion/PLG)	219	-26	12	15/0
	12	WATERMARK ... There Is... (Creative Trust Workshop)	195	-23	20	13/0
	13	VARIOUS ARTISTS The Gathering (Essential/PLG)	183	-3	16	9/1
	14	RIVER Glorious (Ingrace)	183	-15	15	13/0
	15	NICHOLE NORDEMAN Even Then (Sparrow)	178	+23	4	12/2
	16	FFH Ready To Fly (Essential/PLG)	177	-12	18	10/0
	17	JAMIE SLOCUM By Your Side (Curb)	174	+13	3	16/0
	18	CECE WIMANS Thirst For You (PureSprings/INO)	168	+8	5	12/0
	19	PHILLIPS, CRAIG & DEAN Here I Am ... (Sparrow)	137	+19	2	11/0
Debut	20	K. STARLING Something... (Word/Curb/Warner Bros.)	131	+37	1	9/1

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 1/25 - Saturday 1/31.
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Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	JOHN REUBEN Move (Gotee)
2	L.A. SYMPHONY Gonna Be Alright (Gotee)
3	OUT OF EDEN Love, Peace & Happiness (Gotee)
4	MARY MARY Dance, Dance, Dance (Integrity)
5	T-BONE Still Preachin' (Flicker)
6	STU OENT That's It (Nect)
7	VERBS Love Triangle (Gotee)
8	APT. CORE No Such Thing As Time (Rocketown)
9	SINTAX.THE.TERRIFIC When I Don't Show (Nect)
10	DJ MAJ Under Pressure (Gotee)

CHR Most Added

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ARTIST TITLE LABEL(S)	ADDS
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	5
ZOEGIRL Beautiful Name (Sparrow)	5
BIG DISMAL Just The Same (Wind-up)	3
TODD AGNEW Grace Like Rain (Ardent)	2
MATTHEW WEST More (Sparrow/Universal South)	2
PILLAR Further From Myself (Flicker)	2
NATE SALLIE Whatever It Takes (Curb)	2
AVALON All (Sparrow)	2

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
P.O.D. Change The World (Atlantic)	8
TREE63 The Answer To The Question (Inpop)	6
PLUS ONE Poor Man (Inpop)	6
INHABITED Rescue Me (Independent)	6
THOUSAND FOOT KRUTCH Rawkfst (Tooth & Nail/EMC)	6
SKY HARBOR Welcome (Inpop)	5
SEVENTH DAY SLUMBER Spiraling (Crown)	5
JONAH33 Watching You Die (Ardent)	5

Inspo Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
VARIOUS ARTISTS Sing To The Lord (Discovery House)	3
CHARLES BILLINGSLEY Your Love For Me (Perpetual Entertainment)	2
BIG DADDY WEAVE Completely Free (Fervent)	2
NICHOLE NORDEMAN Even Then (Sparrow)	2
DESPERATION Rescue (Vertical)	2
SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	2
PAUL BALOCHE My Reward (Hosanna)	2
JACI VELASQUEZ Where I Belong (Word/Curb/Warner Bros.)	2



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Reaching Hispanics: A Window Of Opportunity

Entravision Radio Sales VP on targeting Hispanic consumers

Spanish-language radio has seen continual growth, and so have its sales. But how many people really know the market and its potential and buying power? Those who have already joined the party know the kind of return they can get by advertising their products to this segment of the population, the largest minority in the United States, but there are others who have yet to discover the Hispanic market as a viable consumer group.

How much can the Hispanic market really offer? What are advertisers missing if they are not courting Hispanics? What if you're interested in the market but know nothing about it and don't have a clue where to begin? All these questions and more were answered in a recent conversation I had with Entravision Radio Sales VP Gene Bryan.

R&R: How come so many people still don't realize how critical it is to go after the Hispanic population?

GB: The 2000 census, which was released in 2001, was released in a time when we'd had an act of terrorism and when the economy wasn't at its peak and there was a recession. Those factors didn't allow us to use the census numbers as a proactive tool. For the last two or three years we've been using the census numbers as a defensive tool.

What I mean by that is, because the economy has been tough, the advertising industry has been tough. Although the Hispanic industry has been doing well and Hispanic expenditures are up compared to the general market, we did suffer some losses. The census turned out to be a tool to get back the money we lost and, in fact, increase it, yet we have never used the census in an economy that is prospering or in a situation where there isn't a political problem or an international incident.

We need to use the census as a proactive tool, because it shows that the Hispanic market is a viable, dynamic and vibrant community and consumer group.

R&R: So, there was growth?

GB: Yes, but imagine what that

growth would have been had we been able to use the census as a proactive tool instead of as a reactive tool to defend the dollars we had because we didn't want our budgets cut. Imagine how much more we could have done if everything was running on all eight cylinders. That's the real question of the last two years, and it goes back to your question about why people haven't looked at the Hispanic market as a viable marketplace. I think some people have, and the

growth shows it. Yet the market is a lot more viable than we know it to be. We have yet to exercise the power of the 2000 census, but I believe that opportunity is coming this year.

R&R: Do you think the economy is improving, and will sales improve even more?

GB: When the economy gets better, people spend on opportunistic opportunities, such as the U.S. Hispanic market. Sadly, it's said that most advertisers still consider the U.S. Hispanic market to be a specialty effort that you invest in if you have extra dollars. Some companies do it because they know it's core to their business, but most advertisers tend to do it as an opportunistic marketing opportunity. And those opportunities are the first things to get cut when there is an economic problem.

Going forward now that the economy is doing better, advertisers are a lot more open to taking a look at new marketing opportunities. Those already in the Hispanic market look at it as a way of expanding, because one of the big myths is that you can reach the whole Hispanic market through Los Angeles, Miami

and New York. What about Chicago, Houston, El Paso, Phoenix, San Francisco and other vibrant Hispanic markets?

The cookie-cutter or beginning buy in the Hispanic market tends to be Miami, New York and Los Angeles, but better economic times allow dollars to filter down into vertical growth, where you're adding more markets, and help expand horizontal growth, which is the inclusion of more media vehicles.

All this allows for more growth in the market and better usage of the media vehicles that exist, and companies see results. With everything going well, the numbers we are now posting for the growth of the Hispanic market over the next two years are minimums.

R&R: Why is it that budgets for Hispanic advertising are the first to get cut? Is the belief that Hispanics don't spend as much as other groups?

"One of the big myths is that you can reach the whole Hispanic market through Los Angeles, Miami and New York."

GB: It varies by market, and it depends on marketing goals. Some advertisers come in and do a national buy. Others do business depending on where they feel their opportunities are. In Los Angeles, for example, even if the economy is bad, you still have to advertise in Spanish. In Miami and New York it's the same thing. If you're going into the Texas valley, like McAllen-Brownsville, and you're not advertising in Spanish, you're missing the boat. So, there are not cuts or lack of interest across the board in every market. Do we feel an impact in a bad economy?

Sure. At the same time, our industry has done very well even in a bad economy.

R&R: Are companies that sell high-end goods advertising to Hispanics?

GB: It depends on the market. As a typical example, Mercedes Benz will buy on our general-market station in El Paso but won't buy on our Spanish-language station. But then they'll turn around and buy on a Spanish station in Miami. It's a market-by-market issue. We have some high-end and some middle-range products, but on average it is the middle-range products that are sold across the board. Some categories still need to be developed.

We are looking up when it comes to opportunities, and most people are looking down. When you take a look at Entravision, Univision Radio and TV, Telemundo and other companies, like Amigo Broadcasting, Mega Communications, etc., we all have one common goal, and that is to grow the business.

According to *Hispanic Business* magazine, from a media standpoint, the industry is at \$2.8 billion for 2003. I think that's kind of low and that it's actually much closer to the \$3 billion mark. And that doesn't even include another incredible segment in our industry, which is promotional and event marketing. That is probably about \$1 billion by itself.

How do we get it to \$5 billion? It takes a combination of efforts: new business, rate increases, superserving our clients and making sure the Hispanic market has a return on its investment. The Association of Hispanic Advertising Agencies works diligently to grow the industry, and they have a vision of it reaching \$5 billion before 2005.

R&R: When you say that we are looking up and not down, does that mean there are bigger growth opportunities in the Hispanic market compared to the general market?

GB: An advertiser's daily function is to increase its share of the market. The beauty of the Hispanic market is that if they haven't been in the market, it is a great opportunity. For one, it is added reach, an added consumer they've never had. And with proper marketing and proper media selection, they will increase their share of the marketplace.

Second, we think our rates are a lot cheaper than what they should be, so a new advertiser's entry into the market means gaining that share will be cheaper and faster. There are also a lot of opportunities for those who have been in the market. Going back to the cookie cutter of New

York, Miami and L.A., what about expanding beyond that?

R&R: Do you agree that to reach Hispanics you have to reach them in Spanish?

GB: Yes, Spanish-language commercials are necessary to attract a certain segment of the Hispanic population, which tends to be the larger portion of it. There are other Hispanic consumers with whom that tactic doesn't work well, but they are addressed through other media vehicles. But the core, the majority, the population where most of the money is, wants to be reached in their own language and culture. We at Entravision wholeheartedly agree with this. Our stations only take Spanish commercials. We might do some variations in El Paso and Brownsville, but they are very, very slight.

R&R: Do you have any tips for someone interested in selling to the Hispanic market who knows nothing about Hispanics and has no idea where to begin?

GB: I would say to a national advertiser that there is a great group of advertising agencies around the country that are professional, know the marketplace and know how to plan and place media buys effectively. The first job would be to look for one of those agencies to represent them and help them put together a marketing plan that is unique to their product and has been worked for the Hispanic market.

Translations don't work, "translations" do. What I mean by that is that you trans-create an idea from a cultural and linguistic standpoint vs. doing a straight translation. That's the first step a national advertiser should take, because there are multiple markets and multiple branding issues, and there may be regional differences to deal with.

On the local side, you should look at the marketplace and find out who the major players are, but don't stick only with them. Instead, talk to everybody. All media is a wealth of information. We all have the latest census information and the latest qualitative and quantitative data to help position a product and help it serve the Hispanic consumer.

Take it all in, take your time, and don't just jump on it. It's better to do the right thing than the wrong thing. There are Hispanics in advertising, media and agency pipelines who can help you with this. Hispanic marketing is not brain surgery, but you do have to educate yourself to be able to come up with great creative ideas on how to target the Hispanic consumer.

RADIO MÚSICA[®] by RR

This Week In Spanish-Language Music

Radio Corner

Kike Posada
Host of *Fuego Rock*, WRTO/Miami

Fuego Rock, a rock and pop music show, celebrated its one-year anniversary at WRTO. As part of the celebration, artists like Hoja Seca, Factor Sur and Jorge Correa visited us at the studio. I also got calls from bands like La Mosca and Angeles Del Infierno. Besides the great music we always play, I also dug into our archives and played bits of the many interviews I've done through the years with people like Shakira and Maná. That was fun to remember.

I've been doing a radio show for many years, although not at this station, and I hope to continue doing it for many more. WRTO's public has really embraced the show, which is on every Sunday for four hours. To listen to us on the Internet, you can log on to www.salsa98.com.



Kike Posada



SANZ'S TRIPLE WIN Spanish singer-songwriter Alejandro Sanz recently took home three Premio Amigo awards, which are handed out in Spain. He won for Best Spanish Album, Best Video and Best Male Spanish Artist. Check out his reaction!



GREAT MOVES David Bisbal is busy practicing new dance moves to go along with his new album, *Buleria*. Seen here are (l-r) Choco, the assistant to Bisbal's choreographer, Francis; Francis; and Bisbal.



BANDAHOOD FINDS A HOME Bandahood have signed with Disa Records. Following the latest trend in the Latin music industry, the band fuse banda sounds with hip-hop. Their debut album is *Yo Soy El Muchacho Alegre*. The first single, "El Muchacho Alegre," comes in five different versions: English-language, reggaetón, remix, radio and one that includes a special appearance by Montéz De Durango.



GOING GOLD Manny Manuel recently received a gold record for selling more than 100,000 copies of his album *Serenata* in the U.S. and Puerto Rico. Seen here are (l-r) Universal Music Latino Sr. VP/Marketing & A&R Walter Kolm, Angelo Medina Management's Normari Cruz, Manny Manuel and Universal Music Latino Pop/Tropical Label Manager Yvette Valdes and President John Echevarria.



A WEALTH OF EXPERIENCE Singer and music veteran Mercedes Castro has kept traditional Mexican music alive and well during a long and successful career. She's seen here with KZHR/Pasco, WA PD Willy Contreras during a recent performance in the Tri-City area of Washington.

CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MANA Te Llevaré Al Cielo (Warner M.L.)	92
2	OBIE BERMUDEZ Antes (EMI Latin)	86
3	PAULINA RUBIO Te Quise Tanto (Universal)	83
4	CHAYANNE Cuidarte El Alma (Sony Discos)	80
5	CRISTIAN Te Llamé (BMG)	77
6	SIN BANDERA Mientes Tan Bien (Sony Discos)	75
7	CHAYANNE Un Siglo Sin Ti (Sony Discos)	67
8	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	66
9	LUIS FONSI Quién Te Dijo Eso (Universal)	65
10	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	63
11	THALIA Cerca De Ti (EMI Latin)	61
12	LA OREJA DE VAN GOGH Rosas (Sony Discos)	61
13	LUIS MIGUEL Te Necesito (Warner M.L.)	53
14	DAVID BISBAL Quiero Perderme En Tu Cuerpo (Universal)	51
15	TRANZAS Mori (J&N)	42
16	JUANES La Paga (Universal)	40
17	JUANES & NELLY FURTADO Fotografía (Universal)	39
18	ALEJANDRO SANZ Regálame La Silla Donde Te Esperé (Warner M.L.)	37
19	LA FACTORIA Todavía (Universal)	37
20	ALEX UBAGO Sin Miedo A Nada (Warner M.L.)	36
21	ENRIQUE IGLESIAS Adicto (Universal)	31
22	EDNITA NAZARIO Si No Me Amas (Sony Discos)	31
23	JUAN GABRIEL Inocente De Ti (BMG)	26
24	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)	25
25	JULIETA VENEGAS Andar Conmigo (BMG)	24

Data is compiled from the airplay week of January 25-31, and based on a point system.
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Going For Adds

DARINA De Corazón A Corazón (Universal)
DAVID BISBAL Bulería (Universal)
EDITH MARQUEZ Incondicional (Warner M.L.)
LA LEY Sur Azul (Warner M.L.)
LU Duelo (Warner M.L.)
MARIANA Me Equivoqué (Univision)
SHERRY & SHEYLA Me Siento Elevar (Universal)
ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	TOROS BAND Loca Conmigo (Universal)	180
2	GRUPO MANIA Sube Sube (Universal)	101
3	CHAYANNE Cuidarte El Alma (Sony Discos)	96
4	NG2 Quitémonos La Ropa (Sony Discos)	87
5	AVENTURA Hermanita (Premium)	87
6	OBIE BERMUDEZ Me Cansé De Ti (EMI Latin)	82
7	JERRY RIVERA Mi Libertad (BMG)	77
8	TOÑO ROSARIO / TEGO CALDERÓN Amigo Mío (Warner M.L.)	64
9	ANDY ANOY Voy A Tener Que Olvidarte (Sony Discos)	63
10	TITO ROJAS El Gallo No Olvida (MP)	62
11	LOS LONELY BOYS La Contestación (Or/Epic)	59
12	JUANES La Paga (Universal)	58
13	PUERTO RICAN POWER Doctor (J&N)	57
14	TOMMY TUN TUN La Paga (Karen)	50
15	GLORIA ESTEFAN Hoy (Sony Discos)	50
16	CRISTIAN Te Llamé (BMG)	46
17	MARIO FELICIANO A Tu Manera No (NH)	46
18	HUEY DUNBAR A Dónde Iré (Sony Discos)	46
19	PAPI SANCHEZ Enamórame (J&N)	43
20	SIN BANDERA Mientes Tan Bien (Sony Discos)	42
21	GILBERTO S. ROSA El Refrán Se Te Olvidó (Sony Discos)	36
22	SEXAPPEL Meneando La Cola (J&N)	36
23	VICTOR MANUELLE Tengo Ganas (Sony Discos)	34
24	ENRIQUE IGLESIAS Adicto (Universal)	33
25	MANA Te Llevaré Al Cielo (Warner M.L.)	33

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Going For Adds

CELIA CRUZ / EL GENERAL Ella Tiene Fuego (Sony Discos)
EL BIZCOCHITO Porque Yo Te Amo (Sony Discos)
LOS TRI-O Cómo Fui A Enamorarme De Ti (Sony Discos)
SONORA KALIENTE Llegaste Demasiado Tarde (Balboa)
SON CALLEJERO Dame La Droga (Cutting)

Edith Márquez

Mexico's golden voice returns with her new studio album:
A Tribute to Juan Carlos Calderon
"Quien Te Cantará"

Contains hit single "Incondicional"
and other smashing hits composed by Calderon
with new arrangements

Album on sale:
February 10th, 2004



REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	370
2	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	223
3	BANDA EL RECODO Que Te Ruegue Quien Te Quiera (Fonovisa)	223
4	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	216
5	INTOCABLE Soy Un Novato (EMI Latin)	190
6	CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	176
7	TUCANES DE TIJUANA Amor Descarado (Universal)	150
8	KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)	129
9	GERMAN LIZARRAGA Más Terco Que Una Mula (Disa)	128
10	JOAN SEBASTIAN Sentimental (Balboa)	124
11	TIGRES DEL NORTE Cáusame La Muerte (Fonovisa)	115
12	YOLANDITA PEREZ Estoy Enamorada (Fonovisa)	111
13	PEPE AGUILAR A Pierna Suelta (Univision)	107
14	VICTOR GARCIA Mi Funeral (Sony Discos)	103
15	BRISEYDA Por Qué Me Haces Llorar (Platino)	98
16	K-PAZ DE LA SIERRA Jumbalaya (Procan)	82
17	AROMA Por Un Rato (Fonovisa)	80
18	NINEL CONDE Callados (Universal)	73
19	CUISILLOS Vanidosa (Balboa)	72
20	CARDENALES DE NUEVO LEON Paso A La Reina (Disa)	66
21	PAQUITA LA DEL BARRIO Hombres Malvados (Balboa)	65
22	RAMON AYALA Títere En Tus Manos (Freddie)	60
23	BRYNDIS Abrázame (Disa)	60
24	JOAN SEBASTIAN Don Marcos (Balboa)	56
25	COYTE Y SU BANDA TIERRA SANTA Me Voy A Ir (EMI Latin)	56

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Going For Adds

- ALEGRÍJES Y REBUJOS Alegrijes Y Rebujos (Warner M.L.)
- ALEGRÍJES Y REBUJOS El Baile Del Mago (Warner M.L.)
- CAÑA REAL f/NIURKA Vale La Pena (BMG)
- DJ KANE La Negra Tomasa (EMI Latin)
- ELISEO ROBLES El Mundo Es Mío (Univision)
- EMILIO NAVARRA f/JOSE LUIS AYALA Ambición (BMG)
- JULIO PRECIADO El Palomito (BMG)
- LA ONDA Agárrame La Cintura (EMI Latin)
- LOS CADETES DE FELIX GALLEGOS Me Cansé De Quererte (Balboa)
- LOS RAZOS Me Quiero Morir Bien Loco (BMG)
- MEXICLAN Me Siento Bien (Univision)
- MICHAEL SALGADO La Cruz De Vidrio (Freddie)
- RAMON AYALA La Hoja Y Yo (Freddie)
- SERGIO DALMA Ya Lo Verás (Universal)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	INTOCABLE Soy Un Novato (EMI Latin)	216
2	PALOMINOS Callejón Sin Salida (Urbana)	167
3	KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)	150
4	JAIME Y LOS CHAMACOS f/BOBBY PULIDO Conjunto No Morirá (Freddie)	139
5	DUELO Un Minuto Más (Univision)	129
6	JIMMY GONZALEZ & GRUPO MAZZ Te Llevo En Mi Alma (Freddie)	127
7	DJ KANE La Negra Tomasa (EMI Latin)	119
8	BIG CIRCO Una Vez Más (EMI Latin)	116
9	SOLIDO Contando Los Segundos (Freddie)	114
10	JENNIFER PEÑA A Fuego Lento (Univision)	113
11	IMAN Ya No (Univision)	94
12	SOLIDO Tal Vez (Freddie)	87
13	LA TROPA F Me Dieron Ganas De Llorar (Freddie)	86
14	RAM HERRERA Muchachita Color Canela (Tejas)	86
15	MARCOS OROZCO Como Dos Adolescentes (Catalina)	84
16	FRIJOLE ROMANTICOS & BOBBY PULIDO Dónde Está Mi Raza (Universal)	65
17	COSTUMBRE Cuánto Te Amo (Warner M.L.)	63
18	ELIDA REYNA Te Voy A Olvidar (Tejas)	58
19	CONTROL Me Quiero Casar (EMI Latin)	54
20	JAY PEREZ Mi Destino (La Voice)	43
21	INTOCABLE Eso Duele (EMI Latin)	36
22	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	36
23	ATM Nadie (Univision)	31
24	RAMON AYALA La Hoja Y Yo (Freddie)	29
25	NINEL CONDE Callados (Universal)	28

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Going For Adds

- JAIME Y LOS CHAMACOS Quisiera Verte Y No Verte (Freddie)
- LA ONDA Agárrame La Cintura (EMI Latin)
- MICHAEL SALGADO La Cruz De Vidrio (Freddie)
- PRESENCIA Después De Ti (Freddie)
- VOCES DEL RANCHO Camarón Peta'lo (EMI Latin)
- ALBERT FLORES Y LA JUVENTUD Te Digo Adiós (Jury Records)
- JESSE MARROQUIN Vives En Mi Pensamiento (JLM Discos)

Rock/Alternative

TW	ARTIST Title Label(s)
1	KINKY Presidente (Nettwerk)
2	CONTROL MACHETE Bien, Bien (Universal)
3	SUPERLITIO Qué Vo' Hacer (BMG)
4	PLASTILINA MOSH Peligroso Pop (EMI Latin)
5	JULIETA VENEGAS Lento (BMG)
6	CAFE TACUBA Eres (MCA)
7	GUSTAVO CERATI Karaoke (BMG)
8	MUNDO APARTE Adicto (Access Denied Productions)
9	ZOE Peace And Love (Sony Discos)
10	LUIS A. SPINETTA Agua De La Miseria (Universal)
11	KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)
12	HOJA SECA Vagabundo (Respek)
13	EVANESCENCE My Immortal (Wind-up)
14	ANGELES DEL INFIERNO Cae La Noche (Warner M.L.)
15	NANA PANCHA Wake Up (Pepe Lobo)

Songs ranked by total number of points. 18 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Label(s)
1	VICO C f/EDDIE DEE & TEGO CALDERON El Bueno, El Malo Y El Feo (EMI Latin)
2	GRUPO MANIA Sube Sube (Universal)
3	NUEVA ERA We Belong Together (Die Music)
4	JERRY RIVERA Mi Libertad (BMG)
5	RICKY Y DIANA Te Olvidé (Univision)
6	ILEGALES Dame Un Chin (Mock & Roll)
7	BANDA GORDA Sueña (MP)
8	TOÑO ROSARIO f/TEGO CALDERON Amigo Mío (Warner M.L.)
9	PUERTO RICAN POWER Doctor (J&N)
10	SONDRA CARRUSELES Vengo Caliente (Fuentes)
11	YANI CAMARENA Noche De Estrellas (Die Music)
12	TITO ROJAS El Gallo No Olvida (MP)
13	WILLIE GONZALEZ & EDDIE SANTIAGO Solamente Ella (MP)
14	FRUKO Y SUS TESOS Pura Candela (Fuentes)
15	BIG BOY & ANGEL LOPEZ Dónde Está El Amor (MP)

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL

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Cox radio is an equal opportunity employer.

EAST

America's original radio station is looking for a morning co-host. Must be digital savvy and able to create features, bits and sound that appeal to a news talk audience. Great contacts a plus. Please send resume and cover letter to Ramie Zomisky, Infinity Broadcasting, 651 Holiday Drive, Pittsburgh PA 15220. No phone calls. EOE

EAST

One of Infinity Broadcasting's premier Boston radio stations seeks a Vice President/General Manager candidate to work with the Senior Vice President of WBMX, WBCN and WZLX. Candidate will be matched to station that best fits his or her background. Job responsibilities will include: managing top and bottom line effort of station, protecting station license, managing OFCCP and EEO program, partnering with station executives to maximize the sales effort and effectively market and grow the product and managing local business and community relationships, among others. GM experience is a plus, but candidate must possess a minimum of 7-10 years of radio station management experience with demonstrated leadership and communication skills. A sales background is preferred, but candidate should also have product sensibility and a working knowledge of NTR and event marketing.

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SVP/General Manager

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RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

R&R is published weekly, except the week of December 25. Subscriptions are available for \$325.00 per year (plus applicable sales tax) in the United States, \$330.00 in Canada and Mexico, and \$495.00 overseas (U.S. funds only) from Radio & Records Inc., at 10100 Santa Monica Blvd., 3rd Floor, Los Angeles, California 90067. Annual subscription plan includes the weekly newspaper plus two R&R Directorles issues and other special publications. Refunds are prorated based on the actual value of issue received prior to cancellation. Nonrefundable quarterly rates available. All reasonable care taken but no responsibility assumed for unsolicited material. R&R reserves all rights in material accepted for publication. All letters addressed to R&R or its Editors will be assumed intended for publication reproduction and may therefore be used for this purpose. Letters may be edited for space and clarity and may appear in the electronic versions of R&R. The writer assumes all liability regarding the content of the letter and its publication in R&R. Nothing may be reproduced in whole or in part without written permission from the Publisher.

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Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: llinares@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x \$200/inch 2x \$150/inch

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com).

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

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Payable In Advance

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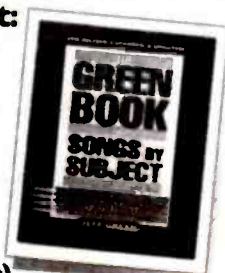
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Publisher's Profile

By Erica Farber



VAN ALLEN

Executive Vice President/CFO, The Radio Advertising Bureau

This week the Radio Advertising Bureau hosts the largest gathering of the year of radio sales executives at its annual RAB Radio Sales, Management and Leadership Conference. One of the senior executives behind the scenes at the RAB is Exec. VP/CFO Van Allen.

Allen's financial background allowed him to move up through the ranks at the RAB to his current position. He spends at least three weeks a month in New York City and the remainder of his time in Dallas, maintaining offices in both cities. He prides himself on being an important member of the RAB team.

Getting into the business: "I started as an accounting clerk at Group W's WBZ-TV and WBZ-AM in Boston. I'm a Boston native. It seemed like it was going to be a fun place to work, and it was. I wanted something that wasn't a traditional bean-counter position, and this opportunity came up. I worked my way through the accounting department. After three or four years an opportunity came up at the company's data center in Milford, CT, which meant leaving Boston. I knew it was a steppingstone to bigger and better things, so I took the chance and moved.

Then an opportunity came up at the headquarters in Manhattan. That was an opportunity to work in New York, which I had always wanted to do. I became a financial analyst, working with all the different entities in Group W, the film-production companies in Los Angeles and the TV and radio stations."

Joining the RAB: "While I was working at Group W, Tony Grego, the Credit and Collections Manager, told me about an opportunity at this company I had never heard of, the RAB. He put me in touch with Harley Park, the RAB's CFO at the time. I went over and had an interview with him. They were looking for an accounting manager. At that point they were considering moving the RAB out of New York to either Dallas or Denver. I was not thrilled about that. I'd been in New York a couple of years, loved the city and certainly did not want to go someplace that I perceived as being cold and snowy — Denver — or a country town — Dallas.

"I realized, though, that it was a good career move, so I decided to take the job with the intention of not going if the company moved and hoping that it wouldn't move. After a year they decided they were going to move to Dallas. At that point [RAB President/CEO] Gary Fries told me that if I went to Dallas, I could hire my own staff and build the accounting department. He said that if I didn't like it after a year, he would pay for me to move back to New York. I had nothing to lose, so I went down there, and it was great."

His responsibilities: "I manage the financial and human resources functions of the company. I have a Controller, Beverly Fraser, working out of the Dallas office. She was one of the few people who relocated from New York with me. She is my right hand. She handles the majority of

the day-to-day tasks. We initially had a human resources person, but that person is no longer with us. I kind of inherited those functions, which turned out to be as challenging, if not more so, than the financial aspects of the company. Between Beverly and myself, we're responsible for managing the resources of the RAB. As a nonprofit, we're dependent upon the contributions of our member stations to provide services."

Biggest challenge: "Managing the resources. We have to make sure the resources are allocated in such a way that we can produce the most research and service for our members. There are times when it's real tough. Every department has needs and has projects that it wants funded. Gary Fries and I make the decisions about where we're going to direct our resources. When you have people from different areas, everybody feels his or her project is the most important one at the time, and you have to make tough decisions."

State of the industry: "On a personal level, I think it's been homogenized. I don't know, at this point, if there's any way to correct that or go back. Especially with companies like Sirius and XM, it's gone in a direction where you don't have the localized feel you used to have. The formats tend to be controlled by a few people. Being an African American and being aware of some of the business aspects of minorities, I've seen a kind of lack of opportunity. I wish there were more opportunities out there than there have been since passage of the Telecom Act."

On the perception that financial people are running the radio industry: "I think they are. That's not a good or bad thing, but it has happened over the past couple of years, with consolidation. Radio has turned into more of a business. Years ago the focus was not so much on the financial results. Everything wasn't part of big public companies reporting to a board of directors."

The best way to utilize someone in his position: "The most important thing is to spend some time with your financial person and understand the financial reporting that is being done. A lot of people at stations never see a financial statement. Either they don't have an opportunity to, or they just don't have an interest in them. But it's very important to understand financial statements."

"Look at income and expenses, and understand exactly what they are. If you're a salesperson, you go out and make your sale, and that's it. But it's important for people to understand the bottom line. I communicate on a regular basis with all the department heads and their assistants and try to keep the flow of information constant so there are no questions or surprises. Having that dialogue and understanding financial statements, that's the key."

What people will miss if they don't attend the RAB conference: "They're missing an opportunity to develop themselves as salespeople. I don't see how any salesperson today can't come to the RAB. They do a disservice to themselves. Unfortunately, some stations, because of budget constraints, are not paying for their people to attend the conference. We have attendees who actually pay their own way. They feel it's that valuable."

A successful conference: "I look at it two ways. Obviously, our main goal is to provide information and content to our members. That's what the conference is for. We want to give them an opportunity to network with their peers, to come away feeling they've learned something. But this is also a business. For us, it's important that we provide a great conference and also maintain our expenses. A successful conference for us is having the attendees walk away happy and for us to walk away in good financial shape."

Something about the RAB that might surprise our readers: "The relatively small size of our staff, compared to the amount of information we put out. In our service center in Dallas there are about 35 people. In New York we have about 10 people, and then there are some others spread out in the field. But the people providing the

information and the research and manning the member-service phones, if you compare that number to some of the other trade associations, you'll see that we're very small and still able to put out good product. All of us, especially the executive staff, are proud that we're able to do that."

Most influential individual: "My mother, Carroll Bostic. She was a single parent who raised two boys, worked all day and went to school at night. She's always worked hard at advancing her career and eventually graduated from the Harvard Business School Executive Program. She's now semi-retired in Florida with her own real estate business. She's always been very influential on me, as far as my always trying to move to the next level."

Career highlight: "Receiving a Black Achiever's Award when I worked at WBZ/Boston. It was a community-service award the station nominated me for. A group of us introduced inner-city kids to career opportunities available at the station and did some mentoring. That was a big highlight for me. And, throughout the years, just being a part of the RAB and being in board meetings with radio-industry leaders, debating big issues. Sometimes I think, 'How in the world did I get here?' Also, the successful relocation of the business office from New York to Dallas was pretty exciting for me."

Career disappointment: "There have been small things, but I've been so fortunate to have this opportunity that it has outweighed anything that may not have gone the way I wanted. I should knock wood. I feel very fortunate. The only disappointment I have is that I do not see a large number of African Americans in high-level positions in the industry. It's not a personal disappointment; it's just a disappointment. When I'm at a conference, I feel great when people come up to me and say that they're happy to see someone like me in my position. I just wish that was not the exception."

Does he see this changing? "If it is, it's happening very slowly. You can say the same about women. I know the RAB is working hard to diversify its board, and it's been very successful, but we can only bring on people who are out there. You can't create them. It's up to the industry to make sure it continues to promote and cultivate African Americans and women for leadership positions."

Favorite radio format: "Urban AC."

Favorite television show: "I record all the *Law & Order* franchises. I love them."

Favorite song: "Donny Hathaway's 'A Song for You.'"

Favorite movie: "Dead Presidents."

Favorite book: "The Emperor of Ocean Park by Stephen Carter."

Favorite restaurant: "In Greenwich Village, Day-O, a Caribbean restaurant."

Beverage of choice: "A Jack Daniels martini. It's made from Jack Daniels, peach schnapps and lime juice."

Hobbies: "Music, watching sports and traveling."

E-mail: "vallen@rab.com."

Advice for broadcasters: "Continue to support your associations. We are out here trying to improve your business, and it's important that you support us."

Advice for financial people to help them avoid being stereotyped as bean counters: "I pride myself on not fitting into that typical bean-counter mold. The biggest thing is to get your nose out of the books and get away from the computer and talk to people and see what they're doing. You've got to be involved early on in their decisionmaking processes so you don't just become the man in the corner office signing the checks."

"It's important to get involved in all aspects of the company. You don't want to come across as meddling, but you've got to be a part of the decisions early on. What usually happens is, by the time they get to the accounting person, the decision has been made about what they want to do, and you have to tell them no, and they don't understand or you don't understand. Getting involved early is very important."

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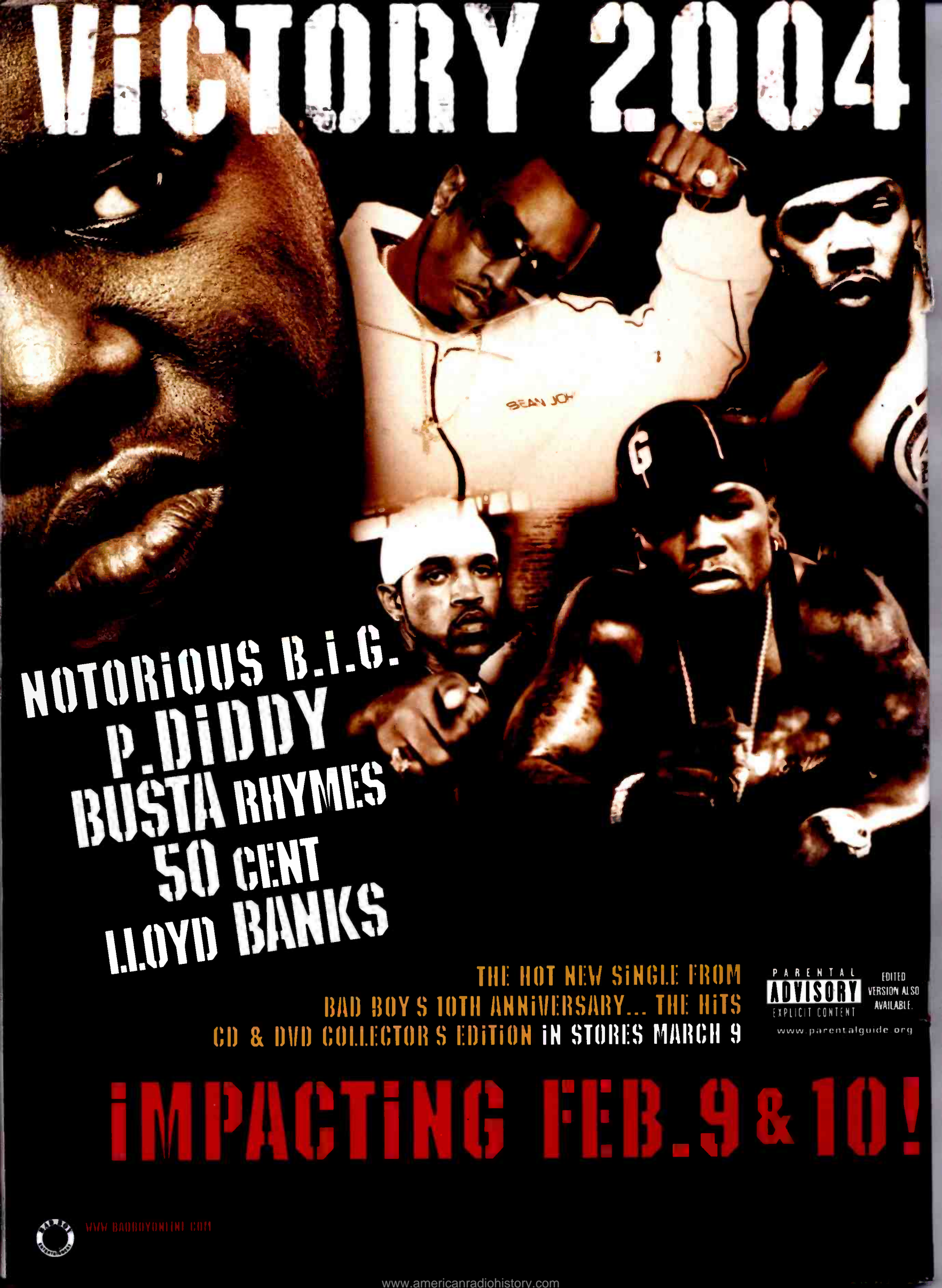
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