

NEWSSTAND PRICE \$6.50

Beyoncé Scores Hat Trick



Beyoncé accomplishes the rare feat of grabbing Most Added honors this week at three formats — CHR/Pop, CHR/Rhythmic and Urban — with "Naughty Girl" (Columbia), featuring Lil Flip. The single is the fourth release from the multiplatinum *Dangerously in Love*.



RADIO & RECORDS

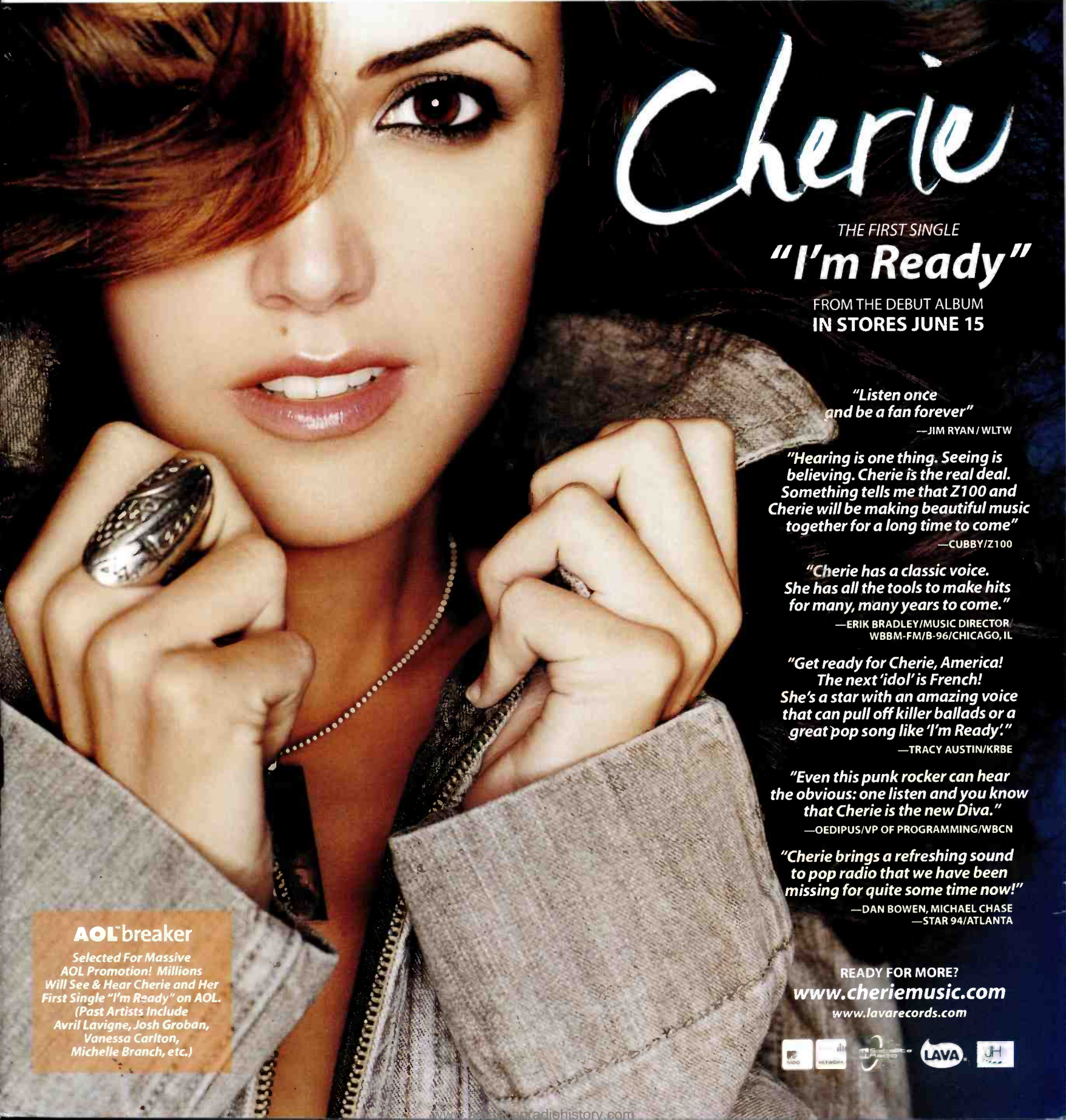
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MARCH 19, 2004

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MEDIABASE

R&R To Launch Canadian Charts

Five Canadian formats and Mediabase monitoring for Smooth Jazz will appear in the April 16 issue of R&R. In addition to the monitored chart for Smooth Jazz, there will be an Indicator chart that features non-monitored reporters. Read more about the launch on the next page.



Cherie

THE FIRST SINGLE

"I'm Ready"

FROM THE DEBUT ALBUM
IN STORES JUNE 15

*"Listen once
and be a fan forever"*

—JIM RYAN / WLTW

"Hearing is one thing. Seeing is believing. Cherie is the real deal. Something tells me that Z100 and Cherie will be making beautiful music together for a long time to come"

—CUBBY/Z100

"Cherie has a classic voice. She has all the tools to make hits for many, many years to come."

—ERIK BRADLEY/MUSIC DIRECTOR
WBBM-FM/B-96/CHICAGO, IL

"Get ready for Cherie, America! The next 'idol' is French! She's a star with an amazing voice that can pull off killer ballads or a great pop song like 'I'm Ready!'"

—TRACY AUSTIN/KRBE

"Even this punk rocker can hear the obvious: one listen and you know that Cherie is the new Diva."

—OEDIPUS/VP OF PROGRAMMING/WBCN

"Cherie brings a refreshing sound to pop radio that we have been missing for quite some time now!"

—DAN BOWEN, MICHAEL CHASE
—STAR 94/ATLANTA

AOL breaker

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WHERE 350 SMART WOMEN MEET

The sold-out second annual Katz Women's Career Summit was unequivocally a big success, showcasing top leaders and fresh thinking for both women and men. Read all about it in this week's Management/Marketing/Sales section. Also: details of the Radio Advertising Effectiveness Lab's three major projects for this spring and summer, **Irwin Pollack's** advice for new sales managers, **Craig Zimmerman** on how to maximize your e-mail marketing, **Jeffrey Hedquist's** 60-Second Copywriter and more.

Pages 6-9

CONVENTION COMMENTARY

Last week R&R announced that the dates for Convention 2004 are June 24-26 at the Beverly Hilton Hotel in Beverly Hills, CA. This week's CHR/Pop column features highlights from past conventions and looks forward to this June.

Page 25

R&R NUMBER ONES

- CHR/POP**
 - BRITNEY SPEARS Toxic (Jive)
- CHR/RHYTHMIC**
 - USHER /LUDACRIS... Yeah (Arista)
- URBAN**
 - USHER /LUDACRIS... Yeah (Arista)
- URBAN AC**
 - RUBEN STUDDARD Sorry 2004 (J)
- COUNTRY**
 - TIM MCGRAW Watch The Wind Blow By (Curb)
- AC**
 - JOSH GROBAN You Raise Me Up (143/Reprise)
- HOT AC**
 - 3 DOORS DOWN Here Without You (Republic/Universal)
- SMOOTH JAZZ**
 - KIM WATERS The Ride (Shanachie)
- ROCK**
 - NICKELBACK Figured You Out (Roadrunner/IDJMG)
- ACTIVE ROCK**
 - INCUBUS Megalomaniac (Epic)
- ALTERNATIVE**
 - INCUBUS Megalomaniac (Epic)
- TRIPLE A**
 - NORAH JONES Sunrise (Blue Note/EMC)
- CHRISTIAN AC**
 - MATTHEW WEST More (Universal South/EMI CMG)
- CHRISTIAN CHR**
 - TODD AGNEW Grace Like Rain (Ardent)
- CHRISTIAN ROCK**
 - FALLING UP Broken Heart (BEC)
- CHRISTIAN INSPO**
 - JAMIE SLOCUM By Your Side (Curb)
- SPANISH CONTEMPORARY**
 - PAULINA RUBIO Te Quise Tanto (Universal)
- TEJANO**
 - DJ KANE La Negra Tomasa (EMI Latin)
- REGIONAL MEXICAN**
 - YOLANDA PEREZ Estoy Enamorada (Fonovisa)
- TROPICAL**
 - VICTOR MANUELLE Tengo Ganas (Sony Discos)



Clear Channel Hit With Another Steep FCC Fine
DC101-based Elliot Segal the latest target

By Adam Jacobson

R&R Radio Editor
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Clear Channel will once again need to dig into its coffers and send off a hefty check to the FCC. The company on March 12 was handed a notice of apparent liability that proposes a \$247,500 penalty for broadcasts made one year ago by WWDC (DC101)/Washington-based morning host Elliot Segal that have been ruled indecent.



Segal

House approves indecency bill: Page 4

The proposed fine reflects the maximum the agency can levy — \$27,500 — multiplied by nine. The material in question, which aired on DC101 and on Clear Channel-owned Elliot in the Morning affiliates WRXL/Richmond

and WOSC/Salisbury, MD, involved a March 2003 live on-air interview with an unidentified woman who was asked what she liked about adult-film star Ron Jeremy. She replied, "The way he licks pussy." According to Clear Channel, the woman's comment also appeared in promotional segments for the Elliot show that aired on two occasions later that day on the three stations.

The FCC said the conversation "contained graphic and explicit references to sexual activities, including repeated discussion of oral sex, group sex, masturbation and the sexual performance of a

SEGAL ▶ See Page 19

R&R Expands Into Canada

Also on April 16, SJ converts to monitored chart

Effective with the April 16 issue, R&R will launch airplay charts for five formats in Canada and will convert its longtime reported-airplay chart for Smooth Jazz to a monitored by Mediabase.

POWERED BY MEDIABASE

The Canadian formats are CHR, Country, AC, Hot AC and Rock, and each will appear in the applicable format section in R&R. R&R will also provide an e-mail service to Canadian reporters and record labels that will detail each week's chart activity.

The results of an electronic survey of Canadian radio programmers indicate that more

than 85% read R&R weekly. In addition, many hallmark R&R features generate significant Canadian interest, including Going for Adds, Street Talk and the Publisher's Profile. The results of the survey will appear in the April 16 issue.

R&R Publisher/CEO Erica Farber said, "We are very excited to launch information for Canada. It is our hope to provide a link between the U.S. and Canada that will enable programmers and label executives on both sides of the border to stay informed about music and chart activity. This is the beginning of

CANADA ▶ See Page 19

'Radio Has Not Been Wounded'

Kagan Summit looks at future of ad sales, more

By Joe Howard

R&R Washington Bureau
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NEW YORK — With a few months' worth of 2004 under their belts, radio-station group owners at the Kagan Radio/TV Values & Finance Summit, held here at the Helmsley Park Lane Hotel on March 11, proclaimed that radio's long-predicted financial recovery is finally underway. But they cautioned that changes afoot on the technological, legislative and regulatory fronts all conspire to keep the industry on shaky ground.

RAB President/CEO Gary Fries said that, despite a tough 2003, radio is bouncing back financially. "Radio has not been wounded," he said during a

panel focused on the future of ad sales, pointing specifically to "some stabilization" he's seeing in small to midsized markets that caught him by surprise and made him reluctant to issue specific guidance for 2004. "Those mid-to-small markets are a lot stronger than I anticipated they'd be 60 or 90 days ago," he said.

Still, Fries did say he believes mid-single-digit industry growth is achievable this year and that it's very possible the year could finish ahead one to three percentage points. Importantly, Fries doesn't think the industry will finish the year below the mid-single-digit level.

KAGAN ▶ See Page 4

Infinity/Chicago Resets Management

WCKG, WUSN & WXRT name new VP/GMs

Infinity's Chicago cluster has made several management changes:

- WBBM-FM & WJMK VP/GM Dave Robbins has exchanged his management duties at CHR/Rhythmic WBBM-FM for a similar post at Country WUSN. He retains his duties at Oldies WJMK.
- Michael Damsky has been promoted from GSM to VP/GM of Triple A WXRT.
- At Talk WCKG, GSM Terry Hardin has added VP/GM duties.
- At News WBBM-AM, GSM Peter Bowen has added Station Manager duties.
- Paul Agase, Sr. VP/Director of Sales for the Chicago cluster, has assumed acting GM duties for WBBM-FM.



Robbins

Damsky

Hardin

The changes follow the recent departure of former WCKG, WUSN & WXRT VP/GM Harvey Wells, who has accepted the role of VP/Radio Group Manager for Chicago-based Newsweb Corp.

"These appointments strengthen Infinity/Chicago, allow for a smooth transition at all the stations and demonstrate the strength of our bench," Infinity Sr. VP/Market Manager Rod

CHICAGO ▶ See Page 19

Roberts Returns To Clear Channel

By Kevin Carter

R&R CHR/Pop Editor
kcarter@radioandrecords.com



Roberts

John Roberts, currently OM/PD of Entercom's WEZB & WKZN/New Orleans, is headed to Dallas to become VP/Programming & Operations for Clear Channel's five-station Dallas cluster, which comprises Alternative KDFW, Hot AC KDMX, Active Rock KEGL, CHR/Pop KZPS and Classic Rock KZPS.

Roberts was previously with Clear Channel from 1993-2000 as PD of KHFI/Austin and added VP/Programming duties for the Austin cluster in 1997. He was last in Dallas as PD of KEGL from 1986-88. The 28-year radio

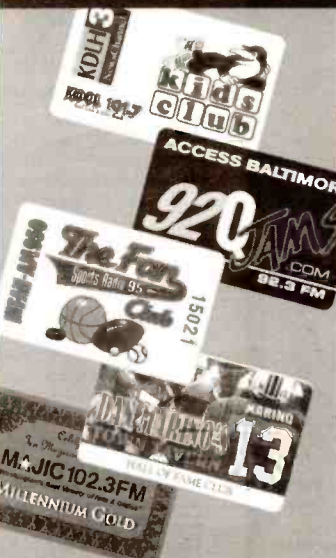
vet has also held programming positions in Philadelphia, Pittsburgh, Cincinnati, Orlando, Norfolk and Indianapolis.

"I am so excited to have John on the team," Clear Channel Regional VP Brenda Adriaance told R&R. "Given the breadth of his experience in Rock, CHR and AC, he has all the skills that we need. John is a great guy, plus I felt that we needed someone with Texas experience, which John has. As a matter of fact, he still owns a home in Austin, so he's never given up his Texas roots. John is going to add to a great team of people, and

ROBERTS ▶ See Page 12

(If You Think This Ad Is Busy, You Should See Us!)

specialty cards



Plastic Card	1,000	2,500	5,000	10,000	25,000	50,000
1 color imprint	29¢	15¢	12¢	11¢	8¢	7¢
2 color imprint	39¢	20¢	19¢	19¢	12¢	11¢
3 color imprint	49¢	25¢	25¢	25¢	15¢	14¢
4 color imprint	59¢	30¢	29¢	29¢	18¢	17¢
Optional consecutive numbering	\$1.10	\$2.25	\$3.75	\$5.35	\$11.25	\$21.75
	lot	lot	lot	lot	lot	lot

\$150 Set up per color.

holiday T-shirts



Other "stock" holiday designs available on our website!



	144	288	576	1,440
1-3 Colors	\$3.39	2.99	2.89	2.59
4-6 Colors	4.49	3.69	3.59	2.99
No Screen Charge. \$75 art preparation only if necessary.				
4 Color Process	4.99	3.99	3.59	2.99
Separations - 4 Screens \$145.75				

contest boxes



Stand & Box	Box Only	Stand & Bin	Bin
1-9 Pcs. \$14.95 Set	\$9.95 Ea.	1-9 Pcs. \$14.95 Set	\$6.95 Ea.
10-24 Pcs. 13.50 Set	8.95 Ea.	10-24 Pcs. 14.50 Set	6.75 Ea.
25-49 Pcs. 12.50 Set	8.50 Ea.	25-49 Pcs. 13.95 Set	6.50 Ea.
50-99 Pcs. 11.95 Set	8.25 Ea.	50-99 Pcs. 13.50 Set	6.25 Ea.
100+ Pcs. 10.75 Set	7.75 Ea.	100+ Pcs. 11.95 Set	5.75 Ea.

LARGE BOX 15" Tall, 11" Wide		SMALL BOX 17" Tall, 8" Wide	
1-9 Pcs.	\$4.95 Ea.	1-9 Pcs.	\$4.95 Ea.
10-99 Pcs.	4.75 Ea.	10-99 Pcs.	4.75 Ea.
100-249 Pcs.	4.25 Ea.	100-249 Pcs.	4.25 Ea.
250-499 Pcs.	3.95 Ea.	250-499 Pcs.	3.95 Ea.
500-1000 Pcs.	3.75 Ea.	500-1000 Pcs.	3.75 Ea.

lanyards



3/8" Printed Lanyard	300	500	1,000	2,500
1 color imprint	\$1.39	1.29	1.19	1.09
2 color imprint	1.49	1.29	1.25	1.15
White color lanyard only. Set up 1-2 colors: \$175.				

3/4" Printed Lanyard	1,000	2,500	5,000	10,000	25,000	50,000
1 color imprint	\$1.69	1.35	1.25	1.19	.99	
2 color imprint	1.79	1.39	1.29	1.25	1.05	
3 color imprint	1.89	1.45	1.35	1.29	1.09	
4 color imprint	1.99	1.49	1.39	1.35	1.15	
\$150 Set up per color.						

Rope Lanyard	100	300	500	1,000	2,500
Unimprinted	\$1.19	1.09	1.09	.99	.95

Standard Colors: Red, Black, White, Royal Blue

photo magnets



	1,000	2,500	5,000	10,000	25,000	50,000
Business Card 2" x 3-1/2"	21¢	20¢	18¢	15¢	12¢	10¢
Jumbo Card 2-3/4" x 4-1/2"	49¢	35¢	29¢	19¢	15¢	15¢
Square 2" x 2"	29¢	21¢	19¢	15¢	10¢	9¢
Square 3" x 3"	39¢	35¢	29¢	25¢	15¢	12¢
Oval 2" x 3"	45¢	29¢	25¢	21¢	12¢	10¢
Rectangle 2" x 3"	29¢	25¢	21¢	15¢	12¢	9¢
Rectangle 4" x 6"	89¢	79¢	59¢	39¢	23¢	21¢
Rectangle 4" x 7"	95¢	89¢	75¢	49¢	29¢	25¢
Circle 2" diameter	29¢	21¢	16¢	15¢	11¢	9¢
Circle 2-1/2" diameter	31¢	25¢	22¢	21¢	12¢	11¢
Circle 3" diameter	39¢	35¢	29¢	25¢	15¢	13¢

\$175 set up includes design, graphics, proofs, changes, separations, unusual bleeds and UNLIMITED COLORS!

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10 MINUTES	N/A	2.39	1.85	1.59	1.25	1.09
15 MINUTES	N/A	3.49	2.55	2.19	1.85	1.59
30 MINUTES	5.75	5.39	4.85	4.39	3.85	3.19
60 MINUTES	10.50	9.79	8.95	8.59	7.50	6.29

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 - SEPARATIONS, IF NECESSARY
 - GRAPHICS AND CHANGES
 - AN OVERNIGHTED COLOR PROOF

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MEDIUM CUBE 2-1/2" X 2-1/2" X 2-1/2"	55	49	39	35	29
LARGE CUBE 3" X 3" X 3"	59	49	45	39	29
TALL RECTANGULAR CUBE 2-1/4" X 3-1/4" X 2-1/4"	75	59	49	45	39
STANDARD TRIANGLE 3-1/2" X 1-1/2"	49	39	35	29	25
LARGE TRIANGLE 4" X 2"	55	49	39	35	29

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	25	50	100	250	500
3' x 5'	17.95	17.95	14.25	10.95	10.05
2 color	42.25	23.75	16.95	12.85	10.90
3 color	53.25	29.10	20.95	14.50	11.85
4 color	64.95	34.95	23.50	15.75	12.50

	25	50	100	250	500
1 color	\$33.75	21.50	18.50	15.25	13.95
2 color	47.50	29.75	25.95	22.50	17.95
3 color	61.25	33.75	31.25	24.95	19.50
4 color	75.95	42.50	37.75	29.50	25.25

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Infinity/Minneapolis Selects Wilson As FM Ops Manager

Veteran Midwest programmer Phil Wilson, currently overseeing seven formats as VP/Programming for Waitt Radio Networks, has been named FM OM for Infinity/Minneapolis, where he will program AC WLTE and '80s WXPT. Wilson, who replaces now-KRWM/Seattle PD Gary Nolan, previously served as Director/Operations for Waitt Radio/Omaha and oversaw the launch of AC KLTQ.



Wilson

is decorated to my liking; otherwise, there's going to be trouble.

"But seriously, I'm tremendously excited about working with the creative programming minds at Infinity. I've known and admired [Sr. VP/Programming] Greg Strassell, [VP/Programming] Smokey Rivers and [VP/Hot AC Programming] Jon Zellner for a long time, and I'm looking forward to working with [Infinity/Minneapolis] VP/GM Dick Carlson and his staff."

Wilson also spent a year as OM of Journal/Omaha and worked at KGGO/Des Moines for 13 years, 11 as PD.

"I love Minneapolis, and I've always wanted to work there," Wilson told R&R. "Gary is a class act, and I feel privileged to be following in his footsteps. I just hope that his old of-

Chavez Named KDJM/Denver PD

Mary "Cha Cha" Chavez, afternoon host at Infinity's KDJM (Jammin' 92.5)/Denver, has added PD duties for the station, which recently shifted from Rhythmic Oldies to Urban AC and is focusing on "old school and today's R&B."



Chavez

that was MD at KALC/Denver.

When asked to comment on her new role, Chavez said, "Ack! Holy crap!" On a serious note, she said, "I'm excited, and I'll be programming a format that I love. It's an adult Urban format, and it's my favorite genre of music." She added that KDJM is now spinning a few currents, although the station continues to be very gold-based. "We go anywhere from Ruben

Chavez has been in afternoons at KDJM since 1999 and in her new role succeeds Ron Harrell, who will now focus on his PD duties for co-owned KIMN/Denver. Chavez held the midday shift at crosstown KQKS before joining KDJM and prior to

CHAVEZ ▶ See Page 12

Bridgman Becomes PD At KKRZ

Brian Bridgman has been named PD of Clear Channel's CHR/Pop KKRZ (Z100)/Portland, OR, effective March 29. The former PD of Clear Channel's CHR/Pop KHKS/Dallas replaces Michael Hayes, who exited last month.



Bridgman

"Ladies and gentlemen, we got him!" Clear Channel/Oregon Regional VP/Programming Tony Coles told R&R. "Brian was our first choice all along, and we are thrilled that we were able to get the deal done. He is a great programmer and a great citizen, and we're very excited that he's joining our team."

Prior to programming KHKS Bridgman served as PD of WIOQ/Philadelphia, WNKS/Charlotte and WDCC/Raleigh. He has also been Asst. PD/MD of KIIS/Los Angeles.

Sirius Sets Smith As Prog. Ops Dir.

Darrin Smith has been named Programming Operations Director at Sirius Satellite Radio. Smith will be responsible for a variety of programming-department functions, including managing music-research projects and serving as an interface to other Sirius departments. He will also program a Sirius channel to be determined.

Smith joins Sirius from Press Communications, where he programmed the company's four-station cluster in Monmouth-Ocean. Smith has also been PD of WYNY/New York and morning host of WDRE-FM/Nassau-Suffolk.

"I'm really happy to be reunited with Darrin Smith," Sirius VP/Music Programming Steve Blatter told R&R. "We worked together at WYNY, and it was there that I discovered his many talents. Those talents will be extremely beneficial to Sirius' 61 music channels."



LEW DICKEY, WELL DONE Cumulus Media CEO Lew Dickey was "dis" honored at the 18th annual Bayliss Radio Roast, held last week at the Pierre Hotel in New York. The event, which benefited the Bayliss Radio Scholarship Fund, featured roasters Cumulus Exec. VP/Director of Programming John Dickey, SG Cowan Managing Director & Sr. Research Analyst James Marsh Jr. and NAB President/CEO Eddie Fritts, with Regent President/COO Bill Stakelin serving as MC. Seen here are (l-r) Lew Dickey, John Dickey, Marsh and Stakelin.

Lichtman VP/GM, Entercom/Sacto

David Lichtman has been named VP/GM for Entercom's Sacramento cluster of Adult Standards KCTC, CHR/Pop KDND, Active Rock KRXQ, Classic Rock KSEG, Smooth Jazz KSSJ and Alternative KWOD. Lichtman will join VP/Market Manager John Geary to help run day-to-day operations.

A 22-year radio veteran, Lichtman was previously VP/Sales for Entercom's seven-station cluster in Portland, OR. Prior to that he was Director/Sales for the Portland cluster and GSM of KRSK/Portland.

"David is the perfect talent for this major assignment in Sacramento," Entercom Regional VP Weezie Kramer said. "His experi-

ence and energy will help accelerate our growth in this important market. It also underscores our bench strength within the company."

Geary said, "David's skills will be instrumental in sustaining the growth this cluster has experienced over the last seven years, and I know the two of us will make a strong partnership. He is a proven manager who is ready for the opportunity to be a general manager."

Lichtman said, "I'm excited to be joining John Geary and the Sacramento team. It's an honor to be recognized in this way, and I can't wait to be involved in one of the most exciting clusters within Entercom."

LETTER TO THE EDITOR

Decency Push A 'Witch Hunt'

The following letter was sent to R&R by Rose City Radio Director/Programming Mark Adams.

I have a few words that I feel aptly apply regarding the recent hand-wringing of the major broadcast groups in front of Congress: Sad. Hypocritical. Pandering. Shallow. Myopic. Stupid. Overwrought. Insincere. Un-American.

It's a witch hunt. It's a self-aggrandizing display of false intent and poor judgment on par with the McCarthy hearings of the 1950s.

"Bad" radio is unraveling the fabric of society! "Bad" television is infecting the population! The sight of Janet Jackson's boob has caused the heads of our nation's children to explode!

You're kidding, right? Finding out Janet Jackson has a boob is offensive? To who? How sheltered and out of touch do you have to be that the sight of a woman's breast is capable of unraveling the moral fabric of your universe? Television commercials for erectile dysfunction and beer ads featuring half-na-

ked women and farting horses didn't upset anyone, but a split-second glimpse of Janet's starboard milk gland sent the country into an ethical tailspin? I'd laugh if this whole episode hadn't become so scary.

Two major problems here. One, that line of reasoning features such an incredible lack of logic or common sense that pursuing it with a straight face is an act only a politician or radio CEO could manage. And two, who the hell decided the government, or anyone, for that matter, could arbitrarily decide what is acceptable for me to watch or listen to?

I'm sorry, did I wake up in another country this morning? If this recent spate of nonsense doesn't outrage you, both as a broadcaster and as a private citizen, we're not living in the same world.

I'm perfectly capable of deciding on my own what is or is not "decent," thanks. Know what I do when I come across a radio or television show I don't care for? I turn it off. I change

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Univision Taps Thomas As San Antonio OM

Veteran programmer and consultant Rick Thomas has been named OM of Univision Radio's San Antonio cluster, which comprises CHR/Rhythmic KBBT, Spanish Contemporary KCOR-AM & FM, Regional Mexican KROM and Tejano KXTN-AM & FM. Thomas will also serve as PD of market-leading KBBT.

Thomas, who will leave his position as VP of consultancy Clifton Radio and begin his new duties on March 22, will replace JD Gonzalez, who has been promoted to a management position with Univision's Houston cluster. Details regarding Gonzalez's new position were unavailable at press time.

Thomas' previous programming experience includes three separate stints at XHTZ (Z90)/San Diego, as well as runs at KOY-FM/Phoenix and KFSM/Sacramento. He also helped sign on KYLD/San Francisco and KQBT/Austin.

"This is the type of opportunity that comes along once in a blue moon and was just too good to pass up," Thomas told R&R. "This position will give me the chance not only to operate in the Rhythmic world, where I'm comfortable, but to flex my Spanish side as well."

House Overwhelmingly OK's Indecency Bill

AFTRA decries proposed fines for artists

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

By a 391-22 vote, the House of Representatives on March 11 passed the Broadcast Decency Enforcement Act of 2004, which proposes to hike the maximum fine the FCC can impose for the airing of broadcasts deemed indecent from \$27,500 to \$500,000.

In debates before the vote several House members reiterated the need for tougher penalties. "I am tired of hearing parents tell me how they have to cover their children's ears," Rep. Joseph Pitts said. "Today we're saying enough is enough."

Rep. Bobby Rush said the bill will give the FCC "the ammunition it needs" to enforce indecency standards.

Among the critics of the bill was Rep. Ron Paul, who warned, "We're moving in a direction of undermining the First Amendment." In a memo sent to House members by the White House, President Bush strongly endorsed the bill.

Several attorneys appearing on a regulatory panel at the Kagan Radio/TV Values & Finance Summit in New York the day the bill was passed believe the House version has a better chance of ultimately becoming law

than the Senate's broadcast-indecency bill.

That bill — which hasn't yet come up for a vote on the Senate floor — includes a provision, introduced by Sen. Byron Dorgan, directing the Government Accounting Office to review the FCC's June 2003 media-ownership rules. An attempt by Rep. Maurice Hinchey to add similar language to the House bill was unsuccessful.

AFTRA Speaks Out Against House Bill

After the Broadcast Decency Enforcement Act was approved, AFTRA sent a letter to House members decrying a provision that would authorize the FCC to fine nonlicensees up to \$500,000 for incidents of broadcast indecency.

AFTRA argues that the provi-

sion, which could lead to significant lyrical-content penalties against musicians, represents an "unconstitutional threat to free speech." The union wrote, "Performers and announcers who appear on the air or before the microphone are rarely, if ever, responsible for making programming decisions. Rather, they are asked to produce content. It is the broadcast licensees and networks who not only determine whether and when that content will be aired, but also reap the financial reward of airing such content."

The letter continued, "It is ridiculous for licensees to assert that they are running programming without full knowledge of the tone and style of that programming content, particularly when they hire performers and announcers on the basis of their ability to be provocative and controversial. To suddenly claim that they aren't responsible for the content, and therefore shouldn't be held accountable, is both disingenuous and self-serving."

Additional reporting by Joe Howard.

Kagan

Continued from Page 1

Focusing on the near term, Interep Chairman/CEO Ralph Guild predicted that while the national radio market will slip 3% in Q1, it will rebound in Q2 to post 5% growth. While Guild cautioned that it's still early, he said that the national advertising outlook for the second half of the year is looking very strong.

Amid the revenue forecasts, Quantum Communications President/CEO Frank Osborn said that in the post-con-

solidation environment in which public companies' market managers are under sometimes intense corporate pressure to increase revenue, revenue share can be an invalid measure of a cluster's market success, because the temptation to drive revenue by slashing ad rates can be hard to resist. "There has been a lot of pricing for share going on," Osborn said, "and, to a certain extent, I would indicate — even a little cynically — that it is an effort by market managers to have a safe haven.

"If they gain share in a down market, at least they can turn around to their higher-ups and say, 'It's not me. I'm gaining share. It's the market.' The problem there is that the world has changed, and we should no longer be looking at share of radio revenues."

Osborn said one factor contributing to the problem is the sometimes large amounts of available ad inventory that clusters carry in slow advertising markets. "One of the fears

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BUSINESS BRIEFS

Clear Channel Sued For Business Taxes

The city of Covington, KY, in which Clear Channel has a corporate office, is suing the company for business taxes it says Clear Channel hasn't paid since it bought the Covington-based Jacor Communications in 1998. The city says Clear Channel hasn't filed net-profit returns or paid the required 2.5% license fees for business conducted in the city, the *Kentucky Post* reported. The amount Clear Channel may owe isn't clear; Covington City Solicitor Jay Fossett told the *Post*, "I don't think that we know, because [Clear Channel] didn't supply certain documents that we need." Clear Channel said it has been notified of the suit but hasn't yet received a copy of the complaint.

Analyst: Strong Q1 Depends On March

Credit Suisse First Boston analyst Paul Sweeney said in a report last week that March traditionally accounts for roughly 45% of radio's Q1 bookings and thus is critical to a successful first quarter. He said most public radio companies have already sold 60%-70% of their ad time for the month and added, "Q1 remains leveraged to a strong March finish." Sweeney noted that results for March will be helped by easy comparisons, since March 2003's revenue was adversely impacted by the start of the war in Iraq. He also said current paces for the month are consistent with the 7% growth that will be necessary to meet the Wall Street consensus Q1 industry-growth estimate of 3%-5%.

NextMedia Sees Strong Q4, 2003 For Radio

Privately held broadcaster NextMedia saw net income of \$1.1 million in Q4 2003, compared to a loss of \$27.2 million a year before. Net revenue climbed 12%, to \$27.9 million, while operating expenses rose 9%, to \$17.4 million. Adjusted EBITDA rose 12.2%, to \$8.3 million. NextMedia's radio division saw net revenue increase by 4%, to \$16 million, and division broadcast cash flow was up 10%, to \$5.7 million. For the full year, NextMedia's net income soared to \$9.5 million from a loss of \$53.4 million in 2002. On a pro forma basis, the radio division saw net revenue slip 1% in 2003, to \$73.7 million, but division BCF climbed 1.7%, to \$29.1 million.

Fisher Shows Profits In Q4, 2003

Seattle-based Fisher Communications, which owns radio stations in Washington and Montana, reported net income for Q4 2003 of \$19.8 million (\$2.30 per share), up from \$3.2 million (37

Continued on Page 13

R&R Stock Index

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

	Change Since				
	3/12/03	3/5/04	3/12/04	3/12/03	3/5/04-3/12/04
R&R Index	172.88	221.05	209.79	+21%	-5%
Dow Industrials	7,552.07	10,595.55	10,240.08	+36%	-3%
S&P 500	804.19	1,156.86	1,120.60	+39%	-3%

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Kagan

Continued from Page 4

behind consolidation was that you would have monopolies with huge pricing power, and radio rates would go through the roof," he said. "What we found instead is that when you put a huge amount of inventory under one roof, it's a whole lot easier to increase volume than it is to increase price."

Political Dollars

However, Osborn also believes that advertisers are underutilizing radio, and he challenged politicians to test his theory. "I can get any politician elected," Osborn proclaimed, if he could just control the candidate's media budget.

Lamenting that national political ad dollars belong almost exclusively to TV, Osborn said, "I would change it around and use radio's far heavier capacity." He added that he's been in touch with rep firms Katz and Interep to seek a way to convince political candidates that they are "screwing up their media mix" by avoiding radio. "I suggest that would be a major source of new revenue," he said.

Osborn also thinks radio is missing the boat when it comes to pharmaceutical advertising, also featured prominently on TV. "That's \$300 million worth of advertising, and radio gets zero," he said. "If radio doesn't focus on the pharmaceuticals and how to do prescription drugs on radio, we're crazy. There's hundreds of millions of dollars at stake, and once we figure out how to get a tiny sliver, it's going to help us."

Measuring who might have heard those ads is another area of concern for radio, and Border Media Partners President/CEO Thomas Castro predicted that if Arbitron's Portable People Meter ever makes it into widespread use, it could cause "a real shakeup" not just for individual stations, but for entire companies.

"If you get an accurate measurement of radio usage, there could be a huge shift for radio," said Castro, who expressed disdain for the current diary method of measuring ratings. "You could also have the devastation of a lot of media companies overnight. There could be a huge shift in radio if they ever get this right."

Meanwhile, media buyer Natalie Swed Stone challenged radio to reconsider how it structures and presents advertising to ad buyers who are increasingly savvy and to listeners who are growing more impatient with long commercial breaks. "All radio has to do is change the clock so that commercials are part of the program," she said, adding that radio must be especially concerned in an environment where services like satellite radio offer listeners commercial-free music.

More Consolidation Coming?

Regent Communications Chairman/CEO Terry Jacobs said during a panel devoted to future radio-industry trends that his company is seeing an uptick in Q1 business that included a "very good January," and he believes that uptick could break the seal on a new wave of consolidation.

Jacobs said, "Private owners and private equity-backed companies are starting to think that now is the time to sell and take advantage of the uptick. We're starting to see some activity with people willing to talk about continuing to consolidate, which we consider to be very encouraging."

However, broker Michael Bergner of Bergner & Co. observed that there is limited inventory compared to demand by prospective buyers — although he doubts some of those buyers are serious. "A lot of the time I think the demand is just a lot of noise," he said. "I still believe that there aren't a whole lot of quality buyers out there."

Bergner also believes that some price growth in the market is driven by public companies that acquire stations to satisfy Wall Street's demands for growth.

Cox Radio Exec. VP Dick Ferguson said during the day's first panel that the debate over broadcast indecency that's raging on Capitol Hill is just the type of thing legislators latch on to during election years.

"For those of you who know how things work in that logic-free zone that is encompassed by the Washington Beltway," Ferguson deadpanned, "a lot of emotionalism gets running down there. In an election year, this is the kind of thing — along with mom and apple pie — that is good to sign on to."

But Ferguson also believes any new indecency rules approved by Congress won't affect most radio broadcasters. "Most broadcasting companies run a pretty clean shop," he said. "There have been some extraordinary examples grabbing headlines, but if broadcasters follow the rules that have always been there and use common sense, most of these provisions won't impact most broadcasting companies."

Ferguson noted, however, that the debate does "raise the bar for vigilance" and presented the question of whether some broadcast programs should move to satellite radio.

FCC Ownership Rules

Wiley, Rein & Fielding attorney Richard Bodorff said during a panel devoted to regulatory issues that, while he expects the Philadelphia appeals court currently reviewing the FCC's 2003 media-ownership rules to make a decision by June, the court will likely retain some of the rules while remanding others to the FCC for further review.

Bodorff explained that the myriad legal options available to critics of the media-ownership rules could

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TRANSACTIONS AT A GLANCE

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

- KCAT-AM/Pine Bluff, AR \$150,000
- KXTK-AM/Arroyo Grande, CA Undisclosed
- FM CP/Kettleman City, CA \$150,000
- KOKU-FM/Agana, Guam \$350,000
- WWZP-FM/Freeland (Saginaw-Bay City-Midland), MI \$40,000
- WJTA-FM/Kosciusko, MS \$35,000
- WYAZ-FM/Yazoo City, MS Undisclosed
- WXPB-FM/Briarcliff Manor (Westchester), NY \$18.4 million
- WXBH-AM/Cobleskill, NY Undisclosed
- WRCW-FM/Canton, OH \$300,000
- KQRS-FM/Lawton, OK Undisclosed
- KCBZ-FM/Cannon Beach, OR \$175,000
- WRKO-AM/Madisonville, TN Undisclosed
- KPEB-FM/Huntsville (Park City), UT \$4.4 million
- WREL-FM/Buena Vista and WREL-AM/Lexington, VA \$1.33 million
- WMOV-AM/Ravenswood, WV \$60,000
- WATW-AM, WBSZ-FM & WJHH-FM/Ashland and WNXR-FM/Iron River (Superior), WI \$2.8 million

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

DEAL OF THE WEEK

• Nassau/Vox Radio New England Transaction PRICE: \$22 million

TERMS: Asset sale for cash

BUYER: Nassau Broadcasting Partners LP, headed by President/Chairman Louis Mercatanti Jr. Phone: 609-452-9696. It owns 32 other stations. This represents its entry into the market.

SELLER: Vox Media Corp., headed by COO Jeff Shapiro. Phone: 781-230-8018

BROKER: Richard A. Foreman of Richard A. Foreman Associates Inc.

STATIONS TRADED: WSNO-AM & WORK-FM/Barre, WZSH-FM/Bellows Falls, WWFY-FM/Berlin, WWOD-FM/Hartford and WHV-AM & WSSH-FM/White River Junction, VT and WTSV-AM & WHDQ-FM/Clairemont & WCFR-FM/Walpole, NH.

2004 DEALS TO DATE

Dollars to Date: \$396,912,531

(Last Year: \$2,345,269,266)

Dollars This Quarter: \$396,912,531

(Last Year: \$715,826,328)

Stations Traded This Year: 199

(Last Year: 900)

Stations Traded This Quarter: 199

(Last Year: 208)

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Empowerment, Courage, Strength Find A Home

Second Katz Women's Career Summit offers guidance, networking opportunities

A capacity crowd of 350 broadcast-media and advertising professionals packed the house for the Katz Media Group's second annual Women's Career Summit, held March 3 at the Grand Hyatt in New York.

The summit addressed career-advancement skills, workplace diversity and life-work balance through keynote addresses, panel discussions and workshops. The keynote speakers were *Cosmopolitan* magazine Editor-in-Chief Kate White; novelist, social critic and *Newsweek* columnist Anna Quindlen; and FCC Commissioner Kathleen Abernathy.

The program kicked off with a video presentation featuring Ms. Foundation for Women President Marie Wilson, political consultant and former vice presidential candidate Geraldine Ferraro, Kaplan Thaler Group CEO/Chief Creative Officer Linda Kaplan Thaler and TV news anchor and personality Roz Abrams.

Wilson cited "the women's movement and women's entry into the workforce" as "the most profound social change of our century, having the greatest impact on our culture." As she referred to the advances made by the women's movement, she said, "It's not over yet." She added, "The style in which women lead in business is the best way for global corporations to be run."

Kaplan Thaler said, "While the advertising business is great for women, the perception is that women are running it, which is not the case." She continued, "The glass ceiling for women exists, but has been softened a bit in the creative arena because clients and advertisers realize that they are selling mostly to women consumers."

Ferraro brought a global perspective to the presentation, observing that women are now in a position to work for global corporations in developing nations. But she did raise the question, "How will women be received when they want to do business in countries where they exhibit little regard for women?" She advised women to be engaged in issues and to make their voices heard, if not directly, then at the voting booth.

Abrams spoke about her years of experience working with industry organizations and said, "You benefit from the brain trust in the industry organizations, particularly the women's organizations. Everything

that could happen to you has happened to women in these organizations, and they support you. You won't get that by staying home."

Referring both to the political season and to the general encouragement the event provided to women to be active in industry organizations, Katz Direct Marketing President Chickie Bucco and Katz Dimensions President Bonnie Press declared the day of the Women's Summit "Super Wednesday."

Refuting the perceptions of some that women's business initiatives are unnecessary — or even that women dominate the media business — Press cited some statistics from recent studies:

- Only eight women serve as chief executives at America's 500 largest companies.
- Women comprise only 12% of board members at Fortune 500 communications companies.
- Women are majority owners of 9% of radio stations and 3% of television stations.
- Seventy-three percent of CEOs believe the glass ceiling is no longer a problem for women, but 71% of women polled believe the problem still exists.

Compelling Keynotes

Kate White, who is also the author of *Why Good Girls Don't Get Ahead but Gutsy Girls Do*, delighted the audience with strategies from her book and her own experience working in media. She advised women not to follow the passive "good girlism" career path of not asking for what they need and avoiding risk, going on to detail how women can break the rules in order to succeed. Her talk included humorous anecdotes about incidents in her professional life that proved to be turning points in her career.

Luncheon keynote speaker Anna Quindlen provided a riveting account of how women and men view the balance between life and work in the modern era. She chronicled a century of women's advancements through the experiences of her own family, describing three generations' worth of expectations and percep-

tions. She encouraged both women and men to start making different assumptions about a power structure that she believes no longer works. Quindlen called for the liberation of men as the most positive development that could affect the workforce in the 21st century.

FCC Commissioner Kathleen Abernathy detailed the mission of the newly created FCC Diversity Advisory Committee and described its early progress in examining best practices, as well as potential regulatory actions and initiatives being undertaken by the FCC. She also cited the efforts of the Transactional Transparency Subcommittee to overcome the limited access many minorities and women have to information about pending deals.

Panels And Workshops

The summit featured a variety of panel sessions, all of which were filled to capacity. The "View From the Top" meeting offered a spirited discussion, including advice for media women from Citadel Broadcasting COO Judy Ellis; Nielsen Media Research President/CEO Susan Whiting; New York Times Co. President/Broadcast Group Cindy Augustine; Publicis, Sanchez & Levitan co-Chairman/CEO Aida Levitan; and moderator Roz Abrams.

The "Media Women Dish" panel was a frank discussion about the impact of consolidation and other issues on career advancement. Panelists included Mindshare President/Local Broadcast Kathy Crawford; Mediacom Sr. VP/Director, Local Broadcast Anne Elkins; Cox Radio Regional VP Kim Guthrie; and Hearst Broadcasting VP/Sales Kathleen Keefe, with the session moderated by this reporter.

In addition to a popular forum on participating in industry organizations, several well-attended coaching sessions were on the agenda: "Advanced Negotiation Skills," by Career Transitioning founder Alexandra Duran; "Work/Life Balance," with Mission Control Productivity's VP Cathy Favre; and "Women in Leadership: Creating a Gender Neu-

tral Environment," with Right Management Consultants VP Andrea Bradford.

As part of the festivities, Clear Channel Radio President/CEO John Hogan presented Awards of Excellence to Deloitte & Touche and the Ad Council. The Ad Council was honored for its commitment to community service for more than 60 years, while D&T was recognized for being a leader in the advancement of women, both as an employer and for its many diversity initiatives.

A Breakthrough Award was presented to Roberta Guaspari-Tzavaras, who began the East Harlem Violin Program in 1980 with violin classes in three East Harlem schools. Guaspari-Tzavaras' award was presented by last year's Breakthrough winner, Liz Dolan of ABC Radio Networks' syndicated *Satellite Sisters*.

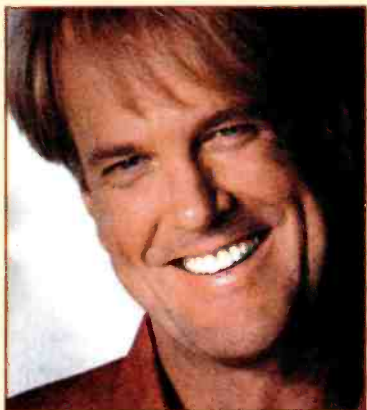
Finally, and contrary to what one might expect, there were a number of men in attendance, all of whom clearly benefited from participating in the day. Personally, I must say how valuable it was to have the opportunity to listen to the ideas, concerns and insights of some of the top women in our industry. No question, this is a gathering where women feel free to speak their minds. Regardless of your gender, if you can attend next year, I highly recommend it.



ON THE TRACK TO SUCCESS The Grand Hyatt Ballroom at New York's Grand Central Station was the setting for the Second Annual Katz Women's Career Summit, attended by more than 300 industry executives and guest speakers. Clockwise from top left are: (l-r) Katz Dimensions President Bonnie Press, keynoter and novelist/critic *Newsweek* columnist Anna Quindlen, Clear Channel Radio President/CEO John Hogan and Katz Direct Marketing President Chickie Bucco; keynoter and *Cosmopolitan* Editor-in-Chief Kate White; keynoter and FCC Commissioner Kathleen Abernathy with Katz Media Group CEO Stu Olds; and Publicis Sanchez & Levitan co-Chairperson/CEO Aida Levitan, Citadel Broadcasting COO Judy Ellis, television personality Roz Abrams, New York Times Co. President/Broadcast Group Cindy Augustine and Nielsen Media Group President/CEO Susan Whiting.

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—Tom

"I really enjoy your show, so much so I listen to it every night the entire 5 hours it is on. I seldom watch TV anymore, not much interesting for me to want to. I find your show enjoyable, inspiring, and educational. If you were to have a TV show, it would get a large following and high ratings."

—Jane

"When I compared the year to year ratings of W25-54, M-F 7pm-12am on WBBE/FM-Baton Rouge, I checked it three times because I couldn't believe what I was seeing... The John Tesh Show delivered a +370% increase in share for us with our key W25-54 demo! If only my investments did half as well!"

—Jeff Jarnigan,
Operations Manager

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Does Radio Advertising Really Work?

The RAEL unveils ambitious series of studies

A \$3 million Radio Advertising Effectiveness Lab research campaign may prove once and for all just how valuable and effective radio is for advertisers. At the RAB2004 conference in Dallas, RAB Exec. VP/Marketing Mary Bennett, Arbitron President/U.S. Media Services Owen Charlebois and Peacock Research President Jim Peacock unveiled details of three planned RAEL studies.

First, Wirthlin Worldwide will study radio advertising's unique psychological effects in an effort to determine how people react differently to radio than they do to television and to illuminate what makes radio's influence unique. Wirthlin will conduct in-depth, in-person interviews with consumers to identify archetypal perceptions of radio, television and newspaper. Results are expected sometime in March.

Wirthlin also plans to distribute a mail survey (with an Internet option) to 600 18- to 54-year-old consumers to build and contrast maps of the attributes, benefits and values of radio, TV and newspaper. These findings are expected in April or May.

In another study, the PreTesting

Co. will explore radio's power when added to TV or print. Using real campaigns, in-lab tests of five varied products with 1,000 consumers will measure the effects of two exposures in television or newspaper com-

pared to combined exposure from radio plus TV or radio plus newspaper. These tests will be preceded by standard pre-tests to make sure all the creative executions are reasonable. The results of the PreTesting study are expected by mid-2004.

Finally, and currently in the concept phase, Millward Brown is planning in-market sales testing on the

effectiveness of radio with and without television. The RAEL regards this as the Holy Grail of accountability research and hopes to do real-world field work between July and December of this year with six targeted advertisers (different from those used in the PreTesting study). While the demos to be tested have not been finalized, the study aims to go beyond recall and measure what really happens when people hear and see these campaigns.

Peacock tells R&R, "We're doing six advertisers to cover a lot of bases. Is there a chance we won't like what we see? Sure. But then we'll do more. However, we believe that radio will win. We just need to prove it. Advertisers are curious." Radio should be encouraged by a recent AT&T study that showed sales increased when network and spot radio were added to a spot TV campaign, as opposed to simply increasing network TV.

The RAEL is a nonprofit research organization dedicated to improving the industry's understanding of how radio advertising works. The group's series of research projects is funded by numerous industry contributors. For more details on the RAEL, visit www.radioadlab.org.

RadioAd Effectiveness Lab

A New Sales Manager's First 30 Days

By Irwin Pollack

New managers can't expect to walk into the job from Day One and get through it without disruptions and distractions. It's just not realistic. What's better is to walk in with a plan and take control. Here's a step-by-step guide.

Week One

- Begin brainstorming a list and contacting potential new hires for your team. How many new sellers do you need, and by when?

- Set 30-day, 90-day and six-month expectations for your sales team. Remember, you can't manage what you don't measure, and you can't expect what you don't inspect.

- It's important to work with your team to establish common accountability requirements for each seller. The goal is to create a culture where sellers are held to standardized objectives without handcuffing them.

- Implement a regular schedule where you're out on the street for a half-day each week. Either post a schedule on your door or assign specific days for each member of your staff.

- Set a one-on-one meeting once weekly with each seller. Outline what you want from each of them every week.

Week Two

- Start familiarizing yourself with the account lists. Who are the top 20 customers worth seeing? Who are the top 20 prospects worth wooing?

- Develop your sales training plan. Create a syllabus — a meeting-by-meeting outline, arranged by date, of what will be covered in each sales meeting.

- Clean up the account lists. What is the status of the account lists for your team?

What needs to be done to improve them?

Week Three

- Hold your preliminary 2004-2005 budget discussions. What can you realistically plan to achieve? How can you grow this budget?

- Examine your marketing plans for the second half of 2004. How confident are you that your sales presentations are as good as they can be? Do you have a strong, consistent campaign for collaterals, promotions and imaging?

Week Four

- Sit down and identify the wins and losses during your first 30 days. What are you proud of, and what are you concerned about? Can you see any ways to accelerate your growth?

Finally, in all of your communication, focus on presenting goals that are attainable, specific, measurable, challenging and time-dated. Be clear in expressing your objectives and win agreement on them to ensure successful relationships with everyone in your new job.

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



Irwin Pollack

60-Second Copywriter Feelings ... Nothing More Than Feelings

By Jeffrey Hedquist

How will the audience feel when they use your product or service? If you can transmit that emotional response in your commercial, you'll get listeners to start using the product in their minds. Their imaginations will provide the most powerful "test drive" on the planet. Put the listener in a situation where they'll experience those feelings.

Another approach: Have the audience feel what life would be like without the product or service in their lives, and then how much better they'll feel with it. This takes the problem-solution scenario and turbocharges it with emotion.

Make the feeling come alive with sight, sound, touch, taste and smell. Make them want it. Then show them how easy it is to get that feeling: Go to the store, call the number, visit the website.

We all want to be happy. Write your commercial to show us how we can be happy. Help us picture being happy using your client's product or service. It's the ultimate benefit sell.

OK, your mind is bursting with questions, and you want answers. You can't stand it anymore. You have to tell someone, someone who'll understand. Write me at Hedquist Productions, P.O. Box 1475, Fairfield, IA 52556; 641-472-6708; fax 641-472-7400; jeffrey@hedquist.com; or www.hedquist.com.

Mark Your Calendar

Important dates and events from mid-March through May

March

- March 21-23 — NAB Futures Summit, Pebble Beach, CA; 202-775-3527 or www.nab.org

- March 26-27 — Northwest Broadcast News Association/Minnesota Society of Professional Journalists Conference, Minneapolis; 701-777-6505 or www.innovators.net

- March 29-April 1 — RAB Women's Management Course, Dallas; 800-232-3131 or www.rab.com

- March 31 — NAB Summit on Responsible Programming, Washington, DC; 877-999-9622 or www.nab.org

- March 31 — Winter Arbitron ends

April

- April 1-June 23 — Spring 2004 Arbitron

- April 2-3 — Oklahoma Broadcasters Convention, Oklahoma City; 405-848-0771 or www.oabok.org

- April 2-4, Canadian Academy of Recording Arts and Sciences Juno Awards, Edmonton, Alberta; 416-628-5604 or www.juno-awards.ca

- April 16-17 — The Last-Ever Radio Promotion Directors Academy, Los Angeles; 310-476-8111 or www.danoday.com/promo

- April 16-18 — BEA 2004 Broadcast Education Association Convention, Las

Vegas; 888-380-7222 or www.beaweb.org

- April 17-22 — NAB2004, Las Vegas; 202-775-3527 or www.nab.org

- April 19-21 — Radio-Television News Directors Association & Foundation's RTNDA@NAB Las Vegas; 202-467-5200 or www.rtna.org

- April 29 — Gospel Music Association's 35th annual Dove Awards; 615-599-7746; www.doveawards.com

May

- May 5-9 — National Public Radio Conference, Los Angeles; 202-512-2300 or www.npr.org

- May 7 — Vermont Association of Broadcasters Convention, Killington, VT; 802-476-8789 or www.vab.org

- May 15-16 — Pennsylvania Broadcasters Convention, Hershey, PA; 717-482-4820 or www.pab.org

- May 21-22 — Hawaii Association of Broadcasters Annual Convention, Hono-

lulu; 808-599-1455 or www.hawaiibroadcasters.com

- May 17 — Peabody Awards, New York; 706-542-3787 or www.peabody.uga.edu

- May 18 — NAB Human Resource Managers Symposium, Washington, DC; 202-775-3297 or www.nab.org

- May 20-23 — Alabama Broadcasters Convention, Perdido Beach, AL; 800-211-5189 or www.al-broadcasters.org

- May 21-26 — National Association of Black Owned Broadcasters' 29th annual Spring Conference, St. Maarten; 202-463-8970 or www.nabob.org

- May 27-31 — Louisiana and Mississippi Broadcasters Cruise & Convention, New Orleans to Cozumel, Mexico; 225-267-4522 or www.conventionatsea2004.com

Send updates and additions to Jeff Green at jgreen@radioandrecords.com.

How To Maximize Your E-mail Messages

Use these tools to ensure measurable results

Do you know how many listeners read your broadcast e-mail messages? Do you know how many listeners click on the links you include in those e-mails? Can your listeners forward your messages to their friends? Do your e-mails have a call to action?

For a successful e-mail campaign, you should be able to answer yes to all these questions. Below are four things you can include in broadcast e-mails to your listeners to get some information back — without actually asking for it.

Who Reads Your E-Mail?

With most broadcast e-mail systems you can add a little piece of code called "HTML reads" to your outgoing HTML e-mail messages. In simple terms, this code lets you know when an e-mail is opened by sending a notification back to the server. More sophisticated systems can even track the e-mail address of each person who opens the message.

If you send a sponsored e-mail dispatch, this is a valuable tool to show your client how many people saw the message. And the beauty of it is that the system does it automatically.

There are a few caveats. First, this



Craig Zimmerman

only works for HTML e-mails. There is as yet no way to track how many listeners open a plain-text e-mail. Second, with a program like Microsoft Outlook, one recipient can be counted as having opened your e-mail several times because of the program's preview function. If the recipient has

Outlook's preview window active, the program will count the e-mail as being opened whenever the message appears in the preview window. If the message is actually opened, it will be counted again. The work-around is to track the e-mail addresses of recipients who open the message and make sure each address is counted only once.

If you don't use a broadcast e-mail system and rely on a program like Outlook, the only way to get this information is to request a "read receipt" from each recipient. There are a number of reasons you may want to think twice before doing this, the biggest being that sending a receipt

is at the recipients' discretion. Worse, you may get hundreds of receipts coming to your in-box, which you would then have to tabulate.

Who Clicked Through?

The second piece of information you want back from a broadcast e-

You need to provide a compelling reason for your listeners to click through to your sign-up page.

mail is how many recipients click on a link included in the message. More advanced e-mailing systems automatically give you the e-mail addresses of people who clicked through.

From a sponsor standpoint, this information can be even more valuable than tracking the number of readers. If you include a trackable link to your sponsor's website, after an e-mail campaign you can query your database for recipients who clicked on the sponsor's link, then send those addresses a separate e-mail with a special offer from the sponsor. This can make your station additional incremental revenue because you can charge additional dollars for the followup e-mail.

This technology will also help with your internal marketing, as you will be able to see what attracts your listeners to click through. All links in your e-mails should be trackable; you can only benefit from this information.

Call To Action

Of course, your listeners won't click through to anything unless you provide the proper call to action. And that goes right back to the questions "What is the purpose of the e-mail?" and "What do you want your listeners to do?"

You need to supply a compelling reason for your listeners to click through to your website or your sign-up page. News/Talk stations can offer the day's headlines. CHR stations can offer artist gossip. And, of course, any station can offer the

tried-and-true "register to win" contest. These tactics provide a clear benefit to the listeners while letting you measure click-throughs.

If you are using a smart e-mail system, you already know who received and opened your e-mail. You can enter those people in a contest simply by having them click on a link; the listener doesn't have to re-enter any information. This makes the listeners' experience easy and enjoyable, which increases the odds that they will open future e-mails you send their way.

Tell A Friend

Do your listeners think your e-mail is interesting enough to forward it to their friends? To take advantage of this fantastic word-of-mouth opportunity, you need to provide the recipient with a simple-to-use "tell a friend" option. Most often this is a place within the e-mail where the recipient can provide a friend's e-mail address.

While only a certain percentage of recipients will use this feature (most will use the forward button in their own e-mail programs), with the proper wording, it can help to circulate your e-mail to additional eyes.

One thing to note: Most "tell a friend" functionality is set up so it doesn't record the e-mail address of the "friend" who receives the for-

warded e-mail (except as necessary to complete the forwarding process). This is the legal and ethical way to use this feature, since the friend has not signed up to receive e-mail or other communication from you.

That said, you will want to entice the friend to join your e-mail club. For example, forwarded e-mails should contain text at the top saying something like, "Your friend Abby asked us to forward this e-mail to you. This is the only e-mail you will receive from us. If you would like to join our e-mail club and register to win dinner and a show for two, click here."

Using these e-mail tools will give you more of the data you need to better analyze how your e-mail campaigns are fitting in with your overall marketing.

Craig Zimmerman is VP/ Operations for PromoSuite and ListenerEmail.com. He oversees client relations and customer support for PromoSuite's promotional information and database system and for ListenerEmail.com's e-mail system, which includes a web-database service, audience-research surveys and wireless text messaging. Reach Craig at 212-509-1200, ext. 210, or czimmerman@promosuite.com.

Pros On The Move

- **Dave Albertson** is named Promotion Coordinator at WPLJ/New York. He was formerly National AC Promotion Assistant at MCA Records.

- **James P. Brown** is named GSM at WMGK-FM/Philadelphia. He joins the station from the Exec. VP/Sales post at Traffic Pulse Networks and earlier was Sales Manager for CBS-TV National Spot Sales in Philadelphia and Exec. VP/Sales for Shadow Broadcast Services.

- **Shannon Brown** becomes GSM for Clear Channel's four-station Ann Arbor, MI cluster of WHNE-AM, WTKA-AM, WQKL-FM & WWWW-FM. Brown received the company's President's Club Award for outstanding sales performance in 2003.

- **Jeff Federman**, who is VP/GM of KCBS-FM/Los Angeles, adds Director of Sales duties for parent Infinity Broadcasting's seven L.A. radio stations. Federman's 16-year background includes sales management at L.A. stations KPWR & KZLA, KBIG, KLAC and KROQ.

- **Linda Forem** becomes Director/Sales for Radio One's Richmond cluster of WCDX-FM, WKJS-FM, WJMO-FM & WPZZ-FM. She was formerly Promotions Director for WASH-FM/Washington and earlier spent 12 years with Clear Channel.

- **Kay Feeney-Caito** takes the Director/Promotions position for Radio One's four Indianapolis stations: WHHH, WJYD, WTLC & WYJZ.

- **Richard Nass** is the new LSM of WNEW-FM/New York. He spent six months as the station's Retail Sales Manager and before that was an AE for four years at sister WCBS-FM/New York.

- **Michael Peterson** is named Director/Synergy & Marketing for Radio Disney, spearheading initiatives with the network, local markets and other divisions of the Walt Disney Co. He most recently served as Group Director/Brand Management for ABC Cable Networks.

- **Brian Reed** is named to the newly created post of VP/Director of Sales for Univision Radio's Los Angeles stations. He was previously VP/Sales & Marketing for Univision's Television Group and earlier was LSM for KCMG (Mega 100)/Los Angeles and NSM for KZLA & KLAC/Los Angeles.

- **Justin Schafflander** is named Sales Manager at Infinity News outlet KFWB/Los Angeles. He was most recently Sr. AE at Entercom's WAAF/Worcester, MA.

- **Gabe Tartaglia** is promoted to GSM after five years as LSM of Infinity Country outlet WUSN/Chicago. He takes over for Terry O'Brien, who is now RVP of New York-based NCC National Cable Communications, an advertising and sales rep firm.



DO YOU BELIEVE IN MIRACLES? Clear Channel Radio certainly does, as evidenced by the National Service Award presented to the company by Children's Miracle Network. Clear Channel has raised over \$7 million and contributed an estimated 3,000 hours of airtime to the Children's Miracle Network Radiothon. CMN is a nonprofit organization dedicated to raising funds for 170 children's hospitals across North America. Shown at the plaque presentation are CMN VP/Radiothon Karen Profita, Clear Channel Radio President/CEO John Hogan, Clear Channel Communications President/COO Mark Mays and CMN Sr. VP/Radiothon Bob Lind.

Audible Magic Is Heard From

RIAA backs music-filtering outfit, and the P2Ps don't like it

By Brida Connolly
Associate Managing Editor

In the last few weeks a tech company based in Los Gatos, CA has been very much in the news. In fact, Audible Magic has become a central topic of discussion in the ongoing debate over peer-to-peers and what is and isn't possible or feasible for P2Ps to do. The reason: The RIAA has gotten behind the company's software, and Audible Magic's people have been on Capitol Hill for the last month, showing around a demo version.

It has been a central argument of P2Ps and their defenders since the technology's earliest days that filtering for copyrighted material — whether it's music or movies or software or porn — is simply not technologically possible. If P2Ps are to be considered a responsible industry at all, that has to be taken for granted. If they can reasonably control the theft of copyrighted information and choose not to, their claims of respectability are meaningless.

But the P2P industry, particularly the trade group P2P United, has greeted news of Audible Magic's Capitol Hill tour not with interest, but with outrage, citing concerns about massive privacy violations and the possible dangerous dominance of a single, government-mandated filtering technology. (The RIAA has not as yet suggested that anyone be forced to adopt Audible Magic's or any other company's filtering.)

So what exactly is the technology behind all this drama? R&R spoke with Audible Magic CEO Vance Ikezoye to find out.

R&R: Can you give me the short version of how this technology works?

VI: We've been showing a demo of the use of copyright filtering within a peer-to-peer software application. The application we have is a Gnutella client, rather than a KaZaa [FastTrack-based] client.

What it shows is the ability to have the client log in to the real Gnutella network, download songs and, in the process of the download, check whether the file being downloaded is copyrighted material. And if it is, if we register a match within the database — we have roughly 3 1/2 million to 4 million songs — it terminates the transfer. It blocks it and says, "This cannot be downloaded. It's copyrighted material."

R&R: So it has to be integrated into peer-to-peer software?

VI: Yes. The demo I have integrates it into peer-to-peer software.

We do have an implementation that we are selling commercially that is integrated in a network appliance. That appliance can be installed in a network. For example, a business may install one or a university could install one to ensure that copyrighted content doesn't get transferred over their networks.

R&R: The big issue that's being raised about this in peer-to-peer circles has to do with privacy.

When this P2P issue came up, and P2Ps said copyright filtering was not technically possible, we took it as almost a personal insult.

VI: Well, let me start with the application. What it really does is, it focuses on the transfer of the infringing content, and it's completely automated. It's designed to be very independent, with no user intervention, and so we believe it's a better privacy solution. The typical solutions today tend to focus on users: "Go look at this user and what they've got." Our approach says, "Just focus on the transfers and stop the transfers," irrespective of who's doing it.

R&R: So there's no tracking of who's attempting to download what?

VI: In the software case, like in a Gnutella client, we would never have that information. We would just do identifications. It would send in to a server, "What song is this?" and the server would send back, "This is Norah Jones, and it's copyrighted. It's owned by EMI."

R&R: Is this all new, or is it in use anywhere?

VI: We've been using the technology for a couple of years to monitor radio broadcasts for, for example, SESAC. So it's accurate enough for them to use to distribute royalties from.

R&R: So you're pretty confident in your song identifications.

VI: Oh, absolutely. We have this other service called Replicheck that CD pressing plants use to make sure that the material on the CDs that come in from customers isn't copyrighted material.

R&R: Have you been able to talk to anybody at the peer-to-peers?

VI: No, we haven't, but, as you probably know, everybody knows about us. We've got this technology in production, and we'd love to have some new customers.

R&R: The RIAA is part of the reason that this has been so much in the news. Did you approach them and show them what you had?

VI: Yeah, we've been working with them for a while. For example, with Replicheck, they've been helping us get that service to CD replicators and to pressing plants, so we've had an ongoing dialogue with them.

When this P2P issue came up, and P2Ps said copyright filtering was not technically possible, we took it as almost a personal insult. We said, "Of course this works." We built a demo and then approached the RIAA and showed it to them. They said, "Wow, this really shows that it can be done. It's technically possible, and it works." Then they asked if we would help and show this demo to other people.

R&R: P2P United Exec. Director Adam Eisgrau has called your technology a "warrantless wiretap."

VI: I don't think that warrants a reply, that kind of language.

R&R: He also called it "privately administered surveillance software."

VI: As I said, the software's been designed to work autonomously and independently, without human intervention. All we look at is peer-to-peer copyrighted material. We do a match against a database of copyrighted materials. Anything else going by, we don't keep track of. We don't know what happened or who was doing it.

I would think if they're worried about privacy and invasiveness, they should be looking at the virus-scanning programs and all the spam programs. Those are bigger privacy

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, March 16, 2004.

Top 10 Songs

1. MAROON 5 This Love
2. BRITNEY SPEARS Toxic
3. J-KWON Topsy (Radio Mix)
4. JET Are You Gonna Be My Girl
5. USHER Burn (Radio Mix)
6. OUTKAST Hey Ya!
7. FIVE FOR FIGHTING 100 Years
8. NICKELBACK Someday
9. THE DARKNESS I Believe In A Thing Called Love
10. BLACK EYED PEAS Hey Mama

Top 10 Albums

1. NORAH JONES *Feels Like Home*
2. MAROON 5 *Songs About Jane*
3. DASHBOARD CONFESSIONAL *MTV2 Album Covers/R.E.M.*
4. ZERO 7 *When It Falls*
5. STEREOPHONICS *From KFOG to iTunes (EP)*
6. VARIOUS ARTISTS *Bad Boy's The Hits (10th Anniversary)*
7. BUENA VISTA SOCIAL CLUB *Buena Vista Social Club*
8. SEAL *Seal Uncut (EP)*
9. JET *Get Born*
10. HOWARD SHORE *The Lord Of The Rings: Return Of The King*

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 March 15, 2004 are listed below.

Top Alternative

EVANESCENCE *Going Under*
JET *Are You Gonna Be My Girl*
GDDSMACK *Running Blind*
PUDDLE OF MUDD *Away From Me*
A PERFECT CIRCLE *Weak And Powerless*

Top Jazz

CHRIS BOTTI *Indian Summer*
KIM WATERS *The Ride*
RICHARD ELLIOT *Sly*
B. CULBERTSON *I/N. BROWN Come...*
NORAH JONES *Sunrise*

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Top Electronica-Dance

MOTORCYCLE *As The Rush Comes*
CHICANE *I/B. ADAMS Don't Give Up 2004*
KELIS *Milkshake*
BRITNEY SPEARS *Toxic*
STING *I/VINCENTE AMIGO Send Your Love*

Making A Point

We do a match against a database of copyrighted materials. Anything else going by, we don't keep track of.

violations than our application, which is much more focused on a particular problem.

R&R: So you're just offering to P2Ps a way to do what they say they're currently not technologically able to do?

VI: Yes.

To be fair, Audible Magic has commercial technology available that can provide the kind of precise tracking the P2Ps say they're afraid of. There's no particular reason to believe such tracking would be used in a straightforward filter-and-block application — but this isn't really about Audible Magic.

By bringing this software to Capitol Hill, the RIAA is making a point. First, it's telling legislators not to buy the P2Ps' contention that filtering is impossible. But this is primarily a way to show legislators exactly how P2P representatives react to the notion of filtering stolen material. This is a test. And, no, it isn't fair — but fairness has never been what the P2P battle is all about.

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ROO STEWART Time After Time
- R&B & HIP-HOP**
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ALLEN ANTHONY You
CASSIDY I/MASHONOA Get No Better
TRUTH HURTS Knock Knock
R. KELLY Happy People
RUBEN STUDDARD What If

- RAP**
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CASSIDY Tha Problem
D12... My Band
KNOX-TURN'AL I/XZIBIT What We Do
PASTOR TRDY I/DJ MARS Benz
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TRINA Leaving You (Big Ole O)
TWISTA Overnight Celebrity
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Liz Opoka
BEN ARTHUR Mary Ann
DECCA TREE Belong
SONDRE LERCHE Two Way Monologue
JDNH MAYER Clarify
ZERD 7 Home

- AMERICANA**
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SLAID CLEAVES Wishbones
GREY DE LISLE Walking In A Line
ELIZA GILKYSON Highway 9
GRAHAM PARKER Cruel Lips
LEFTOVER SALMON Woody Guthrie
DARRELL SCOTT Miracle Of Living

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Adam Neiman
DEFAULT Throw It All Away
EVANESCENCE Everybody's Fool

- TODAY'S COUNTRY**
Liz Opoka
BROOKS & DUNN That's What She Gets For...
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YELLOWCARD Ocean Avenue
- Hot Jamz**
Geronimo
AKON I/STYLES P Locked Up
KIRA Love 101
YOUNG GUNZ Friday Night

- Hip-Hop Nation**
Reggie Hawkins
CASSIDY The Problem
TRINA Leaving You
BUMPY KNUCKLES I/NAS Turn Up The Mics
NUTCRACKER Conway
VITAMIN D No Good
AKON I/STYLES P Locked Up
JAOAKISS I/NATE DOGG Times Up
DJ KAY SLAY I/G-UNIT Angels Around Me
- New Country**
Al Skop
GRETCHEN WILSON Redneck Woman
BLAKE SHELTON When Somebody Knows You That Well
- Octane**
Jose Mangin
JIMMIE'S CHICKEN SHACK I/AARON LEWIS Fallin' Out
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ENRIQUE I/KELIS Not In Love
NORAH JONES Sunrise
JONNY LANG Red Light
MADONNA Love Profusion
MISSY ELLIOTT I'm Really Hot
GUSTER Careful
HILARY DUFF Come Clean
N.E.R.O. She Wants To Move
NELLY FURTADO Try

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- CHR/RHYTHMIC**
Mark Shands
USHER Burn
- ALTERNATIVE**
Dave Sloan
SOUNDS Living In America
STILLS Still In Love Song
SNOW PATROL Spitting Games
- ROCK**
Stephanie Mondello
EVANESCENCE Everybody's Fool

- DANCE**
Randy Schläger
KIMBERLEY LDCKE 8th Wonder...
J CDSTA How Am I Supposed To Live Without You
NARCOTIC THRUST I Like It
JANET JACKSON Just A Little While
TAMBERLAIN Red Light
SOULARIS Without You
SOULARIS Bye (Groovy Dance Mix)
RED CARPET Alright
HILARY DUFF Come Clean (Flood Mix)
DONNA SUMMER Dream A Lot's Theme
VANESSA DADU A Little Bit Of Pain
M.T.J. Missing You (M.T.J. Silver Radio)
JUNIOR PRESENTS JASON My Lite
VISITOR I/RDXANNE WILDE Our Lips Are Sealed
TELEPOPMUSIK Smile (Sodexomix)
JCELYN ENRIQUEZ Why

- ADULT ALTERNATIVE**
Stephanie Mondello
JDDY RAFFOUL Light Of Day
AZURE RAY New Resolution

- ADULT CONTEMPORARY**
Jason Shiff
AVRIL LAVIGNE Don't Tell Me

- INTERNATIONAL HITS**
Mark Shands
DAVID MARTIN Anyway

- RAP/HIP-HOP**
Mark Shands
SUGA FREE High Heels
SUGA FREE I/DJ OUIK... She Get...

RADIO Disney

Artist/Title	Total Plays
HILARY DUFF Come Clean	75
JESSE MCCARTNEY Beautiful Soul	73
RON STOPPABLE & RUFUS Naked Mole Rap	73
HILARY DUFF So Yesterday	72
CHEETAH GIRLS Cinderella	71
HAMPTON Hampsterdance 2	71
O-TENT BOYS Dig It	70
HILARY DUFF Why Not	69
RAVEN Superstition	58
LINDSAY LOHAN Drama Queen (That Girl)	32
SIMPLE PLAN Perfect	32
CLAY AIKEN Invisible	31
AVRIL LAVIGNE Sk8er Boi	30
STEVIE BROCK All For Love	29
LINDSAY LOHAN Ultimate	29
BOWLING FOR SOUP Punk Rock 101	29
STEVIE BROCK If U Be My Baby	29
JUMP5 Do Ya	29
STEVIE BROCK Zip-A-Dee Doo-Dah...	28
ALL-AMERICAN REJECTS Swing, Swing	28

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- Tom Joyner Morning Show**
Vern Catron
ALICIA KEYS If I Ain't Got You

- Country Coast To Coast**
Dave Nicholson
GRETCHEN WILSON Redneck Woman
LEE ANN WOMACK The Wrong Girl
ANDY GRIGGS She Thinks She Needs Me
BLAKE SHELTON When Somebody Knows You That Well
JOSH GRACIN I Want To Live

- Real Country**
Richard Lee
JEFF BATES I Want To Make You Cry
JOE DIFFIE Tougher Than Nails
HANK WILLIAMS JR. Why Don't We All Just Get A Longneck
BLAKE SHELTON When Somebody Knows You That Well



Ken Moultrie • 800-426-9082

- Alternative**
Steve Young/Kristopher Jones
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MARS VOLTA Televators
STELLASTARR My Coco

- Active Rock**
Steve Young/Kristopher Jones
DFFSPRING (Can't Get My) Head Around You
GOOSMACK Running Blind

- Soft AC**
Mike Bettelli/Teresa Cook
SEAL Love's Divine

- Mainstream AC**
Mike Bettelli/Teresa Cook
SANTANA I/ALEX BAND Why Don't You & I

- Delilah**
Mike Bettelli
SEAL Love's Divine

- The Dave Wingert Show**
Mike Bettelli/Teresa Cook
LUTHER VANDROSS Buy Me A Rose

- Marie And Friends**
Mike Bettelli/Teresa Cook
LUTHER VANDROSS Buy Me A Rose

- The Alan Kabel Show**
Steve Young/John Fowlkes
3 DOORS DOWN Away From The Sun

- Mainstream Country**
Ray Randall/Hank Aaron
CLAY WALKER I Can't Sleep
SHANIA TWAIN It Only Hurts When I'm Breathing

- New Country**
Hank Aaron
GRETCHEN WILSON Redneck Woman
- Lia**
Ken Moultrie/Hank Aaron
BROOKS & DUNN That's What She Gets For Loving Me

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- Adult Hit Radio**
Jon Holiday
BRITNEY SPEARS Toxic

U.S. Country

Penny Mitchell
BRIAN MCDOMAS You're In My Head
RACHEL PROCTOR Me And Emily
JIMMY WAYNE You Are

- GREAT AMERICAN COUNTRY**
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CHELY WRIGHT Back Of The Bottom Drawer
SHERRIE AUSTIN Drivin' Into The Sun
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NORAH JONES Sunrise

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GRETCHEN WILSON Redneck Woman



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LONESTAR Let's Be Us Again
BRIAN MCDOMAS You're In My Head
DAVID LEE MURPHY Loco



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STORY OF THE YEAR Anthem Of Our Dying Day
MAVERICKS Air That I Breathe
VAN HUNT Oust

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 - LINDSAY LOHAN Drama Queen
 - LAMONT DOZIER I Hear A Symphony

- MIDWEST**
- JANET JACKSON Just A Little While
 - NORAH JONES Sunrise
 - MAROON 5 This Love
 - SUPERLITIO Que Vo Hacer
 - MUSIC Whoknows

- SOUTHWEST**
- LINDSAY LOHAN Drama Queen
 - JANET JACKSON Just A Little While
 - MUSIC Whoknows
 - MAROON 5 This Love
 - SEAL Love's Divine

- NORTHEAST**
- LINDSAY LOHAN Drama Queen
 - MAROON 5 This Love
 - JANET JACKSON Just A Little While
 - SEAL Love's Divine
 - SUPERLITIO Que Vo Hacer

- SOUTHEAST**
- JANET JACKSON Just A Little While
 - LINDSAY LOHAN Drama Queen
 - MAROON 5 This Love
 - SUPERLITIO Que Vo Hacer
 - SEAL Love's Divine

Reed Ready To Move To WTMD As PD

Dan Reed has accepted the PD post at noncommercial Triple A WTMD/Baltimore, which is licensed by Towson University. Reed is currently VP/Programming & Marketing for Louisville's Public Radio Partnership, which includes Triple A WFPK. He will assume his new post in early June.

"I'm very excited about the great opportunity for my family and me in Baltimore," Reed said. "The feelings are definitely bittersweet, though, as I will miss Louisville and WFPK, but there is a lot of potential at WTMD."

Reed will host an airshift on WTMD, but few other on-air changes are anticipated. Mike Matthews will remain WTMD's MD. Back at WFPK, Asst. PD/MD Stacy Owen will handle programming chores until a replacement for Reed is announced.

Reed has been PD at WFPK for



Reed

Blue To RCA Music Group SVP/A&R

Jeff Blue has been appointed Sr. VP/A&R at the RCA Music Group. Based in Los Angeles, he will be responsible for signing and developing artists at the RCA Music Group for both J Records and RCA Records.

Blue was most recently SVP/A&R at Interscope Records, where he signed and produced the band Social Code. During his tenure at Warner Bros. Records he signed and developed Linkin Park. He had previously discovered and developed both Linkin Park and Macy Gray for Zomba Publishing,

where he also secured deals for Korn and Limp Bizkit.

"I am really happy that Jeff is joining us," said BMG North America Chairman/CEO Clive Davis, to whom Blue reports. "His breadth of experience in both signing and developing acts and his commitment to the relationships he forges with his artists are special and distinctive."

Blue said, "I'm very excited to be working in an environment in which we will dedicate ourselves to artist development and long-term careers. I look forward to

BLUE See Page 19



Blue

six years and in mid-December was bumped up to VP/Programming & Marketing for Louisville's three-station Public Radio Partnership. Prior to WFPK he worked for Michele Clark Promotions and was

also PD at public station WNCV/Greenville, SC. Reed remains committed to hosting and producing the fourth annual NON-COMM-vention, set for May 13-15 in Louisville.

EXECUTIVE ACTION

New Northwest Elevates Edwards To VP/Prog.

Ray Edwards has been promoted to VP/Programming for New Northwest Broadcasting's 38 stations, located in Anchorage and Fairbanks, AK; Billings, MT; Astoria and Klamath Falls, OR; and Tri-Cities and Yakima, WA. Edwards is currently GM of the company's Astoria cluster and will retain those duties on an interim basis. Before joining New Northwest in 2003 Edwards was GM for Citadel's seven-station Spokane cluster.

"I believe that Ray is one of the brightest programming minds in the industry today and will enhance our ability to serve our listeners with compelling content," said New Northwest President/CEO Pete Benedetti.

Edwards said, "I know a lot of these PDs and GMs, and I like them. It's going to be a lot of fun, and I think there is a lot of room for growth. I am thrilled and honored and would like to thank Mr. Benedetti for the opportunity." Edwards told R&R that newly hired New Northwest/Astoria Director/Sales Paul Mitchell will eventually take over GM duties for the cluster.

'BOB' Moves In To Norfolk On WPYA

After taking Country WPYA/Exmore, VA dark on March 1, Sinclair Telecable moved the station's transmitter to suburban Norfolk and relaunched it a week later as "BOB FM — we play anything!" BOB's new eclectic AC/Classic Hits format mirrors the popular "Jack FM" format in Canada. Featured artists include Eurythmics, The Red Hot Chili Peppers, James Brown, The Clash, ABBA, INXS, Aerosmith, 10,000 Maniacs, David Bowie, The Beatles and Duran Duran.

Michele Diamond, PD of Alternative clustermate WROX, adds programming duties for BOB, while consultant Joel Folger is assisting with the station's launch. Folger said, "The BOB FM format flies in the face of nearly all traditional programming philosophies. We call it unconventional radio. BOB FM has been launched with a carefully researched list of 1,000-plus titles. Things like segues and musical train wrecks are built into the format."

Sinclair Telecable owner Bob Sinclair said, "A BOB FM-type station will be in nearly every major U.S. market soon. Response in Norfolk has been over the top, even before our massive TV and bus-board campaign is launched. The BOB FM format is the perfect secret weapon to rip listeners from today's AC-formatted stations, Classic Rock radio and all spectrums of adult pop rock radio."

WRMB Taps Marsh As Station Mgr.

Moody Bible Network has hired Barry Marsh as Station Manager at Christian Inspo affiliate WRMB/West Palm Beach. He was most recently co-owner and PD of WSTU/Stuart, FL.

The appointment reunites Marsh 20 years later with his former WIRK/West Palm Beach co-worker Mike Bingham, who is now Moody Bible Institute Department Manager/Station Administration and Marsh's direct supervisor.

"It's great having Barry on board



Marsh

with us," Bingham told R&R. "His vast experience in radio, including management and even ownership, will help WRMB thrive into the future. He will be a great asset to us as we continue to serve this market and as we celebrate the station's 25th anniversary."

Marsh has been in the radio business for over 36 years and had a long stint as morning host and PD at WIRK before his time at WSTU. He also currently owns the BGM Enterprises advertising agency.

Roberts

Continued from Page 1

I'm just thrilled that he's going to be here."

Roberts told R&R, "I've worked with several CC/Dallas staffers in the past, including [KHKS morning host] Kidd Kraddick and [KDGE morning personality] Chris Jagger, so it'll be fun to team up with all of them again. There's plenty of strong competition in the market, and the cluster's taken a few hits over the last couple of years, but I'm confident we've got a real good group

of people in place to help us improve each station's performance going forward."

Additional reporting by Keith Berman.

Chavez

Continued from Page 3

Studdard and R. Kelly to Alicia Keys, The Gap Band, Prince, Stevie Wonder and The Stylistics."

Chavez has been in Denver since 1985. "They haven't been able to kick me out," she said.



Mort Crim speaks to listeners with optimism, humor, wit, and insight. Never political or controversial, Mort is a winning broadcaster who can be heard on over 1,300 stations including major markets, such as Los Angeles, Philadelphia, Boston, Dallas, and Detroit.

"My friend Mort Crim refuses to be one of those prophets of gloom and doom. His message of hope carries power."

Charles Osgood, CBS News

Increase your listeners with Mort Crim and his daily inspiration of positive radio.

Mort Crim Programs

News You Care About - Live 7:30 AM (ET)

Second Thoughts - A 2-minute uplifting message from lives of everyday Americans

An American Spirit - A 90-second series profiling real Americans who make a difference every day.

Satellite Feeds: 8:30 AM (ET), 9:30 AM (ET), 10:30 AM (ET)



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Records

• **CASEY KELLY** is named GM/ Northwoods, WI Cluster at NewRadio Group. Kelly comes to NRG from Mountain Dog Media.

• **MIKE HAGANS** is promoted to VP/ Engineering at Premiere Radio Networks. He rises from Director/Engineering.

Industry

• **PETER BRADY** joins iBiquity Digital Corp. as Director/Aftermarket Business Development. Brady was previously with Sony Electronics.

CHRONICLE

BIRTHS

KJZI/Minneapolis VP/GM Dan Seeman and wife Cyndy, daughter Hanna Marie, March 12.

CONDOLENCES

Longtime Akron radio and television news director **Fred Anthony**, 61, March 12.

ness Development. Brady was previously with Sony Electronics.

• **BOB DILLON** assumes the role of Director/IC Strategic Marketing at iBiquity Digital Corp. He was formerly CEO of Enikia Inc.

FCC ACTIONS

AFTRA Continues Campaign To Shield Artists From FCC Fines

Exactly one week after sending a similar letter to members of the House of Representatives (see story, Page 4), AFTRA on March 16 sent a letter to senators decrying the Senate Commerce Committee's approval last week of an anti-broadcast-indecency bill that included provisions tougher than those in the House version, approved by a landslide last week. "The legislation's Draconian approach takes us down a dangerous path," AFTRA said, "which cuts to the very heart of one of the nation's core values. Notwithstanding the current outcry, we believe the public understands that free speech is fundamentally threatened when standards are vague and penalties are both excessive and misdirected, as in the case of this bill."

AFTRA cited as "particularly egregious" the Senate bill's elimination of a provision requiring the FCC to hold a hearing before fining an artist and also questions why the fine for an artist's first offense (\$500,000) is higher than the initial fine for broadcasters (\$275,000).

BUSINESS BRIEFS

Continued from Page 4

cents) in Q4 2002. The Q4 '03 results included a loss from continuing operations of \$6 million (70 cents) and a gain from discontinued operations — including KOTK & KWJJ/Portland, OR, whose sale to Entercom closed in December — of \$25.8 million (\$3). For the full year, Fisher reported consolidated net income of \$8.2 million (96 cents). That figure includes a loss from continuing operations of \$14.8 million (\$1.72) and income from discontinued operations of \$23 million (\$2.68). Fisher reported a consolidated net loss of \$66.8 million in 2002.

Arbitron Completes Sample Increases With RADAR 80

Arbitron said this week that RADAR 80, set for release on March 22, will reflect the listening habits of more than 70,000 diarykeepers as Arbitron completes its final phase of augmenting the sample for the ratings service. RADAR measures total listening to all commercials aired on 40 participating radio networks. Joining with RADAR 80 are three new networks: CrystalNet Prestige, Jones MediaAmerica TWC Radio Network and Premiere Urban One Radio Network. Meanwhile, Arbitron said persons 35-44 continue to listen to radio more than any other demographic.

In other news, AAA Entertainment President/CEO John Maguire said that, effective with the summer 2004 survey, the eastern end of New York's Long Island will receive its own ratings from Arbitron. The newly established Hamptons-Riverhead, NY market will comprise various communities in Suffolk County, including Port Jefferson and East Hampton, and will be continuously rated. AAA pushed for Arbitron to rate eastern Suffolk County separately from Nassau-Suffolk because many of the area's stations cannot be heard in the more populous Nassau County, where many of the Nassau-Suffolk diaries are distributed. AAA owns Soft AC WBAZ, Hot AC WBEA, Triple A WEHM and Bloomberg Radio affiliate WHBE in Hamptons-Riverhead.

Meanwhile, Arbitron has purchased Marketing Resources Plus from Interactive Market Systems, a unit of VNU's Media Measurement & Information Group, for \$8.9 million. The purchase gives Arbitron a leading provider of media-buying software to local and regional ad agencies for broadcast and print media. Marketing Resources Plus' suite of software is used by more than 800 agencies and advertisers.

NAB Names Crystal-Award Finalists

The NAB has named the 40 finalists for its annual Crystal Radio Awards, which recognize radio stations for their community-service efforts throughout the year. This year's awards will be presented during the Radio Luncheon on April 20 at NAB2004 in Las Vegas. Among the finalists, selected by a panel of judges representing broadcasters, community-service organizations and PR firms, are Bonneville/Chicago's WDRV, WLUP & WTMX; Philadelphia-based KYW and WUSL; and San Francisco-based KDFC, KFOG and KGO. See a complete list of finalists at www.radioandrecords.com.

Analyst Upgrades Sirius

Thanks to Sirius' exclusive distribution deal with Radio Shack, Janco Partners analyst April Horace this week raised her rating on the stock from "accumulate" to "buy," at a 2004 target price of \$3.67 per share. Although she set her year-end subscriber forecast for the company at 964,000 — just below Sirius' forecast of 1 million — Horace said there could be "some slippage" in implementation dates for new subscribers at year's end. Still, she predicts Sirius will sign up about 740,000 new customers this year and expects that 326,000 of them, or about 42%, will join during Q4. Horace is bullish in her outlook for both Sirius and XM Satellite Radio. She said, "We continue to believe that the satellite radio industry is large enough to support two companies." She added that she expects the sector will expand into customized data services, telematics and video.

In other news, analyst David Kestenbaum of Independent Research Group on Tuesday launched coverage of XM's stock at a target price of \$29 and a "buy" rating, saying he believes the company will continue to grow its subscriber base over the next few years and thus increase its cash flow and prospects for long-term survival. Still, he doesn't expect XM to post an annual profit for a while: He forecast estimated per-share losses of \$3.06 for 2004, \$2.18 for 2005 and \$1.38 for 2006.

Kagan

Continued from Page 5

keep the regulations in limbo for years to come. Should the Philadelphia court remand any of the rules, the FCC would be forced to launch a new proceeding and open a window for another round of public comment before making a decision based on the court's directions.


Bodorff also noted that parties could challenge the court itself for a rehearing on some or all of the rules, which he said would be another six- to nine-month process. He added that in the current environment of scrutiny of broadcasters, the inde-

century bill approved last week by the Senate Commerce Committee, which includes a provision that could delay implementation of the rules until a government study can be conducted, will trump any action by the Philadelphia court. "These rules could be in a period of flux for quite a long time," he said.

Fletcher, Heald and Hildreth attorney Harry Martin said during the regulatory session that since the FCC's new radio market-definition rule is based on Arbitron's method and not on the commission's controversial "diversity index" — the mathematical method the commission devel-

oped to measure media concentration — the rule might just survive judicial review. "As illogical as the Arbitron method may be, it doesn't suffer from the disability of being based on the diversity index," he said.

Noting that the index faced intense scrutiny from the Philadelphia-based appeals court's three-judge panel — which includes two Democrats — Martin believes the regulatory adoption of the Arbitron definitions might survive. However, he's less optimistic about the commission's new cross-media limits, which were largely based on the index.



You can trust Heloise

Heloise is the world's most trusted name in household advice, currently airing on 400 stations nationwide. Her full-length show Ask Heloise, and her 90-second feature, Hints From Heloise, provide household tips that will have your listeners tuning in faithfully. She is, in fact, the best way for you to reach women 25-54 years of age.

Just look at Heloise's credentials:

- Hints From Heloise appears seven days a week in over 500 newspapers across the US and in 20 countries
- Contributing editor and columnist for Good Housekeeping magazine
- Author of 8 books, including *Get Organized With Heloise* (2004)

Build your audience with Heloise, the most trusted name in household advice.

Ask Heloise
 Live: Saturdays & Sundays 11:00 AM-1:00 PM (ET)
 Rereads: Monday-Friday, 11:00 AM-12:00 Noon (ET)
 12:00 Noon-1:00 PM (ET)
 Avals: 10 minutes local, 6 minutes network

Hints From Heloise
 Content: 60 Seconds • Avals: 30 Seconds

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Liberty BROADCASTING
 Passion. Insight. Listeners.

72 million households

Plays

USHER I/LUDACRIS & LIL JON Yeah	65
G UNIT I/50 CENT & JOE Wanna Get To Know You	63
MARDOON 5 This Love	59
BRITNEY SPEARS Toxic	58
CHINGY One Call Away	57
BLINK-182 I Miss You	56
HILARY DUFF Come Clean	52
CASSIDY I/R. KELLY Hotel	51
EAMON F**k It (I Don't Want You Back)	43
JAY-Z Dirt Off Your Shoulder	29
JOSS STONE Fell In Love With A Boy	27
KANYE WEST Through The Wire	26
J-KWON Tipsy	26
TWISTA I/KANYE WEST... Slow Jamz	22
YEAH YEAH YEAHS Maps	22
RUBEN STUDDARD Sorry 2004	21
YELLOWCARD Ocean Avenue	21
SWITCHFOOT Meant To Live	20
311 Love Song	18

Video playlist for the week of March 8-14.

David Cohn
General Manager

2

USHER I/LUDACRIS & LIL JON Yeah	27
AFI Silver And Cold	26
YEAH YEAH YEAHS Maps	26
J-KWON Tipsy	25
LOSTPROPHETS Last Train Home	24
INCUBUS Megalomaniac	24
RZA Grits	22
VINES Ride	21
DIZZEE RASCAL Fix Up, Look Sharp	21
TWISTA I/KANYE WEST... Slow Jamz	20
CASSIDY I/R. KELLY Hotel	20
JAY-Z Dirt Off Your Shoulder	20
KANYE WEST Through The Wire	18
TRILLVILLE Neva Eva	18
311 Love Song	17
N.E.R.D. She Wants To Move	16
T.I. Rubber Band Man	16
STORY OF THE YEAR Until The Day I Die	15
YELLOWCARD Ocean Avenue	14
BLINK-182 I Miss You	14

Video playlist for the week of March 8-14.

75 million households

Paul Marszalek
VP/Music Programming

ADDS

BEYONCÉ Naughty Girl
JANET JACKSON I Want You

VIDEO PLAYLIST

JET Are You Gonna Be My Girl
EVANESCENCE My Immortal
MARDOON 5 This Love
USHER I/LIL JON & LUDACRIS Yeah
SHERYL CROW The First Cut Is The Deepest (Live)
NORAH JONES Sunrise
OUTKAST I/SLEEPY BROWN The Way You Move
BRITNEY SPEARS Toxic
JOSS STONE Fell In Love With A Boy
BEYONCÉ Naughty Girl
BLACK EYED PEAS Hey Mama
DARKNESS I Believe In A Thing Called Love
FIVE FOR FIGHTING 100 Years
HOBBASTANK The Reason
JANET JACKSON I Want You
ALICIA KEYS If I Ain't Got You
KID ROCK Cold And Empty
SARAH McLACHLAN Stupid
BLINK-182 I Miss You
MELISSA ETHERIDGE Breathe

Video playlist for the week of March 15-22.

Lori Parkerson
202-380-4425

20on20 (XM20)

Kane

D12 I/MINEMIN My Band
FRANKEE F.U.R.B.
3 000RS DOWN Away From The Sun
G UNIT I/50 CENT & JOE Wanna Get To Know You

BPM

Blake Lawrence

KRISTINE W Save My Soul
BENNY BENASSI No Matter What You Do
BOOGIE PIMPS Somebody To Love
NO DOUBT It's My Life

U-POP (XM29)

Zach Overking

MISSY ELLIOTT I'm Really Hot
STROKES Reptilia
EMMA BUNTON Maybe
BLINK-182 I Miss You

THE LOFT (XM50)

Mike Marrone

AMELIA St. James
AMELIA Better Than Sleeping Alone
AMELIA Blackbird Pie
DAVID BERKELEY Fire Sign
DAVID BERKELEY Boxes
DAVID BERKELEY Bushwick
JOHN GORKA Riverside

WATERCOLORS (XM71)

Trinity

EUGE GROOVE XXL
EUGE GROOVE Silhouette

X COUNTRY (XM12)

Jessie Scott

GRANT-LEE PHILLIPS Hickory Wind
LOST TRAILERS Down In The Valley
GREY DELISLE Walking In A Line
TRDY JOHNSON Cold Spot

XM CAFÉ (XM45)

Bill Evans

LIVE I/SHELBY LYNNE Run Away
TANGLE EYE Alan Lomax's...
PRESTON SCHOOL OF INDUSTRY Monsoon
SUBDUDES Miracle Mule

XMLM (XM42)

Ward Cleaver

SOULFLY Prophecy

36 million households

Cindy Mahmood,
VP/Music Programming
& Entertainment

VIDEO PLAYLIST

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

RAP CITY TOP 10

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

Video playlist is frozen.

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

ADDS

GRETCHEN WILSON Redneck Woman

TOP 20

	Plays	TW	LW
TOBY KEITH American Soldier	32	31	31
K. CHESNEY & U. KRACKER When The Sun...	31	32	
ALAN JACKSON Remember When	31	31	
JOSH TURNER Long Black Train	31	29	
KEITH URBAN You'll Think Of Me	30	31	
BRAD PAISLEY Little Moments	30	30	
JIMMY WAYNE I Love You This Much	30	26	
JOE NICHOLS Cool To Be A Fool	29	22	
BUDDY JEWELL Sweet Southern Comfort	28	31	
CLINT BLACK Spend My Time	27	26	
DIERKS BENTLEY My Last Name	27	9	
GARY ALLAN Songs About Rain	26	28	
MONTGOMERY GENTRY If You Ever Stop...	26	24	
REBA McENTIRE Somebody	25	15	
MINDY SMITH Jolene	24	25	
JULIE ROBERTS Break Down Here	22	22	
NORAH JONES Sunrise	22	18	
SHEDAISY Passenger Seat	13	16	
CLAY WALKER I Can't Sleep	12	11	
BILLY CURRINGTON I Got A Feelin'	12	10	

Airplay as monitored by Mediabase 24/7 between March 8-13.

Jim Murphy, VP/Programming
19 million households

ADDS

BILLY RAY CYRUS Face Of God
ZONA JONES House Of Negotiable Affections
CHELY WRIGHT Back Of The Bottom Drawer
SHERRIE AUSTIN Drivin' Into The Sun
GRETCHEN WILSON Redneck Woman

TOP 20

KEITH URBAN You'll Think Of Me
SHANIA TWAIN It Only Hurts When I Am Breathing
JOSH TURNER Long Black Train
GARY ALLAN Songs About Rain
JOE NICHOLS Cool To Be A Fool
BILLY CURRINGTON I Got A Feelin'
TOBY KEITH American Soldier
K. CHESNEY & U. KRACKER When The Sun Goes Down
BRAD PAISLEY Little Moments
DIERKS BENTLEY My Last Name
CLAY WALKER I Can't Sleep
SHEDAISY Passenger Seat
ALAN JACKSON Remember When
REBA McENTIRE Somebody
SARA EVANS Perfect
EMERSON DRIVE Last One Standing
JIMMY WAYNE I Love You This Much
TRACY LAWRENCE Paint Me A Birmingham
BLUE COUNTY Good Little Girls
MONTGOMERY GENTRY If You Ever Stop Loving Me

Information current as of March 19.

CONCERT PULSE

Pos.	Artist	Avg. Gross (in 000s)
1	SHANIA TWAIN	\$1,121.8
2	BETTE MIDLER	\$1,079.6
3	ROD STEWART	\$1,038.0
4	GEORGE STRAIT	\$809.8
5	DAVE MATTHEWS & FRIENDS	\$747.6
6	DAVID BOWIE	\$533.3
7	TOBY KEITH	\$511.9
8	LINKIN PARK	\$408.7
9	MANNHEIM STEAMROLLER	\$407.1
10	SARAH BRIGHTMAN	\$367.0
11	AMY GRANT/VINCE GILL	\$315.4
12	CHRIS ROCK	\$305.3
13	KID ROCK	\$299.3
14	TRANS-SIBERIAN ORCHESTRA	\$283.1
15	JOSH GROBAN	\$269.1

Among this week's new tours:

- BLONDIE
- CHRISTINA AGUILERA
- HARRY CONNICK JR.
- JIMMY BUFFETT
- KANYE WEST

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

TELEVISION

TOP TEN SHOWS	March 8-14
Total Audience (105.5 million households)	Adults 18-49
1. <i>CSI</i>	1. <i>American Idol (Tuesday)</i>
2. <i>American Idol (Tuesday)</i>	2. <i>CSI</i>
3. <i>Survivor: All-Stars</i>	3. <i>American Idol (Wednesday)</i>
4. <i>American Idol (Wednesday)</i>	(tie) <i>The Apprentice</i>
5. <i>Without A Trace</i>	5. <i>Survivor: All-Stars</i>
6. <i>The Apprentice</i>	6. <i>Will & Grace</i>
7. <i>Everybody Loves Raymond</i>	7. <i>Friends</i>
8. <i>Friends</i>	8. <i>Without A Trace</i>
9. <i>Cold Case</i>	9. <i>Fear Factor</i>
10. <i>Will & Grace</i>	10. <i>Everybody Loves Raymond</i>

Source: Nielsen Media Research

COMING NEXT WEEK

Tube Tops

Jackson Browne, The Dells, George Harrison, Prince, Bob Seger, Traffic and ZZ Top are inducted when VH1 airs the *Rock & Roll Hall of Fame Ceremony* (Sunday, 3/21, 8pm ET/PT).

Friday, 3/19

- Bow Wow, *Live With Regis & Kelly* (check local listings for time and channel).
- Christina Aguilera, *The Ellen DeGeneres Show* (check local listings for time and channel).
- Murphy Lee, *The Tonight Show With Jay Leno* (NBC, check local listings for time).
- Neil Young, *Late Night With Conan O'Brien* (NBC, check local listings for time).
- Wyclef Jean, *Last Call With Carson Daly* (NBC, check local listings for time).

Saturday, 3/20

- JC Chasez, *Mad TV* (Fox, 11pm ET/PT).
- Pink, *Saturday Night Live* (NBC, 11:30pm ET/PT).

Sunday, 3/21

- Barbra Streisand, *Inside the Actors Studio* (Bravo, 8pm ET/PT).

Monday, 3/22

- Mark McGrath guest-stars on *NBC's Las Vegas* (9pm ET/PT).
- Live and Shelby Lynne, *Ellen DeGeneres*.
- Murphy Lee and Jermaine Dupri, *On-Air With Ryan Seacrest* (check local listings for time and channel).

Tuesday, 3/23

- Prince, *Jay Leno*.
- N.E.R.D., *Late Show With David Letterman* (CBS, check local listings for time).
- Barenaked Ladies, *Conan O'Brien*.
- Chingy, *Late Late Show With Craig Kilborn* (CBS, check local listings for time).
- Eve and Jack Johnson w/G. Love, *Carson Daly*.
- Kevin Richardson, *Ryan Seacrest*.
- Butterfly Boucher, *The Sharon Osbourne Show* (check local listings for time and channel).
- Simple Plan, *Jay Leno*.
- Cypress Hill, *Jimmy Kimmel Live* (ABC, check local listings for time).
- Randy Newman, *Conan O'Brien*.
- Master P and Static-X, *Craig Kilborn*.
- Super Furry Animals, *Carson Daly*.

Wednesday, 3/24

- Cypress Hill, *Ryan Seacrest*.
- Tantric, *Jay Leno*.
- Blondie, *David Letterman*.
- N.E.R.D., *Jimmy Kimmel*.
- Michele Branch, *Conan O'Brien*.
- Melissa Etheridge, *Carson Daly*.

Thursday, 3/25

- N.E.R.D., *Ellen DeGeneres*.
- Clay Aiken, *Jay Leno*.
- Rickie Lee Jones, *Conan O'Brien*.
- Ben Harper, *Carson Daly*.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

March 12-14

Title	Distributor	\$ Weekend	\$ To Date
1	<i>The Passion Of The Christ</i> (Newmarket)	\$32.13	\$264.51
2	<i>Secret Window</i> (Sony)	\$18.23	\$18.23
3	<i>Starsky & Hutch</i> (WB)	\$16.01	\$51.50
4	<i>Hidalgo</i> (Buena Vista)	\$11.86	\$35.63
5	<i>Agent Cody Banks: Destination...</i> (MGM/UA)*	\$8.01	\$8.01
6	<i>50 First Dates</i> (Sony)	\$5.42	\$106.70
7	<i>Twisted</i> (Paramount)	\$3.08	\$21.13
8	<i>Confessions Of A Teenage...</i> (Buena Vista)	\$2.47	\$24.94
9	<i>Lord Of The Rings: Return...</i> (New Line)	\$2.02	\$371.14
10	<i>Spartan</i> (WB)*	\$2.01	\$2.01

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

COMING ATTRACTIONS: This week's openers include *Eternal Sunshine of the Spotless Mind*, starring Jim Carrey. The film's Hollywood soundtrack sports Beck's "Everybody's Gotta Learn Sometimes," The Polyphonic Spree's "Light & Day" and "It's the Sun," The Willowz's "I Wonder" and "Something," Electric Light Orchestra's "Mr. Blue Sky" and more. Jon Brion's score rounds out the CD.

Opening in limited release this week is *Intermission*, starring Colin Farrell. He performs "I Fought the Law" on the film's Virgin soundtrack, which also contains U2's "Out of Control," Fun Lovin' Criminals' "Scooby Snacks," The Thrills' "One Horse Town," Ron Sexsmith's "Disappearing Act" and "These Days" and cuts by Fonda 500, Magnetic Fields, Turin Brakes, Clannad, Relish and John Murphy.

— Julie Gidlow



ADAM JACOBSON
ajacobson@radioandrecords.com

This Eagle Still Soars

Heritage plus innovation equals success for KSEG

On Nov. 12, 1990, Great American Broadcasting decided that KROY (Hot 97)/Sacramento had run its course after close to five years as a CHR. On that day management switched the station to Classic Rock and called it "The Eagle." The legendary KROY call letters were put to rest, and in their place came KSEG.

Fast-forward 13 1/2 years, and KSEG is still kicking as "Eagle 96.9." Much of the station's current success can be attributed to Station Manager/PD Curtiss Johnson, who also has the pleasure of overseeing Entercom's two other rock-oriented stations in California's state capital: Active Rock KRXXQ (programmed by Pat Martin) and Alternative KWOD (programmed by Ron Bunce).

"This is the first time in quite a while that I don't need to look a year ahead," Johnson says. "It's kind of nice. We're sort of free sailing, but knock on wood if that happens to continue."



Curtiss Johnson

Although former Classic Rocker KXOA is now a Classic Alternative station, another station in the market that recently launched an '80s format could lure listeners from KSEG. Luckily, Johnson has an airstaff of longtime market personalities at his disposal — always a positive for a Classic Rock station in a competitive atmosphere.

Veteran Voices

The syndicated Mark & Brian, based at KLOS/Los Angeles, remain a strong morning drive anchor for Ea-

gle 96.9. "They still do really well, even though the competitive landscape of the marketplace is different than it was when they first started here," Johnson says. "There's Howard Stern on KHWD, and there is also the KRXXQ morning show, with which the Eagle shares a lot of listeners."

In middays is Bob Keller, with whom Johnson worked at legendary AOR giant KZAP/Sacramento back in the 1980s. "Bob's been in the market for pretty much the last 20 years," Johnson says. Keller's popular *Cafe Rock* noontime feature dates back to KZAP.

In afternoons is Tom Nakashima, who, according to the Eagle website, "is believed to be the only Sacramento broadcaster to have worked for Marconi." All joking aside, Nakashima is Sacramento's elder statesman of rock 'n' roll and has been on the air since joining the original KXOA (K108) in 1975.

Nights belong to Charlie Thomas, who joined the Eagle five years ago but has been in Sacramento radio since 1984. Each weeknight at 9:30pm Thomas offers a "Classic Rock Album

Side" — an entire side of such classic LPs as The Who's *Meaty Beaty Big & Bouncy*, Supertramp's *Breakfast in America* or AC/DC's *Highway to Hell*, to name some recent examples.

Handling the overnight slot is Derek Moore, whose father, Steve Moore, once worked at KROY.

Accelerated Evolution

The call letters may be different today, but what's on KSEG mirrors much of what its former incarnation, KROY, was offering between 1980-85 as a Rock station. According to Johnson, material from the 1980s is what receives the highest passion scores in station auditorium tests, but it's tracks from the 1970s that drive KSEG.

"With Classic Rock, you always look at it and go, 'Well, it's always constant,' but it isn't," Johnson says. In fact, KSEG has seen a "fairly accelerated" evolution in its playlist. "A little bit of the 1960s material is now less relevant because our younger listeners don't have the emotional attachment to it," Johnson says.

While Johnson and MD Brian Lopez offer a tightly focused, hit-oriented playlist and continue to air such long-standing features as "Two for Tuesday," KSEG has definitely reacted to the listeners who have spoken up and requested more than the same old songs played over and over again.

"People tell us, 'Surprise me. Quit being so predictable,'" Johnson says. "In the last six months there's been a constant effort to go deep on some stuff and get listeners involved. The

From Elton To Zeppelin

KSEG (Eagle 96.9)/Sacramento has enjoyed a long, successful run as a Classic Rocker. Part of the station's success is its ability to attract both male and female listeners with a carefully crafted blend of harder and softer hits. Here's a sample hour taken from March 5 at 1pm.

- STEELY DAN Dirty Work
- BILLY SQUIER Everybody Wants You
- FLEETWOOD MAC Don't Stop
- CREEDEENCE CLEARWATER REVIVAL Sweet Hitch-Hiker
- EAGLES Tequila Sunrise
- JOHN COUGAR MELLENCAMP Crumblin' Down
- SUPERTRAMP The Logical Song
- ZZ TOP La Grange
- PINK FLOYD Happiest Days/Another Brick In The Wall, Part II
- BUFFALO SPRINGFIELD For What It's Worth
- Stopset
- LED ZEPPELIN Stairway To Heaven
- TOM PETTY & THE HEARTBREAKERS Mary Jane's Last Dance



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classic album sides at 9:30pm and the theme weekends are just some examples of that.

"The station right now is 'tightly loose.' We're still spinning lots of Aerosmith and 'All Right Now' by Free, but now we've got powers and secondaries and two new categories: rested songs, because of burn, and lost classics."

Johnson says he's even spinning deep cuts and would play such songs as "The Lamb Lies Down on Broadway" by Genesis. But there's a limit to how deep the Eagle will dig. "We know where to go deep and where it makes sense," Johnson says. "But you can't go too deep."

Midwestern Sensibilities

Although Sacramento is the seat of government for the Golden State, it's a much different city than you might find elsewhere in California. "Sacramento has more of a Midwestern mentality than you'd normally think of for a California market," Johnson says.

"It's on the northern tip of the agricultural center of California. Yes, it's the state capital, but the overall effect is that Sacramento is much more of a meat-and-potatoes rock market than

what you might find in L.A. or San Francisco or even San Diego. Sacramento has a high median income, and it's a very wired community. It's affluent, but it still has a blue-collar, working-class mentality, and that's part of what the listener makeup is."

Given the market's demographics and all the perceptual information Johnson has about KSEG, it's safe to say that Eagle 96.9 is not — and has no desire to be — the "beer and T&A" station for Sacramento's men. "This station functions like a male AC," Johnson says. "It's a classy Classic Rock station. There's a lot more texture to our music, and lots of genres. We have a broad palette to paint with."

Attracting female listeners is another task Johnson says is vital to KSEG's overall success. "I test female listeners in all of our audience tests, and I have been for years," he says.

"I still see as much passion for this music with women as I do with men. But that's because we have cultivated those listeners. Superserving listeners in some markets does work, but in this market the primary competition from a sales standpoint has been the Country station."

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More Than Just X's And O's

Bruce Murray mixes pop culture with sports

Bruce Murray, host of Sporting News Radio's syndicated *Murray in the Morning*, is heard on a reported 400-plus stations nationwide. Murray and the show's cast of characters offer up a daily mix of entertainment news, pop culture, current issues and, oh, yeah, sports.

A New York native now living in Chicago, Murray began his career at pioneering Sports radio station WFAN/New York. Before he joined SNR in 1996 his 20-year broadcasting career included stints at ESPN Radio and WTEM/Washington.

Murray is committed to not allowing himself or his radio show to be stereotyped or pigeonholed. He describes his program as "a veritable guys' radio guide to survival that combines sports and the challenges that face men in everyday life — certainly not your typical morning sports talk show."

I recently caught up with Murray to talk about his show and to get his take on a number of issues facing Sports radio today.

R&R: How did you end up in Sports radio?

BM: When I was in college, not really knowing what I wanted to do, I got involved in radio. At the time

it seemed like a noble profession. I was always a big sports fan, so pursuing Sports/Talk was a natural for me. I still love sports, but after a while I reached a point where I wanted to be able to do something different. You can get typecast, and then you can't break out of it. I didn't want that. I'm fortunate to be at a place now where people recognize the need to do something a little different in the morning. That allows me to be a little more creative and not only do sports, but also news and pop culture.



Bruce Murray

R&R: How did you hook up with *Sporting News Radio*?

BM: I was working at WTEM in Washington, DC, where I spent four years. My PD there moved on to become Program Director for Sporting News Radio and called me about an opportunity, so I went out to Chicago to check it out. Honestly, I wasn't sure I wanted to move to Chicago, but, to make a long sto-

ry short, I've now been here for eight years and I just signed a new contract. It's a great city and a passionate sports town. It's home to me and my family now.

R&R: Give us the essence of your radio show and tell us what separates it from other programs on Sports radio.

"Be honest on the air. Don't be a contrived person. Don't say things just because you think people want to hear them."

BM: It's not entirely about sports. It's always been my contention that Sports radio has to be more than just sports news in morning drive. In the morning guys want the scores, but breaking down the Lakers' zone defense at 6am is a little too much to digest. When SNR approached me about doing mornings, I told them



BRAND SPANKIN' NEW! ESPN Radio host Dan Patrick is all smiles as he broadcasts his radio show from the network's newly remodeled, state-of-the-art studios at ESPN's Bristol, CT headquarters.

that what I envisioned was a show that talked about what guys are talking about that day. If that's a big sports story or the Super Bowl or a big brawl at last night's game, that's fine. But I didn't want to go into the show obligated to do a detailed analysis of the whole NBA or NHL schedule every morning.

I want to talk about everything guys talk about: reality TV; the Oscars; interesting, offbeat stories in the news — anything that I'd be talking about with my friends in a bar after work. When we first started the show we wrestled with whether or not we were doing enough sports or too much sports, but after a few months we settled into a comfort zone.

Now I don't worry about what percentage of the show is about sports or sports news. If there's something to talk about in sports that day, fine. If not, we go with the hot stories of the day. Although some questioned us in the beginning, I think our listeners get it now. I'm not trying to mimic or copy anybody else's style. I just want to be myself. I think it really comes down

to "If you like me, you'll like the show."

R&R: Are you a consumer of Talk radio in general or other Sports/Talk radio? If so, what do you hear out there that you like and don't like?

BM: I don't listen to a lot of Sports/Talk, to be honest with you. To me, too much of it is often contrived conversation. I generally listen to entertainment talk like Howard Stern. He talks about what people are talking about, and he has a tremendous ability to grasp what those topics are. Here in Chicago I also like to listen to Kevin Matthews on WCKG. So I guess the answer is that mostly I like to listen to what you would call entertainment talk on the radio.

R&R: In the current environment, do you foresee any problems with regard to indecency issues for the so-called "guy talk" shows on Sports radio that have moved away from X's and O's to T&A?

BM: I think it will have an impact, but not necessarily a huge impact on Sports radio overall. There are some shows that try to go outside the

Continued on Page 18

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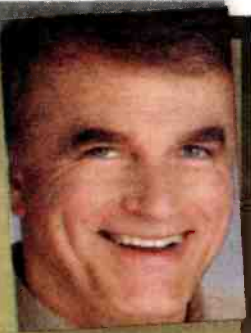
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More Than Just X's....

Continued from Page 16

boundaries, so to speak, and they could be affected by all of this. After the FCC began all this, we were told to be more careful.

But this whole "community standards" thing is tough to get a handle on, because what's standard in Tampa may not necessarily be standard in New York City or Las Vegas. While we don't do a show that is heavy on the kind of content that can be labeled indecent, I don't think there's any question that all this will have some impact on our show, at least in the short run.

R&R: How so?

BM: It's not that I like to cross the line, but I do like to do a show that is honest. For example, we do a lot of stuff with *Playboy*, and we have many of their models on with us. I'm not out to shock somebody, but I will ask, because I'm curious, if someone has had breast augmentation. I don't find it offensive, but when you are talking about a woman's breasts there might be somebody in some market who will find it offensive.

It's not like I purposely try to cross the line to shock people, but we do talk about sexual subjects in the news. If ABC-TV's 20/20 can talk about what women can take to become more sexually aroused and active — as they did recently — we will talk about that too.

R&R: So I take it you are not in favor of having the government decide what is indecent and what is not when it comes to broadcast content?

BM: I personally think they are on the wrong track. I'm a bad guy to ask, though, because 90% of what offends them doesn't offend me. Sure, I know that our affiliates are all licensees of the public airwaves, but I also think people should have,

to a large extent, freedom of choice. If you know what a radio show delivers, there is no reason that you have to listen to that show. I think there is a certain level of decency that should be accepted and followed by professional broadcasters, but until the FCC is willing to draw up and publish firm guidelines, it will be hard for anyone to follow the rules, and I don't think that's going to happen anytime soon.

R&R: You mentioned Howard Stern earlier, but who else has influenced or inspired your career?

"I'm not trying to mimic or copy anybody else's style. I just want to be myself. I think it really comes down to, 'If you like me, you'll like the show.'"

BM: I grew up listening to Don Imus. Not the Imus of today, who has gotten older and does a more mature show that he obviously likes a lot more, but the early Imus in New York in the 1970s. I actually got an opportunity to work with him at WFAN in the 1980s, and even then I still had a great appreciation for him.

I'd have to say that Imus and Howard are the personalities who have most influenced me. They're people who have always gone on the air and been true to themselves.

I have a lot of respect for that. That is the most important thing about being on the air: Be honest on the air. Don't be a contrived person. Don't say things just because you think people want to hear them.

R&R: So if those who you admire in radio are not Sports/Talk hosts and your show isn't necessarily a sports radio program, what's the attraction to being part of a national sports network and airing on so many Sports/Talk radio stations?

BM: As I said, when I got out of college I was a passionate sports fan, and Sports radio was what I wanted to do. I loved it, and I did more traditional Sports radio for 15 years. I still love sports, but too much on Sports radio today has become a bash fest. Nobody wants to hear the positives; it's all about the negatives. Instead of focusing on the guy who succeeds, we want to talk about the guy who failed. As a sports fan, I enjoy the events, but it's hard for me to get caught up in the pressure of talking about who blew this or that every day.

What I like about being with Sporting News Radio is that they have given me the opportunity to do the show I want to do because I have given them a compelling reason to do so. A lot of morning sports talk shows have failed, even at stations that are successful the rest of the day. I believe that's because there is a need for "guy talk" in mornings, even on a station that is generally about guys and sports all day long.

R&R: You do a fair number of interviews on your daily show. What was the hardest one you've ever had to do?

BM: Jim Brown was a challenge. He's a guy who is always involved in something that's controversial, so if you don't challenge him as an interviewer, you are going to come across as soft. But, honestly, I can't think of anyone that I would call a hard interview. I like to talk to people, and I like to come to an interview prepared, although I don't go

"I think there is a certain level of decency that should be accepted and followed by professional broadcasters, but until the FCC is willing to draw up and publish firm guidelines, it will be hard for anyone to follow the rules."

in with a set question list. I'd rather just have a conversation and talk to them. That's what makes a good interview for me and for the listener.

R&R: Who have been some of your favorite interviews through the years?

BM: Heidi Fleiss is one. She had a great personality, she was honest about what she went through, and she had a very compelling and interesting story to tell. Although you may not have agreed with what she did, it was still a fascinating story. The money and the people involved, her open and honest description of her prison experience — it made for a great interview.

I'd also have to say Wayne Gretzky was one of my favorite interviews. He is the greatest player in hockey, yet when you sit down to talk with him, you'd never know what a big celebrity he is. He talks about his family and what his life was like growing up. If you tried to have that kind of simple conversation with some of the greatest players in other sports today, well, good luck.

R&R: Is there anyone in history that you wish you could interview today?

BM: I'd love to sit down with Babe Ruth. He was a fascinating character, and to this day I believe he is still the greatest baseball player ever. He had a colorful life, and

he'd sure be a lot of fun to talk with. I'd love to talk to Jackie Robinson, too, because he has a fascinating story. In general, I don't really want to talk to people about their accomplishments as much as I want to talk to them about their lives and the adversities and situations they've had to deal with and overcome to succeed. That makes for a more interesting story.

R&R: As the baseball season begins, is the league getting a bad rap over the issue of use of steroids?

BM: No. They're getting what they deserve. Most fans think that a good percentage of players are on steroids. That may be unfair and unreasonable, but when the league always finds an excuse not to have random or regular drug testing because it's a union issue, that says they're hiding something. So, yes, they're getting the rap they deserve on this one.

R&R: Finally, if this all ended tomorrow, what would you do with your life?

BM: I've often thought about that. I guess I'd write my memoirs of what was and what could have been and hope that some publisher would buy it. I do know I'd stay in the entertainment business, but, honestly, I hate answering that question, because I hope it never ends.

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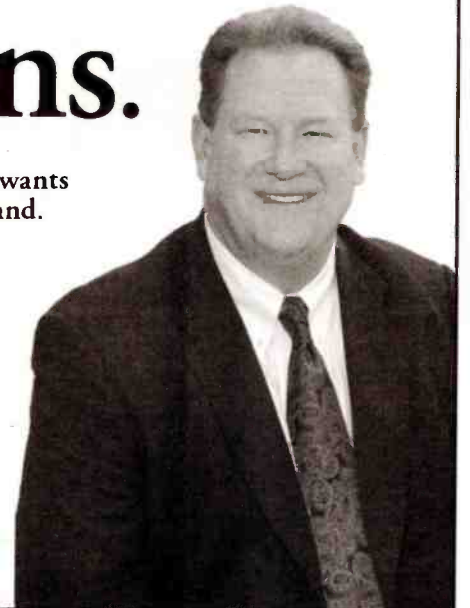
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A Perry Capital Corporation

Segal

Continued from Page 1

'porn legend.'" According to a transcript of the day's program, the Jeremy fan stated how frequently she masturbates with Jeremy's video, adding, "I want to do a threesome with him [to see] if I can lick better or he can lick better."

The commission said that there is no nonsexual meaning that a listener could possibly attribute to the term "licking pussy" and struck down an argument from Clear Channel that "five isolated words" — "the way he licks pussy" — were not patently offensive.

"Clear Channel ignores the full context of these words," the FCC said. The commission also took the opportunity to reiterate that "multiple serious violations of our indecency rule by broadcasters for broadcasts after our April 2003 warning may well lead to license-revocation proceedings."

Clear Channel said it has "taken the lead in combating indecent content over the airwaves" by adopting its Responsible Broadcasting Initiative. CC explained that the incident involving Segal occurred nearly a

year ago, prior to the adoption of the company's zero-tolerance policy.

Additionally, Clear Channel said that it implemented a series of measures to prevent inappropriate material from airing during the *Elliot in the Morning* show when the incident was first brought to the company's attention. The program recently instituted a seven-second delay.

On March 10 Clear Channel said it hoped to take its delay technology to a new level by developing an in-house system that would accommodate an unprecedented five-minute delay. The company hoped to have the system ready by press time and said it would be used for "more sensitive live programs where a monitor outside the studio is preferable." Clear Channel also said that it has invested in \$500,000 worth of equipment that will enable some of its stations to use 20-second broadcast-delay equipment.

Bubba Speaks Out On CC Firing

One day before Clear Channel received the proposed fine for broadcasts involving Segal, former WXTB/Tampa-based morning personality **Bubba The Love Sponge** Clem spoke out for the first time

since being fired by Clear Channel in February.

In a tightly controlled news conference webcast at www.bubbaarmy.com, Clem said that he has no desire to return to terrestrial radio. "I hope to take my trade to nonterrestrial radio — satellite or Internet-only," he said.

But he also said not to expect an X-rated show should he pop up on Sirius or XM. "I will still worry about community standards when I am on satellite radio," Clem said. "But it will be a hell of a lot more risqué than you'd get on your FM radio."

Clem also took the opportunity to shift the blame for his dismissal away from Clear Channel and declared, "I think George W. Bush got me fired. I have no ill will toward Clear Channel. They were strong-armed by the government to get rid of me."

"The government has completely made a scapegoat out of me. They had their one real bullet with me. They shot it, and now they are done."

Without revealing details, Clem said he hoped to re-emerge on either XM or Sirius this summer and that he has been talking with both companies about coming aboard.

Chicago

Continued from Page 1

Zimmerman said. "I am pleased to have such a solid, experienced and professional group of managers throughout our radio station group as we move forward to take Infinity/Chicago to new heights. We look forward to continuing to serve our listeners, our advertisers and the great community of Chicago."

Robbins told R&R, "This is a great opportunity for me, because I've led two Country radio stations before, in Ohio. This is very exciting for me, because I get to manage the most listened-to Country radio station in America. WUSN has been a fabu-

lous property that has been well managed and well programmed. I come in at a time in the station's history when it is absolutely right on track."

Robbins joined Infinity/Chicago in 2003 after serving as Market Manager for Infinity's WAZU, WHOK & WLWQ/Columbus, OH. Prior to that he served as National PD for Nationwide Communications, based out of WNCI/Columbus. Robbins enjoyed a 12-year career with Nationwide and before that served as PD of KHTR/St. Louis and as Asst. PD/MD of WBBM-FM, where he began his career as a air talent.

Damsky, a 20-year veteran of WXRT, has been the station's GSM since 1990. He becomes just the third GM to helm WXRT in more than 30 years. His successor as GSM is expected to be named shortly.

Hardin joined WCKG in 2002, after serving as VP/GM for Clear Channel's WLIT & WNUA/Chicago. He added oversight of WNUA in July 2000 following Ralph Sherman's exit from the company.

Bowen has been with Infinity's Chicago cluster since 1996.

— Adam Jacobson

Canada

Continued from Page 1
many great things for R&R in the Canadian marketplace."

Mediabase President Rich Meyer said, "Mediabase is proud to deepen its already outstanding relationship with R&R by adding these deserving new formats. Truly, our expansion into Canada and the realization of monitoring Smooth Jazz are exciting new developments for both companies."

In 1994 R&R secured its commitment to the then-NAC format, now Smooth Jazz, with a consistent weekly chart. At that time editorial was also extended to the burgeoning format, which began to attract national interest following the 1987 sign-on of KTWV/Los Angeles.

Blue

Continued from Page 12

working with the incredible vision of Clive Davis, [BMG North America President/COO] Charles Goldstick and the entire RCA Music Group team."

Letter

Continued from Page 3

the channel. To all of the self-important, smugly superior, morally judgmental busybodies, I offer the same advice: Go listen to something else! Jesus Christ! Go read a book. Make a sandwich. Balance the federal budget. Do some fucking thing. But keep your opinions out of my listening and viewing choices.

If the government has its way — and they're currently being cheered on without complaint by all of the major broadcast companies — a small number of people with zero accountability will have the ability to decide what you get

to hear and see. To offer a specific example: Howard Stern has millions of fans and is arguably the most influential and popular radio DJ of all time. Yet a handful of people are appointing themselves the ethics police and threatening to silence his voice.

Has everyone lost their damn minds? Apparently the new standard in media is to become so commonly bland that we cannot possibly offend anyone.

It looks like we're going to have to deal with this mess until someone with a brain, in a position of power, has the courage to step up and say what we've all been thinking. This is nuts, this is silly, this needs to stop. Enough.

The views expressed in a letter to the editor are those of the writer only. The writer is solely responsible for the content. R&R reserves the right to edit letters.

Entercom Takes On Satellite Radio

Since March 10, Entercom's 104 stations have been airing four 60-second spots that portray some consumers' alleged unhappiness with satellite radio services. New



Pasha: *Siriusly aggravated.*

Entercom VP/Programming **Bill Pasha** tells R&R, "For the last couple of years we've felt the satellite companies, through their PR and advertising firms, have simply been putting out a lot of hype about their product as it relates to free local broadcasting. It was time to set the record straight: There was conclusive evidence that some consumers were, in fact, not as pleased with the services being offered as that hype would lead you to believe."

Pasha continues, "I think both of the services have been rather less than forthcoming about their local service intentions with broadcasters, regulators like the FCC and legislators. Clearly, they've circumvented the spirit of the rulings and the spirit of the agreement, and still the programming they provide in those areas cannot even be compared with local radio."

Warming to his subject, Pasha compares satellite's promotional efforts to a certain "third-rate burglary" when he says, "Just as they would [expect] from a newspaper that's writing an expose on Watergate, people feel that fair, balanced reporting is important, even in this kind of situation. It's like consumer advocacy, in many ways."

So Long, Sweet 98

When the 24-hour countdown clock struck zero, it was the end of an era for heritage CHR/Pop **KQKQ (Sweet 98)**/Omaha and Waitt Triple A sister **KCTY (The City)**. The former Sweet 98, the proving ground for many talented CHR/Pop PDs, was rechristened as Hot AC "Q98-5," while the former City was relaunched as "Retro 106-9," doing an '80s/'90s pop rock format. VP/Programming Mark Todd is overseeing both stations, which are currently running jockless. KCTY's two full-time jocks, morning guy "**Big Party**" and afternoon guy **Stash**, have exited, along with KQKQ night jock **Mark E.** Former Sweet 98 morning duo **Pat & JT** and midday host **Brittany** remain aboard.

Univision Radio confirms that they've hired a new afternoon personality on KSCA/Los Angeles, replacing hugely popular Renán Almendárez Coello, a.k.a. "El Cucuy," who staged a walkout several weeks ago. The new guy is **David "El Gatillero" Palacios**, who transfers from middays on Regional Mexican KHOT/Phoenix.

Leave It To Cleavage

WIHT (Hot 99.5)/Washington's *Hot Morning Mess*, a.k.a. **Mark Kaye** and **Kris Gamble**, spent last Sunday with **Jessica Simpson** and, in the process, managed to squeeze some top-secret info out of her father and manager, **Joe**, about Nick



Bookends of love

and Jessica's upcoming ABC-TV variety show. "Jessica was in town for a performance for the President at Ford's Theater," says Kaye. "Before her dress rehearsal Kris and I hosted 20 listeners for brunch with Jessica in her hotel." That's when the enterprising duo split up and went to work: While Mark was busy ogling, er, interviewing Simpson, Gamble was across the room, pumping Joe — for info. "I remember Joe prefaced the following with, 'I'm not supposed to say anything yet, but...'" relays Gamble. "It's amazing what three mimosas and some cleavage will do to a man!"

"According to Joe, Mr. T makes a special guest appearance on the program. Also, Nick does a duet with KITT from *Knight Rider* — yes, the car. Finally — and this is the big secret — Jessica has been cast as Daisy Duke in the upcoming film version of *The Dukes of Hazzard*. And Dolly Parton will be playing her mother!"

The Programming Dept.

• Due to what he terms "unforeseen personal circumstances," **Greg Gillispie** exits as Federated Media's Director of Rock Programming and is moving back to Atlanta. He can be reached at ggillispie@aol.com or at 260-413-3043.

• Urban programmers **Frankie Ross** and **Greg Mack** have joined Jerry Clifton's Clifton Radio consultancy. During

R&R Timeline

1 YEAR AGO

- **Kurt Johnson** and **Smokey Rivers** named VPs/Programming for Infinity in Dallas and St. Louis, respectively.
- **Steve Moore** promoted to PD of KMOX/St. Louis.
- **Veronica Medina** named Format Director of Entravision Radio's Spanish Contemporary "Super Estrella" network.

5 YEARS AGO

- R&R and Mediabase 24/7 sign a strategic partnership for monitored airplay.
- **Mitch Dolan** named President of ABC Radio's stations.
- **Lewis Tucker** becomes VP/Promotion, Black Music for Universal Records.



Mitch Dolan

10 YEARS AGO

- The White House nominates **Susan Ness** to fill the remaining vacancy on the FCC.
- A jury awards **Diana Kimbrell** \$1.1 million in a wrongful termination suit against KNEW & KSAN/San Francisco.
- **KILT/Houston VP/GM Dickie Rosenfeld** retires.



Susan Ness

15 YEARS AGO

- **Tac Hammer** leaves WLOL/Minneapolis to form his own consultancy; **Lisa Fransen Bittman** is promoted to Station Manager, and **Gregg Swedberg** is upped to OM.
- **Peter Doyle** named President of McGavren Guild.



Peter Doyle

20 YEARS AGO

- **Bruce Hinton** named Sr. VP/GM for MCA Records/Nashville.
- **Steve Kingston** named PD at WBSB/Baltimore.

25 YEARS AGO

- **Harold L. Neal Jr.** resigns as President of ABC Radio; **Ben Hoberman** named to take over.

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his 27-year career Ross has had programming and on-air stints in New York, Los Angeles and San Francisco, among other places. Mack has experience in station ownership, as well as



Fashionable and edible.

having had programming gigs in Houston, San Antonio, Fresno and at the legendary KDAY/Los Angeles.

- WQAL/Cleveland Asst. PD/mid-day personality **Chris Pickett** (not pictured) has resigned. Pickett left the PD position at WIFC/Wausau, WI last summer, attracted by the bright lights and glamour of Cleveland, but he's apparently seen and smelled enough and is now moving his family

back to Wisconsin.

- Cumulus/Savannah, GA OM **John Thomas** resigns to become the morning show anchor at Hot AC WBNS/Columbus, OH.

- **Mike "Jeff" McKeel** is back in the game as the newly named PD of Entercom AC WSPA (Magic 98.9)/Greenville, SC. He replaces Brian Taylor, who left last month for CC/Raleigh. Most recently McKeel was OM of Clear Channel's Melbourne cluster and PD of AC WLRQ/Melbourne.

- PD **Michelle Matthews** exits Saga CHR/Pop WDBR/Springfield, IL. Morning talent/Asst. PD **Dave Daniels** is now interim PD — again. This marks a record-setting fourth time that Daniels has donned the cardboard crown during his tenure at the station.

- KHKS/Dallas welcomes **JJ Kincaid** for afternoons. Most recently Kincaid did mornings at WNVZ/Norfolk, and he replaces Kobe Austin, who returned to KIIS/Los Angeles. At the same time, KHKS night jock **Scotty Davis** announces his return to his previous station, KDWB/Minneapolis, for afternoons.



Wake up with a big Cannon.

- After nearly 35 years on the air, **Don Cannon**, longtime morning guy at Oldies WOGL/Philadelphia, says he's stepping down around his 64th birthday in May. Sidekicks Valerie Knight, Frank Lewis and Bill

Zimpfer will remain. WOGL PD Anne Gress is now searching for a new anchor.

Quick Hits

- WMMR/Philadelphia GM **Bob Woodward** resigns for personal reasons. Greater Media VP/Radio **Rick Feinblatt** will handle his duties until a replacement is found.

- Longtime *Don & Mike* producer **Charlie Broyhill** is no longer with the show, although we hear that he remains with flagship WJFK-FM/Washington in an unspecified capacity. Broyhill has worked with Don Geronimo for nearly 20 years and has been with the duo at WJFK for 12 years, the last six as producer.

- After a decade together, WDCG (G105)/Raleigh's *Bob & Madison Showgram* is going through an amicable split: **Madison Lane** will be crossing the hall to anchor mornings on AC sister WRSN (Sunny 93.9), leaving a lucrative position open.

- Classic Rocker KZPS/Dallas proudly announces the return of **Pamela Steele** to middays. Steele, who did the same shift at KZPS during the '90s (remember them?), also worked in the market at KEGL and KDMX.

- Cox Classic Rock WFYV (Rock 105)/Jacksonville midday guy **Jay Sinclair** departs. "That leaves me with an opening!" PD David Moore suddenly realizes. Send him your tired, huddled packages yearning to be free at david.moore@cox.com.

- **Sammy Suarez**, who used to do nights at the late KTFM/San Antonio, is returning to the Alamo City. Suarez, who had been doing swing and afternoon fill-in at KZHT/Salt Lake City, will come back for nights at Cox CHR/Pop KELZ (Z106-7).

- **Art Porter** is upped to Executive Producer of *The Crazy Howard McGee Morning Show* on WGCI-FM/Chicago. This is the second time Porter has held this position.

- KHOP/Modesto midday guy **Ian Riley** is leaving to follow a dream. "He's becoming a bail bond agent!" PD Chase Murphy tells ST. Thus, Murphy needs a new midday jock.

- *Hitmakers* Exec. VP **Brett Greenberg** exits after five years to pursue some new opportunities. He can be reached at 818-888-8311 or brettkgreenberg@yahoo.com.

- **Kim Douglas** is new to nights at Greater Media WMWX (Mix 95.7)/Philadelphia. Most recently Douglas did mornings with Paul Barsky across the street on the former WPTP (The Point).

- SoCal radio vet **Ted Ziegenbusch** joins Salem Christian

KKLA/Los Angeles, manning the marathon 10am-4pm shift recently vacated by Rita Pardue. Ziegenbusch is best known for his record-setting 18-year stint hosting *Love Songs on the Coast* at crosstown KOST. Most recently he did mornings at sister KFSH (95.9 The Fish).



Don't piss us off.

- Finally! *Coast to Coast* AM host **George Noory** actually spoke to someone from outer space — sadly, it wasn't an alien, as his listeners might have hoped. Instead, Noory did the next best thing: He spoke to astronaut Mike Foale and cosmonaut and flight engineer Alexander Kaleri, who are orbiting 240 miles above the earth in the International Space Station.

Talk Topics

- **KFI/Los Angeles** issued an on-air apology for a bit that morning host Bill Handel did on March 10. The Council on American-Islamic Relations complained to both Clear Channel and the FCC, calling the piece "Islamophobic." CAIR says the bit, called "The New Iraq Constitution: Handelized," contained material that claimed that Muslims have sex with animals, avoid bathing and are obsessed with killing Jews. CAIR asked for an apology — and got it: KFI PD **Robin Bertolucci** read the apology on March 17. "The Handel show was attempting to make a satirical point about the extremist Iraqis in Iraq," said Bertolucci. "In the process, we unwittingly offended a lot of people, and, for that, we are very sorry."

- KSRO/Santa Rosa, CA morning host **Jim Grady** exits after an amazing 44 years with the station. PD Brian Hudson is preparing a tribute broadcast on the morning of March 26 and is hoping to hear from Grady's former co-workers. Call Hudson at 707-543-0154.

- **Thomas Erbland**, the husband of late KMOX/St. Louis personality Nan Wyatt, pled guilty to second-degree murder and armed criminal action in the murder of his wife and was sentenced to life in prison. Under the plea agreement, he'll be eligible for parole in 26 years. Wyatt was shot and killed in February 2003 in what police said was a domestic dispute. The couple's then-7-year-old son was in the house at the time. Erbland later turned himself in and confessed to the crime.

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The Politics Of Slam Dancing

Musicians pull together to Rock Against Bush

Tune in to AM radio or FM Talkers, and you'll most likely hear a host of conservative talk show hosts offering their political opinions. Turn the dial a bit on the FM band, and, with the probable exception of Country radio, you'll get the opposite end of the political spectrum. In this election year musicians are more than ever rallying politically, either through song, organization or both.

And I'm not talking old '60s protest songs being dug out of the crate at noncomm stations. If you want a modern-day protest anthem, look no further than the top of the Alternative chart, where rockers Incubus are airing their grievances via the No. 1 song "Megalomaniac."

As for organization, there is a plethora of politically minded musicians ready to rock the vote. While Audioslave isn't as politically overt as his former band, Rage Against The Machine, guitarist Tom Morello continues his activism, establishing the Axis of Justice organization with System Of A Down vocalist Serj Tankian and recently hitting the road with Billy Bragg and Steve Earle for the Tell Us the Truth Tour.

Meanwhile, groups like Sonic Youth and The Donnas have united with the Bands Against Bush organization. And while The Dixie Chicks may have been run out of the Country radio henhouse after their anti-Bush remarks last year, they're actively involved with Rock the Vote this year.

The guitars are louder, but the spirit of the '60s lives on in many of today's musicians, and for scores of rockers living in Bush's America, the times will, hopefully, be a-changin'.

Punkvoter.com

Taking a hard-line stance on ousting Bush is NOFX singer-bassist and Fat Wreck Chords founder Mike Burkett, a.k.a. Fat Mike. Burkett is hoping to galvanize punk fans this election year to remove Bush from office with his organization Punkvoter.com and a two-part compilation disc entitled *Rock Against Bush*.



Mike Burkett

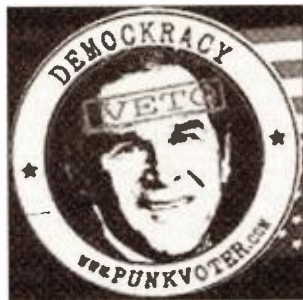
Punkvoter.com's goal is to educate, register and mobilize 500,000 of today's youth as one voice, and Burkett has assembled quite a coalition of acts for the Punkvoter.com cause, including Bad Religion, Good Charlotte, Blink-182, Sum 41, The Offspring, Tool, Rancid and tons more.

The impetus to start the website and compilations was the Florida election controversy in 2000. "Florida pissed me off, because I probably sold 50,000 records in Florida, and I had just done a tour out there," he says. "If I had said something at those shows in front of 5,000 people, it could have been the election."

After that, Burkett got a bunch of people from Fat Wreck Chords together and convinced them to spend a little volunteer time assembling the website while he contacted like-minded bands. "I called about 200 bands to try to get them involved,"

he says. "It was pretty easy, except for all the catching up it takes when talking to all my old friends. Out of 200 bands, only three of them weren't interested in joining up.

"I had to do something. It is a movement, but it's punk rock. It's not the biggest music scene, but it's really never been united before. A lot of punk kids feel really apathetic, and I'm in one of the biggest punk bands there is. No one else is doing it, and somebody had to.



"I certainly don't like doing politics. I don't like asking people to help, asking people for money and speaking or doing interviews. I don't like doing any of this crap, but somebody's got to do something about the president."

Bush-Whacking

Unlike Rock the Vote, Punkvoter is completely out in the open with its political views. "I know Rock the Vote is against George Bush, but they can't say they are," Burkett says. "All they can tell kids to do is get out there and vote.

"We're not saying that. We're saying this is the worst president of all time. He's a fuckin' prick, and it's up to you to get people involved and convince people, your family and friends, why this guy is so bad.

"He's going to criminalize abortion if he wins again. He's already taken us to unjust wars. He's going to reinstate the draft. And people, they're not paying attention; they don't think it affects them. It's going to start affecting you. We're trying to educate the youth of America on these issues, because mainstream news is not talking about it."

Burkett's anti-apathy stance is laid bare on NOFX's single from *The War on Errorism*, "Franco Un-American," where he admits that he doesn't want to be another "I don't care-ican." "It's tough to do protest songs," he says. "You want to sound

poetic when you write songs, and it's hard to be poetic and write a political song. You start to sound too straight to the point, and it sounds dated.

"Hopefully, this won't get dated. I try to come at songs from a different angle, and I was really happy when I came up with that angle — a guy who doesn't care about anything, and then he kind of realizes that he should care."

Hate Mail

As for getting today's punk rock kids to care, Burkett admits that it can be tough. "But it hasn't been that difficult for us," he says. "That's why I thought I was the perfect person for this, because I know so many bands. NOFX isn't considered a sell-out band, so I still have some respect."

As a musician who's been on the road for over 10 years, does Burkett notice a difference in the audience when it comes to political awareness? The difference, he says, is in how Americans are perceived.

"The big difference I notice when traveling around the world is that Americans are fucking hated now, when we never were before," he says. "They just can't believe we elected such an asshole — well, we didn't actually elect him."

And, yes, Fat Mike and Punkvoter do get their share of hate mail. "That's one of the reasons a lot of the bands aren't doing as much as they could," he says. "You've got to piss some people off, no matter what, and people don't want to lose business or whatever.

"I don't care. If we sell 20% fewer records because of this, that's fine. This is more important."

The Road To Reform

This week in Austin at the annual South by Southwest Convention, Fat Mike and crew will kick off the Rock Against Bush/Punkvoter Tour, which features The Lawrence Arms, Against Me!, comedian David Cross, Dillinger 4, Alkaline Trio and NOFX.

Burkett says that launching the tour in Bush's backyard was a conscious decision, although they won't be doing any other dates in the Lone Star State. "We figure it's a write-off," he says. "We're really only touring swing states. SXSW seemed a pretty cool place to launch it though. I wish we could have got

a bigger venue, but Emo's is pretty great."

The tour's moniker will change depending on the venue. "When we're playing universities it's called Punkvoter," Burkett says. "When we're playing clubs it's called Rock Against Bush. Universities can't be so partisan."

On April 20 the first of two *Rock Against Bush* discs will drop. "I'm really trying to get people to buy it that first week, because I want this to make a splash in the charts," Burkett says. "We decided to do two volumes, because I didn't want to wait around for some of the bigger bands. We still got a lot of big bands for the first one, and there's a lot more for the second one."

All of the proceeds from the album will go back into Punkvoter and Rock Against Bush advertising and tours. Asked for his opinion on John Kerry, Burkett says, "He wasn't my favorite candidate, but he's certainly OK with me. Everyone says, 'Anyone but Bush,' and it really rings true."

A Parting Shot

The past year has been a good one for Punkvoter, and its momentum is only increasing. "We met almost all the candidates in Iowa," Burkett says. "We had the governor of Iowa come to our press conference. We've been covered in every news source. We've been on CNN, the network news, the BBC.

"This month we're getting up to 900,000 hits a day on our website. We were averaging about 8 million a month, and this month is just through the roof. We haven't even taken the tour on the road yet."

As a parting shot, Burkett notes that organizing voters is not enough. "If you stand for what we stand for, you've got to get out there and convince a few people to your way of thinking," he says.

"It's not as much about organizing likeminded people as it is about converting other people. A lot of these organizations are just organizing. I'm over organizing. Get out there and convince your father-in-law or your neighbor. You have to get out there and change people's minds, because the truth is on our side."

Next week: A look at MTV's Choose or Lose campaign for 2004 and the non-profit group Music for America.

"I certainly don't like doing politics. I don't like asking people to help, asking people for money and speaking or doing interviews. I don't like doing any of this crap, but somebody's got to do something about the president."

THE INDUSTRY'S NO. 1 RETAIL CHART March 19, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	NORAH JONES	Feels Like Home	Blue Note/EMC	181,180	-7%
-	2	BAD BOY'S 10TH ANNIVERSARY...	Various	Bad Boy/Universal	153,843	-
2	3	JESSICA SIMPSON	In This Skin	Columbia	117,431	-25%
3	4	EVANESCENCE	Fallen	Wind-up	106,950	-8%
5	5	KENNY CHESNEY	When The Sun Goes Down	BNA	102,880	+19%
4	6	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	93,136	-10%
11	7	MAROON 5	Songs About Jane	Octone/J	67,820	+8%
7	8	SHERYL CROW	Very Best Of	A&M/Interscope	66,356	-8%
6	9	OUTKAST	Speakerboxxx/The Love Below	Arista	65,989	-16%
8	10	JOSH GROBAN	Closer	143/Reprise	62,700	-10%
12	11	TWISTA	Kamikaze	Atlantic	61,951	+7%
9	12	EAMON	Eamon	Jive	57,872	-10%
14	13	CHINGY	Jackpot	DTP/Capitol	49,515	-5%
16	14	BRITNEY SPEARS	In The Zone	Jive	47,132	-6%
15	15	NICKELBACK	Long Road	Roadrunner/IDJMG	45,091	-11%
18	16	ALAN JACKSON	Greatest Hits Vol.2	Arista	39,007	-6%
10	17	YOUNG GUNZ	Tough Lov	Roc-A-Fella/IDJMG	38,799	-39%
24	18	LUDACRIS	Chicken & Beer	Def Jam South/IDJMG	37,462	+2%
-	19	TESLA	Into The Now	Sanctuary/SRG	36,935	-
21	20	G-UNIT	Beg For Mercy	G Unit/Interscope	36,814	-5%
17	21	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	36,765	-15%
29	22	ALICIA KEYS	The Diary Of Alicia Keys	J	36,742	+7%
27	23	TOBY KEITH	Shock'n Y'all	DreamWorks	36,403	+1%
23	24	INCUBUS	A Crow Left Of The Murder	Immortal/Epic	35,941	-2%
20	25	BLACK EYED PEAS	Elephunk	A&M/Interscope	35,649	-11%
28	26	LOSTPROPHETS	Start Something	Columbia	35,527	+3%
34	27	BLINK 182	Blink 182	Geffen	34,264	+3%
25	28	NO DOUBT	The Singles 1992-2003	Interscope	33,767	-7%
26	29	LINKIN PARK	Meteora	Warner Bros.	33,239	-8%
35	30	JET	Get Born	Elektra/EEG	33,214	+2%
33	31	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	33,187	0%
31	32	HARRY CONNICK	Only You	Columbia	32,351	-5%
38	33	RUBEN STUDDARD	Soulful	J	32,213	+4%
30	34	BEYONCE	Dangerously In Love	Columbia	31,157	-9%
36	35	NORAH JONES	Come Away With Me	Blue Note/EMC	30,575	-4%
37	36	PASSION OF THE CHRIST	Soundtrack	Integrity/Columbia	30,353	-4%
13	37	CEE-LO	Cee-Lo Green...Is The Soul...	Arista	30,301	-45%
49	38	HOOBASTANK	The Reason	Island/IDJMG	30,197	+24%
43	39	FIVE FOR FIGHTING	The Battle For Everything	Aware/Columbia	29,678	+3%
39	40	VARIOUS	Now That's What I Call...Vol. 14	Columbia	29,353	-4%
41	41	TRILLVILLE/LIL' SCRAPPY	The King Of Crunk & Bme...	Reprise	28,033	-4%
32	42	DARKNESS	Permission To Land	Atlantic	27,464	-19%
19	43	THA DOWN LOW	Various	Razor & Tie	27,426	-32%
44	44	MICHAEL MCDONALD	Motown	Motown	25,954	-6%
42	45	JOSH TURNER	Long Black Train	MCA Nashville	25,619	-12%
47	46	SARAH MCLACHLAN	Afterglow	Arista	25,244	+1%
46	47	AVANT	Private Room	Geffen	24,766	-5%
-	48	STORY OF THE YEAR	Page Avenue	Maverick	24,408	-
48	49	3 DOORS DOWN	Away From The Sun	Republic/Universal	24,196	-1%
-	50	YEAH YEAH YEAH	Fever To Tell	Interscope	23,198	-

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ON ALBUMS

Norah Takes The Fifth!

Norah Jones is beginning to make herself at *Home* at the top of the charts.

The Blue Note chanteuse's sophomore album goes over the 2 million mark this week with another chart-



Norah Jones

topping performance: She sells an additional 181,000 and takes the top spot for the fifth week in a row.

Bad Boy/Universal's *Bad Boy's 10th Anniversary* — The Hits CD/DVD package proves P. Diddy still has his finger on the pulse of the populace with a No. 2 bow and sales of more than 153,000. The collection features vintage tracks from



P. Diddy

Notorious B.I.G., Black Rob, Craig Mack, Carl Thomas, 112, Loon and the rest of the Puff Daddy posse.

The top 10 is rounded out by Columbia's resurgent Jessica Simpson (No. 3), Wind-up rockers Evanescence (No. 4), BNA/RLG's Kenny Chesney (No. 5), Roc-A-Fella/IDJMG's Kanye West (No. 6), Octone/J's top 10 newcomers Maroon 5 (up 8% at No. 7), A&M/Interscope's Sheryl Crow (No. 8), Arista's long-running OutKast (No. 9) and 143/Reprise's Josh Groban (No. 10).

A total of five albums sold more than 100,000 this week. Double-digit gainers include Chesney (up 19%) and IDJMG's

Hoobastank, riding the cross-over success of "The Reason" into a 49-38 jump and a whopping 24% rise over the previous week.

Chart newcomers include Sanctuary veterans Tesla (No. 19), Maverick em-rockers Story Of The Year (No. 48) and Interscope's New York garage punks Yeah Yeah Yeahs (No. 50), revitalized by Alternative airplay on the single "Maps."



Hoobastank



Chaos On The Horizon

She's a former child actress from Canada and a seven-time Grammy winner. Now Alanis Morissette is returning to the music scene and bringing chaos with her (or, at least, *So-Called Chaos*). Morissette is Going for Adds at Hot AC and Triple A with "Everything," the lead single from her upcoming album, *So-Called Chaos*. The album, which is the followup to her 2002 album *Under Rug Swept*, is scheduled to hit stores on May 18, and it was produced by Morissette, along with John Shanks and Tim Thorney. Morissette will bring *Chaos* to the television airwaves at around the same time her album drops. She will appear on *Late Show With David Letterman*



Alanis Morissette

on May 17 and on *Jimmy Kimmel Live* twice. First, on May 27, she will sit down and chat with Kimmel, then perform an acoustic song. The following night she will hit the stage outside, delivering one of her new tunes and possibly one of her classics. Also in the works for Morissette are appearances on *Regis & Kelly*, *On the Record With Bob Costas* and *The Ellen DeGeneres Show*.

While Morissette prepares to return to the limelight, newcomer Cherie declares "I'm Ready" to take on the competition. The 19-year-old from Marseille, France is Going for Adds with "I'm Ready" at Pop, AC and Hot AC next week. The song is not only the first track from Cherie's self-titled May 25 debut, it was also featured on the WB's



Cherie

Charmed and serves as the main title track for the Disney motion picture *Confessions of a Teenage Drama Queen*. Cherie began singing professionally at the age of 9, and at 12 she won the French National Vocalist award. However, the young singer didn't stop there — she learned to sing in English, Spanish and Italian too. "I'm Ready" actually reflects Cherie's outlook on life. "For me, I am still young, but not so young," she says. "The song 'I'm

Ready' is really about me. I'm ready for love and life and all that it has to offer."

St. George, UT natives AJA are coming to Pop and Rhythmic radio next week with "He's All Mine," the second single from their self-titled debut. For their album, AJA co-wrote half of the CD's 12 songs, including "He's All Mine." "Imagine you have a boyfriend, and his ex-girlfriend won't leave him alone," says 23-year-old Jaime Anderson, the elder sibling of the sister duo. "It's frustrating! You're telling her what they had is in the past and that she needs to just let it go." Adds 20-year-old Andrea Anderson, "We didn't want to be rude and just write a bunch of hater lyrics. We tried to be tactful." If you haven't figured it out already, AJA derive their name from their combined initials, A.J.A.

Over at Smooth Jazz, keyboardist and Tokyo native Keiko Matsui jumps onto radio with "Reflections," taken from her 14th album, *Wildflower*. In an effort to raise media and audience awareness about the United Nations World Food Programme, Matsui will discuss the organization and its efforts during her 2004 U.S. tour. "I have been to Africa and seen how much suffering there is because of war, AIDS and drought," she says. "I want to share with my audiences the tremendous humanitarian needs in Africa and what the WFP is doing to make people's lives better." Upcoming appearances include Washington, DC on March 27; Austin on March 28; and El Cajon, CA on April 15.

Godsmack get into the act at Rock, Active Rock and Alternative as the quartet present "Running Blind" to radio. The track is from their first-ever acoustic CD, *The Other Side*, which features acoustic renditions of Godsmack classics and three brand-new tracks. The boys are currently on tour with Metallica but will take a three-week break in April to join up with Dropbox and headline 13 shows of their own.



Godsmack

GOING FOR ADDS

R&R March 19, 2004

R&R Going For Adds™

Week Of 3/22/04

CHR/POP

AJA He's All Mine (*Big3*)
 CHERIE I'm Ready (*Lava*)
 CHUBBY CHECKER & INNER CIRCLE Limbo Rock
 Remix (*Teec*)
 DEL Careless Whisper (*MBSC*)
 STRICKLAND Abandonment (*Britney/Alice*)

CHR/RHYTHMIC

AJA He's All Mine (*Big3*)
 DIRTY LINGO Watch Out (*Folk/Jamel*)

URBAN

R. KELLY Happy People (*Live*)
 TWISTA Overnight Celebrity (*Atlantic*)

URBAN AC

PATTI LABELLE New Day (*Island/IDJMG*)

COUNTRY

JAMES OTTO Sunday Morning And Saturday Night (*Mercury*)
 JOE NICHOLS If Nobody Believed In You (*Universal South*)
 JOSH GRACIN I Want To Live (*Lyric Street*)
 PINMONKEY Let's Kill Saturday Night (*BNA*)

AC

CHERIE I'm Ready (*Lava*)
 CLAY AIKEN The Way (*RCA*)
 DIDD Don't Leave Home (*Arista*)
 JESSICA SIMPSON Take My Breath Away (*Columbia*)
 SHANIA TWAIN It Only Hurts When I'm Breathing
 (*Mercury/IDJMG*)

HOT AC

ALANIS MORISSETTE Everything (*Reprise/Maverick*)
 CHERIE I'm Ready (*Lava*)
 DIDD Don't Leave Home (*Arista*)
 SHANIA TWAIN It Only Hurts When I'm Breathing
 (*Mercury/IDJMG*)
 SKYE MOORE What's Up With That? (*Southern Signal*)

SMOOTH JAZZ

ALAN HEWITT Breathless (*215*)
 CHRIS STANDRING Downtown Sugar Girl (*Pyramid*)
 CHUCK LOEB Bring It (*Shanachie*)
 KEIKO MATSUI Reflections (*Narada*)

ROCK

GODSMACK Running Blind (*Republic/Universal*)

ACTIVE ROCK

GODSMACK Running Blind (*Republic/Universal*)

ALTERNATIVE

ARMSBENDBACK The Arms Of Automation (*Trustkill/Red Ink*)
 GODSMACK Running Blind (*Republic/Universal*)

TRIPLE A

AL GREEN Rainin' In My Heart (*Blue Note/EMC*)
 ALANIS MORISSETTE Everything (*Reprise/Maverick*)
 AMELIA Jigsaw (*Slowdown*)
 DANA MASE Tear Streaks (*Water/Lightyear/WEA*)
 PATTY GRIFFIN Love Throw A Line (*ATO/RCA*)
 RON SEXSMITH From Now On (*Nettwerk*)
 THRILLS Big Sur (*Virgin*)
 ZERO 7 Home (*Elektra/EEG*)
 BROTHER HENRY Come On, People (*True Tone*)

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.



KEVIN CARTER

kcarter@radioandrecords.com

Back To Beverly Hills!

R&R Convention 2004 set for June 24-26

By Kevin McCabe

Last week R&R announced that its convention would return in June to the Beverly Hilton Hotel, Los Angeles' hotel to the stars. The world-famous site of the Golden Globe Awards, the Beverly Hilton will host the R&R Convention for the third consecutive year. This year R&R will keep up its tradition of offering the best opportunity to meet with the radio and record industries' movers and shakers in a setting that blends down-to-business panel discussions with top-notch entertainment.

In June 2001 former U.S. President Bill Clinton addressed convention attendees, and many wondered how R&R would ever eclipse that defining moment. In 2002, however, we were able to get the recording industry's most respected executive, Clive Davis, and Aerosmith's Steven Tyler under the same roof, albeit at separate sessions. Davis spoke of his long-term commitment to and relentless pursuit of artist development, while Tyler told impromptu stories of his legendary staying power in the world of rock, where he has been a star for more than 30 years.

In 2003 former New York City Mayor Rudy Giuliani delivered a powerful Saturday-morning address on the fundamentals of management. It is understood that the speakers R&R delivers each year are nothing short of extraordinary, and the convention offers attendees the opportunity to encounter some of our country's most dignified and celebrated personalities. Convention 2004 will continue our commitment to this tradition.

State Of Change

There is no denying that the in-

By holding the convention this year, R&R wishes to be part of the solution, not the problem.

dent Warner Music Group. Whether it was Bronfman, former Clear Channel President Randy Michaels, Clinton, Giuliani or any of the countless other speakers who have addressed R&R Convention attendees, one consistent message has been delivered: Expect change.

The industries that we love and work in are not immune to the changes that are necessary to operate efficiently and profitably. It's our

Convention Essentials

- R&R Convention 2004: June 24-26.
- Beverly Hilton Hotel, Beverly Hills, CA.
- Registration opens April 1 at www.radioandrecords.com.
- Nominating ballot for the 2004 R&R Industry Achievement Awards appears in the March 26 issue of R&R.
- The 2004 award nominees will appear in the April 30 issue of R&R.
- Official deadline for voting will be Friday, May 28, 2004.



dustry is undergoing a metamorphosis. Many people are out of work. At last year's convention, at the close of the Lifebeat breakfast, Artemis' Daniel Glass said that even in tough times, the R&R Convention should continue to take place, as it is perhaps the only time all year that people can gather and work on developing relationships.

By holding the convention this year, R&R wishes to be part of the solution, not the problem. R&R is committed to presenting sessions that offer valuable learning experiences and networking opportunities. When R&R announced the convention's return in 1998, the radio industry was in the midst of rapid-fire change brought about by the Telecom Act of 1996. In addition, Edgar Bronfman Jr. was about to take control of the assets of the PolyGram family of labels.

In retrospect, Bronfman, who spoke at the 1998 convention, was on the cusp of initiating significant changes that would affect the global music industry. Now, nearly six years later, Bronfman is doing so again as the leader of the indepen-

intention to present an agenda this year that tackles the issues relevant to today and to offer solutions that will enable attendees to return home with information and revitalized perspectives.

Agenda Items

R&R continues to be a customer-service-driven company. We recognize that executives in both radio and records rely on our news and information services every day. It's a responsibility that we don't take lightly, and the needs of our industry come first in nearly every one of our initiatives and decisions.

The changes occurring in the record business are difficult on a number of levels, but nearly everyone agrees that they are necessary for its long-term survival. That said, R&R would like your feedback on and suggestions for this summer's convention. If there is a particular agenda item, panel discussion or speaker that you wish us to consider, please e-mail R&R Publisher/CEO Erica Farber directly at efarber@radioandrecords.com.

Get To Know...

Rob Roberts
Regional VP/Programming, Clear Channel; PD, WHYI (Y100.7)/Miami

Most recent ratings highlights: Finished 2003 strong after two competing radio stations signed on as format flankers. *The Kenny & Footy Morning Show* is a force with women 18-34 and 25-54.

Brief career recap: After forays into newspapers and television, I landed in radio because I wanted a job where I could wear sneakers every day (granted, they are expensive Nikes, but sneakers nonetheless). My path to Miami is too complicated to explain — let's just say I was the right guy in the right place at the right time with a huge amount of luck.

What possessed you to get into this business? The free records and listening to Rick Dees on WMPS and WHBQ in Memphis.

Early influences: Lee Randall out of San Antonio (no Clear Channel relation) started consulting a station I worked for in Lubbock, TX about two months before I was supposed to start law school. He told me if I stayed, he would teach me everything he knew. I took him up on it and never regretted the decision. Lawyers suck.

Most influential radio station growing up: WLS/Chicago; WHBQ/Memphis; and WJDX and WZZQ-FM in Jackson, MS.

First exciting radio gig: The first time I cracked a mike in Greenville, MS still ranks as the top moment in my career. It was a "Skittles candy moment," where the rainbow came down, there were sprinkles everywhere, and the music swelled — and that was just in my pants.

Family: My wife, Melinda, who has managed to put up with my compulsions and twitches; my sons, Austin and Ethan, who are better than I can ever hope to be; and my dog, Chef, who became a family member when he plucked me as his favorite.

What stations are preset in your car? Every Miami and West Palm Beach station. I have a system every morning on the way in to work where I check every station to make sure no one changed formats or is doing something that I need to know about.

What CDs are in your car player? The Eagles, Poco's new *Running Horse*, G Unit, Barenaked Ladies and Linkin Park. It's a little esoteric around my CD player.

Hobbies: Bike riding, baseball and fantasy sports leagues.

Guilty-pleasure (off-duty) music: I love a good pop hook.

Secret passion? It's not much of a secret, but I love the islands to relax.

Name the one gadget you can't live without: Easy: my cell phone.

Wheels: BMW 330 Ci with M tuning, Z-rated tires and special engine tuning. My MD, Michael Yo, just bought one because it's sick.

Favorite sports teams: The Yankees, the Kansas City Chiefs and the Miami Heat.

Favorite food: Hard to beat the stone crabs at Joe's.

Favorite local restaurant: That would be Joe's.

Favorite cereal: Cap'n Crunch.

Favorite junk food: McDonald's fries and chocolate shake.

Favorite city in the world: You know it's Miami!

Favorite vacation destination: For weekends, it's the Bahamas; in baseball season, it's New York to see the Yankees.

Favorite TV show: The Yankees on YES.

What's the last movie you saw? I see every movie. Even the bad ones ... especially the bad ones!



Rob Roberts

Continued on Page 29

What's On WHYI

What are all the party people in South Florida listening to? We asked our good friends at Mediabase to give us the top 10 songs played on WHYI (Y100.7)/Miami for the week ending March 6, 2004.

LW	TW	ARTIST Title
101	103	LINKIN PARK Numb
102	101	JESSICA SIMPSON With You
102	100	OUTKAST Hey Ya!
101	99	BRITNEY SPEARS Toxic
101	98	NICKELBACK Someday
97	73	EAMON F* *k It (I Don't Want You Back)
98	72	NO DOUBT It's My Life
42	70	EVANESCENCE My Immortal
33	59	3 DOORS DOWN Here Without You
39	43	MAROON 5 This Love



POWERED BY
MEDIABASE

March 19, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	BRITNEY SPEARS Toxic (Jive)	8719	+194	739627	11	125/0
3	2	EVANESCENCE My Immortal (Wind-up)	8084	+184	670532	13	124/0
2	3	JESSICA SIMPSON With You (Columbia)	8041	-318	663436	17	122/0
5	4	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	7557	+617	650442	8	114/0
8	5	MAROON 5 This Love (Octone/J)	6385	+801	540898	8	125/3
4	6	OUTKAST The Way You Move (Arista)	6302	-842	473692	17	121/0
6	7	LINKIN PARK Numb (Warner Bros.)	5862	-775	494889	16	118/0
7	8	NICKELBACK Someday (Roadrunner Records/IDJMG)	5360	-462	387820	24	124/0
9	9	EAMON F**k It (I Don't Want You Back) (Jive)	4884	-175	331187	19	108/0
14	10	CHINGY One Call Away (DTP/Capitol)	4788	+753	354553	6	111/2
12	11	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	4461	+222	318963	14	109/0
10	12	OUTKAST Hey Ya! (Arista)	4395	-275	350321	25	123/0
11	13	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	4373	-35	281212	10	105/0
13	14	HILARY DUFF Come Clean (Buena Vista/Hollywood)	4347	+282	355061	9	118/0
16	15	SARAH CONNOR Bounce (Epic)	3886	+262	238908	9	119/2
15	16	FUEL Falls On Me (Epic)	3827	-67	241057	21	114/0
17	17	3 DOORS DOWN Here Without You (Republic/Universal)	3299	-276	245586	31	119/0
18	18	NICK CANNON Gigolo (Jive)	3044	-354	206054	11	104/0
20	19	BABY BASH Suga Suga (Universal)	2993	-335	230066	28	107/0
24	20	JET Are You Gonna Be My Girl (Elektra/EEG)	2778	+358	167094	6	114/3
25	21	CASSIDY f/R. KELLY Hotel (J)	2763	+455	225405	7	96/10
21	22	NO DOUBT It's My Life (Interscope)	2553	-294	191121	20	121/0
30	23	J-KWON Topsy (So So Def/Arista)	2487	+739	163795	4	78/19
23	24	NELLY Work It (Remix) (Fo' Reel/Universal)	2283	-279	135069	7	50/0
19	25	JANET JACKSON Just A Little While (Virgin)	2131	-1266	110452	6	116/0
27	26	BLACK EYED PEAS Hey Mama (A&M/Interscope)	2097	+182	142904	8	94/3
29	27	KIMBERLEY LOCKE 8th World Wonder (Curb)	2034	+226	89663	7	97/4
40	28	AVRIL LAVIGNE Don't Tell Me (Arista)	1974	+790	165127	2	100/14
32	29	3 DOORS DOWN Away From The Sun (Republic/Universal)	1877	+307	115618	4	83/5
22	30	BEYONCE' Me, Myself And I (Columbia)	1865	-863	107022	15	104/0
31	31	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1805	+120	103215	10	91/1
41	32	FRANKEE F.U.R.B. (Independent)	1712	+606	143120	2	21/6
26	33	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1631	-439	75360	12	78/0
39	34	HOOBASTANK The Reason (Island/IDJMG)	1629	+367	79647	3	95/13
50	35	JESSICA SIMPSON Take My Breath Away (Columbia)	1557	+825	146760	2	104/15
34	36	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	1548	+85	128216	6	57/2
Debut	37	D12 f/EMINEM My Band (Shady/Interscope)	1526	+1076	122613	1	98/21
33	38	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	1525	-24	106506	13	60/0
35	39	ENRIQUE IGLESIAS f/KELIS Not In Love (Interscope)	1458	+84	87657	5	76/0
42	40	BLINK-182 I Miss You (Geffen)	1311	+253	94693	2	83/5
38	41	FEFE DOBSON Everything (Island/IDJMG)	1276	-5	47722	7	79/0
37	42	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	1193	-126	58486	8	53/0
45	43	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1141	+168	43148	3	77/3
44	44	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1108	+94	31164	4	88/7
36	45	GOOD CHARLOTTE Hold On (Epic)	983	-380	56125	15	97/0
43	46	KELIS Milkshake (Star Trak/Arista)	945	-112	52510	15	107/0
49	47	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	922	+175	54503	2	56/2
46	48	ROONEY I'm Shakin' (Geffen)	862	+63	51967	3	61/4
Debut	49	OUTKAST Roses (Arista)	778	+318	66686	1	48/8
Debut	50	KATY ROSE Overdrive (V2)	770	+48	34836	1	50/2

Most Added*

www.radds.com

ARTIST TITLE LABEL(S)	ADDS
BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	27
D12 f/EMINEM My Band (Shady/Interscope)	21
J-KWON Topsy (So So Def/Arista)	19
JESSICA SIMPSON Take My Breath Away (Columbia)	15
AVRIL LAVIGNE Don't Tell Me (Arista)	14
HOOBASTANK The Reason (Island/IDJMG)	13
YELLOWCARD Ocean Avenue (Capitol)	12
FINGER ELEVEN One Thing (Wind-up)	12
SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	11
CASSIDY f/R. KELLY Hotel (J)	10

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
D12 f/EMINEM My Band (Shady/Interscope)	+1076
JESSICA SIMPSON Take My Breath Away (Columbia)	+825
MAROON 5 This Love (Octone/J)	+801
AVRIL LAVIGNE Don't Tell Me (Arista)	+790
CHINGY One Call Away (DTP/Capitol)	+753
J-KWON Topsy (So So Def/Arista)	+739
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+617
FRANKEE F.U.R.B. (Independent)	+606
CASSIDY f/R. KELLY Hotel (J)	+455
HOOBASTANK The Reason (Island/IDJMG)	+367

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SIMPLE PLAN Perfect (Lava)	2149
TRAPT Headstrong (Warner Bros.)	2060
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1625
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1581
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	1581
SANTANA f/ALEX BAND Why Don't You & I (Arista)	1454
50 CENT In Da Club (Shady/Aftermath/Interscope)	1442
MAROON 5 Harder To Breathe (Octone/J)	1409
DIDD White Flag (Arista)	1393
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1365
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	1312
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1306
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1236
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	1011
MATCHBOX TWENTY Bright Lights (Atlantic)	989
MATCHBOX TWENTY Unwell (Atlantic)	970
R. KELLY Ignition (Jive)	919
KELLY CLARKSON Miss Independent (RCA)	894
EVANESCENCE Bring Me To Life (Wind-up)	851
LIZ PHAIR Why Can't I? (Capitol)	822
SEAN PAUL Get Busy (VP/Atlantic)	777
STAINO So Far Away (Flip/Elektra/EEG)	738
3 DOORS DOWN When I'm Gone (Republic/Universal)	728
STACIE DARRICO (There's Gotta Be) More To Life (ForeFront/Virgin)	617
SARAH MCLACHLAN Fallen (Arista)	612

126 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/7-3/13. 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.

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

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March 19, 2004

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	BRITNEY SPEARS Toxic (Jive)	3018	+43	70909	10	49/0
2	2	EVANESCENCE My Immortal (Wind-up)	2983	+43	69087	15	50/0
3	3	JESSICA SIMPSON With You (Columbia)	2827	-109	66241	16	50/0
4	4	LINKIN PARK Numb (Warner Bros.)	2570	-217	55031	17	48/0
7	5	MAROON 5 This Love (Octone/J)	2450	+480	58703	9	47/0
5	6	OUTKAST The Way You Move (Arista)	2386	-138	53077	16	48/0
8	7	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	2143	+213	51416	8	46/0
6	8	NICKELBACK Someday (Roadrunner Records/IDJMG)	2123	-223	46514	25	46/0
11	9	HILARY DUFF Come Clean (Buena Vista/Hollywood)	1828	+124	43190	8	48/1
9	10	EAMON F**k It (I Don't Want You Back) (Jive)	1803	-67	38477	15	42/0
10	11	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1767	-7	39803	21	48/1
15	12	SARAH CONNOR Bounce (Epic)	1618	+163	39472	7	47/1
13	13	FUEL Falls On Me (Epic)	1587	+40	36112	16	41/0
14	14	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	1551	+88	34936	10	44/1
12	15	OUTKAST Hey Ya! (Arista)	1326	-262	28231	22	41/1
20	16	CHINGY One Call Away (DTP/Capitol)	1256	+285	28723	6	42/4
18	17	NO DOUBT It's My Life (Interscope)	1061	-28	24826	20	33/1
22	18	JET Are You Gonna Be My Girl (Elektra/EEG)	1054	+139	24460	7	40/4
17	19	3 DOORS DOWN Here Without You (Republic/Universal)	1044	-184	23593	32	34/0
16	20	JANET JACKSON Just A Little While (Virgin)	1017	-370	22789	6	35/0
24	21	KIMBERLEY LOCKE 8th World Wonder (Curb)	921	+24	21209	9	40/1
19	22	BABY BASH Suga Suga (Universal)	883	-147	19481	26	28/0
26	23	3 DOORS DOWN Away From The Sun (Republic/Universal)	877	+158	20653	6	40/3
25	24	BLACK EYED PEAS Hey Mama (A&M/Interscope)	858	+86	19161	9	45/5
23	25	NICK CANNON Gigolo (Jive)	818	-92	18835	8	34/1
38	26	AVRIL LAVIGNE Don't Tell Me (Arista)	803	+477	18624	2	41/11
21	27	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	732	-233	14190	16	25/0
28	28	NELLY Work It (Remix) (Fo' Reel/Universal)	662	-22	13676	6	26/0
30	29	CASSIDY f/R. KELLY Hotel (J)	638	+121	16291	5	30/3
29	30	ENRIQUE IGLESIAS f/KELIS Not In Love (Interscope)	629	+53	15016	6	34/1
34	31	HOOBASTANK The Reason (Island/IDJMG)	594	+182	14511	3	38/4
32	32	SWITCHFOOT Meant To Live (Red Ink/Columbia)	459	+44	10083	8	29/3
Debut	33	D12 f/EMINEM My Band (Shady/Interscope)	411	+309	10085	1	35/8
35	34	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	406	+32	9276	5	29/0
41	35	J-KWON Topsy (So So Def/Arista)	375	+74	8669	3	23/5
40	36	THREE DAYS GRACE (I Hate) Everything About You (Jive)	350	+37	9262	4	20/0
44	37	BLINK-182 I Miss You (Geffen)	347	+108	8257	2	26/6
33	38	FEFE DOBSON Everything (Island/IDJMG)	341	-72	7867	7	20/0
27	39	BEYONCE Me, Myself And I (Columbia)	340	-367	9641	14	14/0
42	40	ADELAYDA Not Tonight (Superkala)	316	+26	5464	5	14/0
43	41	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	306	+40	6780	2	18/2
Debut	42	JESSICA SIMPSON Take My Breath Away (Columbia)	305	+213	7541	1	30/13
31	43	GOOD CHARLOTTE Hold On (Epic)	279	-206	5403	13	11/0
46	44	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	256	+36	7040	4	18/2
37	45	KID ROCK Cold And Empty (Top Dog/Atlantic)	243	-101	5298	9	15/0
36	46	MICHELLE BRANCH 'Til I Get Over You (Maverick/Warner Bros.)	240	-112	4724	4	18/0
47	47	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	220	0	5222	3	14/1
45	48	TRAIN When I Look To The Sky (Columbia)	218	-2	6570	2	10/0
Debut	49	FRANKEE F.U.R.B. (Independent)	205	+138	3796	1	15/11
39	50	KELIS Milkshake (Star Trak/Arista)	194	-122	5041	14	12/0

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 3/7 - Saturday 3/13.
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Most Added*

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
JESSICA SIMPSON Take My Breath Away (Columbia)	13
AVRIL LAVIGNE Don't Tell Me (Arista)	11
FRANKEE F.U.R.B. (Independent)	11
D12 f/EMINEM My Band (Shady/Interscope)	8
BLINK-182 I Miss You (Geffen)	6
BLACK EYED PEAS Hey Mama (A&M/Interscope)	5
J-KWON Topsy (So So Def/Arista)	5
FINGER ELEVEN One Thing (Wind-up)	5
CHINGY One Call Away (DTP/Capitol)	4
JET Are You Gonna Be My Girl (Elektra/EEG)	4
HOOBASTANK The Reason (Island/IDJMG)	4
LIZ PHAIR Extraordinary (Capitol)	4
N.E.R.D. She Wants To Move (Virgin)	4
3 DOORS DOWN Away From The Sun (Republic/Universal)	3
CASSIDY f/R. KELLY Hotel (J)	3
SWITCHFOOT Meant To Live (Red Ink/Columbia)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAROON 5 This Love (Octone/J)	+480
AVRIL LAVIGNE Don't Tell Me (Arista)	+477
D12 f/EMINEM My Band (Shady/Interscope)	+309
CHINGY One Call Away (DTP/Capitol)	+285
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+213
JESSICA SIMPSON Take My Breath Away (Columbia)	+213
HOOBASTANK The Reason (Island/IDJMG)	+182
SARAH CONNOR Bounce (Epic)	+163
3 DOORS DOWN Away From The Sun (Republic/Universal)	+158
JET Are You Gonna Be My Girl (Elektra/EEG)	+139
FRANKEE F.U.R.B. (Independent)	+138
HILARY DUFF Come Clean (Buena Vista/Hollywood)	+124
CASSIDY f/R. KELLY Hotel (J)	+121
BLINK-182 I Miss You (Geffen)	+108
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	+88
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+86
J-KWON Topsy (So So Def/Arista)	+74
OUTKAST Roses (Arista)	+60
ENRIQUE IGLESIAS f/KELIS Not In Love (Interscope)	+53
SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	+49
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+44
LIZ PHAIR Extraordinary (Capitol)	+44
EVANESCENCE My Immortal (Wind-up)	+43
BRITNEY SPEARS Toxic (Jive)	+43
FUEL Falls On Me (Epic)	+40
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	+40
USHER Burn (Arista)	+39
THREE DAYS GRACE (I Hate) Everything About You (Jive)	+37
M. WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	+37



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ON THE RECORD

With
Ike Douglas
Asst. PD/MD, KMXF/
Fayetteville, AR



At KMXF (Hot Mix 101.9) in Fayetteville, AR, home of the Arkansas Razorbacks, there is no shortage of tunes, especially rhythmic ones. Being in a college town, we do have to cater to the college students, and rhythmic and rock songs are huge right now in that demo. • Our biggest phoner is Usher's "Yeah," followed by Twista's "Slow Jamz," Limp Bizkit's "Behind Blue Eyes," Nelly and J-Tim's "Work It (Remix)" and Maroon 5's "This Love" to round out the top five. • Hilary Duff's "Come Clean" is a great pop balancer with a fair amount of requests, along with the non-*Terminator* Sarah Connor's "Bounce" and Nick Cannon's "Gigolo." Britney Spears' "Toxic," Linkin Park's "Numb," Enrique Iglesias' "Not in Love" and Beyoncé's "Me, Myself and I" are all holding steady and doing well. • Up-and-coming songs with early hit potential for us include 3 Doors Down's "Away From the Sun," Kid Rock's "Cold and Empty" and Chingy's "One Call Away."

It's "Toxic" at the top of R&R's CHR/Pop chart — Britney scores that position for Jive for the second week in a row. Wind-up's *Evanescence* are right behind her, as "My Immortal" moves 3-2* ... **Maroon 5** take a big step: "This Love" (Octone/J) climbs 8-5* ... **Chingy** breaks into the top 10, with "One Call Away" (DTP/Capitol) rising 14-10* ... **Jet** ask "Are You Gonna Be My Girl" (Elektra/EEG); programmers respond by making the song jump 24-20*. **Cassidy featuring R. Kelly's** "Hotel" (J) is right behind, going up 25-21* ... **J-Kwon's** "Topsy" (So So Def/Arista) unbalances the chart by rising 30-23* ... Arista's **Avril Lavigne** says "Don't Tell Me," but her song vaults 40-28* ... **Frankee's** response to Eamon's hit, which she calls "F.U.R.B." (Independent), hikes 41-32* ... **Jessica Simpson** has a hit with her remake of Berlin's "Take My Breath Away" (Columbia), which rockets 50-35* ... Most Increased Plays goes to **D12 featuring Eminem**, whose "My Band" (Shady/Interscope) debuts at No. 37 ... **Blink-182's** "I Miss You" (Geffen) moves 42-40* ... **Beyoncé featuring Lil Flip** pick up Most Added honors, with 27 adds on "Naughty Girl" (Columbia) ... Chart debuts this week come from **OutKast** and **Katy Rose**.

— Keith Berman, Associate Radio Editor

CHR/POP

ON THE RADIO

ON THE RISE

ARTIST: **Yellowcard**

LABEL: **Capitol**

By **MIKE TRIAS**/ASSOCIATE EDITOR



I first experienced the music of power punk standouts Yellowcard a few years back at a Key Club show in Los Angeles. Formed in 1997 and comprising Ryan Key (vocals, guitar) Ben Harper (guitar) Pete Mosley (bass), Sean Mackin (violin, vocals) and Longineu Parsons (drums), Yellowcard came together in Jacksonville and relocated to Santa Cruz, CA to be closer to the Los Angeles music scene.

At first unsure about their decision to move, Yellowcard — who derive their name from soccer's yellow-card penalty, which they transformed to also mean "party foul" — began gigging more and more as the legend of their raucous live shows grew. They became known for a loyal underground following that moshed along with their racing anthems. They also earned a reputation as the band with the violinist and an energetic live show filled with back flips. Says Deborah Klein of Spivak Sobol Entertainment, Yellowcard's management group, "The guys just put so much into it, and the crowd reactions were so intense. Signing Yellowcard was really a no-brainer."

"Ocean Avenue" is the current single and title track from Yellowcard's major-label debut. "The way I wrote 'Ocean Avenue,' it sounds like I'm singing to a girl who I left behind or lost," says Key. "What I really tried to do was use that feeling of love for a woman to represent our hometown, like a metaphor. For instance, the bridge is about leaving home but still looking up at the same sky at night and having feelings about being on the other side of the country. It has the feeling of wanting to leave, but doubting your choice to leave. And that's why it's the title track."

Yellowcard believe the key to their success has been their growing loyal follow-

ing. "I think it's because we're on our message board every day," says Key. "We talk to kids on there every day and answer e-mails personally. We come out to the merchandise table after shows when we can and just hang out, staying there all night until the last kid is gone. I think they recognize that, and they know that just because we're on *TRL* or because we've just gone to Top 40 radio, none of that is going to change the way we feel about or respect our fans. They understand how things are evolving, and they know one day there won't be a merchandise table for us to go to, but they know we're not going to turn our backs on them because we're getting bigger or making more money."

The boys are currently on a two-week tour of Australia and New Zealand, but, thanks to an increasingly hectic schedule, they won't be able to play high school shows every day like they did last year. Key says, "We're really straight-up with our fans on the message board, and they're totally like, 'That's cool. Thanks for doing it in the first place.'" However, the band is trying to work out one high school show a week when they begin their tour with Something Corporate on March 18 in San Francisco.

In May, Yellowcard will head to Europe to tour with Less Than Jake. Then they'll head back to the States to play the main stage for the duration of the Warped Tour.

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**America's Best Testing CHR/Pop Songs 12 +
For The Week Ending 3/19/04**

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
MAROON 5 This Love (Octone/J)	4.28	4.29	93%	14%	4.30	4.28	4.09
JESSICA SIMPSON With You (Columbia)	4.05	4.01	98%	34%	4.08	4.11	4.03
EVANESCENCE My Immortal (Wind-up)	4.04	4.18	98%	28%	4.06	4.07	3.99
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	4.04	4.01	92%	23%	4.20	4.18	3.83
NICKELBACK Someday (Roadrunner Records/IDJMG)	3.98	3.95	97%	38%	3.95	3.93	3.97
LINKIN PARK Numb (Warner Bros.)	3.97	4.09	95%	28%	4.09	3.85	4.03
3 DOORS DOWN Here Without You (Republic/Universal)	3.95	3.92	99%	47%	3.83	3.88	4.10
BRITNEY SPEARS Toxic (Jive)	3.93	3.96	99%	31%	4.00	4.01	3.82
FUEL Falls On Me (Epic)	3.81	3.86	76%	19%	3.79	3.89	3.81
GOOD CHARLOTTE Hold On (Epic)	3.78	3.80	93%	31%	3.98	3.75	3.59
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.74	3.72	96%	37%	3.82	3.65	3.71
HILARY DUFF Come Clean (Buena Vista/Hollywood)	3.73	3.75	94%	27%	3.68	3.77	3.43
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.72	3.82	71%	17%	3.80	3.84	3.75
OUTKAST The Way You Move (Arista)	3.70	3.83	98%	51%	3.44	3.60	3.86
OUTKAST Hey Ya! (Arista)	3.69	3.76	99%	60%	3.34	3.65	3.74
SARAH CONNOR Bounce (Epic)	3.65	3.67	81%	19%	3.77	3.49	3.53
DIDO White Flag (Arista)	3.63	3.67	88%	34%	3.56	3.46	3.73
NELLY Work It (Remix) (Fo' Reel/Universal)	3.61	3.87	82%	23%	3.75	3.63	3.56
EAMON F**k It (I Don't Want You Back) (Jive)	3.58	3.56	93%	38%	3.74	3.52	3.15
NO DOUBT It's My Life (Interscope)	3.54	3.58	99%	52%	3.21	3.30	3.74
JET Are You Gonna Be My Girl (Elektra/EEG)	3.54	—	74%	20%	3.64	3.50	3.29
CHINGY One Call Away (DTP/Capitol)	3.52	3.43	75%	24%	3.80	3.60	3.17
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3.41	3.36	94%	50%	3.40	3.49	3.42
BABY BASH Suga Suga (Universal)	3.41	3.42	94%	56%	3.46	3.51	3.31
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3.39	3.21	84%	34%	3.57	3.63	2.91
CASSIDY f/R. KELLY Hotel (J)	3.24	—	73%	29%	3.55	3.28	3.02
NICK CANNON Gigolo (Jive)	3.20	3.05	85%	37%	3.47	3.39	2.87
MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	3.18	3.22	71%	31%	3.43	3.28	2.97
BEYONCÉ Me, Myself And I (Columbia)	3.14	3.07	94%	47%	3.15	2.98	3.02

Total sample size is 462 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

JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)
Total Plays: 745, Total Stations: 40, Adds: 0

LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
Total Plays: 708, Total Stations: 25, Adds: 1

TOBY LIGHTMAN Devils And Angels (Lava)
Total Plays: 616, Total Stations: 53, Adds: 6

JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
Total Plays: 583, Total Stations: 24, Adds: 1

YELLOWCARD Ocean Avenue (Capitol)
Total Plays: 502, Total Stations: 58, Adds: 12

G UNIT f/JOE Wanna Get To Know You (Interscope)
Total Plays: 471, Total Stations: 24, Adds: 5

SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)
Total Plays: 429, Total Stations: 44, Adds: 11

MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)
Total Plays: 419, Total Stations: 16, Adds: 7

JOJO Leave (Get Out) (BlackGround/Universal)
Total Plays: 372, Total Stations: 37, Adds: 7

N.E.R.D. She Wants To Move (Virgin)
Total Plays: 296, Total Stations: 28, Adds: 2

Songs ranked by total plays



YO JC Will Smith wasn't kidding when he talked about all the beautiful women in Miami! But let's not forget about the stunning looks of the radio people and artists there too. Seen here at a recent WHY! (Y100.7)/Miami concert are (l-r) Jive's Allyson Levy, Y100.7 MD Michael Yo, Jive artist JC Chasez and Y100.7 morning co-host Carolina Bermudez and PD Rob Roberts.

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

Get To Know....

Continued from Page 25

Last movie you rented? These days I just buy great movies on DVD that I want to watch over and over. Right now *Field of Dreams* is in my laptop. People think it's about baseball, but it's not; it's about fathers and sons, and being a great father is the most important thing to me.

Read any good books lately? Like movies, I read just about everything. I just knocked off all the Dan Brown books. Good conspiracy stuff. Bogus, but fun.

Favorite non-trade publication: *ESPN the Magazine*.

What current radio stations, other than your own, do you admire and why? WHTZ (Z100)/New York, because they always manage to amaze me.

Eye color? Brown.

Birthplace? Johnson City, NY, but I was raised in Texas and Mississippi.

Ever gone toilet papering? Way too many times. Not a lot else to do in Mississippi.

Ever been in a car accident? Nearly killed twice — I'm a lucky boy.

Croutons or bacon bits? Both! I'm compulsive.

Favorite day of the week? Monday during the football season for *Monday Night Football*, otherwise it's a tie between Saturday and Sunday.

Favorite word or phrase? "Cool."

Favorite drink? Coke.

Favorite ice cream flavor? Chocolate.

Favorite fast-food restaurant? McDonald's.

Which store would you choose to max out your credit card? Easy: Best Buy.

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

Last person you went out to dinner with: Michael Yo, Donnie Michaels, Cherie, Marnie Halpern and Lisa Velasquez. It was at Joe's, of course.

Stations and their ads listed alphabetically by market

Table listing radio stations and their advertising spots across various markets including Albany, Burlington, Dayton, Gainesville, Knoxville, Montgomery, Portsmouth, Savannah, Tucson, etc.

POWERED BY MEDIABASE. Monitored Reporters: 176 Total Reporters, 126 Total Monitored, 50 Total Indicator. Did Not Report, Playlist Frozen (5): KGOT/Anchorage, AK, WDBR/Springfield, IL, WMGB/Macon, GA, WPPY/Peoria, IL, WKKZ/Tupelo, MS, Dropped Stations (1): KQKQ/Omaha, NE



Are Radio Groups Overreacting?

Programmers share their thoughts on indecency

Who'd have thought that a "wardrobe malfunction" would cause this much drama in the broadcast industry? Oh, so now members of the FCC want to launch an investigation on indecency over the airwaves? Weren't they supposed to be doing that before the exposure of Janet Jackson's breast on national television during the Super Bowl?

That incident and the looming threat of legislation to raise indecency fines from \$27,500 to \$500,000 has caused many broadcast groups to adopt zero-tolerance policies toward obscene or indecent behavior on the airwaves. But many have questioned the future of commercial radio with such policies. Will it lose its creativity? Will it be as compelling and entertaining to its listeners as it was before the crackdown by the FCC? And what, exactly, is indecent?

Those questions are on the minds of both programmers and air personalities. Although the media has done a phenomenal job of reporting the views of the FCC and people like Viacom President Mel Karmazin, it has neglected the perspectives of the individuals who program radio stations. Are radio groups overreacting by adopting these zero-tolerance policies? I asked a few individuals involved in programming for their views on the situation.

Bruce St. James PD, KKFR/Phoenix

Overreacting? That's easy for you to say, since the FCC won't fine you or take away your ability to do business on a whim. Welcome to an election year.

If you think radio is excited about being put under a microscope, you're crazy. The most difficult part for us is the inability of any government regulatory agency to clearly define the do's and don'ts. Most of us have no desire to jeopardize our jobs, careers and broadcast licenses in pursuit of some wacky bit or stunt.

Having said that, our ideas of indecency and those of the distinguished 73-year-old senator from Iowa probably differ greatly. When push comes to shove, he wins. The only defense we have is to steer away from the edge until the day that cooler heads prevail.



Bruce St. James

I liken this era to driving down the highway. We all speed, yet when the cop points the radar gun at us, we don't have much of an excuse for violating the law. Well, the FCC has a ton of new radar guns and a book of blank tickets and is looking for speeders. Slow the hell down!

Fisher PD, WHZT/Greenville, SC

At what point do we say "enough" and realize that all we are doing is sterilizing radio and life in general? Howard Stern has been on the air more than 20 years, and we're suddenly realizing that some things he says are inappropriate? Pro-choice is not just a term for women and abortion — it's the listeners' right to decide what they want to hear, whether it's Stern, Limbaugh, Hannity or Opie & Anthony. We are getting too close to the government telling us what to say and do.

As DJs or air personalities, we are considered professionals. We are employed to do a job. If we don't do a good job, one that conforms to our company standards, then we should be fired. Of all the things we do daily, saying "ass" or making some off-color remark for the sake of humor is not something we need to second-guess. All these restrictions do is limit creativity, choice and freedom of expression, which, with the current state of radio, we need more now than ever.

Ebro MD, WQHT/New York

It is an election year, and the president has not found the weapons of mass destruction or Osama. The values in the Bible Belt and the middle-American special-interest

groups that support these politicians are moving these initiatives forward.

R Dub PD, KOHT/Tucson

I don't think radio companies are overreacting. When it's been made clear that the FCC is watching and really starting to crack down more than ever, it's no wonder corporations are raising the red flag. Getting fined hundreds of thousands to millions of dollars can really hurt a company. Even worse is getting your license taken away. Let's remember, the No. 1 duty of any DJ is to protect the station's license. So if we've been given the word that the FCC is on a mission, why wouldn't we be on guard more than ever?

Kid Curry PD, WPOW/Miami

About four years ago we started running a sweeper that said, "Kids under 13 shouldn't listen without parents." I did this after continued complaints about lyrical content. Earlier I had noticed that ABC's showing of *Saving Private Ryan* was preceded by a disclaimer about its graphic violence and language. That cleared them for airing the "f word" over public airwaves. I decided to run the sweeper in an effort to fend off complaints. If Mr. or Mrs. Parent listens, they'll hear us remind children to get their parents' permission. It works sometimes.



Fisher

This debate has been a long time coming. The issue of what's acceptable to the mass audience cannot be defined. Each market is different. Can the government legislate morality? And why is radio taking all the heat? The television industry started to open this Pandora's box years ago. *Friends* has run in the "family friendly" hour of 8pm since it started, and I still can't let my 14-year-old daughter watch it.

Jayare PD, KBMB/Sacramento

I was watching C-SPAN a couple of weeks ago when Mel Karmazin spoke before Congress and the FCC about his new hard-line stance on "decentcy" on the airwaves and his decision to drop Howard Stern. I re-

"The FCC has a ton of new radar guns and a book of blank tickets and is looking for speeders. Slow the hell down!"

Bruce St. James

member thinking that this whole thing was getting really scary. First, we have the Telecommunications Act opening up the hog mentality in corporate radio. Now, in this new world of only a handful of conglomerates and no independent voices in the major markets, the censorship is kicking in.

It seems like Karmazin, in his desire to appease the authorities and take a hard-line stance, offered Infinity's creativity as a sacrificial lamb. The FCC has never had a clearly defined policy with regard to what can and cannot be said. Their standard has always seemed to be that if enough people complain, it must be indecent and offensive.

I'm afraid that in this new era of neo-patriotism, where it's un-American to publicly question the president, Karmazin's stance is the first step in removing dissenting voices from the airwaves. Where will the line be drawn?

It's a world where the head of one of the most powerful media conglomerates is so busy following popular opinion that he can and will offer to slaughter his own creative staff to appease critics. In the infamous Opie & Anthony stunt, not only were the on-air talents fired, but so were the station manager and program director. This sends a clear message to radio people under the reign of Karmazin: Pushing the envelope will get you fired.

All the while, satellite radio is growing by leaps and bounds with no boundaries on content. Karmazin, the FCC and Clear Channel may just conspire to eliminate radio as we know it from the public airwaves in favor of safe, boring News/Talk. How long before they are scrutinizing not just the jocks, but also the music? These are scary times to be programming radio.

Greg Williams PD, KDGS/Wichita

Let me begin by saying that before Feb. 1 no one was talking about indecency — at least not on the level at which it grabs headlines today. Make no mistake, this is election-year posturing at its best. The conservative right wing has a solid grasp on the power in this country, and they are taking advantage of it. For all of us in radio, this has to be scary. It flies in

the face of everything our country was built on.

The bottom line? McCarthyism lives! The climate since 9/11 has rapidly turned into the days of the Communism scares of the 1950s. As responsible broadcasters, none of us wants to breach the public trust of our product and the customers we serve. It is our duty to provide a product that serves the communities that we broadcast in.

What is indecency? The answer is ambiguous. Clearly, we have done our part as broadcasters to raise this question. There are some in the broadcast community who have compromised the public trust. For this, we should be ashamed and embarrassed. As these actions unfold, we are gradually opening the door for satellite radio to grow and prosper. This has forced all of us to review how we entertain our listeners.

We must never forget that the listener is our customer. We should always aim for customer service in everything we do. Finally, we must never forget the cardinal rule: The customer is always right.

Mickey Johnson PD, WBHJ/Birmingham

This isn't just some random over-reaction. At some point we all have to play by the rules, and if the FCC changes the rules or now wants to enforce the rules, we have no choice but to do what they want. Who wants to take a risk and get hit with a major fine? The Stern, Bubba and Mancow thing has been going on for way too long, and it's out of control.

Don't get me wrong. I'm not saying that we should all be squeaky clean, but, damn, at some point we've got to be accountable. If I owned a major radio group and I had the possibility of losing one of my licenses, there's no way Stern, Bubba or any one of those fools would be on my station.



Mickey Johnson

TALK BACK TO R&R!

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

Call me at 201-459-0750

or e-mail:

dthompson@radioandrecords.com

March 19, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL(S))	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	6683	+31	826126	11	84/1
2	2	J-KWON Topsy (So So Def/Arista)	6104	-49	664653	11	83/0
3	3	CHINGY One Call Away (DTP/Capitol)	5990	-44	666036	11	79/0
5	4	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	4403	+76	487554	12	81/0
4	5	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	4223	-578	517393	15	83/0
9	6	MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	4070	+470	476270	8	76/2
7	7	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3973	+212	426743	11	77/0
6	8	CASSIDY f/R. KELLY Hotel (J)	3583	-340	475122	20	77/0
10	9	EAMON F**k It (I Don't Want You Back) (Jive)	3466	-10	320416	16	66/0
8	10	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	3355	-374	356774	17	76/0
11	11	G UNIT f/JOE Wanna Get To Know You (Interscope)	3024	+154	387452	10	79/1
13	12	PETEY PABLO Freek-A-Leek (Jive)	2694	+240	247829	11	75/2
17	13	USHER Burn (Arista)	2646	+764	284133	3	77/1
12	14	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	2001	-517	260583	15	72/0
37	15	D12 f/EMINEM My Band (Shady/Interscope)	1967	+1222	200733	2	73/4
20	16	T.I. Rubber Band Man (Grand Hustle/Atlantic)	1738	-1	156074	12	65/0
16	17	RUBEN STUDDARD Sorry 2004 (J)	1707	-224	174530	11	62/0
24	18	OUTKAST Roses (Arista)	1698	+241	128545	4	65/1
15	19	NICK CANNON Gigolo (Jive)	1679	-262	185789	19	63/0
22	20	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	1658	+120	107271	5	44/0
14	21	BEYONCE' Me, Myself And I (Columbia)	1558	-394	174415	18	60/0
29	22	TWISTA Overnight Celebrity (Atlantic)	1505	+361	146150	4	73/12
23	23	BRITNEY SPEARS Toxic (Jive)	1498	+28	112062	7	34/0
28	24	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	1494	+202	160566	6	58/7
30	25	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	1491	+357	231015	15	67/13
21	26	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	1470	-128	163462	8	62/0
19	27	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	1388	-373	124041	9	70/0
34	28	FRANKEE F.U.R.B. (Independent)	1360	+468	133771	2	9/2
36	29	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	1282	+523	183759	3	72/6
25	30	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	1219	-220	136555	9	51/0
31	31	AVANT Read Your Mind (Geffen)	1151	+55	140021	18	42/0
27	32	M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	1143	-178	91933	6	63/1
26	33	WESTSIDE CONNECTION Gangsta Nations (Capitol)	1135	-248	104307	20	58/0
32	34	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	865	-154	75458	12	39/0
Debut	35	BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	825	+405	85986	1	59/47
33	36	TOO SHORT f/LIL' JON Shake That Monkey (Short/Jive)	812	-90	94280	20	35/0
38	37	JAGGED EDGE What It's Like (Columbia)	728	-9	41398	5	43/0
35	38	ALICIA KEYS You Don't Know My Name (J)	728	-131	148098	16	56/0
42	39	BLACK EYED PEAS Hey Mama (A&M/Interscope)	718	+36	24899	7	29/0
40	40	TECH N9NE Here Comes Tecca Nina (M S C Music)	692	-20	26554	6	36/1
41	41	KELIS Trick Me (Star Trak/Arista)	660	-25	33982	3	43/0
50	42	ALICIA KEYS If I Ain't Got You (J)	635	+199	77328	2	45/8
39	43	RYAN DUARTE You (Universal)	631	-82	82670	16	30/0
46	44	NB RIDAZ f/GEMINI So Fly (Upstairs)	608	+68	32298	5	6/1
44	45	BEENIE MAN f/M.S. THING Oude (Virgin)	543	-69	80327	7	32/0
43	46	BABY BASH Shorty Ooowop (Universal)	540	-101	69451	18	22/0
45	47	KNOC-TURN'AL f/SNOOP DOGG The Way I Am (L.A. Confidential/Elektra/EEG)	484	-69	24546	7	34/0
Debut	48	JOJO Leave (Get Out) (BlackGround/Universal)	442	+137	36653	1	28/3
Debut	49	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	440	+126	32886	1	38/6
49	50	TRILLVILLE Neva Eva (BME/Warner Bros.)	408	-29	44701	14	23/1

86 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/7-3/13. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	47
TAMIA Questions (Elektra/EEG)	29
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	13
TWISTA Overnight Celebrity (Atlantic)	12
8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	9
ALICIA KEYS If I Ain't Got You (J)	8
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	7
PLAY-N-SKILLZ Freaks (Independent)	7
YUNG WUN Tear It Up (J)	7

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
D12 f/EMINEM My Band (Shady/Interscope)	+1222
USHER Burn (Arista)	+764
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+523
M. WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	+470
FRANKEE F.U.R.B. (Independent)	+468
BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	+405
TWISTA Overnight Celebrity (Atlantic)	+361
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	+357
OUTKAST Roses (Arista)	+241
PETEY PABLO Freek-A-Leek (Jive)	+240

New & Active

DO OR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot)
Total Plays: 377, Total Stations: 22, Adds: 1

MR. VEGAS Pull Up (Delicious Vinyl/Geffen)
Total Plays: 377, Total Stations: 10, Adds: 1

JOE f/G UNIT Ride Wit U (Jive)
Total Plays: 375, Total Stations: 32, Adds: 6

JANET JACKSON I Want You (Virgin)
Total Plays: 329, Total Stations: 14, Adds: 1

CHRISTINA MILIAN Dip It Low (Island/IDJMG)
Total Plays: 301, Total Stations: 27, Adds: 5

CYPRESS HILL What's Your Number? (Columbia)
Total Plays: 253, Total Stations: 23, Adds: 2

PITBULL f/LIL' JON Culo (TVT)
Total Plays: 253, Total Stations: 11, Adds: 5

AVANT Don't Take Your Love Away (Geffen)
Total Plays: 215, Total Stations: 11, Adds: 1

T.O.K. Gal You Lead (VP)
Total Plays: 208, Total Stations: 12, Adds: 3

GUERRILLA BLACK Guerilla Nasty (Virgin)
Total Plays: 201, Total Stations: 17, Adds: 5

Songs ranked by total plays

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RANK ARTIST TITLE LABEL

- 1 USHER f/LUDACRIS Yeah (Arista)
- 3 J-KWON Topsy (So So Def/Arista)
- 3 MARIO WINANS f/P. DIDDY I Don't Wanna Know (Universal)
- 4 CHINGY One Call Away (DTP/Capitol)
- 5 YING YANG TWINS Salt Shaker (TVT)
- 6 CASSIDY f/R. KELLY Hotel (J)
- 7 JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)
- 8 PETEY PABLO Freek-A-Leek (Jive)
- 9 LIL' FLIP Game Over (Sucka Free/Loud/Columbia)
- 10 LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)
- 11 TWISTA f/K. WEST & J. FOXX Slow Jamz (Atlantic)
- 12 G UNIT Wanna Get To Know You (Interscope)
- 13 KANYE WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)
- 14 TWISTA Overnight Celebrity (Atlantic)
- 15 SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)
- 16 TRILLVILLE Neva Eva (BME/Warner Bros.)
- 17 D12 My Band (Shady/Aftermath/Interscope)
- 18 T.I. Rubber Band Man (Grand Hustle/Atlantic)
- 19 YOUNG GUNZ No Better Love (Def Jam/IDJMG)
- 20 BEYONCE Naughty Girl (Columbia)
- 21 BEENIE MAN f/MS. THING Dude (Virgin)
- 22 SEAN PAUL f/SASHA I'm Still In Love With You (VP/Atlantic)
- 23 JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)
- 24 NICK CANNON Gigolo (Jive)
- 25 KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)
- 26 MR. VEGAS Pull Up (Delicious Vinyl)
- 27 OUTKAST Roses (Arista)
- 28 JOE f/G UNIT Ride Wit U (Jive)
- 29 USHER Burn (Arista)
- 30 MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/7-3/13 ©2004, R&R, Inc.



PHAT MIX SIX

- D12 f/EMINEM My Band (Shady/Aftermath/Interscope)
- CHRISTINA MILIAN Dip It Low (Def Soul/IDJMG)
- TWISTA f/KANYE WEST Overnight Celebrity (Atlantic)
- N.E.R.D. She Wants To Move (Virgin)
- BEYONCÉ f/LIL FLIP Naughty Girl (Columbia)
- KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)



This Week's Hottest Music Picks

Lucas

Asst. PD/MD, WWKL/Harrisburg

D12 featuring Eminem's "My Band" (Shady/Aftermath/Interscope): It's typical Eminem — a fun song with a great hook.

Christina Milian's "Dip It Low" (Def Soul/IDJMG): The girl will be a superstar. And it doesn't hurt that she's hot either.

Marie Cristal

MD, WWKX/Providence

D12 featuring Eminem's "My Band": This song makes me laugh every time I hear it. With the phones blowing up for this song more and more every day, it will be cracking people up all the way to No. 1.

Usher's "Burn" (La Face/Arista): I love this song!

Kanye West featuring Syleena Johnson's "All Falls Down" (Roc-A-Fella/IDJMG): This song will not be falling out of rotation; this time soon. It gets two snaps, a double circle and a kiss.

Mark Adams

PD, KXJM/Portland, OR

Twista featuring Kanye West's "Overnight Celebrity" (Atlantic): Huge for us immediately. Already top five in callout.

Beyoncé featuring Lil Flip's "Naughty

Girl" (Columbia): We're 300+ spins into this already. Good callout, solid phone story. It's a hit.

Christina Milian's "Dip It Low": It's subtle but has a good sound. Just into regular airplay.

Jay-Z's "99 Problems" (Roc-A-Fella/IDJMG): He's three for three from *The Black Album* for us. I'm confident this will follow.

Mary K.

MD, WBHJ/Birmingham

Twista featuring Kanye West's "Overnight Celebrity": Doing well in requests.

Juvenile's "Slow Motion" (Cash Money/Universal): This record screams "Birmingham." It's getting huge requests, and it's big in the clubs.

Preston Lowe

MD, KQBT/Austin, TX

Usher's "Burn": This is burning up the request lines.

OutKast's "Roses" (La Face/Arista): This one's coming up roses; it's another hit for OutKast.

Twista featuring Kanye West's "Overnight Celebrity": Not sure if he is an overnight celebrity, but I think he's got another one.

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

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March 19, 2004



America's Best Testing CHR/Rhythmic Songs 12+ For The Week Ending 3/19/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	4.42	4.38	98%	15%	4.57	4.38	4.19
CHINGY One Call Away (DTP/Capitol)	4.20	4.27	92%	17%	4.27	4.30	3.88
MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	4.12	4.09	63%	7%	4.18	4.01	4.26
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	4.09	4.14	96%	33%	4.02	4.15	4.08
OUTKAST The Way You Move (Arista)	4.05	4.05	99%	47%	3.66	4.04	4.23
J-KWON Tippy (So So Def/Arista)	4.04	4.06	82%	19%	4.27	4.02	3.86
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	4.04	4.05	80%	16%	4.21	3.98	3.97
YOUNG GUNZ No Better Love (Def Jam/IDJMG)	3.96	3.84	58%	8%	4.16	3.77	3.75
OUTKAST Hey Ya! (Arista)	3.93	3.92	100%	57%	3.54	3.96	4.05
CASSIDY f/R. KELLY Hotel (J)	3.92	4.03	96%	27%	4.10	3.90	3.68
RYAN DUARTE You (Universal)	3.92	-	48%	7%	3.67	4.10	4.00
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	3.89	3.96	87%	30%	3.82	3.81	4.04
G UNIT f/JOE Wanna Get To Know You (Interscope)	3.89	3.88	72%	12%	3.71	4.05	3.82
BRITNEY SPEARS Toxic (Jive)	3.88	3.76	94%	30%	4.08	3.95	3.69
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	3.88	3.89	83%	20%	3.98	3.97	3.75
RUBEN STUDDARD Sorry 2004 (J)	3.87	3.75	92%	28%	3.81	3.84	3.74
EAMON F**k It (I Don't Want You Back) (Jive)	3.84	3.99	94%	33%	3.98	4.01	3.47
AVANT Read Your Mind (Geffen)	3.84	-	62%	22%	3.75	3.81	3.87
MURPHY LEE f/JAZZ PHA & SLEEPY BROWN Luvs Me Baby (Fo' Reel/Universal)	3.77	3.71	56%	13%	3.90	3.74	3.38
WESTSIDE CONNECTION Gangsta Nations (Capitol)	3.73	3.72	82%	25%	3.64	3.83	3.67
SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	3.73	3.80	63%	12%	3.40	3.60	3.91
BEYONCE Me, Myself And I (Columbia)	3.72	3.66	98%	45%	3.63	3.59	3.83
NICK CANNON Gigolo (Jive)	3.67	3.79	96%	37%	3.80	3.76	3.32
ALICIA KEYS You Don't Know My Name (J)	3.63	3.59	96%	48%	3.10	3.60	4.07
YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	3.58	3.72	91%	36%	3.96	3.49	3.21
MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	3.57	3.64	83%	23%	3.61	3.46	3.53
PETEY PABLO Freak A-Leek (Jive)	3.40	3.51	62%	18%	3.76	3.42	2.90
T.I. Rubber Band Man (Grand Hustle/Atlantic)	3.37	3.43	61%	21%	3.80	3.23	3.14
JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	3.29	-	72%	23%	3.29	3.23	3.26

Total sample size is 380 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: Slum Village
 LABEL: Barak/Capitol

By MIKE TRIAS/Associate Editor



Slum Village officially introduced themselves to the hip-hop community with *Fantastic Volume 2* in 1999. A couple of years ago they moved from the underground to the foreground with "Tainted," taken from their sophomore set, *Trinity: Past, Present and Future*. Now the Detroit rappers are back, continuing their smooth ways with "Selfish," the lead single from their upcoming spring album, *Detroit Deli (A Taste of Detroit)*.

Slum Village originated in the Conant Gardens neighborhood in Detroit, where rappers Baatin and T3 joined forces with Jay Dee. As a producer, Jay Dee was already making a name for himself on tracks for The Pharcyde, A Tribe Called Quest, De La Soul and many others. Though Slum Village never released their demo album, *Fantastic Volume 1*, tracks from the CD made their way around the scene, building Slum Village's legend and gaining the crew respect from some of rap's finest.

"Selfish" is a midtempo cut with an old-school vibe. The song draws elements from Aretha Franklin's "Call Me," with the track itself dominated by a looping piano sample laid over a jazzy beat. The old-school vibe comes as no surprise, seeing that the track was produced by Kanye West, who, along with John Legend, guest stars on "Selfish." Lyrically, the cut finds the boys rapping about the multiple women they are infatuated with and how they selfishly want every one of the ladies to themselves. Though the lyrical content may appeal more to men, women will still be drawn to "Selfish" for its sheer mack appeal.

Reporters

<p>KKXX/Albuquerque, NM* PD: Mike Martinez APD: Dana Cortez 1 WYOLF/LEE RAZZE PHA & SLEEPY BROWN CHRISTINA MILIAN</p> <p>KYJZ/Albuquerque, NM* PD: Mark Frazier MD: D.J. Lopez 2 LIL' JON BEYONCE 'Me, Myself And I' ALICIA KEYS</p> <p>KFAT/Anchorage, AK PD: Courtney 1 SEAN PAUL KANYE WEST 'YSYLEENA JOHNSON'</p> <p>WBTS/Atlanta, GA* PD: Sean Phillips APD: Maurice SEAN PAUL PETEY PABLO ALICIA KEYS</p> <p>WBZ/Atlantic City, NJ* PD: Mike Ross 1 ROSA 2 TWISTA</p> <p>KDHT/Austin, TX* PD: Jay Michaels MD: Bradley Green 4 YOUNG GUNZ B-SALL & MUG</p> <p>KOBT/Austin, TX* PD: Preston Lewis BEYONCE 'Me, Myself And I' TWISTA</p> <p>KISV/Bakersfield, CA* MD: Bob Lewis JOE VG UNIT SEAN PAUL</p> <p>KKXX/Bakersfield, CA* APD: Lauren Michaels 1 WYOLF/LEE RAZZE PHA & SLEEPY BROWN 2 BEYONCE 'Me, Myself And I' KANYE WEST 'YSYLEENA JOHNSON'</p> <p>WJNH/Baton Rouge, LA* PD: Randy Chase MD: Willie Bob 8 JANET JACKSON OTTO KREMMER BEYONCE 'Me, Myself And I' AVANT</p> <p>WBHL/Birmingham, AL* PD: Mickey Johnson APD: Mark K 1 SEAN PAUL B-SALL & MUG ALLEN ANTHONY</p> <p>WJMN/Boston, MA* PD: Catherine MacCarney APD: Debra O'Hern MD: Chris Taylor 11 CHRISTINA MILIAN</p> <p>CKEY/Buttalo, NY* PD: Mark Shires APD: Mark Shires 4 BEYONCE 'Me, Myself And I' 2 YOUNG GUNZ 1 GURILLA BLACK T.I.K. ALICIA KEYS</p> <p>WBWZ/Charleston, SC* PD: Chris Fletcher APD: Mike Mac 40 BEYONCE 'Me, Myself And I' 11 ALICIA KEYS B-SALL & MUG TAMIA</p> <p>WRVZ/Charleston, WV MD: Steve Johnson PD: Mike Johnson APD: Mike Johnson 1 BEYONCE 'Me, Myself And I' 2 BEYONCE 'Me, Myself And I' 3 MASTER P 'LIL' JON</p> <p>WBWM/Chicago, IL* PD: Todd Canavan APD: Erik Bradley 10 JAY-Z 4 BEYONCE 'Me, Myself And I' 1 JIG ME UP UNIT JIG ME UP</p> <p>KMDA/Corpus Christi, TX* PD: Richard Lee 2 BEYONCE 'Me, Myself And I' T.I.K. TAMIA</p> <p>KZFM/Corpus Christi, TX* MD: Eric Garcia MD: Arlene Madari Cordell 11 PLAY-N-SKILLZ 3 TWISTA BEYONCE 'Me, Myself And I' KANYE WEST 'YSYLEENA JOHNSON' TAMIA</p> <p>KBFB/Dallas, TX* PD: Greg Bink MD: Greg Bink 2 TWISTA</p> <p>WHDH/Dayton, OH* MD: J.D. Kunes APD: J.D. Kunes MD: J.D. Kunes KANYE WEST 'YSYLEENA JOHNSON' TWISTA</p> <p>KOKS/Denver, CO* PD: Cal Collins MD: John Hayes 14 SEAN PAUL 12 GUNIT DILATED PEOPLES 'IMANYE WEST'</p> <p>KPRR/Denver, CO* PD: Bobby Ramos MD: Gina Lee Funder 1 PITBULL 'LIL' JON 2 BEYONCE 'Me, Myself And I' 4 WYOLF/LEE RAZZE PHA & SLEEPY BROWN 1 YING YANG TWINS</p> <p>XHDF/Denver, CO* PD: Angel City 1 ANGEL CITY</p> <p>WRCL/Flint, MI* PD: Nathan Reed MD: Clay Church MD: Clay Church 1 LIL' JON 1 B-SALL & MUG YOUNG GUNZ</p> <p>KBSQ/Fresno, CA* PD: Wayne Sals MD: Wayne Sals 15 BEYONCE 'Me, Myself And I' ALICIA KEYS</p> <p>KSEB/Flint, MI* PD: Tony Dal Rio MD: Fania Sarto BEYONCE 'Me, Myself And I' B-SALL & MUG TAMIA</p> <p>KSEB/Flint, MI* PD: Tony Dal Rio MD: Fania Sarto BEYONCE 'Me, Myself And I' B-SALL & MUG TAMIA</p> <p>KBXK/Houston, TX* MD: Cameron Cothran MD: Cameron Cothran No AGS</p> <p>WBTT/Fl. Myers, FL* MD: Steve Anz PD: Scott Jackson APD: Oscar "The Big D" 3 DILATED PEOPLES 'IMANYE WEST' TAMIA BEYONCE 'Me, Myself And I' GURILLA BLACK MR G</p> <p>WJFX/Fl. Wayne, IN* PD: Scott Hiscathorn MD: Randy Hiscathorn 27 BEYONCE 'Me, Myself And I' 5 LIL' JON SEAN PAUL TAMIA</p> <p>WGBT/Greensboro, NC* MD: Tim Satterfield MD: Tim Satterfield PD: Nick Elliot MD: Vince V. No AGS</p> <p>WJMN/Greensboro, NC* MD: Brian Douglas MD: Tim Mosey 24 MARIO WINANS 'P. DIDDY' 23 TWISTA 15 JAY-Z 10 YOUNG GUNZ</p> <p>WOSL/Greenville, NC* PD: Jack Spade BEYONCE 'Me, Myself And I' TWISTA</p> <p>WHZT/Greenville, SC* PD: Timmie APD: Murphy Oberg No AGS</p> <p>WKKL/Harrisburg, PA* MD: John D. Lucas APD: Mike Lucas No AGS</p> <p>WVNH/Hartford, CT* MD: Steve Simpson 4 DILATED PEOPLES 'IMANYE WEST' 2 PITBULL 'LIL' JON 3 TWISTA 2 BEYONCE 'Me, Myself And I' 2 RIM RAYMOND JIG ME UP</p> <p>KDBH/Honolulu, HI* PD: Leo Baldwin MD: "The Man" Ambrose 2 CYPRESS HILL 1 BEYONCE 'Me, Myself And I' 1 MARY MARY RANDY SAVAGE 'YOU KOD' TAMIA SEAN PAUL</p> <p>KIKI/Honolulu, HI* PD: Fred Rico MD: K. Simpson SEAN PAUL TAMIA CONWAY</p> <p>KXME/Honolulu, HI* PD: Ric Ragan MD: Ric Ragan 1 BEYONCE 'Me, Myself And I' 1 LIL' JON DILATED PEOPLES 'IMANYE WEST'</p> <p>KBXK/Houston, TX* MD: Cameron Cothran MD: Cameron Cothran No AGS</p> <p>KPTY/Houston, TX* MD: Marco Anz 7 USHER PLAY-N-SKILLZ</p> <p>WJWH/Indianapolis, IN* MD: Brian Wallace MD: Joe "The One" Williams 14 BEYONCE 'Me, Myself And I' JIG ME UP UNIT</p> <p>WJXS/Johannesburg, AZ* MD: James Hart MD: James Hart MR VEGAS B-SALL & MUG TAMIA MASTER P 'LIL' JON</p> <p>WYIL/Knoxville, TN* MD: Mike Hamilton MD: Nick Elliot MD: Vince V. No AGS</p> <p>KLUC/Las Vegas, NV* APD: Carl Thomas APD: Jig Me Up 5 BEYONCE 'Me, Myself And I' 1 SEAN PAUL</p> <p>KVEG/Las Vegas, NV* MD: Steve Sanberry MD: Steve Sanberry 4 TAMIA 4 TAMIA</p> <p>KWID/Las Vegas, NV* APD: Todd Romano 64 FRANKIE 14 SEAN PAUL 3 BEYONCE 'Me, Myself And I'</p> <p>KHTE/Little Rock, AR* PD: Rick Thomas 19 YOUNG GUNZ 14 PITBULL 'LIL' JON TAMIA</p> <p>KPWRI/Los Angeles, CA* APD: E. Mac APD: E. Mac 7 BEYONCE 'Me, Myself And I' 4 PETEY PABLO WESTSIDE CONNECTION 'KODJURNAL'</p> <p>KBFM/McAllen, TX* PD: Steve Johnson 2 CYPRESS HILL 1 BEYONCE 'Me, Myself And I'</p> <p>KBTO/McAllen, TX* MD: Bob Quinter 50 BEYONCE 'Me, Myself And I' 7 TWISTA</p> <p>WBVO/Melbourne, FL* MD: Zach Davis MD: Carrie Booker TRILLVILLE BEYONCE 'Me, Myself And I' TAMIA</p> <p>KXMT/Memphis, TN* MD: Chris Williams MD: Chris Williams B-SALL & MUG</p> <p>WPWV/Miami, FL* MD: Kid Curry APD: Tony "The Tiger" B-SALL & MUG MD: Eddie Mts JOE VG UNIT</p> <p>WYPM/Miami, FL* MD: David Lira MD: Phil Michaels 19 GURILLA BLACKS & LIL' JON 13 LUCAS PRATA</p> <p>KTIB/Minneapolis, MN* MD: Steve Ellett APD: Jenae K. No AGS</p> <p>KDOM/Monterey, CA* MD: Jim Dornan MD: Jim Dornan MD: Ana Carrillo 6 GURILLA BLACK BEYONCE 'Me, Myself And I' 17 SIMONE SIMPSON CHRISTINA MILIAN TAMIA</p> <p>WJWZ/Montgomery, AL MD: Mike Dumas 12 B-SALL & MUG 3 SLUM VILLAGE 22 BEYONCE 'Me, Myself And I' 3 JOE VG UNIT</p> <p>WKTU/New York, NY* MD: Billy Walker MD: Christina Milian TURS & BERGER</p> <p>WHTT/New York, NY* PD: Tracy Cleghy MD: Mike Ebro 47 MARY MARY 33 KAY SLAY 15 DIZ VENTUREM</p> <p>WJWF/Norfolk, VA* MD: Tom London APD: Jay West 4 TWISTA</p> <p>KMKR/Odessa, TX PD: Jamie Peniston No AGS</p> <p>KKWO/Oklahoma City, OK* MD: Ronnie Ramirez MD: Cassie Rose 33 PLAY-N-SKILLZ 2 BEYONCE 'Me, Myself And I'</p> <p>KOCH/Omaha, NE* MD: Tom Land MD: Eric Johnson BEYONCE 'Me, Myself And I' No AGS</p> <p>WJHM/Orlando, FL* MD: Byron Kennedy APD: Keith McMill MD: Jay Lewis No AGS</p> <p>WPYO/Orlando, FL* MD: John Stasa No AGS</p> <p>KCAD/Osland, CA* PD: Mike Mamba 1 PLAY-N-SKILLZ PITBULL 'LIL' JON BEYONCE 'Me, Myself And I'</p> <p>KUUU/Salt Lake City, UT* MD: Gary Delaney MD: Anthony "Antoni" Quizez APD: Erin Oweas 8 B-SALL & MUG TAMIA CONWAY</p> <p>KBST/Philadelphia, PA* MD: Raphael "Raf" George 15 BEYONCE 'Me, Myself And I' 10 TWISTA 2 LIL' JON</p> <p>KKFR/Phoenix, AZ* PD: Dana Lard APD: Patsie Sato MD: Dan M. 4 ALICIA KEYS TAMIA BEYONCE 'Me, Myself And I'</p> <p>KZZP/Phoenix, AZ* PD: Mark Medina MD: Chris 17 SIMONE SIMPSON CHRISTINA MILIAN TAMIA</p> <p>KJLM/Portland, OR* MD: Tim McNamee MD: Mark Adams MD: Alex "The Girl Next Door" 21 BEYONCE 'Me, Myself And I' 4 TAMIA RYAN DUARTE</p> <p>WPRF/Poughkeepsie, NY MD: Don Dugg PD: Jim Jank MD: C.J. McElroy 17 DIZ VENTUREM JIG ME UP</p> <p>WWKX/Providence, RI* MD: Tony Bristol MD: GURILLA BLACK 2 DILATED PEOPLES 'IMANYE WEST' BEYONCE 'Me, Myself And I' ALICIA KEYS</p> <p>KWNZ/Reno, NV* MD: Eddie Gomez 11 SEAN PAUL 2 BEYONCE 'Me, Myself And I' 2 BEYONCE 'Me, Myself And I' TAMIA</p> <p>KWYU/Reno, NV* MD: Donnelly TAMIA</p> <p>KGGR/Riverside, CA* PD: Jesse Cruz APD: Mike Medina MD: Don Gulerz 22 FRANKIE 1 KANYE WEST 'YSYLEENA JOHNSON' BEYONCE 'Me, Myself And I'</p> <p>KBFM/Sacramento, CA* PD: Jayana Johnson MD: Tim Jackson MD: Jayana Johnson 1 ALLEN ANTHONY MONIKA</p> <p>KSFM/Sacramento, CA* MD: Jim Stasa APD: Mike Top Tocate BEYONCE 'Me, Myself And I' CONWAY</p> <p>WDCQ/Salt Lake City, MD PD: Woode MD: Woode OUTCAST KANYE WEST 'YSYLEENA JOHNSON' TAMIA</p> <p>KUUU/Salt Lake City, UT* MD: Brian Michel MD: Kevin Crisp 2 MARIO WINANS 'P. DIDDY' OUTKAST 3 TWISTA KANYE WEST 'YSYLEENA JOHNSON'</p>

* Monitored Reporters
 97 Total Reporters

86 Total Monitored

11 Total Indicator

POWERED BY MEDIATEASE

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



DANA HALL
dhall@radioandrecords.com

Urban Radio's Zero-Tolerance Dilemma

Do song lyrics cross the line of what's deemed indecent?

With the House of Representatives passing the Broadcast Decency Enforcement Act of 2004, the radio industry is expecting even more changes in the coming months on top of the zero-tolerance policies many companies have already adopted. The Senate is looking at an even tougher version, and it's expected that President Bush will sign bill into law, allowing the FCC to hike the maximum fine for the airing of indecent broadcasts from \$27,500 to \$500,000.

Historically, Urban and Urban AC stations haven't had the same concerns as other formats in terms of shock jocks or programming that could be deemed indecent. In fact, in the past the Urban format was arguably one of the most sensitive to concerns about lyrical content in songs. I can recall when Mary J. Blige's "Not Gon' Cry" faced major objections from programmers because it contained the word "ass."

In recent years, however, with the radio wars heating up and society's mores changing with the times, Urban radio has altered its standards — for better or worse, depending on your point of view — to allow words and content that could be considered by some to be indecent or objectionable.

Patently Offensive

Most programmers believe they aren't crossing the line as long as they don't air any of the infamous "seven dirty words." The FCC, however, defines an indecent broadcast as containing "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory organs or activities."

How many songs on the radio today depict or describe sexual activities? Whether you personally believe that songs like this are art or trash, the fact is, your company may soon be scrutinizing the songs you play. And while many may feel that playing the edited versions of such songs protects them, others say they will go the extra mile to ensure they are not crossing the line.

Emmis/New York VP/GM Barry

Mayo says, "Yes, I do think there will be more scrutiny. Our company has already rolled out its zero-tolerance policy, and we're taking a very conservative position. This includes re-examining what our jocks are saying and how our mixers mix and looking at the lyrical content of songs."

"Personally, as a former journalism student, I have mixed feelings about this. There are definite concerns about the First Amendment, and there is little clarity on where, exactly, the line is. But on the other hand, as a responsible broadcaster and a parent of three children — two of whom are teenagers — I do have concerns over how far radio goes at times."

"The real challenge for the FCC and for us as broadcasters is that community standards in New York City are far different from community standards in even a major market like Chicago. It's a conundrum."

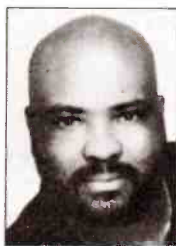
Heightened Awareness

Others agree that Urban radio needs to take this seriously. Cumulus Director/Urban Programming Ken Johnson says, "We might not see the same kind of focus from the government that, say, Howard Stern is getting, but when they need to, they will use lyrical content in songs to get their point across. It may not even be the government. It could be some conservative group or one politician who could make an example of one song, one artist or one station. There will be a heightened awareness over lyrics

that hasn't been there for quite a few years."

Johnson believes that it's no coincidence that this is all taking place during a presidential election year. "This is all tied in to the bigger issue of consolidation and deregulation," he says. "You have two opposing sides politically, and they're going to use whatever ammunition they feel they need to win their case in the forum of public opinion."

"This all started with the fact that Janet Jackson bared her breast on national television during a family-oriented program, the Super Bowl. If she had done it on MTV or HBO, we would not have this uproar. You can see more breast shots up close on a drama like *NYPD Blue*, but the issue has become a jumping-off point for any number of groups, from conservative religious ones to liberal free-speech supporters, who are each taking it and using it to support their beliefs."



Ken Johnson

Citadel OM/Charleston Terry Base acknowledges the changing times, adding, "I can't predict what will happen, but it can't hurt to be prepared."

Tightening Up

Mayo says Emmis has taken its first step in dealing with the indecency issue. "The president of our company and the legal department held a web conference with all GMs, jocks, mixers and programming staff from formats that might be affected. The entire WQHT (Hot 97)/New York staff participated."

"During the call we laid out the company's position and tried to explain what, exactly, was going on behind the scenes. We also took questions from the staff. While no specific songs were discussed, we did decide that we would be looking at re-editing songs, editing things that hadn't been edited before and tightening up edits that we currently play."

Johnson says, "There hasn't been a discussion with my PDs yet, but there will be shortly, to discuss specific songs and concerns. Most programmers understand what's going on. These are public companies. They certainly don't want to be the cause of their station getting a \$100,000 fine. That could kill their budget or, worse, kill their career."

If songs come to the station with a

"This is all tied in to the bigger issue of consolidation and deregulation. You have two opposing sides politically, and they're going to use whatever ammunition they feel they need to win their case in the forum of public opinion."

Ken Johnson

radio edit, provided by the label, included, why all the concern? Base explains: "Most stations only play the radio edit, and with music systems in place, like Prophet, it's hard to make a mistake. But when you really listen to these songs, the edits don't change the context of what they're saying, and even some radio edits are still in-your-face blatant. You know what they are insinuating."

"I mean, if you edit out the 'it,' but leave in the 'sh,' how is that eliminating the word? Not to mention that the mix shows are playing songs without the benefit of a Prophet system, so there's always the chance something could slip by."

The 'Real' Version

Which begs a bigger question: How did we get here in the first place? "There are a couple of issues to consider," Johnson says. "Number one, what you couldn't say 10 years ago on the radio is simply more acceptable in general in society today. Number two is that hip-hop artists have created a musical art form that seems to have reached and touched the younger generation. They write songs with lyrics — sometimes explicit in nature — that relate to them."

"And not only do the artists not want their messages censored, neither do these younger listeners. I don't hear as much about listeners complaining about lyrical content today, whereas in the early '90s you heard complaints from listeners all the time over songs that wouldn't get a raised eyebrow today. I've even had some college students who will give back the clean version of a CD, asking instead for the 'real' version."

"That's the troubling part, that there aren't as many complaints as before," Base says. "It appears the listeners are desensitized, and that's troubling to me." Base says he blames the record industry. "As programmers, our choices are limited to what they put out," he says.

"That's where the competitive forces in radio programming kick in. If I'm not playing 'Shake It Like a Salt Shaker' and the crosstown station is, that could hurt my ratings, which, ultimately, puts my job at risk. And as long as our jobs are on the line, I don't see it changing."

"Labels say that sex sells, but if that's all they are marketing and push-

ing, then of course it's going to sell. It's like the old saying, Which came first, the chicken or the egg? I wish the music industry would take a hard look at what it's pushing and how it is affecting young lives and maybe even creating some of the societal ills that plague our community."

"Maybe the fact that I have a family now has changed my perspective, but maybe that's not a bad thing. Maybe every PD should ask themselves, if they had an 8-year-old, would they allow her to listen to their station?"

The Extra Mile

For WGCI-FM/Chicago OM Elroy Smith, pushing the envelope in terms of lyrical content has never been an issue. "I always ask myself, especially since I found God several years ago, 'Do we really need to go there?'" he says, adding that asking that question has now become second nature for his entire staff.

"When I sit in a music meeting with [Asst. PD/MD] Tiffany Green and she's pushing a song for airplay, she'll automatically chime in, 'I'll clean it up before we put it on,' meaning she will do the appropriate edits," he says.

WGCI has always been known for performing additional edits on top of the labels' radio edits. It's even been known to ask artists to record custom edits so certain songs could get airplay. "Even as WGCI has moved toward targeting a younger demo, we're still very popular with the 25-54 listeners, and that won't change," Smith says.

"Considering that, we have to be sensitive to their likes and dislikes. I also believe that listeners expect a certain standard of class from WGCI. While other stations may play other versions of songs, we will always go the extra mile to play a version that is up to our level, rather than lowering our standards."

"People may laugh when I say this, but I don't think I could program in a market like New York, where those sort of lyrics are not only accepted, they are expected. When Mystikal came out with 'Shake Ya Ass,' there was no question that we would only play the 'Shake It Fast' version. To this day we still edit out the a-word in Mary J. Blige's 'Not Gon' Cry.' I believe you can still win by being clean. Just look at someone like Bill Cosby."



Terry Base

"Labels say that sex sells, but if that's all they are marketing and pushing, then of course it's going to sell."

Terry Base

March 19, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	3817	-9	561394	11	69/0
2	2	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	3559	+24	505097	11	60/0
4	3	CHINGY One Call Away (DTP/Capitol)	3389	+19	433454	9	66/0
3	4	RUBEN STUDDARD Sorry 2004 (J)	3194	-288	445621	12	67/0
6	5	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3097	+208	451662	11	67/0
5	6	J-KWON Topsy (So So Def/Arista)	3029	+133	388171	9	64/1
8	7	CASSIDY f/R. KELLY Hotel (J)	2676	-50	395054	12	66/0
7	8	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	2394	-478	293445	16	66/0
11	9	T.I. Rubber Band Man (Grand Hustle/Atlantic)	2070	-67	238772	13	63/0
13	10	ALICIA KEYS If I Ain't Got You (J)	2037	+200	294541	5	65/1
9	11	BEYONCE' Me, Myself And I (Columbia)	1970	-481	260494	19	57/0
10	12	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	1906	-264	221977	16	55/0
15	13	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	1863	+45	204440	8	63/1
14	14	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	1793	-40	241525	10	59/0
17	15	G UNIT f/JOE Wanna Get To Know You (Interscope)	1746	+173	216845	8	57/0
16	16	PETEY PABLO Freek-A-Leek (Jive)	1674	+82	180030	12	60/3
29	17	USHER Burn (Arista)	1654	+726	201288	2	64/1
24	18	MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	1475	+330	222286	4	54/4
20	19	AVANT Don't Take Your Love Away (Geffen)	1474	+93	182725	5	61/1
21	20	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	1420	+99	133215	6	58/5
12	21	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	1417	-487	211860	16	59/0
18	22	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	1255	-216	126680	14	47/0
31	23	JANET JACKSON I Want You (Virgin)	1219	+423	132176	3	65/0
22	24	SEAN PAUL I'm Still In Love With You (VP/Atlantic)	1212	+7	225626	7	52/1
25	25	TRILLVILLE Neva Eva (BME/Warner Bros.)	1132	+18	106175	18	52/0
26	26	JAGGED EDGE What It's Like (Columbia)	1114	+110	125519	7	50/0
19	27	ALICIA KEYS You Don't Know My Name (J)	1069	-353	118500	19	67/0
34	28	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	1027	+415	141463	3	66/8
23	29	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	1027	-145	108027	9	53/0
28	30	TAMIA Questions (Elektra/EEG)	1003	+60	99153	5	61/1
30	31	BEENIE MAN f/MS. THING Dude (Virgin)	894	+23	153528	7	42/0
27	32	OUTKAST Hey Ya! (Arista)	877	-98	129175	15	44/0
33	33	MUSIQ Whoknows (Def Soul/IDJMG)	856	+133	85551	6	52/0
32	34	ATL Make It Up With Love (Noontime/Epic)	810	+57	58159	5	51/1
37	35	TWISTA Overnight Celebrity (Atlantic)	678	+169	80619	3	2/1
47	36	OUTKAST Roses (Arista)	658	+283	68620	2	47/0
36	37	JUVENILE Slow Motion (Cash Money/Universal)	590	+60	60414	5	1/0
41	38	MEMPHIS BLEEK f/T.I. AND TRICK DADDY Round Here (Roc-A-Fella/IDJMG)	494	+15	45361	9	18/0
35	39	M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	490	-44	39203	5	27/0
42	40	JACKI O Slow Down (Poe-Boy/Sobe/Warner Bros.)	463	-10	37801	4	41/0
Debut	41	CARL THOMAS Make It Alright (Bad Boy/Universal)	455	+163	44275	1	46/4
43	42	JAY-Z Encore (Roc-A-Fella/IDJMG)	453	-4	102381	8	1/0
Debut	43	BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	417	+134	78303	1	64/63
38	44	KEYSHIA COLE Never (Geffen)	402	-99	28429	7	29/0
45	45	EAMON F**k It (I Don't Want You Back) (Jive)	392	+3	31424	3	14/0
48	46	DWELE Hold On (Virgin)	379	+6	32023	3	36/0
40	47	MASTER P Them Jeans (New No Limit/Koch)	368	-131	21072	9	37/0
Debut	48	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	319	+117	29978	1	33/0
Debut	49	R. KELLY Happy People (Jive)	315	+153	60743	1	1/0
44	50	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	307	-141	35547	18	44/0

69 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 3/7-3/13. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	63
8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	36
SLUM VILLAGE Selfish (Barak/Capitol)	24
JOE f/G UNIT Ride Wit U (Jive)	22
MONICA U Should've Known Better (J)	22
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	8
GUERRILLA BLACK Guerilla Nasty (Virgin)	6
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	5
CALVIN RICHARDSON Not Like This (Hollywood)	5
WYCLEF JEAN f/SHARISSA Take Me As I Am (J)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER Burn (Arista)	+726
JANET JACKSON I Want You (Virgin)	+423
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+415
M. WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	+330
OUTKAST Roses (Arista)	+283
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+208
ALICIA KEYS If I Ain't Got You (J)	+200
G UNIT f/JOE Wanna Get To Know You (Interscope)	+173
TWISTA Overnight Celebrity (Atlantic)	+169
CARL THOMAS Make It Alright (Bad Boy/Universal)	+163

New & Active

- WYCLEF JEAN f/SHARISSA Take Me As I Am (J)
Total Plays: 255, Total Stations: 27, Adds: 5
- JOE f/G UNIT Ride Wit U (Jive)
Total Plays: 254, Total Stations: 44, Adds: 22
- MARQUES HOUSTON Because Of You (T.U.G./EEG)
Total Plays: 248, Total Stations: 30, Adds: 2
- I-20 Fightin' In The Club (Priority/Capitol)
Total Plays: 238, Total Stations: 23, Adds: 1
- DILATED PEOPLES f/KANYE WEST This Way (Capitol)
Total Plays: 238, Total Stations: 19, Adds: 0
- GUERRILLA BLACK Guerilla Nasty (Virgin)
Total Plays: 199, Total Stations: 32, Adds: 6
- CALVIN RICHARDSON Not Like This (Hollywood)
Total Plays: 184, Total Stations: 27, Adds: 5
- TECH N9NE Here Comes Tecca Nina (M S C Music)
Total Plays: 135, Total Stations: 14, Adds: 0
- DDA Packed (New World)
Total Plays: 105, Total Stations: 10, Adds: 1
- MONICA U Should've Known Better (J)
Total Plays: 71, Total Stations: 34, Adds: 22

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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America's Best Testing Urban Songs 12 +
For The Week Ending 3/19/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	4.58	4.47	100%	14%	4.52	4.64	4.17
CHINGY One Call Away (DTP/Capitol)	4.35	4.34	97%	18%	4.30	4.41	4.00
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	4.26	4.12	86%	12%	4.18	4.16	4.22
J-KWON Tippy (So So Def/Arista)	4.26	4.15	86%	15%	4.08	4.13	3.96
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	4.20	4.20	92%	18%	4.16	4.16	4.14
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	4.14	4.12	98%	36%	4.09	4.14	3.95
CASSIDY f/R. KELLY Hotel (J)	4.13	4.01	97%	24%	4.05	4.15	3.75
G UNIT f/JOE Wanna Get To Know You (Interscope)	4.13	4.08	81%	13%	4.08	4.12	3.98
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	4.03	3.99	94%	35%	4.01	4.02	3.98
YOUNG GUNZ No Better Love (Def Jam/IDJMG)	4.01	3.89	71%	10%	3.96	4.05	3.71
BEENIE MAN f/MS. THING Dude (Virgin)	3.99	—	45%	6%	4.05	4.20	3.72
AVANT Read Your Mind (Geffen)	3.95	3.92	79%	25%	3.88	3.99	3.56
ALICIA KEYS If I Ain't Got You (J)	3.93	4.03	63%	11%	4.01	4.15	3.63
MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	3.91	3.80	90%	18%	3.90	4.07	3.44
RUBEN STUDDARD Sorry 2004 (J)	3.88	3.87	96%	28%	3.78	3.89	3.46
TAMIA Questions (Elektra/EEG)	3.88	—	41%	8%	3.80	3.89	3.54
YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	3.84	3.97	97%	36%	3.71	3.79	3.47
JAGGED EDGE What It's Like (Columbia)	3.84	3.97	56%	8%	3.69	3.83	3.33
PETEY PABLO Freak-A-Leek (Jive)	3.83	3.81	67%	14%	3.76	3.70	3.89
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	3.81	3.99	89%	26%	3.79	3.92	3.40
SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	3.81	3.72	74%	14%	3.92	3.98	3.76
BEYONCE' Me, Myself And I (Columbia)	3.80	3.80	98%	44%	3.82	3.98	3.34
OUTKAST Hey Ya! (Arista)	3.78	3.74	100%	65%	3.80	3.82	3.73
AVANT Don't Take Your Love Away (Geffen)	3.78	3.77	48%	8%	3.75	3.98	3.22
ALICIA KEYS You Don't Know My Name (J)	3.72	3.70	96%	49%	3.81	3.95	3.33
T.I. Rubber Band Man (Grand Hustle/Atlantic)	3.58	3.57	73%	22%	3.37	3.34	3.45
TRILLVILLE Neva Eva (BME/Warner Bros.)	3.52	3.48	70%	24%	3.42	3.47	3.30
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	3.45	—	43%	11%	3.21	—	3.00

Total sample size is 404 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 casual research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

Indicator

Most Added

BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)

SLUM VILLAGE Selfish (Barak/Capitol)

8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)

Songs ranked by total plays

Recurrents

OUTKAST The Way You Move (Arista) 908

AVANT Read Your Mind (Geffen) 885

JAGGED EDGE Walked Outta Heaven (Columbia) 787

R. KELLY Step In The Name Of Love (Jive) 781

YOUNGBLOODZ f/LIL' JON Damn! (Arista) 694

LIL' JON & THE EASTSIDE BOYZ Get Low (TVT) 466

KELIS Milkshake (Star Trak/Arista) 433

M. LEE f/J. DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal) 379

YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG) 333

JOE More & More (Jive) 332

BEYONCE' f/SEAN PAUL Baby Boy (Columbia) 320

CHINGY Right Thurr (DTP/Capitol) 314

ASHANTI Rain On Me (Murder Inc./IDJMG) 297

LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG) 288

50 CENT In Da Club (Shady/Aftermath/Interscope) 271

MONICA So Gone (J) 262

AALIYAH f/TANK Come Over (BlackGround/Universal) 244

Reporters

WAJZ/Albany, NY*
PD: Sugar Bear
APD: Wonder Woman
1 BEYONCE' f/LIL' FLIP
3 JOE VG UNIT
8-BALL & MJG
SLUM VILLAGE

KBCE/Alexandria, LA
DM/PP: James Alexander
MD: Derek Monette
2 LIL' FLIP
SLUM VILLAGE

KEDC/Alexandria, LA
OM: Jay Stevens
MD: Wade Hampton
1 SLUM VILLAGE

WHTA/Atlanta, GA*
PD: Jerry Smith
APD: Dimitris Stevens
MD: Ramona Debraun
5 MARSH WAINWAS f/P. DIDDY
8-BALL & MJG

WVEE/Atlanta, GA*
PD: Tony Brown
MD: Toshi Love
1 PETEY PABLO
6 USHER
BEYONCE' f/LIL' FLIP
WYCLEF JEAN f/SHARISSA
KANYE WEST f/ISYLEENA JOHNSON

WFXA/Augusta, GA*
DM/PP: Ron Thomas
2 AT&T
2 BEYONCE' f/LIL' FLIP

WPRW/Augusta, GA*
PD: Tim Swell
MD: Tatu
9 BEYONCE' f/LIL' FLIP
3 CALVIN RICHARDSON
2 GUERILLA BLACK
8-BALL & MJG

WERQ/Baltimore, MD*
PD: Vito Starr
MD: Neke House
2 BEYONCE' f/LIL' FLIP

WEMZ/Baton Rouge, LA*
PD: P-Town
MD: Kool DJ Suga Mike
19 BEYONCE' f/LIL' FLIP
1 MONICA
8-BALL & MJG

KTCX/Beaumont, TX*
26 ALICIA KEYS
1 BEYONCE' f/LIL' FLIP
1 MONICA
8-BALL & MJG

WBUV/Biloxi, MS*
OM: Walter Brown
PD: Terence Bibb
2 JOE VG UNIT
2 BEYONCE' f/LIL' FLIP
4 SEAN PAUL
MONICA
8-BALL & MJG

WJZ/Biloxi, MS*
PD: Neal
15 BEYONCE' f/LIL' FLIP
4 SLUM VILLAGE
3 DDA
2 CALVIN RICHARDSON
1 JOE VG UNIT
8-BALL & MJG
MONICA
SUGA FREE

WBOT/Boston, MA*
PD/MD: Lamar "LBD" Robinson
3 SLUM VILLAGE
1 BEYONCE' f/LIL' FLIP

WBLK/Buffalo, NY*
PD/MD: Chris Reynolds
8 KANYE WEST f/ISYLEENA JOHNSON
3 BEYONCE' f/LIL' FLIP
1 MONICA
8-BALL & MJG

WSSP/Charleston, SC*
APD: Jay Phloot
PD: Mychal Rasmie
OM: Ray "Dot" Sherit
1 GUERILLA BLACK
1 BEYONCE' f/LIL' FLIP

WWWZ/Charleston, SC*
OM: PD: Terry Base
MD: Tomi Rude
6 BEYONCE' f/LIL' FLIP
2 MONICA
JOE VG UNIT
8-BALL & MJG
SLUM VILLAGE

WPEG/Charlotte*
PD: Terry Avery
MD: Deon Cole
8 BEYONCE' f/LIL' FLIP
8 SLUM VILLAGE

WJTT/Chattanooga, TN*
PD: Keith Landcker
MD: Magic Crutcher
15 BEYONCE' f/LIL' FLIP
8-BALL & MJG
SLUM VILLAGE

WMPX/Chicago, IL*
PD: Jay Har
MD: Barbara McDowell
13 MARSH WAINWAS f/P. DIDDY
8-BALL & MJG
SLUM VILLAGE
JOE VG UNIT
MONICA

WJZF/Cincinnati, OH*
PD: Tom Thomas
MD: Greg Williams
3 BEYONCE' f/LIL' FLIP

WENZ/Cleveland, OH*
OM: PD: Kim Johnson
MD: Eddie Bauer
2 KANYE WEST f/ISYLEENA JOHNSON
BEYONCE' f/LIL' FLIP

WHXT/Columbia, SC*
PD: Chris Gannon
APD: Bill Black
MD: Shanik Mince
13 EIGHTBALL & MJS
1 BEYONCE' f/LIL' FLIP
JOE VG UNIT
SLUM VILLAGE
MONICA

WFXX/Columbus, GA
Sales Manager: Angela Verdejo
OM: Cheryl Davis
MD: Michael Soul
12 BEYONCE' f/LIL' FLIP
8-BALL & MJG
3 SLUM VILLAGE

WCXX/Columbus, OH*
PD: Paul Strong
MD: Warren Stevens
2 LIL' FLIP
1 BEYONCE' f/LIL' FLIP

KKDA/Dallas, TX*
PD/MD: Skip Cheatham
No Adds

WDTJ/Detroit, MI*
PD: Spud Shudd
6 SLUM VILLAGE
5 BEYONCE' f/LIL' FLIP

WJLB/Detroit, MI*
PD: KJ Holiday
APD/MD: Mike Kelley
MD: Wyclef Jean f/SHARISSA
1 GUERILLA BLACK
1 BEYONCE' f/LIL' FLIP
1 SLUM VILLAGE
8-BALL & MJG

WJUN/Dallas, AL
OM/PP: MD: Jamar Wilson
5 BEYONCE' f/LIL' FLIP
5 SLUM VILLAGE

WZFX/Fayetteville, NC*
MD: Mac Edwards
PD: Jeff Anderson
APD: Mike Tech
1 GUERILLA BLACK
8-BALL & MJG
BEYONCE' f/LIL' FLIP

WTMG/Gainesville, FL*
PD/MD: Scott Hinds
APD: Terence Brown
13 BEYONCE' f/LIL' FLIP
1 JOE VG UNIT
1 MISTA NAKED f/SHANDI ALI
8-BALL & MJG
SLUM VILLAGE

WJMS/Greenville, NC*
PD/MD: B. Kinkaid
MD: Tom Williams
JOE VG UNIT
KANYE WEST f/ISYLEENA JOHNSON

WJMZ/Greenville, SC*
OM: Tony Fields
APD: Karen Bland
MD: Doug Davis
No Adds

WUPP/Muskogee, AL*
OM: Steve Murry
PD: Big Ant
MD: Jay Daniels
4 JOE VG UNIT
3 CALVIN RICHARDSON
MONICA
8-BALL & MJG

WJMI/Jackson, MS*
OM/PP: MD: Stan Branson
APD: Alice Dixon
BEYONCE' f/LIL' FLIP
JOE VG UNIT
8-BALL & MJG
SLUM VILLAGE

WRJH/Jackson, MS*
APD: Mike Featon
9 BEYONCE' f/LIL' FLIP
3 SLUM VILLAGE
2 JOE VG UNIT
8-BALL & MJG
MONICA

WJBT/Jacksonville, FL*
OM: Gail Austin
PD: G-Wiz
9-BALL & MJG
SLUM VILLAGE

KPBS/Kansas City, MO*
MD: Andre Carson
PD/MD: Megan Featon
5 BEYONCE' f/LIL' FLIP
2 MONICA

KIIZ/Killeen, TX
OM: Tim Thomas
PD/MD: The BabySitter
10 USHER
8 BEYONCE' f/LIL' FLIP

KRRD/Lafayette, LA*
PD/MD: John Kinnil
32 KANYE WEST f/ISYLEENA JOHNSON
11 BEYONCE' f/LIL' FLIP
3 MONICA
1 JOE VG UNIT
WYCLEF JEAN f/SHARISSA
CALVIN RICHARDSON

WQHH/Lansing, MI*
PD/MD: Brian Johnson
6 JOE VG UNIT
3 BEYONCE' f/LIL' FLIP
8-BALL & MJG
SLUM VILLAGE

WBTF/Lexington, KY*
PD/MD: Jay Alexander
MD: Rick Walker
1 MONICA
1 BEYONCE' f/LIL' FLIP
CARL LARSON
SLUM VILLAGE

KIPR/Little Rock, AR*
OM/PP: MD: Joe Booker
2 SLUM VILLAGE
2 MISTA NAKED f/SHANDI ALI
MONICA
BEYONCE' f/LIL' FLIP
JOE VG UNIT
8-BALL & MJG

KKBT/Los Angeles, CA*
Sales Manager: Nancy Leichter
PD: Rob Scipio
BEYONCE' f/LIL' FLIP

WGZB/Louisville, KY*
PD: Mark Gunn
MD: Gerald Harrison
BEYONCE' f/LIL' FLIP
KANYE WEST f/ISYLEENA JOHNSON

WFXM/Macon, GA
OM/PP: MD: Ralph Meachum
55 USHER f/LUDACRIS & LIL' JON
40 JAY-Z
40 MISSY ELLIOTT

WHRK/Memphis, TN*
PD: Nate Bell
APD/MD: Devin Steel
8 BEYONCE' f/LIL' FLIP
8-BALL & MJG
MONICA

WEDR/Miami, FL*
PD/MD: Cedric Hollywood
2 BEYONCE' f/LIL' FLIP
8-BALL & MJG

WMIB/Miami, FL*
OM: Rob Roberts
PD: Dion Summers
1 SLUM VILLAGE
2 BEYONCE' f/LIL' FLIP
2 MONICA

WKWK/Milwaukee, WI*
PD: Doc Love
MD: Bailey Coleman
2 BEYONCE' f/LIL' FLIP
1 GUERILLA BLACK

WBLN/Mobile, AL*
OM: Jim Mahoney
PD/MD: Myranda Reuben
BEYONCE' f/LIL' FLIP
8-BALL & MJG

WZHT/Montgomery, AL*
Sales Manager: Amesa Maddox
OM/MD: Michael Long
PD: Darryl Eilon
81 ALICIA KEYS
3 JOE VG UNIT
33 BEENIE MAN f/MS. THING
22 BEYONCE' f/LIL' FLIP

WNPL/Nashville, TN*
OM: Jim Kennedy
PD: Darril Johnson
3 JOE VG UNIT
MONICA
BEYONCE' f/LIL' FLIP
CARL LARSON
8-BALL & MJG

WUBT/Nashville, TN*
PD: Pamela Allen
1 BEYONCE' f/LIL' FLIP
8-BALL & MJG

KNOU/New Orleans, LA*
PD: Lamonda Williams
31 BEYONCE' f/LIL' FLIP
5 GUERILLA BLACK
8-BALL & MJG
MONICA

WQUE/New Orleans, LA*
OM: Carla Bolmer
PD: Angela Watson
15 BEYONCE' f/LIL' FLIP
2 TAMIA
5 LIL' FLIP
CARL THOMAS

WBSL/New York, NY*
PD: Vanny Brown
MD: Deneen Womack
4 BEYONCE' f/LIL' FLIP

WWPR/New York, NY*
PD: Michael Saunders
MD: Mara Melendez
29 JAWHIN
6 BEYONCE' f/LIL' FLIP
3 PETEY PABLO
8-BALL & MJG

WOWI/Norfolk, VA*
DM/PP: Eric Mayhew
6 BEYONCE' f/LIL' FLIP
2 AVANT
CALVIN RICHARDSON

KVSP/Oklahoma City, OK*
PD: Terry Monday
MD: Eddie Brasco
2 BEYONCE' f/LIL' FLIP
3 JOE VG UNIT
8-BALL & MJG
SLUM VILLAGE

KBLR/Omaha, NE*
PD/MD: Bryan McCain
22 JOE VG UNIT
2 BEYONCE' f/LIL' FLIP
8-BALL & MJG
SLUM VILLAGE

WUSL/Philadelphia, PA*
PD: Thea Mischen
MD: Coka-Lari Kimbrough
48 BEYONCE' f/LIL' FLIP
36 KANYE WEST
5 LIL' FLIP

WAMO/Pittsburgh, PA*
OM/PP: George "Geo" Cook
MD: Kase Wred
38 BEYONCE' f/LIL' FLIP
8-BALL & MJG
SLUM VILLAGE

WQOK/Raleigh, NC*
PD: Ly Young
MD: Shawn Alexander
1 BEYONCE' f/LIL' FLIP

WBTJ/Richmond, VA*
PD: Aaron Maxwell
APD/MD: Mike Street
No Adds

WCDX/Richmond, VA*
OM/PP: Andre Marcel
APD/MD: Reggie Baker
5 GUERILLA BLACK
1 BEYONCE' f/LIL' FLIP

WDXK/Rochester, NY*
OM: Jim Jordan
APD: Jim Jordan
MD: Tariq Spence
22 BEYONCE' f/LIL' FLIP
14 SLUM VILLAGE
GUERILLA BLACK
JIB NOKISSAGGY
8-BALL & MJG

WTLZ/Saginaw, MI*
PD/MD: Eugene Brown
BEYONCE' f/LIL' FLIP
LIL' FLIP

WEAS/Savannah, GA
OM: Jim Thomas
PD: Sam Nelson
APD/MD: Kenya Catime
1 MONICA
1 BEYONCE' f/LIL' FLIP
1 8-BALL & MJG

KBTJ/Shreveport, LA*
MONICA
BEYONCE' f/LIL' FLIP
JOE VG UNIT
WYCLEF JEAN f/SHARISSA
MARQUEE HOUSTON
8-BALL & MJG
SLUM VILLAGE
MISTA NAKED f/SHANDI ALI

KDKS/Shreveport, LA*
OM/PP: MD: Oueno Echols
MARQUEE HOUSTON
8-BALL & MJG
SLUM VILLAGE
LIL' FLIP
MONICA
BEYONCE' f/LIL' FLIP
JOE VG UNIT

KMLJ/Shreveport, LA*
PD/MD: John Long
1 BEYONCE' f/LIL' FLIP
8-BALL & MJG
MONICA

KATZ/St. Louis, MO*
OM: Chuck Atkins
PD: Dwight Stone
5 BEYONCE' f/LIL' FLIP
5 MARSH WAINWAS f/P. DIDDY
1 KANYE WEST f/ISYLEENA JOHNSON

WFUN/St. Louis, MO*
PD/MD: Craig Black
2 LIZ
KANYE WEST f/ISYLEENA JOHNSON
BEYONCE' f/LIL' FLIP

WTMP/Tampa, FL
DM/PP: Louis Muhammad
APD/MD: Big Money Ced
24 MISTA NAKED f/SHANDI ALI
20 TASHA T
14 8-BALL & MJG

KJMM/Tulsa, OK*
PD: Terry Monday
APD/MD: Aaron Bernard
15 JOE VG UNIT
11 BEYONCE' f/LIL' FLIP
8-BALL & MJG
SLUM VILLAGE

WESE/Tupelo, MS
DM: Rick Stevens
PD: Jeff Lee
MD: Julian "DJ XTC" Vaughn
10 SLUM VILLAGE

WKYS/Washington, DC*
PD: Daryl Hatcher
MD: Iran Walter
35 BEYONCE' f/LIL' FLIP
6 CARL THOMAS

WJKS/Wilmington, DE*
MD: Manuel Mena
BEYONCE' f/LIL' FLIP
JOE VG UNIT
8-BALL & MJG

***Monitored Reporters**
80 Total Reporters
69 Total Monitored
11 Total Indicator



Did Not Report, Playlist Frozen (1):
WIBB/Macon, GA

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

tha JUMP off



DJ Irie

DJ Irie
Mixer, WEDR/Miami

Dirtbag featuring Timbaland's "Here We Go" (Independent): Dirtbag is on fire. After stand-out cameos on Monica's "Get It Off" and Violator's "Keep Doin' It," he's off on his own now with a club banger. Definitely check for this one. • **Journalist's** "Indestructible" (Independent): Journ finally has the hit he's been waiting for. This record is already doing big things in mix show and the clubs. • **Mims'** "I Did You Wrong" (Independent): Mims is making a huge impact on the mix show right now, and this record is growing every day. • **Jacki O's** "Slow Down" (Poe-Boy/Sobe): Jackie O is on the controversial tip with this record. Her play on words about other female rappers over a bangin' beat keeps your ears ringin'.

Aundre Russell
PD, KJLH/Los Angeles



On May 15 we're holding our sixth annual Gospel Fest at Knott's Berry Farm. Last year the event drew close to 10,000 listeners. KJLH/Los Angeles is basically all Gospel on Sunday. I host *Spread the Word*, which is a music show. It started out as a two-hour program conceived by myself and station owner Stevie Wonder, and it has grown to six hours now. We are one of the highest rated shows on Sunday in the city. • After that show, we air a program called *In the Spirit* from 6-10 pm, which is a combination of music and talk, with lots of participation from listeners who call in.



We cover subjects from religion to relationships to issues like education and violence in the community. • Because of the success of our gospel programming, we decided to celebrate with the Gospel Fest, and it's been a huge success. This year we have scheduled to perform Fred Hammond, Rizen and The Williams Brothers, among others. We cover both the traditional gospel and inspirational artists of today. • Before the Gospel Fest, KJLH has the annual Women's Health Forum, which is coming up in a couple of weeks. This is an event that started out as a small gathering and has grown into a major event for us. It's a way for our listeners to go out and get health information for themselves and their families. It includes wellness booths, breast cancer awareness information and self-exam clinics. This is our third year, and each year the on-air staff gets more involved. Even our male personalities get involved, by encouraging the women in their lives to take an active role in their own health. We'll broadcast live from the forum all day. • We're also about to bring back our spring cash contest, the Money Phone. It's a great come-and-TSL-building contest. We ask listeners to write in with their name and contact number, along with those of two friends. When we call you, you have to tell us the song we're playing right at that moment. If you can, you win \$1,003. Thursday is Double or Nothing, so you can win \$2,006. People love it!

STUDIO STATS

ARTIST: Calvin Richardson
LABEL: Hollywood
CURRENT PROJECT: 2:35 PM
IN STORES: Now
CURRENT SINGLE: Not Like This
HOMETOWN: Monroe, NC

By **DANA HALL**/URBAN EDITOR



Personal Stats: Born into a large musical family, Calvin Richardson started singing at an early age. His mother formed a gospel group called The Willing Wonders, of which Richardson was the youngest member. But Richardson's true love was R&B. As a child he befriended fellow Monroe gospel singers K-Ci and Jo Jo Hailey, who later formed the multiplatinum R&B singing group Jodeci. Their success gave Richardson hope that he, too, would one day make it in the world of R&B.

Influences: Often compared to the great soul singers of R&B's past, Richardson cites Sam Cooke, Otis Reading, Charlie Wilson, Bobby Womack, Marvin Gaye and Donny Hathaway as his musical influences.

The Album: The album's title, *2:35 PM*, pays homage to both a beginning and an ending. It marked the end of a long year working on his sophomore album, as well as the exact time his son Souljah was born. The album features Richardson's writing and singing skills and the work of songwriter Raphael Saadiq, who co-wrote and produced "She's Got the Love." Richardson co-wrote two songs on Saadiq's Grammy-nominated 2002 album. *Instant Vintage. 2:35 PM* also features the work of producers Mike City ("Cross My Heart"), Young RJ ("Put My Money on You") and The Underdogs (who

produced the current single, "Not Like This").

Richardson also worked with the producing team of Jake and Trev, whose work with Tyrese has given them several hits. In fact, it was through these producers that Richardson met Tyrese, developing a relationship that would help Richardson understand the tumultuous music industry. He says, "Lately, Tyrese has been like a mentor for me, helping me with the bumps in the road that come with working in the music business." Up-and-coming Detroit rap trio Slum Village are also featured, on the song "You Got Me High."

Past Successes: His first album, *Country Boy*, was released on Universal Records in 1999. He toured with Rafael Saadiq in 2002.

See him: On tour with Tank on March 19 in Columbia and March 20 in Greenville, SC. Solo on March 25 in Savannah, GA: April 1 in Houston; April 2 in Dallas; April 3 in Austin; and April 10 in Rochester, NY. With Frankie Beverly and Maze on April 17 in Washington, DC; and solo April 24 in New York, May 1 in Cincinnati and June 12 in Chattanooga, TN.

Urban AC Reporters

Stations and their adds listed alphabetically by market

WWIN/Baltimore, MD* PD: Tim Watts APD/MD: Keith Fisher JANET JACKSON	WLXC/Columbia, SC* PD: Doug Williams MONICA	WFLM/Ft. Pierce, FL* OM/MD: Mike James NO ADDS	KNEK/Lafayette, LA* PD/MD: John Kinnitt 7 TAMIA LAMONT DOZIER MONICA	WDLT/Mobile, AL* OM: Jim Mahoney PD: Steve Crumbley MD: Kathy Barlow NO ADDS	WVKL/Norfolk, VA* OM: Dick Lamb PD/MD: Don London NO ADDS	WLVB/Savannah, GA OM: Dick Kelly PD/MD: Gary Young APD: Jewel Carter 10 FLOETRY	WHUR/Washington, DC* PD/MD: Dave Dickinson PD: NUSO TAMIA GREG JESSE POWELL
KQXL/Baton Rouge, LA* OM: Jeri Jamigan PD/MD: Mya Vernon MONICA LAMONT DOZIER	WWDM/Columbia, SC* PD: Mike Lott MD: Lori Mack 7 TAMIA LAMONT DOZIER MONICA	WOMG/Greensboro, NC* PD/MD: AC Stone NO ADDS	KOKY/Little Rock, AR* OM: Joe Booker PD/MD: Mark Dylan MONICA TAMIA LAMONT DOZIER	WOOK/Nashville, TN* PD/MD: Derrick Corbett NO ADDS	WCFB/Orlando, FL* PD: Steve Holbrook NO ADDS	KMJM/SL Louis, MO* OM/MD: Chuck Atkins MD: Taylor J HE ST. SOUL	WMMJ/Washington, DC* PD: Kathy Brown MD: Mike Chase NO ADDS
WBHK/Birmingham, AL* OM/MD: Jay Dizon APD/MD: Darryl Johnson NO ADDS	WAGH/Columbus, GA OM: Brian Waters PD/MD: Durren Rasheeda MD: Edward Lewis BAR-KAYS	KMJO/Houston, TX* PD: Tom Calogoco MD: Sam Choice JANET JACKSON	KJLH/Los Angeles, CA* PD/MD: Aundre Russell TAMIA	WYBC/New Haven, CT* OM: Wayne Schmidt PD: Juan Castillo APD: Angela Malera NO ADDS	WDAS/Philadelphia, PA* OM: Thea Mitchem PD: Joe Tamburro APD/MD: Jo Gamble NO ADDS	WIMX/Toledo, OH* PD: Rocky Love MD: Brandi Browne 6 NUSO CALVIN RICHARDSON TAMIA MONICA	
WMBL/Charleston, SC* OM/MD: Terry Base APD/MD: Belinda Parker MONICA TAMIA	WRNB/Dayton, OH* OM/MD: J.D. Kunes NO ADDS	WTLC/Indianapolis, IN* PD: Brian Wallace APD/MD: Garth Adams SILK	KJMS/Memphis, TN* PD: Nate Bell APD/MD: Eileen Collier 1 TERIA MARIE SILK	WYLD/New Orleans, LA* OM: Carla Boalner PD: AJ Appleberry 3 SHREVE 8 JANET JACKSON	WFXC/Raleigh, NC* PD: Derrick Brown APD/MD: Jodi Berry 4 TAMIA		
WBVA/Charlotte* PD/MD: Terri Avery TAMIA JESSE POWELL TEMPERATORS	WMXD/Detroit, MI* OM: KJ Holiday PD: Jamillah Muhammad APD: Onell Stevens MD: Shelia Little EN VOGUE	WKXI/Jackson, MS* OM/MD: Stan Branson MONICA TAMIA LAMONT DOZIER	WHOT/Miami, FL* PD: Derrick Brown APD/MD: Karen Vaughn 9 TAMIA	WRKS/New York, NY* OM: John Mullen MD: Ioya Beasley PD: Julie Gustines 6 AVIANE 8 TERIA MARIE MONICA	WKJS/Richmond, VA* OM/MD: Kevin Gardner TAMIA		
WVAZ/Chicago, IL* OM/MD: Eroy Smith APD/MD: Armando Rivera 3 PATRICIA BELLE	WUKS/Fayetteville, NC* MD: Calvin Pee 2 CALVIN RICHARDSON MONICA BAR-KAYS	WSOL/Jacksonville, FL* PD/MD: KJ Brooks NO ADDS	WJMR/Milwaukee, WI* PD/MD: Lauri Jones NO ADDS	WSVY/Norfolk, VA* OM/MD: Eric Michaels 6 LAMONT DOZIER 20 JANET JACKSON	WVBE/Roanoke, VA* PD/MD: Wall Ford MONICA TAMIA LAMONT DOZIER		
WZAK/Cleveland, OH* OM/MD: Kim Johnson MD: Bobby Rush 1 VAN HUNT	WQZZ/Flint, MI* PD: Jerold Jackson NO ADDS	KMJK/Kansas City, MO* PD: Greg Love MD: Trey Michaels NO ADDS	WMCS/Milwaukee, WI Sales Manager: Penelope Stewart OM: Steve Scott PD/MD: Tyrene Jackson 6 LAMONT DOZIER 5 TAMIA				

POWERED BY
MEDIABASE

*Monitored Reporters
46 Total Reporters

42 Total Monitored

4 Total Indicator

Did Not Report, Playlist Frozen (1):
WRWB/Macon, GA

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RUBEN STUDDARD Sorry 2004 (JJ)	1236	-30	152383	12	42/0
2	2	LUTHER VANDROSS Think About You (JJ)	1058	-83	124925	17	42/0
3	3	BEYONCÉ Me, Myself And I (Columbia)	975	-23	123857	8	37/0
4	4	ALICIA KEYS You Don't Know My Name (JJ)	793	-146	92192	19	42/0
5	5	AVANT Read Your Mind (Geffen)	735	-116	86574	22	40/0
7	6	JOE More & More (Jive)	683	-34	88777	22	40/0
9	7	KEM Love Calls (Motown/Universal)	669	-26	91459	58	32/0
8	8	BABYFACE The Loneliness (Arista)	669	-33	63782	9	38/0
10	9	GERALD LEVERT Wear It Out (Elektra/EEG)	653	-33	54893	8	40/0
15	10	ALICIA KEYS If I Ain't Got You (JJ)	573	+142	88501	3	33/0
11	11	R. KELLY Step In The Name Of Love (Jive)	570	-57	69393	44	21/0
6	12	OUTKAST The Way You Move (Arista)	564	-166	90766	14	10/0
12	13	WILL DOWNING A Million Ways (GRP/VMG)	559	-42	42608	24	32/0
17	14	TEENA MARIE Still In Love (Cash Money/Universal)	558	+177	67274	4	37/2
13	15	SMOKIE NORFUL I Need You Now (EMI Gospel)	486	-47	60531	48	30/0
14	16	SILK Side Show (Liquid 8)	435	-2	39387	13	30/2
16	17	JAGGED EDGE Walked Outta Heaven (Columbia)	375	-23	38150	16	20/0
23	18	JANET JACKSON I Want You (Virgin)	374	+129	32596	2	35/4
18	19	VAN HUNT Seconds Of Pleasure (Capitol)	367	+10	27739	16	30/1
19	20	ANTHONY HAMILTON Charlene (So So Def/Arista)	334	+15	21974	5	24/0
22	21	DWELE Hold On (Virgin)	313	+55	43162	4	26/1
24	22	MUSIQ Whoknows (Def Soul/IDJMG)	283	+38	33224	4	19/2
21	23	JAVIER Beautiful U R (Capitol)	275	-26	16692	11	26/0
20	24	ERYKAH BADU Back In The Day (Motown)	250	-64	18387	20	22/0
25	25	HIL ST. SOUL Pieces (Shanachie)	240	+8	18228	6	19/2
26	26	KINDRED THE FAMILY SOUL Stars (Hidden Beach)	239	+12	29412	13	15/0
28	27	EN VOGUE Ooh Boy (33rd Street/Funky Girl)	193	+26	16300	3	21/1
27	28	MUSIQ Forthenight (Def Soul/IDJMG)	183	-36	27754	18	16/0
Debut	29	AVANT Don't Take Your Love Away (Geffen)	143	+35	17176	1	3/1
30	30	GOAPELE Closer (Columbia)	143	+12	10712	2	14/0

42 Urban AC reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/7-3/13. 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

RHIAN BENSON Stealing My Peace Of Mind (DKG)
Total Plays: 141, Total Stations: 18, Adds: 0

CALVIN RICHARDSON Not Like This (Hollywood)
Total Plays: 103, Total Stations: 17, Adds: 2

JESSE POWELL Did You Cry (Liquid 8)
Total Plays: 78, Total Stations: 14, Adds: 2

CREA U Lied (Aezra)
Total Plays: 68, Total Stations: 11, Adds: 1

TAMIA Questions (Elektra/EEG)
Total Plays: 28, Total Stations: 14, Adds: 14

MONICA U Should've Known Better (JJ)
Total Plays: 3, Total Stations: 13, Adds: 11

LAMONT DOZIER I Hear A Symphony (Jam Right/WEA Distribution)
Total Plays: 0, Total Stations: 6, Adds: 6

Songs ranked by total plays

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
TAMIA Questions (Elektra/EEG)	14
MONICA U Should've Known Better (JJ)	11
LAMONT DOZIER I Hear A Symphony (Jam Right/WEA Distribution)	6
JANET JACKSON I Want You (Virgin)	4
TEENA MARIE Still In Love (Cash Money/Universal)	2
SILK Side Show (Liquid 8)	2
MUSIQ Whoknows (Def Soul/IDJMG)	2
HIL ST. SOUL Pieces (Shanachie)	2
CALVIN RICHARDSON Not Like This (Hollywood)	2
JESSE POWELL Did You Cry (Liquid 8)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
TEENA MARIE Still In Love (Cash Money/Universal)	+177
ALICIA KEYS If I Ain't Got You (JJ)	+142
JANET JACKSON I Want You (Virgin)	+129
PATTI LABELLE New Day (Island/IDJMG)	+72
PHARRELL f/ JAY-Z Frontin' (Star Trak/Arista)	+70
FLOETRY wannaBwhereUR... (DreamWorks/Interscope)	+70
DWELE Hold On (Virgin)	+55
CALVIN RICHARDSON Not Like This (Hollywood)	+39
MUSIQ Whoknows (Def Soul/IDJMG)	+38
AVANT Don't Take Your Love Away (Geffen)	+35

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)	373
LUTHER VANDROSS Dance With My Father (JJ)	334
HEATHER HEADLEY I Wish I Wasn't (RCA)	313
JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	287
ARETHA FRANKLIN Wonderful (Arista)	285
TAMIA Officially Missing You (Elektra/EEG)	239
KINDRED Far Away (Epic)	218
FLOETRY Say Yes (DreamWorks/Interscope)	204
DWELE Find A Way (Virgin)	188
JAHEIM Fabulous (Divine Mill/Warner Bros.)	164

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

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Super Sessions, Straight Talk & Hot New Music

CRS-35 news and commentary

Once again the Country Radio Seminar had a little something for everybody. From a kickoff dinner honoring our pioneers to thought-provoking panels to closing-banquet performances by future stars, these few days in Nashville served to inform, invigorate and entertain.

Hall Of Fame Dinner A Winner

Leading off CRS week for the first time was the Country Music Disc Jockey Hall of Fame induction dinner, sponsored by RLG. Jaybird Drennan, Bob Duchesne, Jerry King, Dr. Bruce Nelson and Don Rhea were inducted, and MCA/Nashville Chairman Emeritus Bruce Hinton received the President's Award for service to the CRB. Additionally, Alabama were honored with the Lifetime Achievement Award. BNA's Lonestar and RCA's Jeff Bates were there to pay tribute to country's all-time best selling band.

As wonderful as the dinner was, it was really great to see all these guys hanging around the seminar for a few days afterward. I spoke with all of them at one time or another, and they were all thrilled that many of today's broadcasters had come up to talk with them.

The CRB hit a home run by moving the dinner from June to the Tuesday before the CRS. Paraphrasing CMDJHOF Committee Chairman Dale Carter, it's great to have the dinner as the "front door" to CRS week, where we can all remember the past before we talk about the future.

Let's hope that next year the schedule makers get together so the dinner is not opposite any of the broadcast-company showcases. By the time the CMDJHOF event was announced, the radio and label showcases were already scheduled, and it was too late to change them. The conflict kept away more than 100 people who might have wanted to attend this wonderful tribute to the Country format's pioneers.

CRS 35 Overview

More than 2,800 people attended some or all of CRS-35 — and that doesn't include the hundreds of non-registered industry folks who crashed the Renaissance Hotel's Bridge Bar every night in search of stars, programmers and free drinks. Local industry-ites seem to have figured out that you don't have to register to meet and greet the radio and record folks;

just spending a few hours at the Bridge Bar will do the trick. Perhaps this is due to the ever-increasing price of registration and the availability of one-off tickets for an event like the Town Hall Meeting, with three label presidents, but, whatever the reason, it's not good for the CRS.

The official CRB release says overall attendance for this year's Country Radio Seminar was up, largely due to the inclusion of attendance figures from two supplemental events. The Country Radio Broadcasters reported 1,913 full-seminar registrations for CRS-35, with 920 other participants in the form of Country Music DJ Hall of Fame attendees and Town Hall Meeting registrants. Adding in those events, the total for CRS-35 was 2,833 attendees.

Clint Black was CRS-35's opening keynote speaker. During his address, with yours truly as interviewer, Black described the artist-ownership model at his new label, Equity Records. Noting that artists who pass the gold threshold receive an ownership stake, Black said, "The more artists join the label, the smaller my ownership becomes." But he added that the upside is "sharing in something bigger than your own career."

Black then previewed hilarious TV spots promoting his album, featuring comedian Kevin Nealon as a record-store clerk proclaiming that Black's new music is "better than the old crap."

Black also explained his reluctance to go back into the major-label system, cautioning the audience about the understandable ramifications of the pressures those companies are under. He said, "Being afraid to make music that challenges the listener, being afraid to make music [for fear] of its being stolen, is bad for music."

The Artist and Radio Humanitarian Awards were also presented during the CRS opening ceremonies. Last year's Artist Humanitarian Award winners, Lonestar, presented this year's honor to a very surprised Brad Paisley, who dedicated his award to Country radio, pointing out how

much he has learned about giving back from broadcasters. "Thanks for teaching me a great lesson," he said.

KZLA/Los Angeles received the large-market Radio Humanitarian Award. The medium-market honor went to WQMX/Akron, and KGEE/Midland, TX was the small-market winner.

Loaded Questions

The week's best attended panel featured label heads Joe Galante of RLG, Luke Lewis of UMG and John Grady of Sony. Moderator Charlie Cook began the session by asking if the WB layoffs sent chills up their spines, to which Lewis quipped, "We're already freezing to death." He added, however, "We've all got multiple imprints and promotion teams. We could lose those."

Cook queried Grady about last year's Dixie Chicks controversy, to which Grady said, "I don't think the punishment fit the crime." Lewis called the controversy "oppressive."

About the continuing file-sharing issue, Galante said, "We should have embraced Napster at the beginning. We were arrogant as an industry." Grady added, "We should have been developing it instead of going to war with it." Lewis pointed out that Shania Twain's current 5 million-selling album has been downloaded 110 million times.

Cook asked several loaded questions, including having the label chiefs complete the sentence "The majority of Country PDs are...." To that, Lewis replied, "Overworked. I could throw a grenade, but I'm having a good day." Galante answered, "Numb. Overwhelmed."

Later, Cook said, "The problem with today's Country radio is...." To which Galante responded, "Too safe. Overresearched."

Focus Groups

Eight young people, from high schoolers to a 34-year-old working mother, served as a focus group to discuss issues ranging from radio-listening and music-purchasing to attitudes about digital downloads and spotloads.

The panel was skewed by the fact that several of the college-age students were music-business majors who knew much more than the average consumer — two panelists used the phrase "end cap" without prompting.

Perhaps the most telling comment on radio came from a panelist who

The CRB Elects Directors And Officers

At its March 6 meeting, following CRS-35, the Country Radio Broadcasters board of directors elected KZLA/Los Angeles PD R.J. Curtis its new President. Newly elected as CRB Secretary was Premiere Radio Networks' Gary Krantz, and re-elected as CRB VP was Mayne Entertainment's Bill Mayne. Aristo-Media/Marco Promotions President Jeff Walker was re-elected Treasurer.



R.J. Curtis

Re-elected by the board to new three-year terms were KMPS & KYCW/Seattle OM Becky Brenner, KFKF/Kansas City PD Dale Carter, Westwood One VP/Programming Charlie Cook, Capitol/Nashville President Mike Dungan, Susquehanna Radio VP Dan Haliburton, WKDF/Nashville afternoon drive personality Kim Leslie and Bill Mayne.

The only person newly elected to the board was Vivaton VP/National Promotion & Artist Development Shelia Shipley Bidy, elected in the record-company category.

WQMX/Akron PD Kevin Mason was re-elected Agenda Chair, and WQYK & WYUU/Tampa PD Mike Culotta was voted Agenda Vice Chair.

CRS-36 is set for March 2-4, 2005, in Nashville.

said, "There's a lot of stuff [on the radio] I'll listen to, but not a lot of stuff I love."

The CMA's Rick Murray moderated an "Outside Looking In" panel that sought outside media's perceptions of the country genre and format. NBC Daytime executive Sheraton Kalouria noted that New York and Los Angeles media types "get their information from *People, Us* and *Rolling Stone*." He said, "If you're not in those pages, you're not on our radar screens." Awards-show producer Walter Miller said of the Oscars, "Alison Krauss being booked was a breakthrough."

Overall, this year's panels were on the timid side. Major issues left untouched included the indecency controversy and its impact; gender imbalance on the singles charts; major-label efforts to cut the reporting panel; label-group upheavals at BMG, Warner Music Group and UMG; and the absence of a formal research study.

Hot Music

The best news about CRS-35 is that there seemed to be a real buzz about a number of new artists and a consensus that a couple of acts are on the threshold of superstardom.

Rascal Flatts set the tone for the week with a high-energy performance that showed how far the band have come from their New Faces show appearance just two years ago. They demonstrated that they understood that this wasn't just another show in front of fans when they sang "Radio Man," an adaptation of Billy Joel's "Piano Man." "Well, we're all in the mood to go heavy," sang Jay DeMarcus, "but you've still got us in light."

As usual, the CRS days and Nashville nights were filled with music. Newcomers Julie Roberts and Jedd Hughes both enlisted the services of Vince Gill during Universal's Thursday lunch performance. Gill later performed an acoustic take on the emotional "In These Last Few Days."

Headliner Lee Ann Womack drew laughs after bungling the lyrics to her smash "I Hope You Dance." "I even had the lyrics down here, and I still screwed it up," she said.

New family trio The Jenkins opened Capitol's lunch performance on Friday, exhibiting the tight harmonies at the core of the mother-and-daughters group's appeal. Introducing headliner Keith Urban, Capitol President Mike Dungan said, "We're this close to pushing this into the stratosphere." Urban lived up to the intro with his second spirited performance of the week; he'd played a sold-out show at the Ryman Auditorium on Monday night. For his performance, which included a short tribute to Johnny Cash, Urban earned a well-deserved standing ovation.

Favorable Reviews

Now, this is totally subjective on our part, based on who we saw, what we heard and the scuttlebutt from broadcasters in attendance, but the biggest new-artist buzz seemed to surround Gretchen Wilson, Big & Rich, The Jenkins and Colt Prather. There was lots of chatter, too, about Rachel Proctor's song "Me and Emily."

The New Faces show garnered favorable reviews for all participants. Craig Morgan, Dierks Bentley, Jimmy Wayne, Buddy Jewell and Pat Green showed that there's room for a wide range of music under the country umbrella. Perhaps most telling about the path to stardom is the fact that all five "New Faces" are songwriters whose 2003 hits came from their own pens.

Green got a couple of big laughs, in addition to a standing ovation. He opened by noting that he was the only "New Face" who had released seven previous albums. He got the laugh of the night when he responded to a comment in the opening video by sobbing, "My own label says I look like Shrek."

Additional reporting by Chuck Alt.



PART FOUR OF A FOUR-PART SERIES

Girls Just Wanna Have A Run

Will Nashville's labels fill the gender void?

In this final installment of our series on Country's gender gap, we look at whether the dearth of women atop the Country singles charts has created an opportunity for enterprising labels and artists to step forward. There is also the danger, however, that the labels will react too strongly and flood the market with new female artists. Perhaps Nashville is best served by ignoring the phenomenon and allowing the market to find its own balance.

"While we're very aware of the marketplace, when I'm looking at a new act or record, gender doesn't play a role," says Sony President John Grady. "I just look at it as music."

"Sometimes you go through a streak where three or four in a row that you really like will all be women, then it changes and goes the other way. We seldom sit in meetings and decide to go find a guy or go find a woman — although I think everybody would probably like to find a band."

"There is always an opportunity for music with an identity, whether it is female or male. The time is probably right for a female act with attitude and identity. Certain acts from outside our genre work in Country because we don't offer that particular flavor."

"Sheryl Crow, for instance, works for Country radio and TV and with consumers because we don't have an artist like that in Nashville. Same with Kid Rock. So it's wide open for some things to break if, creatively, they're in that pocket."



John Grady

Emerging Artists

Warner Bros. Chief Creative Officer Paul Worley also says that he isn't consciously trying to take advantage of a hole in the marketplace. "I'm not that smart," he says. "The only time I ever think about the hole is when I see it written about somewhere. I don't approach creativity in that way. I never think, 'Oh, there's a gap in the duo category. Let's get a duo.'"

He does think, however, that a female artist or two will emerge in the coming year and even puts in a plug for a competitor. "Sony has a new artist, Gretchen Wilson, whom I think is extraordinary," he says.

"And we have a couple artists in development who will be coming out later in the year and next year who I'm really excited about. They are all very different. They have their own styles of music and their own points of view. I expect that the situation is going to equalize and right itself before too long."

He also urges radio to consider an established artist: "We overlook, as

an industry and as a format, a female artist who is a national treasure, and that is Alison Krauss. Here's somebody who is clearly the best of the best in any music form, and she's ours, she's of Nashville and yet she's not embraced by the Country format. Why?"

Stylistically, Worley says, "I don't think country has finished turning toward the more organic and rootsy sound. That process has really just begun."

"Radio must not be feeling much of a void, because they don't seem to be willing to give a hand up to anyone."

Tim DuBois

Lyric Street President Randy Goodman says his company is working a project with that rootsy sound right now. "With the new SHeDAISY record, we wanted to go back to a more organic sound," he says. "The songwriting is more focused and there's less angst, and radio is responding extremely well."

An Organic Experience

As optimistic as he is about SHeDAISY, though, Goodman knows that the path to the top is littered with broken dreams. "We hear from radio that they need some female voices," he says. "But then I have Sonya Isaacs, who came back with the most commercial song she'd ever written, and after 12 weeks we couldn't get anybody else on it. They weren't open-

"The ACM is narrowing its three new-artist categories into one because there aren't any new females you can speak of who've really done anything."

Randy Goodman

ing it up for her, and I'm really not sure why.

"As bad as we're doing with new males, we're doing 10 times worse with new females. Who is the new female? The ACM is narrowing its three new-artist categories into one because there aren't any new females you can speak of who've really done anything."

Universal South President Tim DuBois concurs, saying, "Radio must not be feeling much of a void, because they don't seem to be willing to give a hand up to anyone. There have been some really good female records out there — Jennifer Hanson seemed like she was off to a good start."

WDXB/Birmingham PD Tom Hanrahan says, "The opportunity is always there, but who will it be? Other than Amy Dalley, I'm not familiar with any new female out there. Jennifer Hanson had a run at it, but I don't think that's a serious threat."

"There is always an opening," says WYUU/Tampa PD Mike Culotta. "No one thought Josh Turner was going to sell what he's sold with the airplay he had. If the audience finds it, people will play it."

WROO & WQIK/Jacksonville OM Gail Austin says, "We don't create superstars, the audience does. What the record industry can do is find the best possible artists and the best possible songs, and radio can take a chance on them. Listeners tell us if there's passion for the artist."

The Next Superstar

Taking a different stance on the direction of country's next female superstar is DreamWorks Sr. VP/Promotion & Marketing Scott Borchetta. He says, "A lot of the new females from the last couple of years have been a little bit more earthy, Lilith country, and that gets a finite amount of interest among our listeners."

"The next superstar has a chance to be introduced this year, and she's going to be where Shania Twain and Faith Hill were five or six years ago — a dynamo of a personality with a look."

Capitol Nashville President Mike Dungan wants to keep a varied ar-

tistic palette. "We have been harder on the poppier sounds," he says. "We had a few young girls who, early in the creative process, went down the road of selecting material that was so one-sided in the pop direction that we put the breaks on it."

We didn't say 'You can't do that,' we said, 'You can't do just that.' This is, after all, country music."

"When you have a lot of guys, you sign a lot of guys," says UMG/Nashville VP/Promotion & Marketing Michael Powers. "And when you have a lot of girls, you sign a lot of guys. That's how we

get into these spots, but there is a little bit more to it than that in this particular trend" — as he has discovered in the course of promoting the current Shania Twain album.

And just what do programmers say when they're backing off a top 10 Twain tune? "It's pretty cut and dried," Powers says. "We aren't seeing any good tests on this." This is coming up negative. There is a benefit-of-the-doubt factor that I will thank radio for, and that is that we are on the fifth single, and we still get Shania Twain records on the air. We still get them in the top 15. We still get them in the top 10, mostly.

"But when radio is only playing seven or eight heavies, and our record doesn't qualify for one of those slots, it's going to die out. Terri Clark is a great example. Will we get the single to No. 1? Probably not. It goes back to testing, and I really do believe them when they say that they're having trouble getting these records to test."

"That goes back to working Reba McEntire records," says Borchetta. "She was never a great callout artist. Never. But we were able to convince the radio population that Reba was bigger than the research, that she was more important and that her 'Q' was more important."

"It took a few years, but we had everybody convinced. Reba was right, her fans were right, and, ultimately, radio programmers were right. The research was wrong. That doesn't mean that every record that comes out is a brilliant radio hit, but Shania Twain is too important not to be in your power rotation."

Well, how about that? Two label execs stroking the competition in one article. Maybe we can all just get along.



Paul Worley



Michael Powers

"While we're very aware of the marketplace, when I'm looking at a new act or record, gender doesn't play a role. I just look at it as music."

John Grady

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
2	1	TIM MCGRAW Watch The Wind Blow By (Curb)	12749	-639	4218	-194	367281	-18147	20	112/0
1	2	TOBY KEITH American Soldier (DreamWorks)	12697	-785	4082	-225	373136	-35112	17	112/0
3	3	BRAD PAISLEY Little Moments (Arista)	12321	-889	3975	-304	365336	-26563	26	111/0
5	4	KENNY CHESNEY fUNCLE KRACKER When The Sun Goes Down (BNA)	11696	928	3571	+343	355264	31304	8	112/0
9	5	KEITH URBAN You'll Think Of Me (Capitol)	10424	555	3205	+133	313815	18059	13	112/0
8	6	SARA EVANS Perfect (RCA)	10403	217	3379	+59	294844	8198	26	112/0
6	7	TRACE ADKINS Hot Mama (Capitol)	10346	-77	3480	+23	279057	-15576	25	109/0
10	8	BUDDY JEWELL Sweet Southern Comfort (Columbia)	9422	280	3212	+98	277879	14166	20	112/1
11	9	RASCAL FLATTS Mayberry (Lyric Street)	9196	324	2858	+82	275535	16848	11	110/0
7	10	JIMMY WAYNE I Love You This Much (DreamWorks)	9026	-1184	2993	-412	252424	-35225	29	112/0
15	11	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	7704	768	2423	+229	218997	26029	9	108/2
12	12	JOSH TURNER Long Black Train (MCA)	7091	-358	2344	-135	198531	-13771	39	109/0
13	13	GARY ALLAN Songs About Rain (MCA)	6985	-134	2261	-50	184943	-2862	17	108/0
14	14	CLINT BLACK Spend My Time (Equity Music Group)	6807	-163	2189	-47	185019	-2382	20	110/1
16	15	GEORGE STRAIT Desperately (MCA)	6758	138	2196	+57	184182	8488	10	108/4
18	16	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	6343	589	2036	+159	170302	14975	19	101/6
17	17	BLUE COUNTY Good Little Girls (Asylum/Curb)	6335	87	2103	+50	172930	6341	21	104/2
20	18	DIERKS BENTLEY My Last Name (Capitol)	5738	257	1823	+42	153779	8888	20	104/2
21	19	CAROLYN DAWN JOHNSON Simple Life (Arista)	5502	164	1798	+79	144754	5863	15	105/1
22	20	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	4732	498	1525	+144	122678	12306	7	108/3
23	21	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	4421	453	1334	+126	138374	15557	7	102/11
25	22	BRIAN MCCOMAS You're In My Head (Lyric Street)	4175	311	1287	+98	113471	12555	21	86/1
26	23	SHEDAISY Passenger Seat (Lyric Street)	4060	206	1268	+52	106035	8084	8	96/4
24	24	BIG & RICH Wild West Show (Warner Bros.)	3983	63	1224	+17	98712	5155	11	88/1
29	25	LONESTAR Let's Be Us Again (BNA)	3826	863	1023	+247	111723	23353	4	92/18
27	26	CLAY WALKER I Can't Sleep (RCA)	3613	171	1130	+33	86701	4122	13	94/3
28	27	REBA MCENTIRE Somebody (MCA)	3348	18	1113	+41	83036	-753	10	87/5
30	28	DAVID LEE MURPHY Loco (Audiom)	3153	244	999	+70	77992	7022	10	84/6
Breaker	29	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	2469	344	759	+125	70172	7369	6	68/7
Breaker	30	GRETCHEN WILSON Redneck Woman (Epic)	2298	1057	643	+330	67314	31604	3	77/57
31	31	PAT GREEN Guy Like Me (Republic/Universal South)	2224	-168	632	-50	57962	-3009	18	62/3
33	32	EMERSON DRIVE Last One Standing (DreamWorks)	2194	-137	707	+47	47713	2272	9	71/1
34	33	BILLY CURRINGTON I Got A Feelin' (Mercury)	2174	181	640	+44	52180	6656	9	62/4
35	34	JEFF BATES I Wanna Make You Cry (RCA)	1618	2	606	+11	37397	-281	9	70/3
36	35	WYONNNA f/NAOMI JUDD Flies On The Butter... (Asylum/Curb)	1587	28	511	+11	46732	825	10	51/2
38	36	LEE ANN WOMACK The Wrong Girl (MCA)	1394	173	448	+76	30292	2251	5	53/7
39	37	JOE DIFFIE Tougher Than Nails (BBR/CA)	1139	121	412	+15	24709	2722	6	54/8
41	38	BILLY DEAN Thank God I'm A Country Boy (View2)	1100	278	350	+72	29007	8266	4	31/4
40	39	AMY DALLEY Men Don't Change (Curb)	1077	94	382	+32	22485	2821	6	44/2
43	40	ANDY GRIGGS She Thinks She Needs Me (RCA)	1066	368	378	+94	25583	9493	3	58/10
45	41	RACHEL PROCTOR Me And Emily (BNA)	945	314	197	+58	32555	8857	3	18/9
42	42	CHRIS CAGLE I'd Be Lying (Capitol)	829	77	322	+23	14736	-553	6	51/3
47	43	JOSH GRACIN I Want To Live (Lyric Street)	801	260	241	+85	17340	347	2	16/10
46	44	JULIE ROBERTS Break Down Here (Mercury)	695	88	269	+33	14913	1582	2	43/6
44	45	CROSS CANADIAN RAGWEED Sick And Tired (Universal South)	605	-43	197	-5	14503	-475	3	19/2
Debut	46	JENKINS Blame It On Mama (Capitol)	487	438	138	+124	8293	6961	1	6/3
Debut	47	TOBY KEITH Whiskey Girl (DreamWorks)	472	126	99	+25	15110	5305	1	7/6
48	48	GEORGE STRAIT Honk If You Honky Tonk (MCA)	454	-71	61	-16	16572	-1446	12	3/0
-	49	MERCYME I Can Only Imagine (INO/Curb)	374	22	108	+4	13921	50	5	5/0
Debut	50	PINMONKEY Let's Kill Saturday Night (BNA)	367	193	98	+45	9168	5254	1	10/4

112 Country reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total points for the airplay week of 3/7-3/13. Bullets appear on songs gaining points and/or plays or remaining flat from previous week. If two songs are tied in total points, the song with the larger increase in points is placed first. Songs below No. 1 and down in points and plays for three consecutive weeks are moved to recurrent. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Points lists the songs with the greatest week-to-week increases in total points. Station Weight = AQH Persons + (Market rank X 10) divided by 4180. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added®

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GRETCHEN WILSON Redneck Woman (Epic)	57
B. SHELTON When Somebody Knows You That Well (Warner Bros.)	33
H. WILLIAMS, JR. Why Can't We All Just Get A Long Neck? (Curb)	19
LONESTAR Let's Be Us Again (BNA)	18
CHELY WRIGHT Back Of The Bottom Drawer (Vivaton)	14
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	11
ANDY GRIGGS She Thinks She Needs Me (RCA)	10
JOSH GRACIN I Want To Live (Lyric Street)	10
TRACY BYRD How'd I Wind Up In Jamaica (RCA)	10
RACHEL PROCTOR Me And Emily (BNA)	9

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GRETCHEN WILSON Redneck Woman (Epic)	+1057
K. CHESNEY fUNCLE KRACKER When The Sun Goes Down (BNA)	+928
LONESTAR Let's Be Us Again (BNA)	+863
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+768
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+589
KEITH URBAN You'll Think Of Me (Capitol)	+555
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+498
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+453
JENKINS Blame It On Mama (Capitol)	+438
ANDY GRIGGS She Thinks She Needs Me (RCA)	+368

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
K. CHESNEY fUNCLE KRACKER When The Sun Goes Down (BNA)	+343
GRETCHEN WILSON Redneck Woman (Epic)	+330
LONESTAR Let's Be Us Again (BNA)	+247
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+229
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+159
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+144
KEITH URBAN You'll Think Of Me (Capitol)	+133
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+126
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	+125
JENKINS Blame It On Mama (Capitol)	+124

Breakers

SHANIA TWAIN
It Only Hurts When I'm Breathing (Mercury)
7 Adds • Moves 32-29
GRETCHEN WILSON
Redneck Woman (Epic)
57 Adds • Moves 37-30

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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R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
1	1	TIM MCGRAW Watch The Wind Blow By (Curb)	5239	-285	3820	-234	117257	-6815	20	109/1
3	2	TOBY KEITH American Soldier (DreamWorks)	4965	-271	3563	-232	111481	-5709	16	106/1
7	3	SARA EVANS Perfect (RCA)	4962	128	3684	+133	109428	2535	25	107/0
6	4	TRACE ADKINS Hot Mama (Capitol)	4891	-78	3557	-68	109319	-1838	26	106/0
8	5	BUDDY JEWELL Sweet Southern Comfort (Columbia)	4888	253	3583	+175	107120	6139	21	109/0
10	6	KENNY CHESNEY f/UNCLE KRACKER When The Sun Goes Down (BNA)	4796	526	3593	+377	105484	12215	8	109/0
2	7	JIMMY WAYNE I Love You This Much (DreamWorks)	4789	-511	3449	-433	107808	-8735	29	104/0
9	8	KEITH URBAN You'll Think Of Me (Capitol)	4662	262	3451	+180	102143	5980	14	111/0
4	9	MARTINA MCBRIDE In My Daughter's Eyes (RCA)	4383	-733	3147	-576	99354	-14841	17	102/0
11	10	RASCAL FLATTS Mayberry (Lyric Street)	4297	116	3220	+121	94713	2865	11	110/0
12	11	GARY ALLAN Songs About Rain (MCA)	3804	12	2835	+16	83168	-197	17	111/1
15	12	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	3740	472	2806	+383	81901	10101	9	109/3
13	13	GEORGE STRAIT Desperately (MCA)	3677	217	2738	+178	80471	4522	10	108/0
18	14	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	3032	228	2199	+149	67256	5516	20	94/2
19	15	CAROLYN DAWN JOHNSON Simple Life (Arista)	2978	197	2237	+142	65818	4546	15	105/2
17	16	CLINT BLACK Spend My Time (Equity Music Group)	2887	-115	2084	-94	65875	-2121	20	93/1
20	17	BLUE COUNTY Good Little Girls (Asylum/Curb)	2802	52	2096	+60	62495	313	22	91/2
22	18	DIERKS BENTLEY My Last Name (Capitol)	2771	248	2107	+171	59745	5109	20	102/2
25	19	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	2541	434	1905	+345	56286	9554	7	103/7
23	20	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	2448	307	1851	+266	52579	6709	7	105/8
24	21	REBA MCENTIRE Somebody (MCA)	2147	35	1590	+34	47335	859	11	86/2
26	22	BIG & RICH Wild West Show (Warner Bros.)	2043	95	1507	+73	44456	2054	11	89/2
29	23	SHEDAISY Passenger Seat (Lyric Street)	1818	242	1360	+186	39380	4838	7	91/9
28	24	CLAY WALKER I Can't Sleep (RCA)	1815	53	1310	+37	40150	1731	14	79/5
27	25	BRIAN MCCOMAS You're In My Head (Lyric Street)	1779	-46	1327	-49	39682	-638	24	78/0
34	26	LONESTAR Let's Be Us Again (BNA)	1731	631	1341	+507	37549	12788	4	93/20
21	27	JOE NICHOLS Cool To Be A Fool (Universal South)	1669	-1072	1178	-882	36760	-21783	26	73/0
31	28	DAVID LEE MURPHY Loco (Audiom)	1584	144	1187	+110	34640	3381	10	75/3
32	29	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	1413	258	1079	+191	31151	5497	6	73/9
33	30	EMERSON DRIVE Last One Standing (DreamWorks)	1293	144	987	+123	27428	2931	10	72/2
30	31	PAT GREEN Guy Like Me (Republic/Universal South)	1250	-223	997	-171	26710	-4232	11	66/0
35	32	BILLY CURRINGTON I Got A Feelin' (Mercury)	1045	77	861	+71	21449	1439	10	66/2
36	33	WYNONNA f/NAOMI JUDD Flies On The Butter... (Asylum/Curb)	957	75	746	+54	20072	1429	9	55/2
38	34	LEE ANN WOMACK The Wrong Girl (MCA)	895	97	681	+80	19351	1731	5	64/10
37	35	JOE DIFFIE Tougher Than Nails (BBR/C4)	877	55	619	+54	18541	1107	6	54/4
39	36	JEFF BATES I Wanna Make You Cry (RCA)	769	96	610	+73	15841	1832	10	55/6
40	37	CHRIS CAGLE I'd Be Lying (Capitol)	710	40	578	+35	14232	950	6	51/2
Debut	38	GRETCHEN WILSON Redneck Woman (Epic)	651	587	466	+418	14563	13204	1	54/43
43	39	AMY DALLEY Men Don't Change (Curb)	495	8	344	+12	11281	41	6	31/2
48	40	ANDY GRIGGS She Thinks She Needs Me (RCA)	374	115	309	+103	7517	2157	2	37/10
47	41	JULIE ROBERTS Break Down Here (Mercury)	366	96	321	+81	7373	1928	3	32/5
46	42	BILLY DEAN Thank God I'm A Country Boy (View2)	325	38	259	+36	7904	997	4	19/2
49	43	SHERRIE AUSTIN Drivin' Into The Sun (BBR/C4)	253	38	207	+34	5400	776	2	25/5
Debut	44	CHELY WRIGHT Back Of The Bottom Drawer (Vivaton)	252	48	211	+46	5429	945	1	25/9
Debut	45	BLAKE SHELTON When Somebody Knows You That Well (Warner Bros.)	236	78	152	+52	5556	1811	1	15/6
Debut	46	CROSS CANADIAN RAGWEED Sick And Tired (Universal South)	227	82	209	+73	3749	1577	1	21/4
-	47	SCOTTY EMERICK The Coast Is Clear (DreamWorks)	221	16	191	+21	4720	153	4	19/1
Debut	48	JOSH GRACIN I Want To Live (Lyric Street)	208	145	155	+105	4984	3518	1	15/9
Debut	49	COLT PRATHER I Won't Go On And On (Epic)	200	23	121	+15	4581	525	1	10/0
Debut	50	TRACY BYRD How'd I Wind Up In Jamaica (RCA)	174	115	149	+97	3831	2454	1	9/5

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 3/7 - Saturday 3/13.
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Most Added®

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ARTIST TITLE LABEL(S)	ADDS
GRETCHEN WILSON Redneck Woman (Epic)	43
LONESTAR Let's Be Us Again (BNA)	20
RACHEL PROCTOR Me And Emily (BNA)	17
JOE NICHOLS If Nobody Believed In You (Universal South)	11
LEE ANN WOMACK The Wrong Girl (MCA)	10
ANDY GRIGGS She Thinks She Needs Me (RCA)	10
JIMMY WAYNE You Are (DreamWorks)	10

Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
LONESTAR Let's Be Us Again (BNA)	+631
GRETCHEN WILSON Redneck Woman (Epic)	+587
K. CHESNEY f/UNCLE KRACKER When The Sun Goes Down (BNA)	+526
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+472
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+434
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+307
KEITH URBAN You'll Think Of Me (Capitol)	+262
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	+258
BUDDY JEWELL Sweet Southern Comfort (Columbia)	+253
DIERKS BENTLEY My Last Name (Capitol)	+248

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LONESTAR Let's Be Us Again (BNA)	+507
GRETCHEN WILSON Redneck Woman (Epic)	+418
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+383
K. CHESNEY f/UNCLE KRACKER When The Sun Goes Down (BNA)	+377
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+345
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+266
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	+191
SHEDAISY Passenger Seat (Lyric Street)	+186
KEITH URBAN You'll Think Of Me (Capitol)	+180
GEORGE STRAIT Desperately (MCA)	+178

REPORTING STATION PLAYLISTS

www.radioandrecords.com



EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES March 19, 2004

Callout America® song selection is based on the top 35 titles from the R&R Country chart for the airplay week of February 8-14.

ARTIST Title (Label)	LIKE A LOT	TOTAL POSITIVE	NEUTRAL	FAMILIARITY	DISLIKE	BURN
TOBY KEITH American Soldier (DreamWorks)	37.5%	69.6%	18.8%	99.7%	5.4%	5.9%
BUDDY JEWELL Sweet Southern Comfort (Columbia)	34.9%	66.0%	23.5%	98.4%	4.0%	4.8%
TIM MCGRAW Watch The Wind Blow By (Curb)	34.8%	70.1%	20.0%	97.5%	4.0%	3.4%
JIMMY WAYNE I Love You This Much (DreamWorks)	34.5%	67.3%	22.8%	97.3%	3.6%	3.5%
KEITH URBAN You'll Think Of Me (Capitol)	32.7%	65.3%	23.5%	92.5%	3.6%	0.1%
JOSH TURNER Long Black Train (MCA)	32.0%	60.5%	21.7%	99.5%	6.8%	10.5%
CAROLYN DAWN JOHNSON Simple Life (Arista)	31.7%	58.6%	26.5%	93.2%	5.8%	2.3%
SARA EVANS Perfect (RCA)	31.6%	66.5%	23.6%	97.7%	4.2%	3.5%
JOE NICHOLS Cool To Be A Fool (Universal South)	31.5%	62.8%	27.5%	99.0%	3.8%	5.0%
GARY ALLAN Songs About Rain (MCA)	30.9%	61.4%	26.7%	95.7%	4.4%	3.3%
CLINT BLACK Spend My Time (Equity Music Group)	30.3%	61.2%	27.4%	95.2%	5.4%	1.3%
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	29.6%	61.9%	25.8%	98.8%	5.5%	5.7%
BRAD PAISLEY Little Moments (Arista)	28.9%	63.8%	21.0%	98.9%	4.0%	10.1%
CLAY WALKER I Can't Sleep (RCA)	28.9%	64.4%	22.1%	93.1%	5.4%	1.2%
RASCAL FLATTS Mayberry (Lyric Street)	28.8%	63.0%	23.5%	93.2%	5.4%	1.4%
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	28.7%	56.7%	26.9%	98.8%	6.6%	8.6%
DIERKS BENTLEY My Last Name (Capitol)	28.2%	61.9%	24.7%	90.1%	3.3%	0.1%
PAT GREEN Guy Like Me (Republic/Universal South)	27.6%	60.8%	22.9%	92.1%	7.4%	1.1%
KENNY CHESNEY f/JUNCLE KRACKER When The Sun Goes Down (BNA)	27.3%	59.0%	26.8%	89.4%	3.0%	0.7%
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	27.1%	59.4%	22.7%	91.8%	8.8%	0.9%
BRIAN MCCOMAS You're In My Head (Lyric Street)	27.0%	61.6%	25.2%	96.8%	5.2%	4.8%
TRACE ADKINS Hot Mama (Capitol)	26.6%	57.9%	25.0%	99.7%	7.9%	8.9%
BLUE COUNTY Good Little Girls (Asylum/Curb)	26.4%	61.6%	25.2%	97.7%	6.4%	4.5%
LONESTAR Let's Be Us Again (BNA)	26.4%	57.3%	23.2%	85.9%	4.8%	0.5%
REBA MCENTIRE Somebody (MCA)	25.9%	55.4%	27.1%	89.1%	6.3%	0.4%
GEORGE STRAIT Desperately (MCA)	25.5%	57.5%	23.8%	86.6%	4.9%	0.4%
SHEDAISY Passenger Seat (Lyric Street)	25.0%	62.6%	24.3%	91.0%	3.1%	1.0%
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	24.3%	55.2%	26.0%	89.5%	6.0%	2.4%
DAVID LEE MURPHY Loco (Audiom)	24.3%	56.2%	25.3%	86.6%	4.1%	1.0%
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	23.9%	56.7%	26.4%	88.7%	4.5%	1.1%
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	23.4%	56.6%	22.9%	85.8%	4.3%	1.9%
BILLY CURRINGTON I Got A Feelin' (Mercury)	21.1%	60.5%	25.8%	93.4%	5.5%	1.6%
EMERSON DRIVE Last One Standing (DreamWorks)	20.7%	56.5%	26.4%	89.0%	5.9%	0.2%
BIG & RICH Wild West Show (Warner Bros.)	20.5%	53.7%	30.5%	91.6%	7.4%	0.0%
JEFF BATES I Wanna Make You Cry (RCA)	20.0%	50.6%	19.1%	72.1%	2.4%	0.0%

CALLOUT AMERICA® HOT SCORES

Password of the Week: Gator.

Question of the Week: If you have listened to a new station within the last six months and listen to that station after the first listen, what prompted you to listen to that station?

Total

Have not listened to new station: 71%
Just tuning around, found it: 19%
A friend told me: 6%
Saw a TV commercial: 3%
Saw a billboard: 0.5%
Phone call invited me to listen: 0%
Received direct mail: 0.5%

P1

Have not listened to new station: 66%
Just tuning around, found it: 22%
A friend told me: 7%
Saw a TV commercial: 3%
Saw a billboard: 1%
Phone call invited me to listen: 0%
Received direct mail: 1%

P2

Have not listened to new station: 84%
Just tuning around, found it: 11%
A friend told me: 3%
Saw a TV commercial: 2%
Saw a billboard: 0%
Phone call invited me to listen: 0%
Received direct mail: 0%

Male

Have not listened to new station: 69%
Just tuning around, found it: 22%
A friend told me: 6%
Saw a TV commercial: 2%
Saw a billboard: 1%
Phone call invited me to listen: 0%
Received direct mail: 0%

Female

Have not listened to new station: 73%
Just tuning around, found it: 17%
A friend told me: 6%
Saw a TV commercial: 3%
Saw a billboard: 0%
Phone call invited me to listen: 0%
Received direct mail: 1%

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.

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America's Best Testing Country Songs 12 +
For The Week Ending 3/19/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 25-54	Women 25-54	Men 25-54
KEITH URBAN You'll Think Of Me (Capitol)	4.30	4.15	94%	13%	4.23	4.37	4.13
TOBY KEITH American Soldier (DreamWorks)	4.25	4.30	99%	34%	4.30	4.39	4.25
BRAD PAISLEY Little Moments (Arista)	4.24	4.23	98%	26%	4.23	4.27	4.21
KENNY CHESNEY f/UNCLE KRACKER When The Sun Goes Down (BNA)	4.21	4.15	94%	12%	4.12	4.36	3.94
JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	4.21	4.17	83%	7%	4.26	4.23	4.28
BUDDY JEWELL Sweet Southern Comfort (Columbia)	4.20	4.07	95%	17%	4.22	4.36	4.13
JIMMY WAYNE I Love You This Much (DreamWorks)	4.13	4.05	96%	28%	4.13	4.31	4.01
GEORGE STRAIT Desperately (MCA)	4.13	4.15	78%	9%	4.11	4.16	4.07
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	4.10	3.99	86%	12%	4.05	4.17	3.98
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	4.09	-	70%	6%	4.10	4.34	3.94
TERRI CLARK I Wanna Do It All (Mercury)	4.08	4.11	97%	32%	4.10	4.04	4.15
CLAY WALKER I Can't Sleep (RCA)	4.03	3.97	74%	8%	4.00	4.22	3.86
SARA EVANS Perfect (RCA)	4.02	3.99	96%	29%	3.99	3.98	4.00
DIERKS BENTLEY My Last Name (Capitol)	4.02	3.94	92%	19%	3.99	4.09	3.92
CLINT BLACK Spend My Time (Equity Music Group)	4.02	3.99	91%	15%	4.01	3.98	4.03
GARY ALLAN Songs About Rain (MCA)	4.00	3.98	94%	21%	3.98	4.16	3.87
TRACE ADKINS Hot Mama (Capitol)	3.99	4.07	96%	27%	4.07	4.37	3.86
JOE NICHOLS Cool To Be A Fool (Universal South)	3.97	3.96	94%	20%	4.00	4.08	3.94
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	3.97	4.03	74%	10%	3.97	4.13	3.86
RASCAL FLATTS Mayberry (Lyric Street)	3.96	4.03	94%	20%	3.92	4.16	3.76
BLUE COUNTY Good Little Girls (Asylum/Curb)	3.96	3.96	83%	18%	3.95	4.21	3.79
REBA MCENTIRE Somebody (MCA)	3.95	3.98	81%	10%	3.95	3.96	3.94
TIM MCGRAW Watch The Wind Blow By (Curb)	3.94	3.87	95%	27%	3.93	4.10	3.82
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	3.90	3.88	99%	36%	4.01	4.12	3.93
JOSH TURNER Long Black Train (MCA)	3.88	3.96	97%	35%	3.99	3.92	4.04
CAROLYN DAWN JOHNSON Simple Life (Arista)	3.88	3.86	76%	12%	3.89	3.89	3.88
BRIAN MCCOMAS You're In My Head (Lyric Street)	3.87	3.96	76%	13%	3.83	4.00	3.71
SHEDAISY Passenger Seat (Lyric Street)	3.68	3.75	67%	14%	3.69	3.67	3.71
BIG & RICH Wild West Show (Warner Bros.)	3.66	3.53	52%	12%	3.64	3.69	3.61

Total sample size is 431 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

New & Active

RHONDA VINCENT If Heartaches Had Wings (Rounder)
Total Plays: 142, Total Stations: 14, Adds: 0

SCOTTY EMERICK The Coast Is Clear (DreamWorks)
Total Plays: 140, Total Stations: 20, Adds: 2

SHERRIE AUSTIN Drivin' Into The Sun (BBR/C4)
Total Plays: 124, Total Stations: 28, Adds: 6

H. WILLIAMS, JR. Why Can't We All Just Get A Long Neck? (Curb)
Total Plays: 84, Total Stations: 22, Adds: 19

CHELY WRIGHT Back Of The Bottom Drawer (Nivaton)
Total Plays: 67, Total Stations: 18, Adds: 14

VINCE GILL In These Last Few Days (MCA)
Total Plays: 40, Total Stations: 14, Adds: 5

B. SHELTON When Somebody Knows You That Well (Warner Bros.)
Total Plays: 38, Total Stations: 35, Adds: 33

Songs ranked by total plays

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C O U N T R Y FLASHBACK

1 YEAR AGO

• No. 1: "Have You Forgotten" — Darryl Worley

5 YEARS AGO

• No. 1: "How Forever Feels" — Kenny Chesney

10 YEARS AGO

• No. 1: "I Just Wanted You To Know" — Mary Chapin Carpenter

15 YEARS AGO

• No. 1: "I'm No Stranger To The Rain" — Keith Whitley

20 YEARS AGO

• No. 1: "Let's Stop Talkin' About It" — Janie Frickie

25 YEARS AGO

• No. 1: "I Just Fall In Love Again" — Anne Murray

30 YEARS AGO

• No. 1: "Honky Tonk Angel" — Conway Twitty

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
ALAN JACKSON Remember When (Arista)	3472
MARTINA MCBRIDE In My Daughter's Eyes (RCA)	3325
KENNY CHESNEY There Goes My Life (BNA)	2342
TERRI CLARK I Wanna Do It All (Mercury)	1943
TOBY KEITH I Love This Bar (DreamWorks)	1655
ALAN JACKSON AND JIMMY BUFFETT It's Five O'Clock Somewhere (Arista)	1498
KEITH URBAN Who Wouldn't Wanna Be Me (Capitol)	1454
DIERKS BENTLEY What Was I Thinkin'? (Capitol)	1438
LONESTAR My Front Porch Looking In (BNA)	1376
BROOKS & DUNN You Can't Take The Honky Tonk Out Of The Girl (Arista)	1334

KEAN/Arlene, TX
OM: James Cameron
PD: Rudy Fernandez
APD: Shay Hill

WKNM/Biloxi, MS
OM: James Brown
PD: Kipp Gregory
No Adds

WYGY/Cincinnati, OH
OM: P. Johnson
PD: Dawn Michaels
APD: M. Johnson

WKML/Fayetteville, NC
OM: Paul Johnson
No Adds

WFMS/Indianapolis, IN
OM: David Wood
PD: Bob Richards
MD: J. Cannon

KZLA/Los Angeles, CA
OM: P. R. Curtis
PD: Tony Campos
APD: M. Jones

WNEO/New Orleans, LA
OM: Jim Owen
PD: Casey Carter
APD: M. Jones

WSLC/Roanoke, VA
PD: Brett Sharp
PD: Robyn Jaymes
APD: M. Jones

KSUX/Sioux City, IA
PD: Bob Rounds
PD: Tom Michaels
APD: M. Jones

WIBW/Topeka, KS
OM: Ed O'Donnell
PD: Rich Bowers
APD: M. Jones

PART ONE OF A THREE-PART SERIES

Reinventing Radio

The time is ripe for radio reforms

By Mike McVay

The people who run Canadian Music Week asked me to speak at their convention in Toronto on the theme "Reinventing Radio." I set out to satisfy their needs and, in the process, came up with a way to solve the industry's problems. I took the challenge seriously and have designed what I believe is a viable plan to change radio.

There will be some who say that radio doesn't need changing. I would argue that point. Look at all of the research available to us, and you can see that radio listening is declining. Dissatisfaction levels are rising every year. But let's forget for one second the facts that support my position. Let's go with my ears instead.

I recently spent six weeks at home, recuperating from spinal surgery. I heard more continuous radio in that time than at any other time in my life — music radio, Talk radio, News radio, Sports radio and even Internet radio. I

listened to old airchecks that I'd been saving for years, and I listened to new tape of McVay Media clients and of stations we compete against.

I liked a lot of what I heard. I feel that many stations do radio right. But I also came to a conclusion: We have to change the way we do radio if we are going to compete in today's oversaturated media market with the gun of generating revenue held to our heads.

Time To Change

The audience has changed and broadcasters haven't. It has become clear to me why there is so much listener dissatisfaction with radio today: It's because we don't act as if we care about them. That's it. We don't care. And it shows. The listeners have figured it out. They've realized that they're no longer important to many of us.

At a time when our non-radio entertainment competitors are striving to satisfy their audiences, we're focusing on what we want, not what they want. Everyone we compete against comes off as so much more professional than we do. They're aggressive; we're checking off items on a to-do list. We're no longer benefit-oriented. Why shouldn't we expect overall radio listening to decrease?

We can't blame all of our inadequacies on our chasing the almighty dollar though. The quality of radio programming today is not as good as it once was. We're accepting mediocrity. The potential listener compares what we offer to what's available to

them on television, the Internet and satellite radio. We have to take it up a notch.

When did we stop caring about what comes out of our speakers? How did we get so sloppy? Why do we have so much dead air? Are there

really only a few songs that we must play over and over again? Have on-air personalities always been so silly-sounding and I just never noticed?

Does anyone do show prep anymore? The number of uncomfortable pauses I hear from announcers leads me to believe that the answer is no.

People pay us to create and air commercials for their products or services, and yet we put little effort into producing professional-sounding advertisements.

A Painful Process

I'm not being negative about radio. I am not here to state that radio is over; I am here to offer tangible ideas on how we can save radio. It will require reinvention. And that is sometimes a painful process. Change is scary.

First, let's keep in mind that radio is battling not just other radio stations, of which there are more today than there were yesterday in more formats for listeners to choose from than ever before. We also have to contend with television, cable TV and satellite radio. We have to compete with digital music channels, HDTV and cell phones. They're all becoming bigger and more important parts of the entertainment delivery system. You've got the iPod, iBOC, the Internet, WIFI and things we haven't even thought about yet.

Focus on what is important to the audience. You must go to the market and ask them what they want and what they think. Marshall Field, the famous retail pioneer, once said, "Ask people what they want, and give it to them." Invest in research. This is not an area where you should be cutting corners.

Listen to your radio station. Stepping away from day-to-day broadcasting and sitting at home during my recovery gave me the opportunity to look at the forest and not the trees. The

most important step in reinventing your radio station is to find the time to listen to it.

Something that I used to recommend to radio programmers was "Walk Away Wednesday." I suggested that the PD walk away and spend a day listening to the radio outside of his or her station.

Back To Broadcasting

Let's get back to broadcasting, with an emphasis on the *broad*. In some cases we have become so researched and narrow in our desire to find a niche that it is no wonder we're seeing lower ratings for leading stations.

We have so narrowly programmed radio stations that listeners program their own stations by punching in up and down the dial. Niche programming is appropriate if you have a large cluster of stations under one umbrella. If you have only one or two stations in your fold, then *broadcasting* makes you a unique player, one that can garner greater numbers.

There will be some who say that radio doesn't need changing. I would argue that point. Look at all of the research available to us, and you can see that radio listening is declining.

This doesn't mean that you play a variety of genres of music on one station. You still have only one format. *Broadcasting* means that you focus on your music and all of the other attributes of programming that make for a good product.

If you are a music-only machine, you have nothing that builds loyalty in a listener, and you are no better than an iPod. You need attributes that go beyond the music. One-dimensional radio stations are the easiest for a competitor to defeat.

Obviously, the music is one element that has to be right, but broadcasting is a four-pronged attack. Music, Information, Personality and Promotion

It has become clear to me why there is so much listener dissatisfaction with radio today: It's because we don't act as if we care about them. That's it. We don't care. And it shows. The listeners have figured it out.

remains a model to utilize when building a radio station.

Instant Gratification

Instant gratification is important for radio. When I hit the button, I should hear one of my favorite songs or an entertainment or information element that excites me and keeps me locked on to your frequency. We are living in an instant-gratification world. Who can remember a time when you walked into a diner, ordered a burger and waited 15 minutes while it was cooked?

That means that we must play people's favorite songs frequently. It also means utilizing systems to ensure that your music receives proper rotation. One way is to employ Arbitron's theory of Optimum Efficiency Scheduling for music, as well as commercials.

The formula (come over AQH x 3.29 = OES) was designed to expose a commercial to listeners 3.5 times over the course of a week. This is done so that a spot schedule will be effective. The theory is that listeners must hear a commercial 3.5 times in any one-week period before it registers enough for them to recall it and make a buying decision.

Some broadcasters are utilizing OES to rotate music. They take their highest testing oldies and play them two and sometimes three times a day. If they are going to apply the concept correctly, the formula should be applied across 26 or 52 weeks. That's often how long we'll keep a gold song in our library.

The best application for OES is helping to decide how often you should play a current record. That application of the formula should be figured across the course of a week. Currents last a matter of weeks and months, not years.

I can even argue that new currents, those that you feel are going to become huge, should be spun more often when they are brand-new and slowed down slightly when they become powers.

That's the reverse of what we usually do in radio, but if you're a current-intensive radio station, why not expose a song a lot while it is hot and new? This creates excitement and gives people a reason to tune to your radio station.

By the way, I'm not endorsing a one-size-fits-all policy. This rule changes by format.

We should also expand the number and type of titles that we test when researching music in order to build our libraries. People get bored hearing the same songs over and over. Freshen your library, but do it carefully. Testing different songs is the safest

way to develop variety in your music mix. You can also create a "spice" category and play an "oh wow" song several times per daypart.

Future Formats

Future formats may actually be older formats. I speculate that we will see the return of Oldies-based AC, which will encompass music of the '60s, '70s, '80s, '90s and today. That's two decades more than most stations currently play.

I also believe that as more Country stations come on the scene we will see both a gold-based Country format and a current-based Country format. Country remains one of America's most-listened-to formats.

CHR has returned, but it will fragment even further into more clearly defined rhythmic CHRs, mainstream CHRs and Hot ACs, which are adult CHRs in disguise. What we may consider to be rhythmic CHR is just CHR to the average listener.

Since Alternative has disappeared, Hot AC is really mainstream AC. What was mainstream AC is Soft AC. In other words, move it up a notch. America is energizing.

Talk radio has a variety of colorations to it, and I expect to see more male-oriented Talk stations. These are, in many ways, Rock stations without music. It's a blessing to be a Talk station, as you always have a service to provide. I see the format growing in the future. The reinvention for Talk is to become a mirror of the cable news channels, including duplicating their aggressive production.

Contemporary Christian is a fairly new format that's spreading across the country and, in many arenas, challenging not only AC, but also Smooth Jazz. It is also bringing us people back to radio who had turned us off. You can't turn on the TV or pick up a magazine without seeing something about *The Passion of the Christ*. Reinvention should include becoming multimedia-oriented. Get involved with media that goes beyond your own.

Next week: Creating a brand and using information elements.

Mike McVay is founder and President of McVay Media, a full-service consultancy with more than 20 years of service to broadcasters worldwide. The company serves AC, Country, CHR, Oldies, Rock, Classic Rock, Contemporary Christian, Classical, Sports and News/Talk radio stations. McVay's 35 years of broadcast experience include stints as a station owner, general manager, program director, sales representative and air personality. Contact him at mcvaymedia@aol.com or 440-892-1910.



Mike McVay

March 19, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	JOSH GROBAN You Raise Me Up (143/Reprise)	2363	+18	206729	20	111/1
3	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2154	-2	220755	23	100/0
2	3	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	2117	-155	202059	45	119/0
5	4	DIDO White Flag (Arista)	1990	+125	208077	23	96/2
4	5	TRAIN Calling All Angels (Columbia)	1959	-25	164585	36	112/0
6	6	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1949	+116	168159	53	105/0
8	7	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1817	+109	159391	11	106/0
7	8	MATCHBOX TWENTY Unwell (Atlantic)	1780	+12	190108	43	99/0
9	9	MICHAEL McDONALD Ain't No Mountain High Enough (Motown)	1613	+10	126279	19	90/5
10	10	LUTHER VANDROSS Dance With My Father (J)	1458	-25	132323	39	103/0
11	11	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	1339	+79	114087	8	94/2
13	12	MARTINA MCBRIDE This One's For The Girls (RCA)	1314	+132	101335	9	101/5
14	13	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1120	-17	110621	44	90/0
12	14	PHIL COLLINS Look Through My Eyes (Walt Disney/Hollywood)	1050	-144	61904	25	95/0
15	15	CLAY AIKEN Invisible (RCA)	1041	-63	80190	21	85/0
18	16	SEAL Love's Divine (Warner Bros.)	896	+258	94406	7	76/3
17	17	WYNONNA I Want To Know What Love Is (Curb)	821	+115	28462	5	82/5
16	18	3 DOORS DOWN Here Without You (Republic/Universal)	732	-20	94490	12	47/4
19	19	SANTANA f/ALEX BAND Why Don't You & I (Arista)	621	+25	84095	18	40/0
21	20	LUTHER VANDROSS Buy Me A Rose (J)	508	+160	68050	2	59/12
22	21	ROD STEWART Time After Time (J)	342	+88	29448	3	56/4
25	22	NO DOUBT It's My Life (Interscope)	290	+59	23898	6	20/1
26	23	ISRAEL KAMAKAWIWO'OLE Over The Rainbow (Big Boy)	272	+83	12032	3	26/4
23	24	MICHAEL BUBLE Sway (143/Reprise)	271	+18	8242	4	47/3
24	25	KENNY LOGGINS I Miss Us (All The Best)	268	+34	10022	5	43/5
20	26	CHRISTINA AGUILERA The Voice Within (RCA)	260	-117	21604	16	32/0
Debut	27	LIONEL RICHIE Just For You (Island/IDJMG)	236	+124	54662	1	52/16
27	28	MELISSA ETHERIDGE Breathe (Island/IDJMG)	186	+11	16678	2	20/4
30	29	TRAIN When I Look To The Sky (Columbia)	176	+28	18093	2	18/5
Debut	30	NORAH JONES Sunrise (Blue Note/EMC)	162	+15	27102	1	16/2

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 3/7-3/13. 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

KATRINA CARLSON Count On Me (Kataphonic)
Total Plays: 152, Total Stations: 35, Adds: 6

HARRY CONNICK, JR. For Once In My Life (Columbia)
Total Plays: 145, Total Stations: 24, Adds: 1

HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM)
Total Plays: 136, Total Stations: 29, Adds: 6

CYNDI LAUPER Stay (Epic)
Total Plays: 114, Total Stations: 18, Adds: 0

PHIL COLLINS No Way Out (Hollywood)
Total Plays: 54, Total Stations: 19, Adds: 5

GLORIA ESTEFAN I Wish You (Epic)
Total Plays: 0, Total Stations: 17, Adds: 17

Songs ranked by total plays

Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
GLORIA ESTEFAN I Wish You (Epic)	17
LIONEL RICHIE Just For You (Island/IDJMG)	16
LUTHER VANDROSS Buy Me A Rose (J)	12
KATRINA CARLSON Count On Me (Kataphonic)	6
HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM)	6
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SEAL Love's Divine (Warner Bros.)	+258
LUTHER VANDROSS Buy Me A Rose (J)	+160
MARTINA MCBRIDE This One's For The Girls (RCA)	+132
DIDO White Flag (Arista)	+125
LIONEL RICHIE Just For You (Island/IDJMG)	+124
UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	+116
WYNONNA I Want To Know What Love Is (Curb)	+115
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+109
ROD STEWART Time After Time (J)	+88
ISRAEL KAMAKAWIWO'OLE Over The Rainbow (Big Boy)	+83

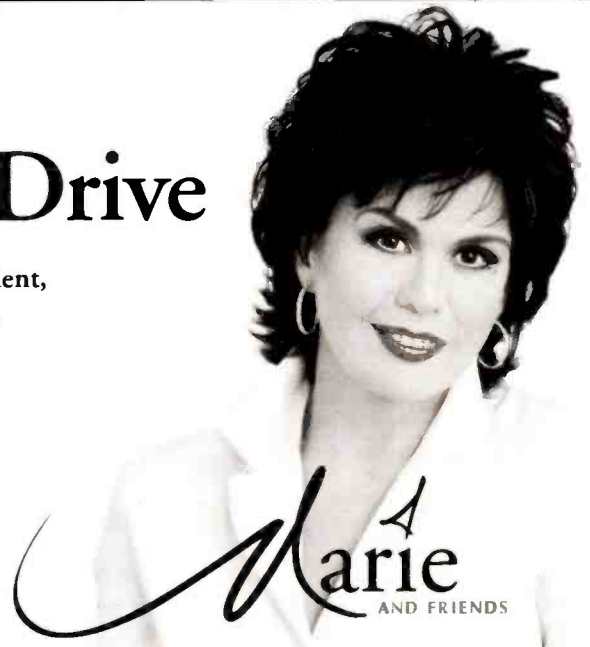
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America's Best Testing AC Songs 12 + For The Week Ending 3/19/04

Table with 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, etc.

Total sample size is 365 respondents. Total average favorability estimates are based on a scale of 1-5. Total familiarity represents the percentage of respondents who recognized the song.

Indicator Most Added

- LUTHER VANDROSS Buy Me A Rose (J)
LIONEL RICHIE Just For You (Island/IDJMG)
NORAH JONES Sunrise (Blue Note/EMC)
Recurrents
CELINE DION Have You Ever Been In Love (Epic) 964
VANESSA CARLTON A Thousand Miles (A&M/Interscope) 928

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

- WYJB/Albany, NY
WMXJ/Boston, MA
WLQT/Dayton, OH
WOOD/Grand Rapids, MI
KSRC/Kansas City, MO
WNKC/Mobile, AL
WSWT/Peoria, IL
KGBY/Sacramento, CA
KGBV/Springfield, MO
WASH/Washington, DC
WYJB/Albany, NY
WMXJ/Boston, MA
WLQT/Dayton, OH
WOOD/Grand Rapids, MI
KSRC/Kansas City, MO
WNKC/Mobile, AL
WSWT/Peoria, IL
KGBY/Sacramento, CA
KGBV/Springfield, MO
WASH/Washington, DC



*Monitored Reporters
137 Total Reporters
120 Total Monitored
17 Total Indicator
Did Not Report, Playlist Frozen (2):
WAFY/Frederick, MD
WGFB/Rockford, IL

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	3 DOORS DOWN Here Without You (Republic/Universal)	3371	-58	246264	31	95/0
5	2	EVANESCENCE My Immortal (Wind-up)	3358	+178	205209	16	95/1
3	3	NICKELBACK Someday (Roadrunner Records/IDJMG)	3192	-120	218080	25	88/0
2	4	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3188	-183	220662	24	92/0
6	5	MAROON 5 This Love (Octone/J)	3179	+215	212383	10	96/2
4	6	NO DOUBT It's My Life (Interscope)	3150	-88	245024	20	91/0
8	7	MATCHBOX TWENTY Bright Lights (Atlantic)	2781	-84	210627	31	91/0
10	8	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2770	+91	181032	17	97/0
7	9	DIDO White Flag (Arista)	2733	-145	214162	34	88/0
9	10	SANTANA/ALEX BAND Why Don't You & I (Arista)	2658	-101	195470	39	93/0
11	11	SARAH MCLACHLAN Fallen (Arista)	2408	-149	167654	26	87/0
13	12	MELISSA ETHERIDGE Breathe (Island/IDJMG)	2185	+25	119522	12	88/0
12	13	OUTKAST Hey Ya! (Arista)	2183	+4	155364	15	50/1
15	14	JOHN MAYER Clarity (Aware/Columbia)	1921	-3	114419	10	83/2
14	15	TRAIN When I Look To The Sky (Columbia)	1901	-139	107719	20	81/0
16	16	LIZ PHAIR Extraordinary (Capitol)	1472	+7	73989	12	80/2
17	17	FUEL Falls On Me (Epic)	1256	+55	51095	18	56/5
18	18	TOBY LIGHTMAN Devils And Angels (Lava)	1054	+54	42451	9	62/2
19	19	NORAH JONES Sunrise (Blue Note/EMC)	1050	+140	65712	8	65/6
20	20	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	967	+81	46516	5	57/1
24	21	HOOBASTANK The Reason (Island/IDJMG)	882	+182	35034	4	52/7
22	22	3 DOORS DOWN Away From The Sun (Republic/Universal)	811	+78	45969	5	46/4
26	23	JESSICA SIMPSON With You (Columbia)	801	+121	47948	6	35/5
21	24	SEAL Love's Divine (Warner Bros.)	761	-34	43858	7	49/4
23	25	JOSH KELLEY Everybody Wants You (Hollywood)	712	-19	30262	6	50/0
25	26	KID ROCK Cold And Empty (Top Dog/Atlantic)	652	-43	26015	9	42/0
27	27	LINKIN PARK Numb (Warner Bros.)	510	+50	23925	8	10/2
29	28	NELLY FURTADO Try (DreamWorks/Interscope)	492	+54	16598	2	42/1
28	29	MATCHBOX TWENTY Downfall (Atlantic)	472	+26	25732	3	34/5
31	30	JET Are You Gonna Be My Girl (Elektra/EEG)	461	+72	31908	4	19/3
40	31	LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	419	+160	30572	2	42/6
Debut	32	SARAH MCLACHLAN Stupid (Arista)	383	+229	21388	1	41/6
34	33	KIMBERLEY LOCKE 8th World Wonder (Curb)	383	+4	16669	5	26/0
35	34	SIMPLE PLAN Perfect (Lava)	369	+11	17436	14	16/0
30	35	CLAY AIKEN Invisible (RCA)	367	-40	22714	17	17/0
32	36	GUSTER Careful (Palm/Reprise)	355	-28	11556	6	26/0
33	37	FEFE DOBSON Everything (Island/IDJMG)	339	-44	6489	7	26/0
36	38	OUTKAST The Way You Move (Arista)	328	+2	21338	3	9/1
Debut	39	AVRIL LAVIGNE Don't Tell Me (Arista)	315	+95	15517	1	33/23
Debut	40	JOSH GROBAN You Raise Me Up (143/Reprise)	251	+67	18975	1	10/1

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 3/7-3/13. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 15 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

Most Added

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ARTIST TITLE LABEL(S)	ADDS
AVRIL LAVIGNE Don't Tell Me (Arista)	23
FINGER ELEVEN One Thing (Wind-up)	9
LOS LONELY BOYS Heaven (Or/Epic)	7
HOOBASTANK The Reason (Island/IDJMG)	8
NORAH JONES Sunrise (Blue Note/EMC)	6
LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	6
SARAH MCLACHLAN Stupid (Arista)	6
FUEL Falls On Me (Epic)	5
JESSICA SIMPSON With You (Columbia)	5
MATCHBOX TWENTY Downfall (Atlantic)	5

hoobastank
"the reason"
 24-21 R&R Hot AC #3 Most Increased
 18* Modern Adult Monitor...#2 Greatest Gainer
 26*-22* Top 40 Monitor...#4 Greatest Gainer
 NEW ADDS THIS WEEK:
 KYSR/Los Angeles KDMX/Dallas
 WWMX/Baltimore WQAL/Cleveland
 Just added to and

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SARAH MCLACHLAN Stupid (Arista)	+229
MAROON 5 This Love (Octone/J)	+215
HOOBASTANK The Reason (Island/IDJMG)	+182
EVANESCENCE My Immortal (Wind-up)	+178
LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	+160
NORAH JONES Sunrise (Blue Note/EMC)	+140
JESSICA SIMPSON With You (Columbia)	+121
AVRIL LAVIGNE Don't Tell Me (Arista)	+95
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+91
BARENAKED LADIES Testing 1, 2, 3 (Reprise)	+81

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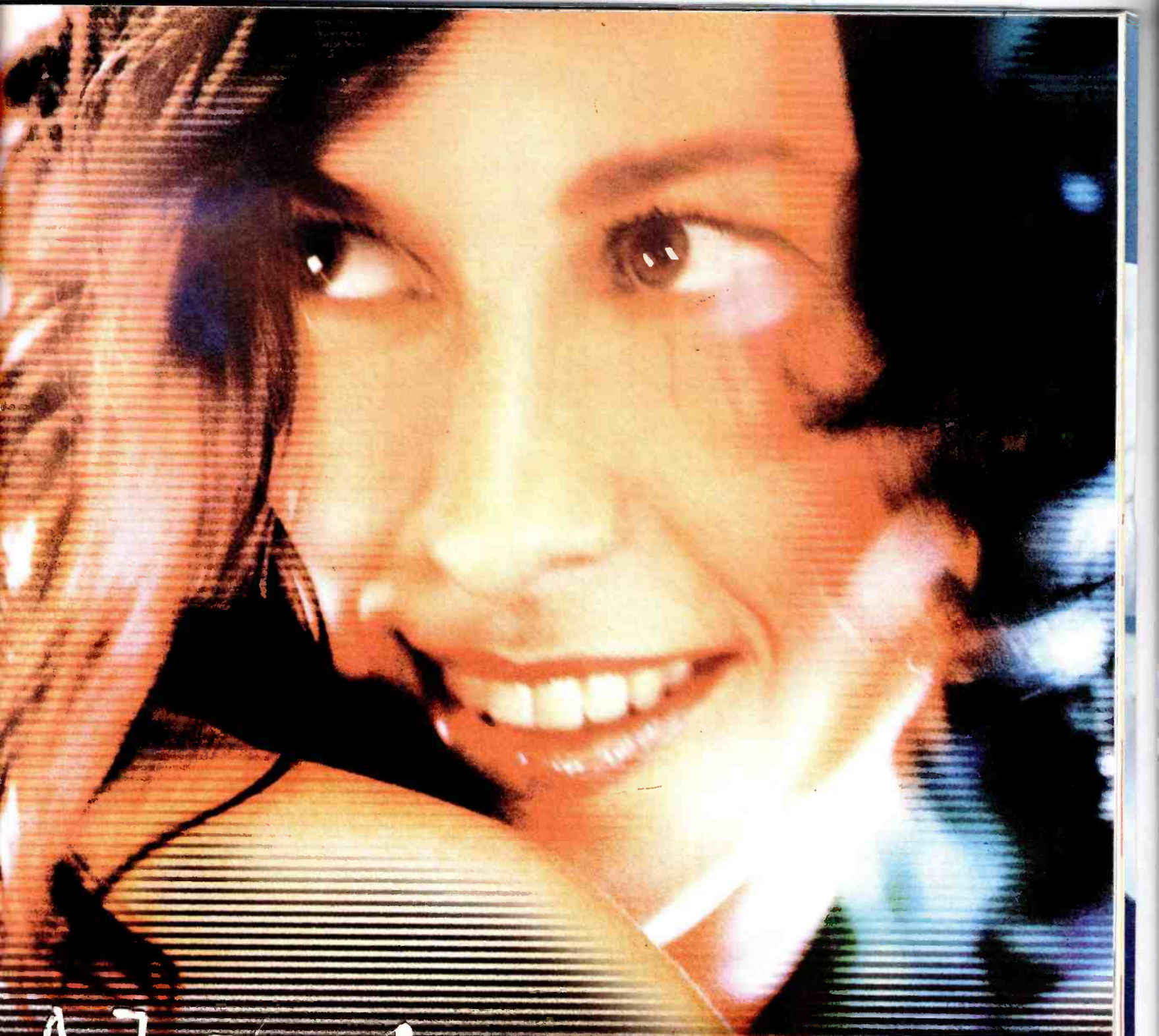
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Produced by Alanis Morissette, John Shanks, and Tim Thorney Mixed by Chris Lord-Alge Managed by Scott Welch for Mosaic Media Group © 2004 Maverick Recording Company.



America's Best Testing Hot AC Songs 12+ For The Week Ending 3/19/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 18-34, Women 18-24, Women 25-34. Lists top songs like Maroon 5, Evanescence, Matchbox Twenty, etc.

Total sample size is 453 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much).

New & Active

- GAVIN DEGRAW I Don't Want To Be (J) Total Plays: 245, Total Stations: 27, Adds: 3
DURAN DURAN Sunrise (Capitol) Total Plays: 232, Total Stations: 18, Adds: 2
LOS LONELY BOYS Heaven (Dr/Epic) Total Plays: 225, Total Stations: 21, Adds: 8

Indicator Most Added
JESSICA SIMPSON Take My Breath Away (Columbia)
LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)

Reporters

Grid of reporter information by state/region, including call letters, names, and contact info. States include OH, NY, TX, FL, IL, etc.

POWERED BY MEDIABASE
Monitored Reporters 109 Total Reporters
88 Total Monitored
11 Total Indicator
Did Not Report, Playlist Frozen (1): WNK/Elmira, NY



CAROL ARCHER
carcher@radioandrecords.com

PART ONE OF A TWO-PART SERIES

Columbia Records: Doing Jazz A Long, Long Time

The venerable label's commitment to jazz continues

Among the oldest and most respected record labels in the world, Columbia Records traces its history to the late 1880s and the pioneering breakthroughs of the Columbia Gramophone Co. of Bridgeport, CT. Columbia was one of the first companies to recognize the potential of recorded music, and it played a significant role in the technological evolution of sound recordings in the 20th century.

I wish to thank Columbia for graciously providing a wealth of material researched and compiled from various historical sources. That material forms the basis for this first of two columns about this heritage record company.

With two top 10 tracks on R&R's Smooth Jazz chart — Chris Botti's "Indian Summer," coming off No. 1, and Peter White's "Talkin' Bout Love," climbing at 5* — Columbia is ablaze at the format. Next week Sr. VP/Columbia Jazz & Legacy Recordings Jeff Jones and VP/Adult Promotion & Marketing John Vernile discuss working in today's challenging music-industry climate. The story opens, though, with Columbia Records' illustrious history.

In The Beginning

Columbia has been home to many of the most colorful, dynamic, talented and influential artists and entertainers of the past hundred years: John Philip Sousa, Scott Joplin, Louis Armstrong, Billie Holiday, Robert Johnson, Leadbelly, Miles Davis, Duke Ellington, Al Jolson, Bing Crosby, Frank Sinatra, Tony Bennett, Bob Dylan, Janis Joplin, Pink Floyd, Johnny Cash, Willie Nelson, Neil Diamond, Simon & Garfunkel, Pete Seeger, Billy Joel, Bruce Springsteen, Barbra Streisand, Destiny's Child, Glenn Gould, Leonard Bernstein, Vladimir Horowitz and countless others.

Between 1917-18 Columbia offered Americans the very first jazz recordings, by black as well as white bands, and preserved blues history with seminal recordings by Robert Johnson, Bessie Smith and Ethel Waters.

As a record company with a 116-year legacy that spans the entirety of recording history, Columbia has reflected — and profoundly affected — virtually every significant musical movement of the last century: jazz, country and western, rock 'n' roll, blues, R&B, rap, gospel, pop, Broadway musicals and hip-hop. Seen across the arc of time, it would be difficult to overestimate the impact of Columbia Records.

Columbia Records' story begins at the end of the 1880s, when Thomas Edison put aside his work on sound recording to focus on inventing the light bulb, leaving others to pursue the goal of permanent documentation of sound.

The inventor of the telephone, Alexander Graham Bell; his cousin chemical engineer Chichester Bell; and scientist Charles Tainter financed a laboratory in which the gramophone was devised. The invention sold through the American Gramophone Co., a firm organized in 1887 to sell Dictaphones.

At the time Edison envisioned sound recording being used to immortalize dying people's last words. He was notoriously unenthusiastic, and mistaken, about using it to record music.

It Don't Mean A Thing...

Bell and Tainter formed the Columbia Phonograph Co. The first artist signed to the label was the "march king," John Philip Sousa. In 1891 Columbia issued a 10-page catalog of its recordings. Remarkably, by the end of the 19th century the company had a catalog of more than 5,000 recordings.

In 1902 Columbia switched from wax cylinders to discs, one of many technological innovations the company would spearhead over the course of the 20th century. In 1948 the company innovated the long-playing album, which held eight times the amount of music found on a 78 rpm

COLUMBIA RECORDS GROUP

disc, and turned high-fidelity music listening into a national obsession.

Columbia's long-standing commitment to technological breakthroughs has remained unwavering, as evidenced by such recent advances as the Super Audio Compact Disc.

It was Columbia Records that, between 1917-18, offered Americans the very first jazz recordings, by black as well as white bands. Columbia took the African-American migration to the North seriously and preserved blues history with seminal recordings by Robert Johnson, Bessie Smith and Ethel Waters, among others.

By 1927 the company was the undisputed champion of jazz, with records by Fletcher Henderson, Paul Whiteman, Bix Biederbecke, Duke Ellington and Louis Armstrong, whose "Kickin' the Jug" was among the first integrated records.

During the Depression of the early 1930s Columbia offered young music listeners the romantic, sensual sound of crooners like Bing Crosby, Rudy Vallee and Fred Astaire. Columbia anticipated the swing era with Duke Ellington's "It Don't Mean a Thing If It Ain't Got That Swing" and epitomized the genre with Count Basie and Benny Goodman.

American Music

Shortly after William Paley's CBS

In 1948 Columbia innovated the long-playing album, which held eight times the amount of music found on a 78 rpm disc, and turned high-fidelity music listening into a national obsession.

bought Columbia for \$700,000 in 1937, legendary record producer John Hammond conquered the burgeoning jukebox market with all-star combos built around Billie Holiday.

By the time Columbia staged Benny Goodman's groundbreaking Jazz at Carnegie Hall concert in 1938, the label was recording the full breadth of American music — including hillbilly, western swing, blues and R&B — and popularizing each genre's key figures, from Bill Monroe to Robert Johnson.

When America's bobby-soxers began to define a new market — the "teenager" — in the early 1940s, Columbia responded by signing Frank Sinatra.

After WWII, Columbia advanced the classical market with artists like Isaac Stern, Bruno Walter, Leonard Bernstein, George Szell, Vladimir Horowitz and Glenn Gould and set the standard for Broadway musical recording with *My Fair Lady*.

The label dominated the world of pop in the pre-rock '50s with Rosemary Clooney, Tony Bennett, Doris Day, Frankie Laine, Guy Mitchell, Johnny Mathis and others and furthered the jazz scene with pioneers like Sarah Vaughan, Dave Brubeck, Miles Davis and Thelonious Monk.

The Times They Are A-Changin'

At the end of the 1950s Hammond and label head Goddard Lieberson challenged the McCarthy-era blacklist and signed Pete Seeger, who gave Columbia one of the great anthems of the civil rights movement, "We Shall Overcome."

Hammond also signed two then-unknowns whose singular talents secured their places in the pantheon of contemporary music: Detroit native and gospel and soul singer Aretha Franklin and the raspy folk singer Bob Dylan, a poet who plugged in to electrify rock 'n' roll and never looked back.

Columbia responded to the cultural upheaval of the 1960s with Dylan, Simon & Garfunkel, Santana, Pink Floyd, Janis Joplin, Laura Nyro and others. At the same time the label revitalized country music with Johnny Cash, Willie Nelson, Merle Haggard and more.

Epic Records, once a small jazz subsidiary of Columbia, also became a major player over the next 25 years, kicking out hits by Sly Stone, Luther Vandross, Pearl Jam, Michael Jackson and countless others.

During Bruce Lundvall's tenure as President of Columbia, the label's jazz roster expanded significantly to in-

clude such first-magnitude acts as Dexter Gordon, whose record *Homecoming* is generally considered a classic. Gordon went on to star in Bertrand Tavernier's evocative film *Round Midnight*.

Other jazz notables were Stan Getz, McCoy Tyner, Max Roach, Freddie Hubbard, Return To Forever, Al di Meola and Woody Shaw. Through Lundvall's connections to Getz and to Columbia's Fania All-Stars, the label was able to champion the first record out of Castro's Cuba, by Irakere — Chucho Valdez, Paquito D'Rivera, Arturo Sandoval and Carlos Aberhof.

After the band toured as the opening act for Steven Stills and appeared at the JVC Jazz Festival in New York on a piano night that featured Bill Evans, Lundvall spearheaded Havana Jams, a concert that was recorded and televised — a coup for Latin jazz and Columbia.

Still Kicking

Throughout the last quarter of the 20th century Columbia Records continued to define and mirror the American musical character. Bruce Springsteen embodied the yearnings of the common man, from the streets of Asbury Park, NJ to the "Streets of Philadelphia." Billy Joel fanned the flames of classic Tin Pan Alley songwriting.

Alice In Chains, Soundgarden and Nirvana turned millions of Gen Xers on to acerbic alternative rock. From the time of her stunning debut single, "Vision of Love," Mariah Carey created the template for contemporary pop divas (though few have equaled her multi-octave vocal range). Recordings by Cypress Hill, The Fugees and Nas demonstrated the power, range and integrity of hip-hop.

Now in its third century, Columbia continues to influence both popular culture and music history with new artists like singer-songwriter John Mayer, No. 1 hitmaker Beyoncé and socially conscious alt rockers System Of A Down (the band mounts an annual benefit concert to draw global attention to the genocide of Armenians in the early 20th century).

The label also supports new and vital recordings by enduring artists, including Dylan, Springsteen, Barbra Streisand and Tony Bennett.

Next week in this space Jeff Jones and John Vernile bring their big-picture thinking and brainpower to a discussion of Columbia's ongoing commitment to adult music — especially jazz — and the career development, marketing and promotion of Columbia's smooth jazz roster, including core artists Peter White and Chris Botti. It should go without saying that Jones and Vernile also have cogent thoughts about records' relationship with radio. Stay tuned.

March 19, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
	1	1 KIM WATERS The Ride (Shanachie)	869	+3	110275	17	40/0
4	2	2 RICHARD ELLIOT Sly (GRP/VMG)	773	+7	96723	15	39/0
	3	CHRIS BOTTI Indian Summer (Columbia)	758	-29	82482	25	37/0
3	4	NICK COLIONNE High Flyin' (3 Keys Music)	600	-150	50245	23	29/0
7	5	5 PETER WHITE Talkin' Bout Love (Columbia)	598	+5	68966	9	40/0
5	6	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)	587	-41	52598	30	29/0
6	7	STEVE COLE Everyday (Warner Bros.)	559	-38	64704	22	35/0
8	8	8 HIL ST. SOUL For The Love Of You (Shanachie)	544	+13	60148	9	37/0
9	9	9 PAUL BROWN 24/7 (GRP/VMG)	539	+51	86416	8	35/0
12	10	10 EUGE GROOVE Livin' Large (Narada)	432	+28	47454	6	36/1
13	11	11 PAUL TAYLOR Steppin' Out (Peak)	429	+52	62788	7	33/2
16	12	12 DAVE KOZ All I See Is You (Capitol)	413	+75	61146	3	35/1
11	13	13 BASS X Vonni (Liquid 8)	410	+4	38819	18	31/0
10	14	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	408	-35	40121	19	32/0
17	15	15 RICHARD SMITH Sing A Song (A440)	354	+31	32311	14	30/1
19	16	16 NORAH JONES Sunrise (Blue Note/EMC)	325	+28	21335	7	30/6
20	17	MARC ANTOINE Mediterraneo (Rendezvous)	318	+53	37437	4	32/0
21	18	MINDI ABAIR Save The Last Dance (GRP/VMG)	314	+50	35725	4	29/2
22	19	19 JEFF GOLUB Pass It On (GRP/VMG)	266	+33	22923	6	22/1
27	20	20 BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)	238	+66	30902	2	26/5
Debut	21	21 JOYCE COOLING Expression (Narada)	232	+123	25443	1	26/5
23	22	22 DAVID SANBORN Isn't She Lovely (GRP/VMG)	228	+2	25413	5	18/0
24	23	NAJEE Eye 2 Eye (N-Coded)	224	-2	24191	12	20/0
28	24	24 RICK BRAUN Daddy-O (Warner Bros.)	182	+33	10794	2	20/1
26	25	25 BRIAN BROMBERG Bobblehead (A440)	181	+18	9148	6	15/1
30	26	26 DAN SIEGEL In Your Eyes (Native Language)	138	+8	6245	3	13/0
-	27	27 SPECIAL FX Ladies Man (Shanachie)	128	+5	9483	3	12/0
25	28	KIRK WHALUM Do You Feel Me (Warner Bros.)	126	-52	11829	18	13/0
-	29	29 ERIC MARIENTHAL Sweet Talk (Peak)	125	+4	9069	3	13/1
Debut	30	30 SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	117	+54	4849	1	10/0

40 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 3/7-3/13. 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

BRAXTON BROTHERS When You Touch Me (Peak)
Total Plays: 102, Total Stations: 12, Adds: 0

PETE BELASCO Deeper (Compendia)
Total Plays: 97, Total Stations: 8, Adds: 2

BRIAN HUGHES Wherever You Are (A440)
Total Plays: 92, Total Stations: 10, Adds: 0

GRADY NICHOLS Alright (Grady Nichols Ltd.)
Total Plays: 88, Total Stations: 9, Adds: 0

PAUL JACKSON, JR. Walkin' (Blue Note/EMC)
Total Plays: 76, Total Stations: 9, Adds: 1

BEYONCE' f/LUTHER VANDROSS The Closer I Get To You (J/Columbia)
Total Plays: 65, Total Stations: 6, Adds: 0

JEFF LORBER Under Wraps (Narada)
Total Plays: 61, Total Stations: 4, Adds: 0

MICHAEL MCDONALD Ain't Nothing Like The Real Thing (Motown)
Total Plays: 60, Total Stations: 6, Adds: 1

KEN NAVARRO In The Sky Today (Shanachie)
Total Plays: 54, Total Stations: 7, Adds: 2

COUCH POTATO ALLSTARS Sex And The City (Shanachie)
Total Plays: 54, Total Stations: 5, Adds: 0

Songs ranked by total plays

Most Added®

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ARTIST TITLE LABEL(S)	ADDS
PRAFUL Let The Chips Fall (Rendezvous)	13
NORAH JONES Sunrise (Blue Note/EMC)	6
JOYCE COOLING Expression (Narada)	5
B. CULBERTSON f/N. BROWN Come On Up (Warner Bros.)	5
DIANA KRALL Temptation (Verve/VMG)	5
NESTOR TORRES Maybe Tonight (Heads Up International)	5

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JOYCE COOLING Expression (Narada)	+123
DAVE KOZ All I See Is You (Capitol)	+75
B. CULBERTSON f/N. BROWN Come On Up (Warner Bros.)	+66
SIMPLY RED You Make Me Feel... (simplyred.com/Red Ink)	+54
MARC ANTOINE Mediterraneo (Rendezvous)	+53
PAUL TAYLOR Steppin' Out (Peak)	+52
PAUL BROWN 24/7 (GRP/VMG)	+51
MINDI ABAIR Save The Last Dance (GRP/VMG)	+50

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SEAL Touch (Warner Bros.)	325
PRAFUL Sigh (Rendezvous)	307
RONNY JORDAN At Last (N-Coded)	295
DAVID BENOIT Watermelon Man (GRP/VMG)	277
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	210
DARYL HALL She's Gone (Rhythm & Groove/Liquid 8)	201
PAMELA WILLIAMS Afterglow (Shanachie)	191
SIMPLY RED Sunrise (simplyred.com/Red Ink)	179
PAUL JACKSON, JR. It's A Shame (Blue Note)	148
DAVE KOZ Honey-Dipped (Capitol)	136
LEE RITENOUR Inner City Blues (GRP/VMG)	128
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	112
KENNY G. Majibu Dreams (Arista)	111
LUTHER VANDROSS Dance With My Father (J)	91
JEFF LORBER Gigabyte (Narada)	71
GREGG KARUKAS Riverside Drive (N-Coded)	66

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

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ON THE RECORD

With
Robert Dees
PD KJZS/Reno, NV

In the early '70s, as MD of an AOR station reminiscent of KMET/Los Angeles and KSAN/San Francisco, I was accused by listeners of spinning a wide variety of music. Of course I wouldn't play Led Zeppelin and Chuck Mangione in the same set — not in the same set! Those were the days. • In the '80s, while living in L.A., I found KTWW (The Wave). Life changed. I

thought, "Wow! A whole new audience and market is out here." When my best friend, Rick Braun, played me music he was working on in the early '90s, I had confirmation. Smooth Jazz was here to stay. • We are blessed with a format of passionate, romantic, fresh music, and the credit goes to the musicians. Of course, the vehicle is Smooth Jazz radio and the record companies that promote it. I listen to everything that comes across my desk. When I hear a new song that makes the hair on the back of my neck stand up, I know we are on the right track. • Variety is the key; a great groove and new sax, guitar, trumpet and piano riffs excite me. Vocals like Norah Jones' refresh tired ears. The Sanborns, Brauns and Golubs, to name a few, bring a community of music to the masses that creates a loyal following.

Although Rendezvous Entertainment — home to Marc Antoine, Praful and, soon, an enticing chill compilation called *Rendezvous Lounge* — is a relatively recent startup, the label probably has the highest hits-to-releases ratio of any company around. This week, Praful's fantastic sophomore single, "Let the Chips Fall," earns No. 1 Most Added with 13 new adds. Among them are powerhouses WQCD/New York, WNUA/Chicago, WLVE/Miami, KKSJ/San Francisco (you've been serviced with an outstanding edit by PD Michael Erickson), KOAI/Dallas and KIFM/San Diego. It's a great first week for a great new artist who is moving Smooth Jazz forward ... **Norah Jones'** "Sunrise" (Blue Note/EMC) finally receives a nod from Broadcast Architecture and is second Most Added with six new adds, including WQCD, WLVE and WVMV/Detroit ... Five tracks tie for third Most Added; one, **Joyce Cooling's** "Expression" (Narada), is also top Most Increased, with a 123-play gain. New adds include KOAI, KYOT/Phoenix and KIFM ... Among five new adds on **Diana Krall's** irresistible "Temptation" (Verve/VMG) are WJZI/Milwaukee, WNWV/Cleveland and KSSJ/Sacramento ... **Nestor Torres**, an extremely gifted artist who has yet to receive proper recognition from this format, has made an outstanding record with *Sin Palabras* (Heads Up), with achingly beautiful songs and performance. Torres' "Maybe Tonight" also earns five new adds, including WLVE and WVMV ... Top of the "A" stack: **Brian Lenair's** "Gone Ridin'" (Urban Vibe); **Pete Belasco's** "Deeper" (Compendia), which is already on KKSJ, KIFM and WSSM/St. Louis; **Chris Standring's** "Miss Downtown Sugar Girl" (Pyramid/Mesa); and, also on Pyramid, **Gladys Knight's** fantastic "Vacilon."



— Carol Archer, Smooth Jazz Editor

Reporters

KAJZ/Albuquerque, NM
OM: Jim Walton
PD: Paul Lavoie
APD/MD: Jeff Young
No Adds

KNIK/Anchorage, AK
OM/MD: Aaron Wallender
No Adds

WJZZ/Atlanta, GA
PD/MD: Nick Francis
No Adds

KSMJ/Bakersfield, CA
OM/MD: Chris Townshend
APD: Matt Kelly
No Adds

WNUA/Chicago, IL
OM: Bob Krall
PD/MD: Steve Stiles
Praful

WNWV/Cleveland, OH
OM/MD: Bernie Kimble
Diana Krall
Nestor Torres

WJZA/Columbus, OH
PD/MD: Bill Harman
No Adds

KOAI/Dallas, TX
OM/MD: Kurt Johnson
MD: Mark Sanford
Norah Jones
Praful
Joyce Cooling

KJCO/Denver, CO
PD/MD: Michael Fischer
16 New
9 MINDI ABAR

WVMV/Detroit, MI
OM/MD: Tom Stecker
MD: Sandy Kovach
Norah Jones

KEZL/Fresno, CA
OM: E. Curtis Johnson
PD/MD: J. Weidenheimer
11 PAUL TAYLOR
2 PRAFUL
2 BRIAN CULBERTSON ENORMAN BROWN

WDRR/Ft. Myers, FL
OM: Steve Amari
PD: Joe Turner
MD: Randi Bachman
8 NEW NAVARRO
6 BRIAN BROMBERG
9 PRAFUL
1 JOYCE COOLING
1 DIANA KRALL
1 NESTOR TORRES
1 EARTH, WIND & FIRE

KHJZ/Houston, TX
PD: Maxine Todd
APD/MD: Greg Morgan
No Adds

WYJZ/Indianapolis, IN
OM/MD: Carl Frye
12 JOYCE COOLING

KOAS/Las Vegas, NV
PD/MD: Erik Fox
No Adds

KSBR/Los Angeles, CA
OM/MD: Terry Wedel
MD: Susan Koshay
2 CASSANDRA REED
1 ALEX BURGON

KTWW/Los Angeles, CA
PD: Paul Goldstein
APD/MD: Samantha Wiedmann
No Adds

WELV/Macon, GA
OM: Erich West
PD/MD: Rick Smith
11 BRIAN CULBERTSON ENORMAN BROWN
11 NESTOR TORRES

WJZN/Memphis, TN
PD/MD: Norm Miller
ALEX BURGON
PRAFUL
BOB GALDWIN

WLVE/Miami, FL
OM: Rob Roberts
PD/MD: Rick McMillan
NORAH JONES
PRAFUL
NESTOR TORRES

WJZI/Milwaukee, WI
OM/MD: Steve Scott
MD: Jeff Peterson
2 DIANA KRALL
2 BRIAN CULBERTSON ENORMAN BROWN
2 ROGER SMITH

KRVR/Modesto, CA
OM/MD: Doug Wulf
PD: Jim Bryan
1 BRIAN CULBERTSON ENORMAN BROWN
1 PRAFUL
1 RICK BRABIN
1 ROBERT LAMM
1 SERGIO CAPUTO

Jones Smooth Jazz/Network
PD/MD: Steve Hubbard
ERIC MARIENTHAL
1 ACUSTIC ALCHIMY
1 DAVID GARFIELD

WQCD/New York, NY
OM: John Mullen
PD/MD: Charley Connolly
Norah Jones
Praful

WLOO/Orlando, FL
PD: Brian Morgan
MD: Patricia James
9 RICHARD SMITH
CASSANDRA REED

WJZZ/Philadelphia, PA
PD: Michael Teitz
MD: Frank Childs
No Adds

KYOT/Phoenix, AZ
PD: Shaun Holly
APD/MD: Angie Handa
DAVE KOT
JOYCE COOLING

KJZS/Reno, NV
OM: Ron Brooks
PD/MD: Robert Dees
MICHAEL WICKFIELD
NORAH JONES
PRAFUL

KSSJ/Sacramento, CA
PD/MD: Lee Hansen
APD: Ken Jones
DIANA KRALL

KBZN/Salt Lake City, UT
OM/MD: Dan Jessop
10 JOSH GROSAN
2 PRAFUL
7 LUMEL RICHE

KIFM/San Diego, CA
OM: John Dimick
PD: Mike Vasquez
APD/MD: Kelly Cole
9 PETE BELASCO
2 PRAFUL
1 JOYCE COOLING
1 PAUL JACKSON JR.

KKSJ/San Francisco, CA
OM: Michael Marlin
PD: Michael Erickson
6 PRAFUL

KJZY/Santa Rosa, CA
PD: Gordon Zlot
APD/MD: Rob Singleton
2 BRIAN CULBERTSON ENORMAN BROWN
2 PAUL TAYLOR

KWJZ/Seattle, WA
PD: Carol Handley
MD: Diana Rose
10 JERRY GOTTEN AND MEDIA
10 GREG ADAMS
8 KENNY G.
8 JIMMY SOMMERES

WEIB/Springfield, MA
PD: Carol Cutting
MD: Juanita Shavers
PRAFUL
KEN NAVARRO
NESTOR TORRES
WUSA

WSSM/St. Louis, MO
PD: David Myers
12 EDGE GROVE
6 MINDI ABAR
3 DIANA KRALL
2 PETE BELASCO
1 CHRIS STANDRING

WSJT/Tampa, FL
PD: Ross Block
MD: Kathy Curtis
No Adds

WJZW/Washington, DC
OM: Kenny King
PD: Carl Anderson
MD: Renee DePuy
Norah Jones

*Monitored Reporters

40 Total Reporters

40 Total Indicator

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Media Under Caution

Passions run high about the FCC

Due to the media controversy surrounding *The Passion of the Christ*, by now most of you probably know that the term "passion" originally came from the Latin word meaning "to suffer." While the definition has changed over the years to something much different, maybe it's time to revert to the original interpretation.

What else could so aptly describe the turmoil that radio is experiencing right now — thanks to television, I might add — over the whole concept of indecency?

Speaking of TV, why aren't radio stations hammering the FCC to punish the television stations that caused these headaches? Why does radio continue to be the redheaded stepchild, below TV, newspapers, film and every other medium?

With the FCC getting more than 300,000 overwhelmingly negative comments about the Super Bowl half-time show, why does radio have to bend over? It seems to me that the public has spoken, and their voices are against television, not radio.

Now the craziness is getting even crazier. To wit, please read the following letter sent to me last week by former Federated Media Director/Rock Programming Greg Gillispie, who was compelled to write after hearing

about what NASCAR is considering in light of the indecency storm.

Letter To The Editor

On Sunday, March 7, while listening to the United Stations-produced NASCAR program *Racing Rocks* and, later, tuning in the Las Vegas 400 race on Fox TV, I heard something that was tantamount to waving a red flag — which, in all forms of racing, stops the race due to a major wreck or rain. That red flag was that NASCAR is strongly considering banning drivers, pit crews and spotters from using "foul" language, a.k.a. swear words, over their radios.

For those unfamiliar with racing, the driver and pit crew communicate over radios for strategic purposes that include scheduling pit stops, talking about mechanical problems and keeping the driver up to date on his position in the race. The spotter sits high above the track, helping the driver navigate through traffic and announc-

ing his track position. All radio communications are on closed channels, so you may wonder why NASCAR would consider making such a rule.

Here's why: Hard-core race fans have radio scanners so they can lock on to their favorite driver's radio channel and get insights into what that driver is doing and planning. NASCAR's concern, obviously inspired by recent FCC activity, is that some people, including children, may be offended by the language used.

Now most every media company has created some sort of zero-tolerance policy, yet very few of those policies offer true clarity, and that does not help radio know exactly what is "going too far."

Considering the competitiveness of the sport and the need for quick and sometimes emotionally charged communications, and the fact that these communications happen over closed-circuit radios, NASCAR's proposed rule is absolutely ridiculous.

While it may be one thing to draw a line in the sand regarding content spewed over the public radio or television airwaves, it is another entirely to compromise what happens in the confines of what are intended to be private conversations.

As Riki Rachtman, host of *Racing Rocks*, said, "Race fans can easily turn off their scanner radios or keep them away from their kids if they are concerned about language used by the race teams." And you know what? Radio listeners and television viewers could do the same.

Rush On Stern

It would be worth your time to look up a commentary written by Rush Limbaugh and first published in the March 7 issue of the *Los Angeles Times* titled "There's No Right to Be Heard." In it, Limbaugh explains why he came to Howard Stern's defense. Read the full article on the *Los Angeles Times* website. Also, newspapers that run Times Syndicated material may have it as well. The *Times* requires free registration to view articles. The URL is www.latimes.com.

Another article worth investigating is "Decency's Danger," written by Mercury Radio Research's Mark Ramsey. In the article Ramsey raises many questions about the viability of radio if it becomes overly sanitized. If Howard Stern goes to satellite radio in the future, Ramsey asks, "Is it in radio's interest to introduce millions of new subscribers to satellite? Is it in radio's interest to be the farm team for satellite radio's stars in an era when we're no longer able to cultivate or protect our own? Do we want to give birth to audio HBO?"

Read the entire "Decency's Danger" commentary at <http://mercury.blogs.com/radio>.

Controversy Generates Coverage

The FCC and, now, NASCAR have failed to consider that what they are doing creates even more interest in what some may call salacious content. They may not want to hear this, but controversy generates coverage. And coverage of controversial issues creates curiosity in those whom the rules are supposed to protect.

Look what happened in the '80s when the Parents Music Resource Center lobbied to get stickers on albums with questionable or potentially offensive language or topics: Kids tried even harder to get their hands and ears on those stickered albums.

And here is what Clear Channel's suspension of Howard Stern has led to: his highest "most-searched" Internet ranking since he divorced his wife in 1999. On the list of Lycos' most popular searches for the week ending Feb. 28, Stern ranked number 32.

Without some sort of definition of the line in the sand, radio and television do not have a clear image of what is or is not offensive. Most every media company has created some sort of zero-tolerance policy, yet very few of those policies offer true clarity, and that does not help radio know exactly what is "going too far." The recent controversy might create increased tune-in, but it also generates disappointment in the newly sanitized content.

Freakin' Crazy Censors

The day after all the poop hit the fan (can't say the "s word," even in writing, for fear of a fine), several morning shows tackled the topic, with listeners calling in to offer their opinions.

In the case of the station I program, WBYR/Ft. Wayne, IN, not one person called in agreeing with the FCC's policy, even though listeners were encouraged to call to be given a platform.

Perhaps the most thought-provoking calls came from two people early in the show. A woman said, "My boys, ages 8 and 9, hear far worse things in school than on the radio or television. What am I supposed to do, go to the school or the parents of the kids saying offensive things and file a formal complaint? Maybe parents should start spending more time with their kids, educating them on what is right and wrong."

And a man really hit home when he said, "The government should change what FCC stands for to 'Freakin' (he actually used the real "f word," which was bleeped) Crazy Censors.'"

The FCC is waving racing's yellow caution flag, but it has its other hand on the red one. Radio and television's entertainment race has been slowed and may soon be halted.

NASCAR has very specific rules about its sanctioned racing events. Violate a rule, and the team could get fined or lose points toward the championship. But the media does not know at what angle it can position its spoiler or how big the holes in the restrictor plate can be. Until it does, the green flag should drop, and the racers should run for the checkered flag. That's what the fans came to see and hear.

The views expressed in a letter to the editor are those of the writer only. The writer is solely responsible for the content. R&R reserves the right to edit letters.

They have failed to consider that what they are doing creates even more interest in what some may call salacious content. They may not want to hear this, but controversy generates coverage.



Greg Gillispie

RR Going For Adds RADIO



Guest EJ
Keith Hastings

This month's Guest EJ is Keith Hastings, PD of WAAF/Boston. From Massachusetts to Milwaukee to Boston to R&R's Going For Adds Active Rock Radio, Hastings is on quite a ride.

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Laughing The Ratings

UP

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Spring to Fall 2003

25-54 Men

WRQR	Wilmington, NC	↑ UP	145.6%
WFQX	Winchester, VA	↑ UP	128.6%
WYAK	Myrtle Beach, SC	↑ UP	102.7%
KDEZ	Jonesboro, AR	↑ UP	96.7%
WSMS	Tupelo, MS	↑ UP	90%
WBXE	Cookeville, TN	↑ UP	86.6%
KYYI	Lawton, OK	↑ UP	85.1%
WRKH	Pensacola, FL	↑ UP	73.5%

...and it's not just the guys!

25-54 Persons

WHFX	Brunswick, GA	↑ UP	102.7%
WRQR	Wilmington, NC	↑ UP	95.5%
WYAK	Myrtle Beach, SC	↑ UP	71.1%
WFQX	Winchester, VA	↑ UP	70%
KYYI	Lawton, OK	↑ UP	62.1%
WZRR	Birmingham, AL	↑ UP	60.5%
WRKH	Pensacola, FL	↑ UP	49.2%
WSMS	Tupelo, MS	↑ UP	42.3%



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KDKB - LONG PAUL

- "THIS IS SO HUGE...BIG PHONES!" WYSP - SPIKE

- "SURPRISE OF THE YEAR SO FAR!" WCCC - MIKE KAROLYI

- CONFIRMED 4/1 ON JIMMY KIMMEL LIVE!

- MAJOR MARKET THEATER TOUR NOW!



FROM THE ALBUM INTO THE NOW



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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	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	669	+10	38981	18	25/0
3	2	INCUBUS Megalomaniac (Epic)	538	+29	31719	11	22/0
2	3	AUDIOSLAVE I Am The Highway (Interscope/Epic)	505	-41	31182	24	21/0
4	4	JET Are You Gonna Be My Girl (Elektra/EEG)	403	-41	25309	26	19/0
19	5	AEROSMITH Baby, Please Don't Go (Columbia)	394	+214	28562	2	20/3
5	6	LINKIN PARK Numb (Warner Bros.)	369	-19	28395	22	18/0
6	7	TESLA Caught In A Dream (Sanctuary/SRG)	342	+20	15003	8	18/0
7	8	TANTRIC Hey Now (Maverick/Reprise)	329	+16	16614	11	21/0
11	9	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	301	+32	13679	6	18/0
9	10	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	298	-1	11506	13	17/1
8	11	GODSMACK Re-Align (Republic/Universal)	295	-12	14633	15	15/0
13	12	JET Cold Hard Bitch (Elektra/EEG)	293	+34	19928	6	18/1
15	13	PUDDLE OF MUDD Heel Over Head (Geffen)	282	+43	14640	5	21/0
10	14	THREE DAYS GRACE (I Hate) Everything About You (Jive)	273	0	15745	21	15/0
12	15	3 DOORS DOWN Away From The Sun (Republic/Universal)	248	-12	13480	8	17/0
14	16	SHINEDOWN 45 (Atlantic)	245	-1	9060	13	21/1
16	17	FUEL Million Miles (Epic)	224	-8	9934	9	18/0
20	18	A PERFECT CIRCLE The Outsider (Virgin)	194	+14	7521	9	12/1
18	19	TRAPT Echo (Warner Bros.)	188	-2	8518	7	13/1
23	20	HOOBASTANK The Reason (Island/IDJMG)	139	+9	4607	5	13/2
30	21	GODSMACK Running Blind (Republic/Universal)	138	+53	7741	2	15/6
22	22	OFFSPRING Hit That (Columbia)	138	-22	7907	17	8/0
26	23	LINKIN PARK Lying From You (Warner Bros.)	130	+6	5825	4	9/1
25	24	LO-PRO Sunday (Geffen)	130	+6	4394	4	12/0
24	25	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	113	-13	6230	11	6/0
27	26	DAMAGEPLAN Save Me (Elektra/EEG)	112	+1	2508	5	10/0
Debut	27	AUDIOSLAVE What You Are (Interscope/Epic)	111	+42	2310	1	11/1
29	28	SEVENDUST Broken Down (TVT)	109	+11	2122	6	11/1
28	29	LOSTPROPHETS Last Train Home (Columbia)	106	+6	3014	2	7/0
-	30	DROWNING POOL Step Up (Wind-up)	86	+3	3157	2	7/0

Most Added

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ARTIST TITLE LABEL(S)	ADDS
GODSMACK Running Blind (Republic/Universal)	6
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	5
AEROSMITH Baby, Please Don't Go (Columbia)	3
HOOBASTANK The Reason (Island/IDJMG)	2
PREITHING Faded Love (V2)	2

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AEROSMITH Baby, Please Don't Go (Columbia)	+214
GODSMACK Running Blind (Republic/Universal)	+53
PUDDLE OF MUDD Heel Over Head (Geffen)	+43
AUDIOSLAVE What You Are (Interscope/Epic)	+42
JET Cold Hard Bitch (Elektra/EEG)	+34
KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	+32
INCUBUS Megalomaniac (Epic)	+29
TESLA Caught In A Dream (Sanctuary/SRG)	+20
DEFAULT Throw It All Away (TVT)	+20
EVANESCENCE Everybody's Fool (Wind-up)	+17

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STAIN'D So Far Away (Flip/Elektra/EEG)	209
PUDDLE OF MUDD Away From Me (Geffen)	181
TRAPT Headstrong (Warner Bros.)	171
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	171
WHITE STRIPES Seven Nation Army (Third Man/V2)	162
TRAPT Still Frame (Warner Bros.)	144
BLACK LABEL SOCIETY Stillborn (Spitfire)	141
AUDIOSLAVE Like A Stone (Interscope/Epic)	126
A PERFECT CIRCLE Weak And Powerless (Virgin)	126
3 DOORS DOWN When I'm Gone (Republic/Universal)	125

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

26 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 3/7-3/13. 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

FINGER ELEVEN One Thing (Wind-up)
Total Plays: 70, Total Stations: 6, Adds: 0

DEFAULT Throw It All Away (TVT)
Total Plays: 68, Total Stations: 5, Adds: 1

OFFSPRING (Can't Get My) Head Around You (Columbia)
Total Plays: 62, Total Stations: 6, Adds: 1

SOIL Redefine (J)
Total Plays: 60, Total Stations: 6, Adds: 0

CHEAP TRICK My Obsession (Big3)
Total Plays: 42, Total Stations: 5, Adds: 0

STATIC-X So (Warner Bros.)
Total Plays: 36, Total Stations: 7, Adds: 1

CROSSFADE Cold (Columbia)
Total Plays: 36, Total Stations: 4, Adds: 0

BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)
Total Plays: 34, Total Stations: 3, Adds: 1

EDGEWATER Eyes Wired Shut (Wind-up)
Total Plays: 33, Total Stations: 4, Adds: 1

JOSH TODD Shine (Todd Entertainment/XSRECORDS)
Total Plays: 33, Total Stations: 3, Adds: 0

Songs ranked by total plays

Reporters

KZRR/Albuquerque, NM*
OM: Bill Mize
PD: Phil Mahoney
MD: Jeff Overton
No Adds

KIQC/Beaumont, TX*
PD: Mike Goss
2 JET
2 AEROSMITH
GODSMACK

WERN/Cincinnati, OH*
OM: Scott Newton
MD: Rick Vais
No Adds

WRQC/Fayetteville, NC*
OM: Perry Stone
PD: Mark Arsen
MD: Al Pitt
No Adds

WMWR/Philadelphia, PA*
PD: Joe Salsano
AP: Mike Zapp
SHINEDOWN

WROV/Roanoke, VA*
PD: Adam Rivers
AP: Matt Krummelt
No Adds

KZDZ/San Luis Obispo, CA
PD: Mike Wood
1 DEFAULT

WKLT/Traverse City, MI
PD: Jeff Ray
AEROSMITH
EVANESCENCE
STAIN'D
GODSMACK

WZZO/Allentown, PA*
PD: Rich Stratos
MD: Kevin Meyer
No Adds

WBUF/Buffalo, NY*
PD: John Paul
AP: Mike Joe Russo
No Adds

WMMS/Cleveland, OH*
MD: Steve
1 LINKIN PARK
GODSMACK

WRKR/Kalamazoo, MI
OM: Mike McQuay
PD: Jim Decker
THORNLEY

KOKB/Phoenix, AZ*
PD: Joe Salsano
MD: Long Paul
HAND ROCKS

WXRK/Rockford, IL
OM: Keith Edwards
PD: Jim Stone
13 HOOBASTANK
1 SMILE EMPTY SOUL

KTUX/Shreveport, LA*
PD: Kevin Wood
MD: Phil Stone
EVANESCENCE
DEFAULT
GODSMACK

KMOD/Tulsa, OK*
OM: Paul Case
GODSMACK
A PERFECT CIRCLE

KWHL/Anchorage, AK
PD: Larry Miller
7 MUSHROOMHEAD

WRQK/Canton, OH*
PD: Garrett Hart
MD: Kelly Case
GODSMACK

KNCN/Corpus Christi, TX*
OM: Tracy Howard
AP: Mike Hooton
1 STAIN'D
1 PREITHING
THORNLEY

WHA/Morrisstown, NJ*
PD: Tom Carr
2 THORNLEY
EDGEWATER

WHEB/Portsmouth, NH*
PD: Alex James
AP: Chris "Doc" Carver
1 HOOBASTANK
THORNLEY

KRXQ/Sacramento, CA*
OM: Jim Fox
PD: Pat Martin
MD: Paul Marshall
12 AEROSMITH
12 AUDIOSLAVE
10 PREITHING
GODSMACK

WMZK/Wausau, WI
PD: Mike Summers
5 HOOBASTANK
4 AEROSMITH

KLBJ/Austin, TX*
OM: Jeff Carroll
MD: Larry Lane
No Adds

WPXC/Cape Cod, MA
OM: Steve McVie
PD: Mike Tomaso
AP: James Gallagher
TESLA
AEROSMITH
THORNLEY

KLAQ/El Paso, TX*
OM: Courtney Nelson
AP: Mike Garza
1 AEROSMITH

KCLB/Palm Springs, CA
OM: Gary DeMaroney
PD: Rick Spahr
3 AEROSMITH

WHLV/Providence, RI*
PD: Scott Lambert
AP: Doug Palmieri
MD: John Lambert
1 HOOBASTANK

WBBB/Raleigh, NC*
PD: Jay Hester
1 OFFSPRING

KBKR/Salt Lake City, UT*
OM: Bruce Jones
PD: Gary Hammer
AP: Mike Pomeroy
No Adds

KOQJ/Baton Rouge, LA*
OM: Jeff Carroll
PD: Paul Carroll
MD: Jay Stone
5 BURDEN BROTHERS
5 THORNLEY

WKLC/Charleston, WV
OM: Bill Taylor
PD: Bill Taylor
1 THORNLEY

WMTT/Elmira, NY
OM: George Harts
MD: Stephen Steiner
No Adds

WWCT/Peoria, IL
PD: James Marbury
No Adds

KCAL/Riverside, CA*
PD: Steve Hoffman
AP: Mike H.J. Matthews
VIBES

KSJO/San Jose, CA*
PD: Brian Thomas
MD: Mike Taylor
SEVENDUST

*Monitored Reporters
38 Total Reporters
26 Total Monitored
12 Total Indicator
Did Not Report, Playlist Frozen (1):
KFZX/Odessa, TX

POWERED BY
MEDIABASE

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	INCUBUS Megalomaniac (Epic)	1927	+93	83288	11	62/0
1	2	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1904	-89	93674	18	61/0
3	3	GODSMACK Re-Align (Republic/Universal)	1635	+13	71263	17	60/0
4	4	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1500	+5	66589	41	55/0
6	5	A PERFECT CIRCLE The Outsider (Virgin)	1488	+130	61430	15	62/0
7	6	SHINEDOWN 45 (Atlantic)	1430	+161	69204	21	58/2
5	7	LINKIN PARK Numb (Warner Bros.)	1242	-215	59275	24	60/0
9	8	TANTRIC Hey Now (Maverick/Reprise)	1200	+55	50343	12	57/0
15	9	JET Cold Hard Bitch (Elektra/EEG)	1168	+177	60681	11	61/3
14	10	LOSTPROPHETS Last Train Home (Columbia)	1114	+73	33527	13	57/0
12	11	TRAPT Echo (Warner Bros.)	1108	+50	35293	9	55/0
13	12	DAMAGEPLAN Save Me (Elektra/EEG)	1093	+42	42962	10	62/0
10	13	PUDDLE OF MUDD Heel Over Head (Geffen)	1081	+16	45273	6	59/2
17	14	LINKIN PARK Lying From You (Warner Bros.)	1076	+159	44902	7	52/0
8	15	AUDIOSLAVE I Am The Highway (Interscope/Epic)	1001	-212	55150	25	54/0
25	16	HOOBASTANK The Reason (Island/IDJMG)	839	+129	26762	6	48/6
11	17	STAIN'D How About You (Flip/Elektra/EEG)	831	-233	32277	18	44/0
22	18	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	827	+47	31701	8	53/2
21	19	SEVENDUST Broken Down (TVT)	805	+4	26823	10	52/0
23	20	LO-PRO Sunday (Geffen)	794	+50	23490	11	50/1
16	21	OFFSPRING Hit That (Columbia)	793	-156	35971	18	48/0
24	22	DROWNING POOL Step Up (Wind-up)	768	+49	24307	6	56/0
20	23	FUEL Million Miles (Epic)	646	-187	21467	12	47/0
26	24	KORN Y'All Want A Single (Immortal/Epic)	590	-88	24468	11	48/0
32	25	OFFSPRING (Can't Get My) Head Around You (Columbia)	577	+192	16214	3	44/2
29	26	CROSSFADE Cold (Columbia)	544	+32	15645	7	46/1
33	27	SOIL Redefine (J)	493	+133	18840	5	44/4
28	28	P.O.D. Change The World (Atlantic)	459	-80	9205	7	42/0
43	29	GODSMACK Running Blind (Republic/Universal)	450	+214	22758	2	46/18
49	30	AUDIOSLAVE What You Are (Interscope/Epic)	417	+258	16692	2	45/12
Debut	31	AEROSMITH Baby, Please Don't Go (Columbia)	374	+233	18647	1	38/8
30	32	3 DOORS DOWN Away From The Sun (Republic/Universal)	371	-120	12779	9	26/0
36	33	DROPBOX Wishbone (Re-Align/Universal)	368	+35	8583	8	39/3
34	34	THOUSAND FOOT KRUTCH Rawkist (Tooth & Nail/EMC)	350	-9	8286	7	31/0
38	35	STATIC-X So (Warner Bros.)	323	+23	6462	4	34/1
35	36	ILL NINO This Time's For Real (Roadrunner Records/IDJMG)	310	-43	8203	8	29/0
40	37	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	308	+48	4838	3	22/2
39	38	BLINDSIDE All Of Us (Elektra/EEG)	304	+36	5904	8	27/0
31	39	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	298	-96	7333	16	29/0
44	40	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	294	+83	10779	4	24/2
37	41	APARTMENT 26 Give Me More (Atlantic)	277	-42	5430	9	30/0
46	42	PRETHING Faded Love (V2)	273	+79	10922	2	30/3
41	43	TESLA Caught In A Dream (Sanctuary/SRG)	273	+14	14122	6	18/0
42	44	MUSHROOMHEAD Crazy (Universal)	266	+14	6875	5	23/1
45	45	EDGEWATER Eyes Wired Shut (Wind-up)	209	-1	4467	4	23/0
50	46	EVERLAST White Trash Beautiful (Island/IDJMG)	185	+28	6992	4	19/1
47	47	JOSH TODD Shine (Todd Entertainment/XSRECORDS)	155	-29	2626	5	18/0
Debut	48	UPO Free (Nitrus)	154	+12	6576	1	16/0
-	49	KORN Right Now (Epic)	147	-2	6698	21	15/0
Debut	50	SMILE EMPTY SOUL Silhouettes (Lava)	142	+104	2409	1	34/10

Most Added

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ARTIST TITLE LABEL(S)	ADDS
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	28
GODSMACK Running Blind (Republic/Universal)	18
AUDIOSLAVE What You Are (Interscope/Epic)	12
SMILE EMPTY SOUL Silhouettes (Lava)	10
AEROSMITH Baby, Please Don't Go (Columbia)	8
HOOBASTANK The Reason (Island/IDJMG)	6
DEFAULT Throw It All Away (TVT)	5
THREE DAYS GRACE Just Like You (Jive)	5
SOIL Redefine (J)	4
ATREYU Lip Gloss And Black (Victory)	4

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AUDIOSLAVE What You Are (Interscope/Epic)	+258
AEROSMITH Baby, Please Don't Go (Columbia)	+233
GODSMACK Running Blind (Republic/Universal)	+215
OFFSPRING (Can't Get My) Head Around You (Columbia)	+192
JET Cold Hard Bitch (Elektra/EEG)	+177
SHINEDOWN 45 (Atlantic)	+161
LINKIN PARK Lying From You (Warner Bros.)	+159
SOIL Redefine (J)	+133
A PERFECT CIRCLE The Outsider (Virgin)	+130
HOOBASTANK The Reason (Island/IDJMG)	+129

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAPT Still Frame (Warner Bros.)	821
JET Are You Gonna Be My Girl (Elektra/EEG)	729
PUDDLE OF MUDD Away From Me (Geffen)	724
LINKIN PARK Faint (Warner Bros.)	620
STAIN'D So Far Away (Flip/Elektra/EEG)	590
DISTURBED Liberate (Reprise)	586
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	560
CHEVELLE Send The Pain Below (Epic)	529
TRAPT Headstrong (Warner Bros.)	520
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	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 3/7-3/13. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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America's Best Testing Active Rock Songs 12+
For The Week Ending 3/19/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
LINKIN PARK Numb (Warner Bros.)	4.32	4.30	100%	31%	4.02	3.82	4.23
THREE DAYS GRACE I Hate Everything About You (Jive)	4.32	4.30	98%	27%	3.98	3.92	4.04
LINKIN PARK Lying From You (Warner Bros.)	4.30	4.31	89%	11%	4.03	4.02	4.04
GODSMACK Re-Again (Republic/Universal)	4.14	4.16	84%	15%	4.11	3.96	4.27
SEVENDUST Broken Down (TVT)	4.11	4.23	59%	6%	4.19	4.09	4.28
TRAPT Still Frame (Warner Bros.)	4.09	4.09	92%	26%	3.93	3.73	4.13
SHINEDOWN 45 (Atlantic)	4.06	4.05	67%	11%	4.04	4.24	3.82
LOSTPROPHETS Last Train Home (Columbia)	4.02	4.11	80%	15%	3.85	3.82	3.88
A PERFECT CIRCLE The Outsider (Virgin)	4.01	4.11	74%	11%	3.98	4.07	3.88
INCUBUS Megalomaniac (Epic)	3.97	4.00	94%	23%	3.81	3.71	3.91
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	3.96	4.01	93%	27%	3.82	3.45	4.22
FUEL Million Miles (Epic)	3.96	3.90	63%	6%	3.71	3.78	3.64
STAIN'D How About You (Flip/Elektra/EEG)	3.95	4.05	87%	23%	3.88	3.70	4.07
PUDDLE OF MUDD Away From Me (Geffen)	3.93	4.00	94%	26%	3.69	3.46	3.92
HOOBASTANK The Reason (Island/IDJMG)	3.93	4.02	77%	11%	3.67	3.75	3.59
TRAPT Echo (Warner Bros.)	3.87	3.99	82%	15%	3.62	3.68	3.56
DROWNING POOL Step Up (Wind-up)	3.87	-	51%	7%	4.08	4.06	4.11
DAMAGEPLAN Save Me (Elektra/EEG)	3.86	4.03	48%	5%	3.84	3.72	3.96
KORN Y'All Want A Single (Immortal/Epic)	3.83	3.97	76%	18%	3.86	3.80	3.91
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.80	3.80	97%	30%	3.37	3.27	3.48
TANTRIC Hey Now (Maverick/Reprise)	3.77	3.78	64%	12%	3.69	3.70	3.68
OFFSPRING Hit That (Columbia)	3.76	3.84	97%	33%	3.67	3.59	3.77
3 DOORS DOWN Away From The Sun (Republic/Universal)	3.74	3.73	82%	21%	3.55	3.27	3.83
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.73	3.80	91%	33%	3.71	3.42	4.02
PUDDLE OF MUDD Heel Over Head (Geffen)	3.69	3.71	62%	13%	3.36	3.11	3.62
JET Cold Hard Bitch (Elektra/EEG)	3.68	3.75	60%	16%	3.36	3.44	3.26
JET Are You Gonna Be My Girl (Elektra/EEG)	3.35	3.45	96%	45%	3.21	3.18	3.24
DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	2.98	2.93	88%	46%	2.88	2.98	2.77

Total sample size is 392 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the 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

ATOMSHIP Pencil Fight (Wind-up)
Total Plays: 116, Total Stations: 15, Adds: 1

EVANESCENCE Everybody's Fool (Wind-up)
Total Plays: 78, Total Stations: 12, Adds: 2

DEFAULT Throw It All Away (TVT)
Total Plays: 57, Total Stations: 11, Adds: 5

THORNLEY So Far So Good (Roadrunner Records/IDJMG)
Total Plays: 51, Total Stations: 29, Adds: 28

ATREYU Lip Gloss And Black (Victory)
Total Plays: 36, Total Stations: 7, Adds: 4

Songs ranked by total plays

Indicator

Most Added*

THORNLEY So Far So Good (Roadrunner Records/IDJMG)

GODSMACK Running Blind (Republic/Universal)

AEROSMITH Baby, Please Don't Go (Columbia)

AUDIOSLAVE What You Are (Interscope/Epic)

CLUTCH The Mob Goes Wild (DRT)

SMILE EMPTY SOUL Silhouettes (Lava)

THREE DAYS GRACE Just Like You (Jive)

Reporters

<p>WOBK/Albany, NY OM: Chli Walker PD/M: Eric Slayter 1. THORNLEY 2. AUDIOSLAVE 3. SEVENDUST 4. CROSSFARE</p>	<p>WRXR/Chattanooga, TN OM: Kris Van Dyke PD: Bobbie 1. SOUL 2. SMILE EMPTY SOUL 3. GODSMACK</p>	<p>WGBF/Evansville, IN OM: Mike Sanders PD: Faboy 1. HOBBASTANK 2. CROSSFARE 3. SMILE EMPTY SOUL</p>	<p>WQXX/Harrisburg, PA OM: Robert Lindsey PD/M: Jerome Fischer 1. AUDIOSLAVE 2. THREE DAYS GRACE 3. THORNLEY</p>	<p>WZZL/Lexington, KY OM: Jim Steel PD/M: E.J. Marshall 1. AUDIOSLAVE 2. THREE DAYS GRACE 3. THORNLEY</p>	<p>KMRQ/Modesto, CA Sales Manager: Gary Halladay OM: Max Miller PD/M: Jack Paper 1. ATREYU 2. THORNLEY</p>	<p>KUPD/Phoenix, AZ PD: JJ Jeffries OM: Ryan Castle 1. THREE DAYS GRACE 2. GODSMACK</p>	<p>KISW/Seattle, WA OM: Tom Mitchell PD: Dave Richards 1. THREE DAYS GRACE 2. GODSMACK</p>	<p>WADQ/Syracuse, NY OM: Rich Lauber PD: Eric Bristol 1. HOBBASTANK 2. THORNLEY</p>
<p>KZRX/Amarillo, TX PD/M: Eric Slayter 1. AUDIOSLAVE 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. AEROSMITH</p>	<p>WZZN/Chicago, IL PD: Bill Gambier OM: Steve Levy 1. JAMES' CHICKEN SHACK (VARIOUS ARTISTS) 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. AEROSMITH</p>	<p>WCCB/Hartford, CT PD/M: Mike Karolyi 1. STORY OF THE YEAR 2. PRETTY REVERSE 3. AEROSMITH</p>	<p>KIBZ/Lincoln, NE PD: E.J. Marshall 1. AUDIOSLAVE 2. THREE DAYS GRACE 3. THORNLEY</p>	<p>WRAT/Ann Arbor, MI OM: Carl Craft PD/M: Robyn Lane No Adds</p>	<p>WRAT/Ann Arbor, MI OM: Carl Craft PD/M: Robyn Lane No Adds</p>	<p>KUFO/Portland, OR OM: Dan Boyz PD/M: Dan Boyz No Adds</p>	<p>WRBR/South Bend, IN PD: Ron Stryker 1. AEROSMITH 2. GODSMACK 3. SEVENDUST 4. SEVENDUST 5. AEROSMITH</p>	<p>WWOG/Syracuse, NY OM: Rich Lauber PD: Eric Bristol 1. HOBBASTANK 2. THORNLEY</p>
<p>WWWX/Appleton, WI PD/M: Gay Clark 1. GODSMACK</p>	<p>KROR/Chicago, CA OM: Ron Woodward PD/M: Dan Sandoval 1. SEVENDUST 2. SEVENDUST 3. SEVENDUST</p>	<p>KPOL/Honolulu, HI PD: Ryan Sean PD/M: Fil Stash 1. AEROSMITH 2. THORNLEY</p>	<p>KDJL/Little Rock, AR OM: Ken Wah 1. THORNLEY 2. THORNLEY</p>	<p>WCLG/Morgantown, WV OM: Jeff Miller PD: Dave Hurlock No Adds</p>	<p>WCLG/Morgantown, WV OM: Jeff Miller PD: Dave Hurlock No Adds</p>	<p>KORB/Quad Cities, IA OM: Darren Pira PD/M: Dave Levara 1. THORNLEY 2. THORNLEY 3. GODSMACK</p>	<p>KHTQ/Spokane, WA OM: Steve Michaels PD: Ken Richards 1. THORNLEY 2. PRETTY REVERSE 3. THORNLEY</p>	<p>WWTB/Tampa, FL OM: Brian Madrin PD/M: Brian Madrin No Adds</p>
<p>WCHZ/Augusta, GA Sales Manager: Kent Dunn OM: Harry Drew PD/M: Chuck Williams 1. SMILE EMPTY SOUL 2. STORY OF THE YEAR 3. GODSMACK</p>	<p>KILO/Colorado Springs, CO OM: Rick Hawk PD/M: Ross Ford 1. ATREYU 2. SEVENDUST 3. SEVENDUST</p>	<p>KRZR/Fresno, CA OM: Don De La Cruz PD: Rick Roddam 1. THORNLEY 2. THORNLEY</p>	<p>WAMX/Huntington PD: Paul Orlando 1. OFFSPRING 2. AEROSMITH 3. BLACK LABEL SOCIETY 4. THORNLEY 5. CLUTCH</p>	<p>WTFX/Louisville, KY PD: Michael Lee 1. FRANK WEBB 2. SURFER BROTHERS 3. AUDIOSLAVE 4. BLACK LABEL SOCIETY 5. SMILE EMPTY SOUL 6. GODSMACK</p>	<p>WJZO/Myrtle Beach, SC OM: Barry Brown PD/M: Brian Rickman 1. ATREYU 2. THORNLEY 3. CLUTCH 4. CLUTCH 5. CLUTCH</p>	<p>KDOT/Reno, NV OM: Jim McElroy PD/M: Jave Patterson 1. NO ADDS</p>	<p>KHTQ/Spokane, WA OM: Steve Michaels PD: Ken Richards 1. THORNLEY 2. PRETTY REVERSE 3. THORNLEY</p>	<p>KRTQ/Tulsa, OK OM: Steve Hunter PD/M: Brad Holden 1. ATREYU 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. AEROSMITH</p>
<p>KRAB/Bakersfield, CA PD/M: Danny Sparks 1. HOBBASTANK 2. SEVENDUST 3. SEVENDUST</p>	<p>KILQ/Colorado Springs, CO OM: Scott Holt PD/M: Dave Ross 1. AUDIOSLAVE 2. SMILE EMPTY SOUL 3. ATREYU 4. HOBBASTANK</p>	<p>WBYR/Ft. Wayne, IN No Adds</p>	<p>WRIT/Huntsville, AL OM: Rob Harter PD/M: Jimbo Wood 1. THORNLEY</p>	<p>KFMX/Lubbock, TX OM: Wes Nessmann 1. THORNLEY</p>	<p>WNOR/Norfolk, VA PD: Harvey Kagan OM: Tim Parker 1. PRETTY REVERSE 2. THORNLEY</p>	<p>WAVE/Rochester, NY PD: Rick Lyle 1. THORNLEY 2. ATREYU 3. OFFSPRING 4. OFFSPRING</p>	<p>WOLZ/Springfield, IL PD: Mike Austin 1. THORNLEY 2. PRETTY REVERSE 3. PRETTY REVERSE</p>	<p>KICM/Michita, KS OM: Ron Eric Taylor PD: D.C. Carter 1. SEVENDUST 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. AEROSMITH</p>
<p>KRFR/Bakersfield, CA OM: Bob Lewis PD/M: Alex Dugley 1. SEVENDUST 2. SEVENDUST 3. SEVENDUST</p>	<p>KBPL/Denver, CO PD: Bob Richards PD/M: Mark Pennington 1. SEVENDUST 2. SEVENDUST 3. SEVENDUST</p>	<p>WRUF/Gainesville, FL OM: Harry Gussott PD: Brian Lee 1. ATREYU 2. SMILE EMPTY SOUL 3. TRANSMISSION</p>	<p>WRWX/Jackson, MS OM: Steve Sam PD: Phil Conn 1. PRETTY REVERSE 2. THORNLEY 3. THORNLEY 4. HOBBASTANK 5. HOBBASTANK</p>	<p>WJAO/Madison, WI PD: Randy Havelle PD/M: Blake Patton 1. THREE DAYS GRACE 2. THORNLEY 3. CLUTCH</p>	<p>WGR/Manchester, NH PD: Valerie Knight 1. THORNLEY 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. SEVENDUST 6. SEVENDUST 7. SEVENDUST 8. SEVENDUST 9. SEVENDUST 10. SEVENDUST 11. SEVENDUST 12. SEVENDUST 13. SEVENDUST 14. SEVENDUST 15. SEVENDUST</p>	<p>WOLZ/Springfield, IL PD: Mike Austin 1. THORNLEY 2. PRETTY REVERSE 3. PRETTY REVERSE</p>	<p>WZBH/Salisbury, MD PD: Steve Hunter PD/M: Mike Hunter 1. SMILE EMPTY SOUL 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. SEVENDUST</p>	<p>WBSX/Wilkes Barre, PA OM: Jules Taylor PD: Ron Eric Taylor 1. SEVENDUST 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. AEROSMITH</p>
<p>WYFF/Baltimore, MD OM: Kerry Plackmeyer PD: Dave Hill PD/M: Rob Neckman No Adds</p>	<p>KBPL/Denver, CO PD: Bob Richards PD/M: Mark Pennington 1. SEVENDUST 2. SEVENDUST 3. SEVENDUST</p>	<p>WKLO/Grand Rapids, MI PD: Brian Alberts PD: Darni Antevia PD: Sean Kelly 1. ATREYU 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. SEVENDUST 6. SEVENDUST 7. SEVENDUST 8. SEVENDUST 9. SEVENDUST 10. SEVENDUST 11. SEVENDUST 12. SEVENDUST 13. SEVENDUST 14. SEVENDUST 15. SEVENDUST</p>	<p>KRCC/Kansas City, MO PD: Bob Edwards PD/M: Dave Fritz 1. BLACK LABEL SOCIETY 2. BLACK LABEL SOCIETY 3. BLACK LABEL SOCIETY 4. BLACK LABEL SOCIETY 5. BLACK LABEL SOCIETY 6. BLACK LABEL SOCIETY 7. BLACK LABEL SOCIETY 8. BLACK LABEL SOCIETY 9. BLACK LABEL SOCIETY 10. BLACK LABEL SOCIETY 11. BLACK LABEL SOCIETY 12. BLACK LABEL SOCIETY 13. BLACK LABEL SOCIETY 14. BLACK LABEL SOCIETY 15. BLACK LABEL SOCIETY</p>	<p>WJAO/Madison, WI PD: Randy Havelle PD/M: Blake Patton 1. THREE DAYS GRACE 2. THORNLEY 3. CLUTCH</p>	<p>WGR/Manchester, NH PD: Valerie Knight 1. THORNLEY 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. SEVENDUST 6. SEVENDUST 7. SEVENDUST 8. SEVENDUST 9. SEVENDUST 10. SEVENDUST 11. SEVENDUST 12. SEVENDUST 13. SEVENDUST 14. SEVENDUST 15. SEVENDUST</p>	<p>WOLZ/Springfield, IL PD: Mike Austin 1. THORNLEY 2. PRETTY REVERSE 3. PRETTY REVERSE</p>	<p>WZBH/Salisbury, MD PD: Steve Hunter PD/M: Mike Hunter 1. SMILE EMPTY SOUL 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. SEVENDUST</p>	<p>KRCC/Kansas City, MO PD: Bob Edwards PD/M: Dave Fritz 1. BLACK LABEL SOCIETY 2. BLACK LABEL SOCIETY 3. BLACK LABEL SOCIETY 4. BLACK LABEL SOCIETY 5. BLACK LABEL SOCIETY 6. BLACK LABEL SOCIETY 7. BLACK LABEL SOCIETY 8. BLACK LABEL SOCIETY 9. BLACK LABEL SOCIETY 10. BLACK LABEL SOCIETY 11. BLACK LABEL SOCIETY 12. BLACK LABEL SOCIETY 13. BLACK LABEL SOCIETY 14. BLACK LABEL SOCIETY 15. BLACK LABEL SOCIETY</p>
<p>WCPB/Biloxi, MS OM: Jay Taylor PD: Scott Foe 1. HOBBASTANK 2. HOBBASTANK 3. HOBBASTANK 4. HOBBASTANK</p>	<p>KAZR/Des Moines, IA OM: Jim Schaefer PD: Ryan Delack PD/M: Jo Michaels 1. SEVENDUST 2. SEVENDUST 3. SEVENDUST</p>	<p>WZOR/Green Bay, WI PD: Rozanne Steele 1. SEVENDUST 2. SEVENDUST 3. SEVENDUST</p>	<p>KLFX/Killeen, TX PD: Bob Foss 1. SEVENDUST 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. SEVENDUST 6. SEVENDUST 7. SEVENDUST 8. SEVENDUST 9. SEVENDUST 10. SEVENDUST 11. SEVENDUST 12. SEVENDUST 13. SEVENDUST 14. SEVENDUST 15. SEVENDUST</p>	<p>WJAO/Madison, WI PD: Randy Havelle PD/M: Blake Patton 1. THREE DAYS GRACE 2. THORNLEY 3. CLUTCH</p>	<p>WGR/Manchester, NH PD: Valerie Knight 1. THORNLEY 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. SEVENDUST 6. SEVENDUST 7. SEVENDUST 8. SEVENDUST 9. SEVENDUST 10. SEVENDUST 11. SEVENDUST 12. SEVENDUST 13. SEVENDUST 14. SEVENDUST 15. SEVENDUST</p>	<p>WOLZ/Springfield, IL PD: Mike Austin 1. THORNLEY 2. PRETTY REVERSE 3. PRETTY REVERSE</p>	<p>WZBH/Salisbury, MD PD: Steve Hunter PD/M: Mike Hunter 1. SMILE EMPTY SOUL 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. SEVENDUST</p>	<p>KRCC/Kansas City, MO PD: Bob Edwards PD/M: Dave Fritz 1. BLACK LABEL SOCIETY 2. BLACK LABEL SOCIETY 3. BLACK LABEL SOCIETY 4. BLACK LABEL SOCIETY 5. BLACK LABEL SOCIETY 6. BLACK LABEL SOCIETY 7. BLACK LABEL SOCIETY 8. BLACK LABEL SOCIETY 9. BLACK LABEL SOCIETY 10. BLACK LABEL SOCIETY 11. BLACK LABEL SOCIETY 12. BLACK LABEL SOCIETY 13. BLACK LABEL SOCIETY 14. BLACK LABEL SOCIETY 15. BLACK LABEL SOCIETY</p>
<p>WKGB/Binghamton, NY OM: Jim Free PD/M: Tim Boland 1. GODSMACK 2. GODSMACK 3. GODSMACK</p>	<p>WRIF/Detroit, MI OM: Doug Fodell PD/M: Mark Pennington 1. THREE DAYS GRACE 2. SEVENDUST 3. SEVENDUST</p>	<p>WXOR/Greenville, SC PD: Brian Alberts PD/M: Matt Lee 1. THORNLEY 2. THORNLEY 3. THORNLEY</p>	<p>WJXQ/Lansing, MI PD: Bob Olson 1. SMILE EMPTY SOUL 2. SMILE EMPTY SOUL 3. OFFSPRING 4. HOBBASTANK 5. HOBBASTANK 6. HOBBASTANK 7. HOBBASTANK 8. HOBBASTANK 9. HOBBASTANK 10. HOBBASTANK 11. HOBBASTANK 12. HOBBASTANK 13. HOBBASTANK 14. HOBBASTANK 15. HOBBASTANK</p>	<p>WJAO/Madison, WI PD: Randy Havelle PD/M: Blake Patton 1. THREE DAYS GRACE 2. THORNLEY 3. CLUTCH</p>	<p>WGR/Manchester, NH PD: Valerie Knight 1. THORNLEY 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. SEVENDUST 6. SEVENDUST 7. SEVENDUST 8. SEVENDUST 9. SEVENDUST 10. SEVENDUST 11. SEVENDUST 12. SEVENDUST 13. SEVENDUST 14. SEVENDUST 15. SEVENDUST</p>	<p>WOLZ/Springfield, IL PD: Mike Austin 1. THORNLEY 2. PRETTY REVERSE 3. PRETTY REVERSE</p>	<p>WZBH/Salisbury, MD PD: Steve Hunter PD/M: Mike Hunter 1. SMILE EMPTY SOUL 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. SEVENDUST</p>	<p>KRCC/Kansas City, MO PD: Bob Edwards PD/M: Dave Fritz 1. BLACK LABEL SOCIETY 2. BLACK LABEL SOCIETY 3. BLACK LABEL SOCIETY 4. BLACK LABEL SOCIETY 5. BLACK LABEL SOCIETY 6. BLACK LABEL SOCIETY 7. BLACK LABEL SOCIETY 8. BLACK LABEL SOCIETY 9. BLACK LABEL SOCIETY 10. BLACK LABEL SOCIETY 11. BLACK LABEL SOCIETY 12. BLACK LABEL SOCIETY 13. BLACK LABEL SOCIETY 14. BLACK LABEL SOCIETY 15. BLACK LABEL SOCIETY</p>
<p>WAAF/Boston, MA PD: Keith Hastings MD: Andrea Carri No Adds</p>	<p>KNRO/Eugene, OR OM: Ross Davidson PD/M: Chris Crowley 1. THREE DAYS GRACE 2. THREE DAYS GRACE 3. THREE DAYS GRACE</p>	<p>WTPT/Greenville, SC OM: Mark Hendrix PD/M: Chuck Taylor 1. SEVENDUST 2. SEVENDUST 3. SEVENDUST</p>	<p>KMPA/Las Vegas, NV OM: John Griffin PD: Big Mary 1. SEVENDUST 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. SEVENDUST 6. SEVENDUST 7. SEVENDUST 8. SEVENDUST 9. SEVENDUST 10. SEVENDUST 11. SEVENDUST 12. SEVENDUST 13. SEVENDUST 14. SEVENDUST 15. SEVENDUST</p>	<p>WJAO/Madison, WI PD: Randy Havelle PD/M: Blake Patton 1. THREE DAYS GRACE 2. THORNLEY 3. CLUTCH</p>	<p>WGR/Manchester, NH PD: Valerie Knight 1. THORNLEY 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. SEVENDUST 6. SEVENDUST 7. SEVENDUST 8. SEVENDUST 9. SEVENDUST 10. SEVENDUST 11. SEVENDUST 12. SEVENDUST 13. SEVENDUST 14. SEVENDUST 15. SEVENDUST</p>	<p>WOLZ/Springfield, IL PD: Mike Austin 1. THORNLEY 2. PRETTY REVERSE 3. PRETTY REVERSE</p>	<p>WZBH/Salisbury, MD PD: Steve Hunter PD/M: Mike Hunter 1. SMILE EMPTY SOUL 2. SEVENDUST 3. SEVENDUST 4. SEVENDUST 5. SEVENDUST</p>	<p>KRCC/Kansas City, MO PD: Bob Edwards PD/M: Dave Fritz 1. BLACK LABEL SOCIETY 2. BLACK LABEL SOCIETY 3. BLACK LABEL SOCIETY 4. BLACK LABEL SOCIETY 5. BLACK LABEL SOCIETY 6. BLACK LABEL SOCIETY 7. BLACK LABEL SOCIETY 8. BLACK LABEL SOCIETY 9. BLACK LABEL SOCIETY 10. BLACK LABEL SOCIETY 11. BLACK LABEL SOCIETY 12. BLACK LABEL SOCIETY 13. BLACK LABEL SOCIETY 14. BLACK LABEL SOCIETY 15. BLACK LABEL SOCIETY</p>



*Monitored Reporters
84 Total Reporters
64 Total Monitored
20 Total Indicator

ON THE RECORD

With
Frank Pain
PD, KEYJ/Abilene, TX

Is everything big in Texas? In the words of Stone Cold Steve Austin, "Hell, yeah." And nothing is bigger than the roar of the bands the Lone Star State has produced. We can't forget Pantera and never will, but how about the legacy being built by Damageplan? Vinnie, Dime, Pat and Bobzilla have opened up the proverbial can of whoop-ass with *New Found Power*.



Don't have it? Get it! • When many thought the boys were done, here comes the addition of Gong to Drowning Pool. "Step Up" has already become a hard rock anthem and has helped secure their place on any main stage. R.f.P. Dave. • How about newcomers Element Eighty and Edgewater? I'm sure their debut singles have already lit up the phones, but you owe it to yourself to see them live. • Who could forget about Bowling For Soup? These guys were nominated for a Grammy for their debut album, and that speaks volumes. • Finally, be on the lookout for Jibe and The Vanished. Both have live shows that'll kick you square in the chicken sack, and, for unsigned bands, they have both done one hell of a job of lighting up radio. • The list goes on and on. My point is that I am very proud of the bands that the Lone Star State has produced, and you should be just as proud of the bands in your area. Let's keep these guys in business so we have viable rock on our radio stations. I keep hearing that we are done with new styles of music, and now it's time for the recycling of different eras. Keep these downshifting, ass-kickin' rockers in business, and we won't have to worry about disco making a revival!

Congrats to **Incubus** and the Epic staff on the band's first No. 1 record at Active Rock. "Megalomaniac" has some incredible spins at WJZZ/Rochester, NY (54); KPOI/Honolulu (64); WDGE/Syracuse (52); and KRAB/Bakersfield (50). It's also holding its own at RateTheMusic.com and climbs to No. 2 on the Rock chart ...



Thornley make a name for themselves as "So Far So Good" leads the Most Added pack, including KXXR/Minneapolis; WLZR/Milwaukee; WBZX/Columbus, OH; and WNOR/Norfolk ... "Running Blind" by **Godsmack** reels in another 18 adds and makes a hefty move up the Active chart to 29 ... **Audioslave** pick up the most airplay, with "What You Are," which gains 258 spins and 12 more adds ... It's OK to admit when a record surprises you, and that's the case for me with **Tesla**. "Caught in a Dream" is a sneaky track that lures you in gradually, so give it plenty of time. WYSP/Philadelphia, WAAF/Boston, WRIF/Detroit and WIYY/Baltimore are among those onboard ... Do you remember the Rate-a-Record, Rate-a-Wine session two years ago (is that asking too much?) when then-WXTB/Tampa PD Rick Schmidt debuted "45" by **Shinedown** for the panel? Look at it now — ready to crack the top five ... **MAX PIX: GODSMACK "Running Blind" (Republic/Universal)**

— Cyndee Maxwell, Active Rock/Rock Editor

Record Of The Week

ARTIST: Stampin' Ground
TITLE: *A New Darkness Upon Us*
LABEL: Century Media

Formed in 1995, Stampin' Ground really broke new earth with 2000's *Carved From Empty Worlds*, which grew strong roots in the metal underground and landed the group a host of prime touring spots with hard rock heavyweights. With *A New Darkness Upon Us*, Stampin' Ground lay down a bedrock-heavy foundation of Slayer-toned guitars and crushing rhythms and even add some groove to their grind. Metalcore that leans a bit more to the metal side, *A New Darkness Upon Us* is well-crafted steel forged in the fires of Mt. Doom. Check out the whip-lash riffage of "Killer of Society," the machine-gun rhythms of "Betrayal Has a Face" and hard-charging tracks like "Pain Is Weakness (Leaving the Body)," which is sure to become a pit anthem.

— Frank Correia, Rock Specialty Editor



active INSIGHT

ARTIST: **Thornley**

LABEL: **Roadrunner/IDJMG**

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR



If you're going to name your band after yourself, it's gotta sound as good as your music. Van Halen had a better ring than Roth, and certainly better than Anthony. Dokken? My friends, it rhymed with rockin'. Z'nuff — well, let's not go there.

For Ian Thornley, it all works. It's got thorn right in it, and we all know how rock 'n' roll thorns are — just look at any rose tattoo the next time you're slugging a cheap domestic at your local rock dive. As for Thornley the man, rock was in his veins from an early age. "Bruce Springsteen was my first concert — my dad took me — and I was like, 'This is what I want to do,'" he explains.

So the young Canadian packed his red bandana and well-worn denim and headed to the States in the early '90s, landing in Boston to study guitar at the Berklee College of Music. It was there he met a group of American rockers and formed the act **Big Wreck**, who went on to record two albums for Atlantic. You may remember a song of theirs called "The Oaf."

As **Big Wreck** began to unravel in 2002, Thornley decided it was time to seek out greener musical pastures after a decade of playing and writing music. He ran into studio drummer Seiku Lumumba at, of all places, a studio. Actually, Lumumba was living at the studio Thornley was using to record his new songs. Soon

they locked in bassist Ken "The Worm" Tizzard, and, after auditioning several axemen, Thornley took a gamble with bar-band vet Tavis Stanley, who rounded out the group perfectly.

"With **Big Wreck**, we did a lot of experimenting, taking it outside and bringing it back in," says Thornley. "With this band, it's just song, song, song. I want to stack the record with as many great songs as I can. A lot of it has heavy parts — and I mean heavy — but it's all in the context of a song, a sweet melody. To me, that's the most important thing."

And that ideal balance can be found with "So Far So Good," the lead single from Thornley's upcoming debut for Roadrunner. *Come Again*. The guitars pull like a riptide of Seattle grunge water, and Thornley's vocals recall that ever-so-awesome tone that Chris Cornell was belting out in his *Badmotorfinger* days. And while the lyrics are somewhat confessional in spirit, Thornley takes it into the hard rock briar patch with sharp guitars and hooks that serve as a counterpoint to the melody. "There's definitely a singer-songwriter vibe going on, except I am screaming it at you," he says. So far, so good indeed.

RR TOP 20 SPECIALTY ARTISTS

1. **PROBOT** (*Southern Lord*) "Centuries Of Sin"
2. **DAMAGEPLAN** (*Elektra/EEG*) "New Found Power"
3. **GOD FORBID** (*Century Media*) "Better Days"
4. **EXODUS** (*Nuclear Blast*) "War Is My Shepherd"
5. **36 CRAZYFISTS** (*Roadrunner/IDJMG*) "At The End Of August"
6. **CANNIBAL CORPSE** (*Metal Blade*) "Severed Head Stoning"
7. **FEAR FACTORY** (*Liquid 8*) "Cyberwaste"
8. **CLUTCH** (*DRT*) "The Mob Goes Wild"
9. **DEICIDE** (*Earache*) "Scars Of The Crucifix"
10. **PRONG** (*Locomotive*) "Siriusly Emerging"
11. **SOIL** (*J/RCA*) "Redefine"
12. **BRIDES OF DESTRUCTION** (*Sanctuary/SRG*) "Shut The Fuck Up"
13. **FLESHCRAWL** (*Metal Blade*) "Beneath A Dying Sun"
14. **SCARS OF TOMORROW** (*Victory*) "From My Existence"
15. **ICED EARTH** (*SPV*) "The Reckoning"
16. **DROWNING POOL** (*Wind-Up*) "Step Up"
17. **KATAKLYSM** (*Nuclear Blast*) "Serenity In Fire"
18. **SEEMLESS** (*Losing Force*) "In My Time Of Need"
19. **STAMPIN' GROUND** (*Century Media*) "Killer Of Society"
20. **EYES OF FIRE** (*Century Media*) "Hopeless"

Ranked by total number of shows reporting artist.

THORNLEY

SO FAR SO GOOD

**#1 MOST ADDED
AT
MODERN ROCK
&
ACTIVE ROCK**

**Over 70 Stations
Out of the Box Including:**

WXRK

- | | |
|------|------|
| KTBZ | KUPD |
| WZTA | WLZR |
| KPNT | KXXR |
| WMFS | WNOR |
| WEDG | WBZX |
| KCPX | WNVE |
| WZNE | WXQR |
| WKRL | WQBK |
| WBUZ | WAQX |
| WNFZ | WWDG |
| KKND | KDJE |
| KHRO | WRXW |
| WARQ | WJJO |
| WBSX | KRZR |
| WCYY | KAZR |

...and Many, Many More!



"Ian Thornley is coming, and you can bet your ass it's indecent, either hop on the bandwagon or get run the f*ck over!"

— JEFF FRISSE/KPNT

"Flat-out the best song I've heard in a year - amazing vocals, great guitar riffs and a monster hook! And it doesn't suck that Ian Thornley is everything a rock star should be - looks, charisma and song-writing talent that most guys would kill for. I expect 'So Far So Good' to be nothing short of huge."

— MARILYNN MEE/WD WLZR

"Holy Fuckin, Shit - This shit makes my nipples hard!"

— DON JANTZEN/KTBZ

"Ian Thornley is one of the most underrated singer/songwriter/guitarists in Rock today. 'So Far So Good' is an unquestionable smash. I liked it so much that I started spinning it on my stations as soon as it landed on my desk. Add this today - say you knew it all along later!"

— BRIAN PICKMAN

DIR ROCK PROG./WKQR-WKZQ



THE FIRST SINGLE FROM

**COME AGAIN
IN STORES MAY 18TH**

Produced by Gavin Brown +

Mixed by Randy Staub +

Mastered by Rich Costey +

Management: Mark Adelman / Stu Sobol for Spivak Sobol Entertainment +



ROADRUNNER
RECORDS

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WWW.THORNLEYBAND.COM

WWW.ROADRUNNERRECORDS.COM

WWW.604RECORDS.COM



Losing Its Way

Radio's creative crisis

Jeff Pollack is familiar to most of you as one of the most successful Rock programmers and consultants of all time. Lately, in addition to all his radio clients, he's been working with MTV, MTV2, VH1, CMT and MTV Europe and Russia. He is also a consultant to the magazines Maxim and Blender.

As if that didn't keep him busy enough, he has entered the realm of Hollywood, serving as Music Supervisor on *As Good As It Gets* and Music Consultant on *Sleepless in Seattle*, *Love Actually*, *Groundhog Day* and a zillion other films. Recently, he was co-Producer of The Apollo Theater 70th Anniversary Special.

Jeff is also on *Rock the Vote's* board of directors. With his schedule, he has no time for sleep. I know he eats, though, as we had lunch recently and discussed the state of our format and radio in general. We both bemoaned the lack of creativity on the airwaves, and he offered to write a column about it. I said that would be the perfect prequel to the *Alternative* special next week, *Redefining Alternative*. Take it away, Jeff.

The switch is on, and the audience is moving away from us. Listeners are leaving us more frequently than ever before. Look at these sobering figures (straight from the Arbitron website) that indicate how much weekly TSL has dropped in just the last five years:

Demo	Fall '98	Fall '03	Trend
12+	21:30	19:30	Down 2:00
Teens	15:00	13:15	Down 1:45
18-34	22:15	19:15	Down 3:00
25-54	22:45	20:45	Down 2:00
Men 18+	22:45	21:00	Down 1:45
Women 18+	21:45	19:45	Down 2:00

In fact, according to a new study by the Media Audit, radio has shown the largest decline among all media in the past four years. While newspaper exposure is stable at 47 minutes and TV has declined only three minutes, radio listening is down 20 minutes per day, from 195 to 175.

The reason for this drop isn't simply more competition for leisure time. Of course, exponential increases in use of the Internet, satellite radio, gaming, cell phones, iPods, DVDs and cable and satellite TV do play a significant role in the decline, but I believe that a major reason why our TSL continues to slide every year is the declining quality of our programming and how it stacks up against other entertainment and technology choices.



Jeff Pollack

The best evidence for this comes from those gruesome teen numbers.

Teens use radio significantly less than any other demo precisely because so few stations target them.

While radio has become substantially more financially solid since consolidation, the priority given to creativity has greatly diminished. With rare exceptions, the listeners are not being rewarded with the kind of passion and drive for excellence that result in a staunchly loyal audience.

The sense of urgency and excitement and the element of surprise that were features of so many great stations as recently as the mid-'90s have been replaced, in many cases, by predictable and uninspiring radio.

Risk Is Good Business

I'm not being nostalgic. This trend toward mediocrity is bad for our business. Creative radio generates better ratings and more profits. We are repeatedly being left behind by creative TV programming execs who come up with breakout new ideas that result in huge ratings.

Shows like MTV's *The Osbournes*,

Newlyweds and *Punk'd* and HBO's *Sopranos*, *Curb Your Enthusiasm*, *Sex and the City* and *The Wire* have earned these networks the best ratings in their history. The breakthrough show *24*, with its multiscreen, one-day premise, and *Queer Eye for the Straight Guy's* fresh point of view suggest that innovation can bring big ratings. The bottom line is that television has done a much better job of being creative and trying new ideas than radio.

Well-conceived creative risks are good business and can lead to the creation of the intangibles that result in victory. If an idea doesn't work, take it off the air. But in an environment

"While radio has become substantially more financially solid since consolidation, the priority given to creativity has greatly diminished."

where there is so much sameness, you can't afford not to take creative steps that separate your station from the pack.

Personality, packaging and production are vital components, especially when we are regularly driving listeners away with commercial inventory that sometimes exceeds 16 minutes per hour.

The most creative radio breakthrough in recent years was Classic Hits WDRV (The Drive)/Chicago. The station's commitment to a no-hype, atypical, low-key presentation; its lack of contests; and its great TV spot have been the inspiration for many of the recent format adjustments in the *Alternative* world.

WDRV VP/Programming & OM Greg Solk's counter to the overproduced stations in the Chicago market was a simple, straightforward commitment to the music and an equally straightforward slogan, "It's all about

"Personality, packaging and production are vital components, especially when we are regularly driving listeners away with commercial inventory that sometimes exceeds 16 minutes per hour."

the music," both of which are being widely copied today.

No More Smoke And Mirrors

But most stations' lack of distinctiveness is about more than just music. It's about everything else that the audience hears. Some people blame the blandness on research, but research doesn't make radio boring; lack of creative, out-of-the-box thinking does. Otherwise, every station that did research would sound the same.

Of course, research without creativity is only going to get you so far. Remember, this is about the missing element of surprise and showbiz that can electrify your listeners.

Radio's multidimensional sound has largely been replaced by a cynical "smoke and mirrors" philosophy that espouses that listeners can repeatedly be led to believe that a station is much more different from its competitors than it actually is. "If you say it enough, they will believe it" doesn't work in the long run though. There are simply too many choices today.

The proof is everywhere. The media reports on itself with such detail that there are very few secrets about anything. Here are a few tidbits I've gleaned:

- Today's consumers are much harder to con. They're not willing to buy an entire CD if there are only two good songs, no matter who the artist is.

- *Blender* has made substantial inroads against *Rolling Stone* because it is a pure music magazine with more CD reviews and humor and no politics.

- 2003 was the year of the movie sequel, yet the second installments of most studio franchises bombed because they were so terrible. "If you build it, they will come" now requires that "it" has to be good.

Don't Be Fooled Again

We need to be very careful in this era of total disclosure, when everything is known and written about, that we don't misrepresent who we are to listeners. For example, if you promote your station as being independent and totally different from your more commercial competitors when in fact you are owned by one of the huge companies, you can lose credibility.

Remember the trouble a major studio got into when it was discovered that a studio employee had actually

written some of the reviews the studio was referencing in its movie advertising? Smoke and mirrors had better have some substance, or there will be a backlash.

Don't be distracted by talk of the latest in a series of fad formats that promises to be a cure-all for declining stations. Expanding your music without an ironclad context so that you are playing bad depth records is not a good long-term solution to the malaise facing radio today. In a competitive market, the temporary short-term buzz generated by a few "oh wow" records will dissipate quickly unless there is something substantive elsewhere on your station that justifies playing non-hits.

A flanker that relies solely on music as a way to be different usually ends up with a flanker's ratings. So play great music, and focus instead on the more important and sustaining component that can cure much of the apathy afflicting so many of our listeners today: entertainment. Clichés and gimmicks won't help. If you want better ratings, recapture the passion, excitement and sense of urgency that your station once had.

And let's reward our employees who make big creative contributions. Make it a top priority to hire better talent, put together a great morning show, create memorable events and emphasize out-of-the-box creativity in everything you do, all of which can lead to success.

I realize that the time constraints, increased pressure and budget considerations that programmers face today have made creativity less of a priority. Staffs are smaller, and sometimes PDs are responsible for several stations. The job is harder than it ever was. But this part of how you sound on the air can no longer be relegated to the back burner.

It's not how much money you spend, but how much time you devote to making your station great between the records. If we are more entertaining and exciting, we can reignite loyalty and increase our ratings.

TALK BACK TO R&R!

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

Call me at 310-788-1673 or e-mail:

mtolkoff@radioandrecords.com

"Don't be distracted by talk of the latest in a series of fad formats that promises to be a cure-all for declining stations."

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	INCUBUS Megalomaniac (Epic)	2629	-61	199083	11	77/0
2	2	BLINK-182 I Miss You (Geffen)	2340	+48	152559	12	72/0
3	3	LOSTPROPHETS Last Train Home (Columbia)	2075	+21	133060	13	74/0
6	4	HOOBASTANK The Reason (Island/IDJMG)	1987	+139	132466	8	71/0
4	5	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1936	-8	115922	16	61/0
5	6	311 Love Song (Volcano/Maverick)	1928	+74	151178	8	71/2
8	7	FINGER ELEVEN One Thing (Wind-up)	1785	-50	100976	20	61/0
7	8	LINKIN PARK Numb (Warner Bros.)	1658	-175	112876	27	69/0
12	9	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1612	+8	99783	16	66/0
11	10	AFI Silver And Cold (DreamWorks/Interscope)	1591	-2	99131	17	66/2
9	11	AUDIOSLAVE I Am The Highway (Interscope/Epic)	1590	-133	105297	24	65/0
14	12	A PERFECT CIRCLE The Outsider (Virgin)	1493	+13	83119	15	68/0
10	13	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1467	-156	119531	38	64/0
16	14	TRAPT Echo (Warner Bros.)	1437	+68	78730	9	67/1
13	15	JET Are You Gonna Be My Girl (Elektra/EEG)	1341	-181	112368	27	69/0
18	16	JET Cold Hard Bitch (Elektra/EEG)	1319	+133	95153	8	68/2
15	17	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	1280	-131	83245	27	59/0
19	18	PUDDLE OF MUDD Heel Over Head (Geffen)	1267	+69	60594	6	67/3
17	19	LINKIN PARK Lying From You (Warner Bros.)	1249	+43	88677	6	56/4
20	20	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1148	-62	79374	35	48/0
24	21	VINES Ride (Capitol)	1078	+134	70473	5	63/3
21	22	YELLOWCARD Ocean Avenue (Capitol)	1077	-40	46707	11	55/0
26	23	OFFSPRING (Can't Get My) Head Around You (Columbia)	1021	+117	64044	5	61/5
25	24	PHANTOM PLANET Big Brat (Daylight/Epic)	997	+73	47913	8	54/0
22	25	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	935	-136	56040	15	36/0
27	26	LO-PRO Sunday (Geffen)	791	+26	26537	9	44/0
28	27	STROKES Reptilia (RCA)	772	+37	57255	9	51/1
32	28	YEAH YEAH YEAHS Maps (Interscope)	767	+118	56483	4	47/5
31	29	CYPRESS HILL What's Your Number? (Columbia)	726	+69	53877	5	44/1
23	30	OFFSPRING Hit That (Columbia)	723	-223	41972	18	49/0
30	31	LIVING END Who's Gonna Save Us? (Reprise)	650	-18	31783	7	48/2
29	32	FOO FIGHTERS Darling Nikki (Roswell/RCA)	649	-55	63416	19	32/0
33	33	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	644	+28	40303	7	35/2
39	34	GODSMACK Running Blind (Republic/Universal)	565	+172	37478	2	38/6
35	35	GODSMACK Re-Align (Republic/Universal)	551	-37	32971	15	20/0
34	36	WHITE STRIPES I Just Don't Know What To Do With Myself (Third Man/V2)	501	-68	52265	10	34/0
37	37	3 DOORS DOWN Away From The Sun (Republic/Universal)	431	-92	16635	9	30/1
Debut	38	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	411	+174	13137	1	37/5
38	39	P.O.D. Change The World (Atlantic)	410	-70	12203	6	36/0
41	40	BLINDSIDE All Of Us (Elektra/EEG)	357	-4	13226	5	29/0
48	41	AUDIOSLAVE What You Are (Interscope/Epic)	355	+94	27345	2	25/5
Debut	42	MODEST MOUSE Float On (Epic)	346	+151	29217	1	33/6
45	43	SEVENDUST Broken Down (TVT)	305	-26	13194	7	19/0
46	44	STAIN'D How About You (Flip/Elektra/EEG)	279	-55	12569	17	15/0
42	45	RED HOT CHILI PEPPERS Fortune Faded (Warner Bros.)	273	-80	20072	18	20/0
49	46	SHINEDOWN 45 (Atlantic)	265	+26	9715	2	15/6
44	47	NO DOUBT It's My Life (Interscope)	264	-72	21602	17	14/0
50	48	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	262	+1	15291	3	17/0
47	49	JACK JOHNSON Taylor (Brushfire)	254	-20	11540	11	9/0
Debut	50	STILLS Still In Love Song (Vice/Atlantic)	247	+46	13678	1	21/3

Most Added*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	18
MUSE Time Is Running Out (EastWest/Warner Bros.)	13
SMILE EMPTY SOUL Silhouettes (Lava)	10
EVANESCENCE Everybody's Fool (Wind-up)	8
SUGARCULT Memory (Fearless/Artemis)	7
AUTOPILOT OFF What I Want (Island/IDJMG)	7
DISTILLERS Beat Your Heart Out (Sire Records/Reprise)	7
GODSMACK Running Blind (Republic/Universal)	6
MODEST MOUSE Float On (Epic)	6
SHINEDOWN 45 (Atlantic)	6

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SWITCHFOOT Dare You To Move (Red Ink/Columbia)	+174
GODSMACK Running Blind (Republic/Universal)	+172
MODEST MOUSE Float On (Epic)	+151
HOOBASTANK The Reason (Island/IDJMG)	+139
VINES Ride (Capitol)	+134
JET Cold Hard Bitch (Elektra/EEG)	+133
YEAH YEAH YEAHS Maps (Interscope)	+118
OFFSPRING (Can't Get My) Head Around You (Columbia)	+117
SMILE EMPTY SOUL Silhouettes (Lava)	+107
AUDIOSLAVE What You Are (Interscope/Epic)	+94

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
WHITE STRIPES Seven Nation Army (Third Man/V2)	876
LINKIN PARK Faint (Warner Bros.)	797
STAIN'D So Far Away (Flip/Elektra/EEG)	776
TRAPT Still Frame (Warner Bros.)	614
AUDIOSLAVE Like A Stone (Interscope/Epic)	609
BLINK-182 Feeling This (Geffen)	578
FOO FIGHTERS All My Life (Roswell/RCA)	570
CHEVELLE Send The Pain Below (Epic)	566
TRAPT Headstrong (Warner Bros.)	561
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	538

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

79 Alternative reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/7-3/13. 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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I FORGET, DO YOU HIT OR STAND ON 17? One lucky KXTE (X107.5)/Las Vegas listener got to bet \$1,075 at the blackjack table at the Hard Rock Hotel & Casino with Sully Erna and Shannon Larkin of Godsmack. Pictured here are (l-r) winner Robert Ice, Erna, KXTE PD Dave Wellington and Universal's Aaron Scott and Martin Melius. Ice won the KXTE contest by entering online at www.xtremeradio.fm.

Megalomaniac" from **Incubus** really is quite the catchy little tune, isn't it? That's why it sits at No. 1 week after week ... **Blink-182** are making a real effort to take the top slot, however, so be prepared ... **Lostprophets** and **Hoobastank** are running almost neck and neck up the remaining steps to the top of the chart ... **311** hold their bullet ... **The Darkness** finally move into the top 10, at No. 9 ... The rest of the upward movers are spread out in the teens ... **A Perfect Circle** go 14-12 ... **Trapt** move 16-14 ... The next **Jet** track, "Cold Hard Bitch," comes in right under the last track, at No. 16, up from No. 18 ... Check out the action on **The Vines**: 24-21 only tells part of the story. The video is now one of the most played on MTV2 and has been added to MTV, and the band is on tour with **Jet** and **The Living End** ... Keep Your Peepers Open: **The Strokes** (28-27), **Yeah Yeah Yeahs** (39-34), **Burden Brothers** (50-48) ... New To The Chart: **Switchfoot**, **Modest Mouse**, **Stills** ... Most Added: **Thornley**, **Muse**, **Smile Empty Soul**, **Evanescence**, **Sugarcult**, **Distillers**, **Autopilot Off** ... Most Should Be Added: **Sugarcult**, **Thornley**, **Yeah Yeah Yeahs**, **The Vines**, **Fire Theft**, **Steriogram**.

— Max Tolkoff, *Alternative Editor*



COMING RIGHT UP

ARTIST: **Modest Mouse**

LABEL: **Epic**

By **FRANK CORREIA**/ALTERNATIVE SPECIALTY EDITOR

Look, just because you pick some big scary animal to name your band after doesn't make you rock that much harder or that much longer. Sure, Whitesnake rocked you with "Still of the Night," but now they've slithered off into the where-are-they-now cave. Ratt went 'round and 'round the world with their patented brand of pop metal, but now they've crawled so far underground that you can hardly find 'em. And White Lion? Let's just say Mike Tramp's hair was the mane attraction.

Most hands wouldn't be caught dead with a name like Modest Mouse. It just reeks of that wimpster indie vibe. But while scuttling around the indie rock underground Modest Mouse honed a distinctive sound that shifted from brooding acoustics to hard 'n' heavy-hitting songs. Formed way back in 1994 in the burg of Issaquah, WA, the trio sharpened their sound in the Shed, a makeshift practice space built by vocalist-guitarist Issac Brock on a lot next to his mother's trailer.

Soon they hooked up with K Records leader Calvin Johnson, cutting their debut single at Johnson's Dub Narcotic Studios. They made a jump to the Up label and released two LPs in 1996 before returning to K for 1997's *The Fruit That Ate Itself*. Later that year *The Lonesome Crowded West* became Modest Mouse's watershed moment. A bidding war ensued, with Sony emerging the victor.

Despite all the griping indie kids do about major labels, Modest Mouse's Epic debut, *The Moon & Antarctica*, silenced all the naysayers. Hipster music site Pitchfork Media gave it a 9.8 out of 10,



noting, "Wipe the slate clean. You have not heard Modest Mouse until you have heard their major-label debut."

Well, let's see how those kids feel when all the mainstream-radio listeners start showing up to the next gig. That's right, it looks like Modest Mouse have a potential hit on their hands with "Float On," the lead single from the upcoming *Good News for People Who Love Bad News*. On the Eastern seaboard, Alternatives like WFNX/Boston, WHFS/Washington and WOCL/Orlando are among those letting the Mouse in their house. Out West, KROQ/Los Angeles, KITS/San Francisco, and KNRK/Portland, OR are among the believers. Even stations between the coasts are embracing the quirky single, which makes its debut this week on the Alternative chart at No. 42.

With its odd, stomping beat; jangly guitars; and angular melodies, "Float On" plays like Talking Heads for the iPod generation. And as the Alternative landscape starts to look a little more like Alternative of years past, the Modest may well inherit the earth.

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America's Best Testing Alternative Songs 12 +
 For The Week Ending 3/19/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
BLINK-182 I Miss You (Geffen)	4.14	4.11	94%	18%	4.15	4.14	4.16
LOSTPROPHETS Last Train Home (Columbia)	4.13	4.17	82%	10%	4.02	3.89	4.15
YELLOWCARD Ocean Avenue (Capitol)	4.13	4.07	71%	8%	4.11	4.06	4.16
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	4.11	4.08	91%	24%	4.07	3.95	4.19
INCUBUS Megalomaniac (Epic)	4.06	4.12	93%	23%	3.97	4.06	3.88
LINKIN PARK Lying From You (Warner Bros.)	4.05	4.09	77%	14%	4.02	3.99	4.05
AFI Silver And Cold (DreamWorks/Interscope)	4.03	4.04	77%	9%	4.04	3.87	4.22
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.01	4.04	89%	25%	3.96	3.83	4.09
FINGER ELEVEN One Thing (Wind-up)	4.01	4.00	81%	15%	4.00	4.02	3.98
HOOBASTANK The Reason (Island/IDJMG)	4.01	4.02	79%	10%	3.98	3.89	4.07
LINKIN PARK Numb (Warner Bros.)	3.97	4.05	99%	42%	3.89	3.88	3.90
THREE DAYS GRACE (I Hate) Everything About You (Jive)	3.94	3.90	97%	39%	3.84	3.69	4.00
TRAPT Echo (Warner Bros.)	3.94	3.93	81%	16%	3.92	3.78	4.08
FOO FIGHTERS Darling Nikki (Roswell/RCA)	3.93	3.92	71%	12%	4.02	4.00	4.03
311 Love Song (Volcano/Maverick)	3.89	3.93	85%	17%	3.88	3.74	4.03
A PERFECT CIRCLE The Outsider (Virgin)	3.84	3.90	63%	11%	3.78	3.84	3.71
OFFSPRING Hit That (Columbia)	3.82	3.70	95%	33%	3.66	3.65	3.66
JET Are You Gonna Be My Girl (Elektra/EEG)	3.77	3.77	96%	44%	3.66	3.62	3.70
JET Cold Hard Bitch (Elektra/EEG)	3.76	3.94	63%	12%	3.76	3.81	3.69
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.61	3.74	90%	35%	3.61	3.70	3.52
STROKES Reptilia (RCA)	3.59	-	48%	10%	3.40	3.45	3.33
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	3.56	3.66	92%	31%	3.50	3.40	3.60
VINES Ride (Capitol)	3.55	-	43%	8%	3.32	3.46	3.18
WHITE STRIPES I Just Don't Know What... (Third Man/V2)	3.48	3.33	62%	16%	3.48	3.40	3.57
PUDDLE OF MUDD Heel Over Head (Geffen)	3.42	3.51	59%	15%	3.34	3.18	3.48
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	3.40	3.37	85%	34%	3.30	3.20	3.40
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.35	3.46	90%	34%	3.36	3.24	3.49

Total sample size is 425 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

R&R TOP 20 SPECIALTY ARTISTS

1. MUSE (EastWest/WB) "Time Is Running Out"
2. MODEST MOUSE (Epic) "Float On"
3. THE GET UP KIDS (Vagrant) "The One You Want"
4. VON BONDIES (Sire/Reprise) "C'mon C'mon"
5. SUGARCULT (Fearless/Ultimatum) "Memory"
6. THE WALKMEN (Record Collection/WB) "The Rat"
7. SPONGE (Idol) "Treat Me Wrong"
8. HISS (Sanctuary/SRG) "Clever Kicks"
9. PROBOT (Southern Lord) "Shake Your Blood"
10. MAOCAP (Victory) "Lovesick"
11. PILOT TO GUNNER (Arena Rock) "Barrio Superstarrio"
12. FRANZ FERDINAND (Domino) "Take Me Out"
13. SONDRÉ LERCHE (Astralwerks/EMC) "Two Way Monologue"
14. MANDO DIAO (Mute) "Paralyzed"
15. JUST JACK (Royal Gold) "Snowflakes"
16. CORAL (Columbia) "Secret Kiss"
17. BURDEN BROTHERS (Trauma) "Beautiful Night"
18. THURSDAY (Island/IDJMG) "War All The Time"
19. WHEAT (Aware/Columbia) "I Met A Girl"
20. ZERO 7 (Elektra/EEG) "Home"

Ranked by total number of shows reporting artist.

Record Of The Week

ARTIST: Robbers On High Street
 TITLE: *Fine Lines*
 LABEL: Scratchie/New Line



They say personality goes a long way, and if that's truly the case, then New Line's Robbers On High Street have a lengthy career ahead of them. Don't believe me? Just check out their debut EP, *Fine Lines*, which packs more personality into its pinky than most so-called rockers have in their entire body. Picture The Strokes getting arrested by Interpol for drunk and disorderly conduct, and you'll get a sense of what this EP has to offer. There's not a skunked brew to be found in this six-pack of songs. "Hot Sluts (Say I Love You)" opens the affair with a confident strut that's immediately alluring, while "A Night at Star Castle" is just too cool to ignore. Meanwhile, the pensive, slow-burning "Opal Ann" is the sound of cigarettes after last call. *Fine Lines* is one of the finest debuts in a long time.

— Frank Correia, Rock Specialty Editor

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Stations and their adds listed alphabetically by market

<p>WHR/Albany, NY* DM: John Cooper PD: Lisa Bello 3 MUSE GOODSMACK</p>	<p>WBTZ/Burlington* PD: Dave Rossi STELLASTARR GOODSMACK</p>	<p>CIMX/Detroit, MI* PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin 2 AFI MUSE</p>	<p>WRXZ/Indianapolis, IN* PD: Scott Jameson MD: Michael Young No Adds</p>	<p>WMFS/Memphis, TN* PD: Rob Cressman MD: Sydney Nabors 4 THORNLEY SMILE EMPTY SOUL MODEST MOUSE</p>	<p>WJRR/Oriando, FL* DM: Adam Cook PD: Paul Lynch APD: Rick Everett MD: Brian Dickerman No Adds</p>	<p>KRZO/Reno, NV* DM: Rob Brooks PD: Jeremy Smith APD/MD: Matt Diabio MUSE INCUBUS</p>	<p>KITS/San Francisco, CA* DM: Sean Oemery APD/MD: Aaron Axelsen No Adds</p>	<p>WSUN/Tampa, FL* DM: Paul Clifano PD: Sharr 14 N.E.R.D. 4 MUSE 1 TRAPT 1 STAIND</p>
<p>KTZO/Albuquerque, NM* PD: Scott Sostrada MD: Don Kelley 1 THREE DAYS GRACE SHINEDOWN</p>	<p>WAVF/Charleston, SC* PD: Dave Rossi MD: Suzie Boe No Adds</p>	<p>KHRO/El Paso, TX* DM: Mike Preston PD/MD: Jojo Garcia SHINEDOWN EVANESCENCE MUSE STERIOGRAM THORNLEY</p>	<p>WPLJ/Jacksonville, FL* DM: Gail Austin PD: Bo Matthews APD/MD: Chad Chumley 1 YEAR YEAH YEAHS SMILE EMPTY SOUL</p>	<p>WZTA/Miami, FL* PD: Troy Hanson MD: Mike Kilabrew 3 AUDIOSLAVE SHINEDOWN THORNLEY</p>	<p>WOCL/Oriando, FL* PD: Bobby Smith No Adds</p>	<p>WDYL/Richmond, VA* PD: Mike Murphy MD: Dustin Matthews 1 SHINEDOWN MARS VOLTA GOODSMACK</p>	<p>KCNL/San Jose, CA* PD/MD: John Alters 3 SMILE EMPTY SOUL</p>	<p>KFMA/Tucson, AZ* PD: Libby Carriensen MD: Matt Stry No Adds</p>
<p>WNNX/Atlanta, GA* DM: Leslie Fran PD: Chris Williams MD: Jay Haren 3 STORNS DOWN LINKIN PARK FIRE THEFT OFFSPRING MICHAEL ANDREWS IGARY JULES</p>	<p>WEND/Charlotte* DM: Bruce Logan PD: Jack Demiel APD/MD: Krates Honeycutt 1 SHINEDOWN SWITCHFOOT OFFSPRING</p>	<p>WFRR/Fresno, CA* PD: Chris Szelies MD: Reverend No Adds</p>	<p>WRZK/Johnson City* PD: Wade Williams EVANESCENCE STILLS AUTOPILOT OFF MODEST MOUSE</p>	<p>WLUM/Milwaukee, WI* PD: Tommy Wilde MD: Kenny Neumann MUSE AUTOPILOT OFF MODEST MOUSE THORNLEY</p>	<p>WPLY/Philadelphia, PA* PD: Jim McGuinn MD: Dan Fein 17 LINKIN PARK</p>	<p>WRXL/Richmond, VA* DM: Bill Cahill PD/MD: Casey Krakowski 1 AFI 1 311</p>	<p>KJEE/Santa Barbara, CA PD: Eddie Gutierrez MD: Dave Hanacek 7 INCUBUS DISTILLERS LENNY KRAVITZ VON BONDIES</p>	<p>KMYZ/Tulsa, OK* PD: Lynn Barlow MD: Corbin Pierce No Adds</p>
<p>WJSE/Atlantic City, NJ* PD: Al Panzello 5 EVANESCENCE SUGARCULT DISTILLERS THORNLEY</p>	<p>WKQX/Chicago, IL* PD: Mike Stern 14 INCUBUS 9 AUDIOSLAVE MUSE</p>	<p>WJBX/Ft. Myers, FL* DM/MD: John Rozz APD: Fie Madrid MD: Jeff Zio 2 STILLS EVANESCENCE</p>	<p>KRBZ/Kansas City, MO* PD: Greg Bergen APD: Laze MD: Jason Ulanet 1 DISTILLERS</p>	<p>WHTG/Monmouth, NJ* PD: Darren Smith APD: Mike Gawn MD: Brian Phillips 2 EVANESCENCE</p>	<p>KEDJ/Phoenix, AZ* DM: Laura Havre PD: Nancy Stevens APD: David Air Dave MD: Robin Nash OFFSPRING SUGARCULT</p>	<p>KCXX/Riverside, CA* DM: PO: Keith Clague APD/MD: Daryl James SMILE EMPTY SOUL SLOTH CROSSFADE LIVING END KOTTONMOUTH KINGS</p>	<p>KNDD/Seattle, WA* PD: Phil Manning APD: Jim Keller No Adds</p>	<p>WPBZ/W. Palm Beach, FL* PD: John O'Connell MD: Nik Rivers 1 MUSE 1 SUGARCULT 1 TANTIC PUDDLE OF MUDD</p>
<p>KROX/Austin, TX* DM: Jeff Carroll PD: Melody Lee MD: Toby Ryan 4 LINKIN PARK 1 OFFSPRING YEAR YEAH YEAHS</p>	<p>WAQZ/Cincinnati, OH* PD/MD: Jeff Nagel SWITCHFOOT</p>	<p>WXTW/Ft. Wayne, IN* DM: JJ Fasini PD: Don Walker APD: Matt Jericho MD: Greg Travis 2 AUDIOSLAVE 1 EVANESCENCE AUTOPILOT OFF DISTILLERS THORNLEY</p>	<p>WNFZ/Knoxville, TN* PD: Anthony Proffitt 1 SLOTH THORNLEY EVANESCENCE</p>	<p>WBUZ/Nashville, TN* DM: Jim Patrick PD/MD: Russ Schenck 8 PRETHING 6 MARS VOLTA 1 DISTILLERS THORNLEY SUGARCULT AUTOPILOT OFF</p>	<p>KZON/Phoenix, AZ* PD: Kevin Mannion MD: Mizie Lewis RADFORD OFFSPRING SOMETHING CORPORATE AVRIL LAVIGNE</p>	<p>WZNE/Rochester, NY* DM: PO: John McCrae MD: Jeff Sotolano 1 FIRE THEFT 1 THORNLEY SUGARCULT AUTOPILOT OFF DISTILLERS</p>	<p>KPMT/Si. Louis, MO* PD: Tommy Mattem MD: Jeff Frise 1 CROSSFADE 1 MODEST MOUSE 1 THORNLEY</p>	<p>WHFS/Washington, DC* PD: Lisa Worden MD: Pat Ferrise No Adds</p>
<p>WRAX/Birmingham, AL* PD: Susan Groves MD: Mark Lindsey No Adds</p>	<p>WARD/Columbia, SC* PD: Dave Stewart MD: Dave Fara 3 DEFAULT THORNLEY SMILE EMPTY SOUL</p>	<p>WGRD/Grand Rapids, MI* PD: Bobby Duncan APD: Kevin Corrow MD: Michael Grey GOODSMACK</p>	<p>KFTE/Lafayette, LA* PD: Scott Ferrin MD: Chris Olivier EVANESCENCE MUSE</p>	<p>KKMD/New Orleans, LA* DM: Tony Floritino PD: Sig APD: Mick Penicario 1 THORNLEY</p>	<p>WYXY/Portland, ME Sales Manager: Mike Sambrook PD: Herb Ivy MD: Brian James MUSE SUGARCULT AUTOPILOT OFF DISTILLERS THORNLEY</p>	<p>KWOD/Sacramento, CA* DM: Curtiss Johnson PD: Ron Bunce MD: Marco Collins 12 INCUBUS JET</p>	<p>WKRL/Syracuse, NY* DM: Mimi Griswold PD: Scott Peabone APD/MD: Tim Noble SMILE EMPTY SOUL DEFAULT THORNLEY</p>	<p>WWDC/Washington, DC* PD: Joe Benavaca MD: Donnie Flynn 1 SWITCHFOOT 1 VINES</p>
<p>KQXR/Boise, ID* DM: Dan McGilly PD: Jacent Jackson MD: Jeremy Smith 1 AUDIOSLAVE VINES</p>	<p>WWCD/Columbus, OH* DM: Randy Malloy PD: Andy Davis MD: Jack DeVoss SOUNDS STERIOGRAM</p>	<p>WXNR/Greenville, NC* PD: Jeff Sanders APD/MD: Chazie Shaw SMILE EMPTY SOUL SWITCHFOOT LIVING END</p>	<p>KXTE/Las Vegas, NV* PD: Dave Wellington APD/MD: Chris Ripley No Adds</p>	<p>KLEC/Little Rock, AR* PD: Hoser APD/MD: Adroq MUSE SUGARCULT DISTILLERS THORNLEY GOODSMACK</p>	<p>WYXR/New York, NY* PD: Robert Cross MD: Mike Peer 1 MODEST MOUSE THORNLEY</p>	<p>WWSR/Tallahassee, FL DM: Steve Cannon PD: Dale Finn APD/MD: Meathead 1 DEXTER FREEBISH 1 AUTOPILOT OFF</p>	<p>WWSM/Wilmington, NC PD: Kniohead MD: Mike Kennedy 11 DISTILLERS 5 ATMOSPHERE</p>	
<p>WBCN/Boston, MA* PD: Deigan APD/MD: Steven Strick No Adds</p>	<p>KDGE/Dallas, TX* PD: Duane Coberly APD/MD: Alan Ayo DEFAULT</p>	<p>WEEQ/Hagerstown PD/MD: Dave Roberts 1 SHINEDOWN 1 STILLS 1 JIMMIE'S CHICKEN SHACK</p>	<p>KROO/Los Angeles, CA* PD: Kevin Weatherly APD: Gene Sandblom MD: Matt Smith 15 BLINK-182 1 FRANZ FERDINAND INCUBUS</p>	<p>WRRV/Newburgh, NY PD: Andrew Bois MD: James McKay THREE DAYS GRACE</p>	<p>KNRK/Portland, DR* PD: Mark Hamilton APD: James Cooley 2 311 1 MUSE</p>	<p>KXKR/Salt Lake City, UT* DM: Alan Hague PD: Todd Hoker MD: Arnie Fulkim 1 MUSE PUDDLE OF MUDD</p>	<p>WYXX/Salt Lake City, UT* DM: Alan Hague PD: Todd Hoker MD: Arnie Fulkim 1 MUSE PUDDLE OF MUDD</p>	
<p>WFNX/Boston, MA* PD/MD: Paul Driscoll APD: Keith Dakin 11 JEM 1 SUGARCULT FIRE THEFT</p>	<p>WXEG/Dayton, OH* DM: Tony Thord PD: Steve Kramer MD: Boomer No Adds</p>	<p>KUCD/Honolulu, HI* PD: Jamie Hyatt 51 INCUBUS VINES MODEST MOUSE YEAR YEAH YEAHS</p>	<p>KRRX/Odessa, TX PD: Ashley MD: Michael Todd 17 SUGARCULT 17 STERIOGRAM 7 THORNLEY LENNY KRAVITZ 7 PUDDLE OF MUDD</p>	<p>WBRU/Providence, RI* PD: Seth Restler MD: Andy Ter 11 GREEN DAY LENNY KRAVITZ YEAR YEAH YEAHS STROKES</p>	<p>WWRX/Providence, RI* PD: Kevin Mays MD: Bryan Staler 1 AUDIOSLAVE 1 SWITCHFOOT</p>	<p>KXKR/Salt Lake City, UT* DM: Alan Hague PD: Todd Hoker MD: Arnie Fulkim 1 MUSE PUDDLE OF MUDD</p>	<p>KBZT/San Diego, CA* PD: Garett Michaels APD/MD: Michael Halloran FLAMING LIPS</p>	
<p>WEDG/Buffalo, NY* PD: Lenny Diana 3 SHINEDOWN 1 THORNLEY KLEAR</p>	<p>KTCL/Denver, CO* PD: Mike D'Connor APD: Rich Rubin MD: Hill Jordan SOCIAL CODE</p>	<p>KTBZ/Houston, TX* PD: Vince Richards APD: Eric Schmidt MD: Don Justice 7 DROWNING POOL 2 THORNLEY 1 THREE DAYS GRACE MICHAEL ANDREWS IGARY JULES</p>	<p>WLSR/Louisville, KY* PD: Lance Hale APD/MD: Anora Fitzgerald 1 CYRUS HILL SMILE EMPTY SOUL</p>	<p>KH8Z/Oklahoma City, OK* DM: Bill Hurley PD: Jimmy Barreda 22 JET 21 YEAR YEAH YEAHS SMILE EMPTY SOUL HIM AUTOPILOT OFF</p>	<p>WYXX/Salt Lake City, UT* DM: Alan Hague PD: Todd Hoker MD: Arnie Fulkim 1 MUSE PUDDLE OF MUDD</p>	<p>KXKR/Salt Lake City, UT* DM: Alan Hague PD: Todd Hoker MD: Arnie Fulkim 1 MUSE PUDDLE OF MUDD</p>	<p>KXKR/Salt Lake City, UT* DM: Alan Hague PD: Todd Hoker MD: Arnie Fulkim 1 MUSE PUDDLE OF MUDD</p>	

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*Monitored Reporters
87 Total Reporters
79 Total Monitored
8 Total Indicator

Did Not Report, Playlist Frozen (1):
KXNA/Fayetteville, AR

New & Active

- POSTAL SERVICE** Such Great Heights (Sub Pop)
Total Plays: 247, Total Stations: 13, Adds: 0
- N.E.R.D.** She Wants To Move (Virgin)
Total Plays: 245, Total Stations: 20, Adds: 1
- DROWNING POOL** Step Up (Wind-up)
Total Plays: 229, Total Stations: 17, Adds: 1
- MUSE** Time Is Running Out (EastWest/Warner Bros.)
Total Plays: 207, Total Stations: 29, Adds: 13
- SMILE EMPTY SOUL** Silhouettes (Lava)
Total Plays: 194, Total Stations: 38, Adds: 10

- HIM** Join Me (Universal)
Total Plays: 187, Total Stations: 20, Adds: 1
- EVANESCENCE** Everybody's Fool (Wind-up)
Total Plays: 161, Total Stations: 22, Adds: 8
- KID ROCK** Jackson, Mississippi (Top Dog/Atlantic)
Total Plays: 156, Total Stations: 11, Adds: 0
- STELLASTARR** My Coco (RCA)
Total Plays: 154, Total Stations: 16, Adds: 1
- FIRE THEFT** Chain (Rykla)
Total Plays: 150, Total Stations: 12, Adds: 3

Songs ranked by total plays

Indicator

Most Added*

- DISTILLERS** Beat Your Heart Out (Sire Records/Reprise)
- AUTOPILOT OFF** What I Want (Island/IDJMG)
- SUGARCULT** Memory (Fearless/Artemis)
- THORNLEY** So Far So Good (Roadrunner Records/IDJMG)

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JOHN SCHOENBERGER
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PART TWO OF A THREE-PART SERIES

Another New Triple A Station

A look at the launch of KWMT/Tucson

Last week we started a three-part look at some exciting new Triple A sign-ons and the unique set of circumstances surrounding each launch. In Part One we talked with Ted Edwards, PD of Union Broadcasting's KZPL/Kansas City, about the station's transition from a hybrid approach to a full-blown Triple A. This week we will delve into one of the two Triple A stations Clear Channel recently launched: KWMT (The Mountain)/Tucson.

Like KZPL, this station had some challenges that management needed to address to get it off the ground.

KWMT is a brand-new startup that launched near the end of 2003. To gain some insight into the process, I talked with KWMT OM/PD Tim Richards. Richards is a veteran programmer who has overseen a variety of formats in several markets, including Chicago,



Tim Richards

Detroit and Boston, and his latest return to Tucson puts him in the market for the third time. As you'll read, he says he's as excited about doing radio as he's been in a long time.

R&R: Tell us a bit about the logic of giving a Triple A station a shot in Tucson.

TR: I was away from the market for about four years, and upon returning I learned that Clear Channel had spent the last 2 1/2 years doing the Country format on this signal as "The Coyote." They were trying to bite into the heritage Country station in the market, and the station just never got off the ground. It didn't take long after my return in October of 2003 to realize that the Coyote brand was going to be a long-term fix — if it was fixable at all — so we decided it was better to carve out our own new niche in the market.

Debbie Wagner, our Market Manager, and I are both fans of the Triple A format. She has over 20 years of experience in Tucson and I have been in and out of the market for the past 10 years, and we felt that this market could sustain a Triple A radio station. We were also kind of surprised that no one else had done it here before.

There is certainly quite a bit riding on how well we do here in Tucson. We have a few successful examples of the format within the Clear Channel fold, such as KBCO/Denver and KTCZ/Minneapolis, and we want to join those ranks.

R&R: What about fitting the station to the market?
TR: We fully recognize that this is not a format that you package and

plow down into any market. The Mountain will be as different from KBCO as KBCO is different from KTCZ. That is the challenge and the beauty of Triple A. You can take a basic premise in sound, texture and image, then mold it to fit the market you are in.

The initial 60 to 90 days of the station have been spent establishing a clear musical message. We were very fortunate to have a significant television campaign to help us get that message across. That monetary commitment tells me that the company is very dedicated to giving us anything they can to help us make this station a success.

The programming strategy has simply been to market the station to the people, have them come in and sample our world-class music, then evolve the station from a personality standpoint in layers. We feel a step-by-step approach is the right way with this kind of format and the type of listener it draws. The main reason they will come to us is for the music and the vibe, not so much for a high-profile "radio show" per se.

R&R: Is there much rock heritage in the market that you can tap in to with The Mountain?

TR: That is one of the most exciting things about launching this sta-

tion in a market like Tucson. The format certainly has its own unique texture and musical mix, but a lot of the product we play, especially the gold and recurrent, has been made familiar in this market by other formats.

We share library with the big AC in town, the Classic Rock station, the Hot AC station and even the Top 40 station, but it is the unique artists we play who will differentiate us in the market, along with the overall combination of artists you can't hear anywhere else on the dial. Add to that a very specific imaging campaign, and we can pretty easily establish a brand for this station.

Another thing that makes this format unique is that it is much more passion-driven than the formats that are most closely related to it. This is something that comes across over time on a more subtle level. We can appeal to the avid music fans who want to hear the music they have loved over the years but who also still have a desire to learn about new music and new artists and to expand their horizons.

We are very blessed to have two great radio stations and two great programmers to tap in to for ideas and for guidance: Lauren MacLeash at KTCZ/Minneapolis and Scott Arbough at KBCO/Denver. The stations are very different in some ways, but they are also very similar in others. Both programmers have the same philosophy about executing a Triple A station, and their insight and direct help have made a tremendous difference in getting this station off the ground.

Not only have they dedicated their time and passion to helping us because of their love of the format, but the real upside for them is seeing this format blossom in Tucson and within the mind-set of Clear Channel upper management. Consequently, we here in Tucson want to deliver some great numbers for them almost as much as for the company at large.

R&R: How tight is the music?

TR: Musically, we have launched pretty tight and pretty familiar, but we will open things up a bit over time. We want to make sure the rotations we can dedicate to the songs

Sample Hours

The following are sample hours from KWMT (The Mountain)/Tucson.



9am

- BIG HEAD TODD & THE MONSTERS** Bittersweet
- MATCHBOX 20** Push
- MELISSA ETHERIDGE** Breathe
- BARENAKED LADIES** If I Had A Million Dollars
- NINE DAYS** Absolutely (Story Of A Girl)
- GOO GOO DOLLS** Sympathy
- JEWEL** Hands
- PHIL COLLINS** I Wish It Would Rain Down
- FIVE FOR FIGHTING** 100 Years
- JOHN MAYER** No Such Thing
- HOWARD JONES** No One Is To Blame
- GUSTER** Careful
- LISA LOEB** Stay (I Missed You)
- TEARS FOR FEARS** Everybody Wants To Rule The World
- U2** In A Little While

6pm

- JIMMY CLIFF** I Can See Clearly Now
- SARAH MCLACHLAN** Fallen
- SOUL ASYLUM** Runaway Train
- COLLECTIVE SOUL** December
- INDIGO GIRLS** Perfect World
- U2** Beautiful Day
- BRUCE SPRINGSTEEN** One Step Up
- HOWIE DAY** Perfect Time Of Day
- THE WALLFLOWERS** Three Marlenas
- JEWEL** You Were Meant For Me
- COLDPLAY** Clocks
- CROWDED HOUSE** Don't Dream It's Over

we are playing are enough to establish them in the market. While we want to keep the new-music appetite of the listener satiated, we also want to be familiar enough to appeal to a segment of the audience that may have a little less passion.

We do have callout to help in our music decisions, but we will also have access to auditorium-test results from both KTCZ and KBCO to help us out. You have to look at it as almost two different audiences and try to strike a balance to attract them both.

R&R: You certainly seem to have all the tools, including a great signal.

TR: It is probably the best signal in the market, which allows us to go forward with all of our other plans without having to worry about market penetration and the problems that go along with that. Because this format has tremendous in-office listening appeal, as well as being a draw for P1 music fans, the full reach can make a big difference in the initial impact we are hoping for.

Obviously, our broad target is 25-54, but I'd say our core age will be between 30 and 35, leaning a little more female than male. We feel that if we stay focused, we will also be able to appeal to some folks younger than that. There is a strong college presence here, and many of those folks lean more toward the singer-songwriter side, which is what we will be heavily representing.

We have also been given a full complement of people on the management level. I oversee more than this station, but I have the desire to keep a close eye on its development. It's a labor of love for all of us, from the top down: Debbie, our VP/GM, myself, Asst. PD Alan Cook, MD Blake Rogers — who also does afternoons — and Music Coordinator Mark Sullivan. We all want to be in-

involved, because doing this station is a lot of fun; it's the reason most of us got into radio to begin with. We all want to share in the celebration once it is a success.

Finally, we felt it was important to have a strong presence on the Internet right away, so we launched a Mountain website pretty quickly to help in our effort to define what we are all about.

R&R: Community involvement is very important for this format. What are you doing in that area?

TR: We have just started moving into that area. About a month ago the blood supply in Tucson was very low. We did a blood drive in conjunction with the American Red Cross. We started the drive on our morning show and brought it through midday and afternoon. The Red Cross ended up having their best blood donation day ever, and their supply is now back to normal.

There is also an active club scene here. We fully understand that our immersion in that area of the community is very important for the station. Plus, we also have a direct tie with Clear Channel Entertainment, which we can use to our advantage.

R&R: How will The Mountain complement the other stations in the Tucson cluster?

TR: This station will certainly fulfill a need in the market. The more wins we can have in the 25-54 demo, the better our revenue potential. Some of our other stations are targeted younger — a rhythmic Top 40 that's 12-24-driven [KOHT], a mainstream Top 40 that's 18-34-driven [KRQQ] — and we certainly took that into consideration when we were thinking about what to do here. It's a big signal, and the rewards can be tremendous if we do this thing correctly.

March 19, 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 NORAH JONES Sunrise (Blue Note/EMC)	526	+42	33307	10	21/0
	2	MELISSA ETHERIDGE Breathe (Island/IDJMG)	381	-35	19522	11	20/0
	4	3 INDIGO GIRLS Perfect World (Epic)	340	+14	18130	12	21/0
	6	4 STING Sacred Love (A&M/Interscope)	334	+17	23228	9	20/0
	7	5 DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	333	+21	16999	9	21/0
	8	6 MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	331	+49	22566	4	20/1
	3	7 GUSTER Careful (Palm/Reprise)	318	-20	16732	18	20/0
	5	8 THRILLS One Horse Town (Virgin)	314	-11	12369	15	22/0
	9	9 JOHN MAYER Clarity (Aware/Columbia)	279	+6	12842	10	18/0
	11	10 JET Are You Gonna Be My Girl (Elektra/EEG)	275	+14	15380	12	14/0
	10	11 FIVE FOR FIGHTING 100 Years (Aware/Columbia)	257	-11	13942	14	14/0
	12	12 RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)	238	+15	9041	7	14/1
	14	13 JOHN EODIE If You're Here When I Get Back (Thrill Show/Lost Highway)	237	+20	5669	14	13/0
	21	14 ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	236	+69	15190	2	18/2
	15	15 MAROON 5 This Love (Octone/J)	231	+27	9533	6	12/1
	16	16 BARENAKED LADIES Testing 1, 2, 3 (Reprise)	208	+13	9862	4	17/2
	20	17 VAN MORRISON Evening In June (Blue Note/EMC)	196	+25	11742	3	15/1
	18	18 LOS LONELY BOYS Real Emotions (Or/Epic)	190	+9	5682	8	13/0
	22	19 JASON MRAZ Curbside Prophet (Elektra/EEG)	185	+20	6297	2	17/1
	13	20 COUNTING CROWS She Don't Want Nobody Near (Geffen)	173	-47	9325	19	19/0
	25	21 MATCHBOX TWENTY Bright Lights (Atlantic)	170	+18	13224	17	6/0
	24	22 HOWIE DAY She Says (Epic)	164	+2	5776	4	14/0
	23	23 JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	162	-2	8952	7	14/1
	27	24 JONNY LANG Give Me Up Again (A&M/Interscope)	156	+6	3612	4	14/1
	29	25 KEB' MO' Let Your Light Shine (Epic)	154	+18	5012	8	10/0
	19	26 DAVE MATTHEWS Save Me (RCA)	153	-23	8436	20	16/0
	17	27 JACK JOHNSON Taylor (Brushfire)	153	-29	8567	16	15/0
	28	28 BIG HEAD TODD AND THE MONSTERS Imaginary Ships (Sanctuary/SRG)	140	-4	3862	6	12/0
Debut	29	TEITUR You're The Ocean (Cherry/Universal)	136	+18	2680	1	9/0
	30	30 BEN HARPER Brown Eyed Blues (Virgin)	130	-3	3975	3	12/0

23 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/7-3/13. 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

DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)
Total Plays: 126, Total Stations: 14, Adds: 2

MINDY SMITH Come To Jesus (Vanguard)
Total Plays: 121, Total Stations: 10, Adds: 1

WHEAT I Met A Girl (Aware/Columbia)
Total Plays: 121, Total Stations: 9, Adds: 0

SARAH MCLACHLAN Stupid (Arista)
Total Plays: 119, Total Stations: 9, Adds: 0

JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)
Total Plays: 112, Total Stations: 11, Adds: 1

MATTHEW RYAN Return To Me (Hybrid)
Total Plays: 100, Total Stations: 9, Adds: 0

JONATHA BROOKE Better After All (Bad Dog/VMG)
Total Plays: 82, Total Stations: 8, Adds: 0

ROBERT RANDOLPH Going In The Right Direction (Warner Bros.)
Total Plays: 81, Total Stations: 8, Adds: 0

TRUMAN Morning Light (Geffen)
Total Plays: 73, Total Stations: 8, Adds: 1

NELLY FURTADO Try (DreamWorks/Interscope)
Total Plays: 67, Total Stations: 6, Adds: 1

Songs ranked by total plays

Most Added

www.rroads.com

ARTIST TITLE LABEL(S)	ADDS
DAVE MATTHEWS Oh (RCA)	13
JEN FOSTER Used Black Cars (American Garage Recorded Ent.)	3
SOPHIE B. HAWKINS Beautiful Girl (Swan)	3
E. CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	2
BARENAKED LADIES Testing 1, 2, 3 (Reprise)	2
D. FRANKENREITER f/J. JOHNSON Free (Brushfire/Universal)	2
SARAH HARMER Almost (Zoe/Rounder)	2
JARS OF CLAY Show You Love (Essential/PLG/RCA)	2
LYLE LOVETT In My Own Mind (Curb/Lost Highway)	2

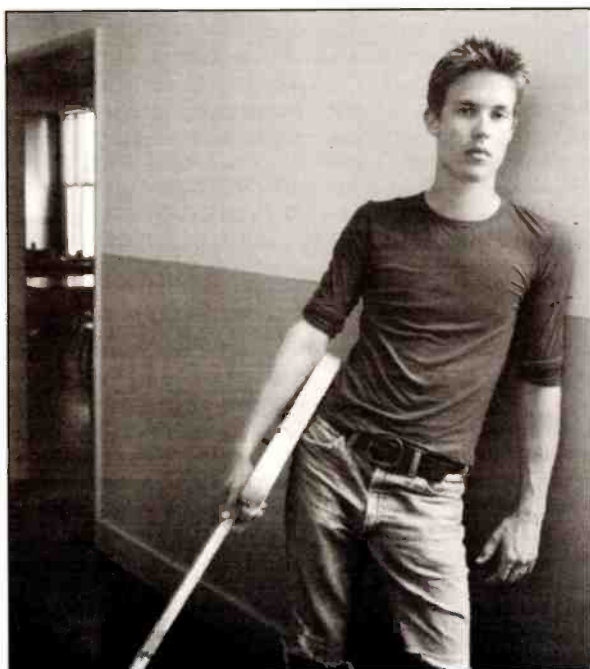
Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
E. CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	+69
MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	+49
NORAH JONES Sunrise (Blue Note/EMC)	+42
RICKY FANTE It Ain't Easy (Virgin)	+42
D. FRANKENREITER f/J. JOHNSON Free (Brushfire/Universal)	+33
SARAH MCLACHLAN Stupid (Arista)	+33
SARAH HARMER Almost (Zoe/Rounder)	+30
MAROON 5 This Love (Octone/J)	+27
VAN MORRISON Evening In June (Blue Note/EMC)	+25
PAT MCGEE BAND Beautiful Ways (Warner Bros.)	+24

Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SARAH MCLACHLAN Fallen (Arista)	204
COLDPLAY Clocks (Capitol)	137
TRAIN When I Look To The Sky (Columbia)	131
LOS LONELY BOYS Heaven (Or/Epic)	130
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	124
WALLFLOWERS Closer To You (Interscope)	119
JONNY LANG Red Light (A&M/Interscope)	118
3 DOORS DOWN Here Without You (Republic/Universal)	107
DIDO White Flag (Arista)	98
TRAIN Calling All Angels (Columbia)	97

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



JONNY LANG

"Give Me Up Again"

R&R Triple A: **24** BDS AAA: **Debut 20***

New at: KRVB

KBCO KTCZ WBOS WXPB WGVX KPRI
WTTS WRNR WMMM WNCS WDOD and more

Soundscan=330,000+
On Tour All Summer

Produced by Ron Fair for Faircraft and Jonny Lang
ProTools and Recorded by Tal Herzberg
Mixed by Chris Lord-Alge



March 19, 2004

R&R'S EXCLUSIVE REPORTED OVERVIEW OF NATIONAL AIRPLAY

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ADDS
1	1	NORAH JONES Sunrise (Blue Note/EMC)	399	-5	7017	9	24/0
2	2	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	321	+17	4370	9	21/0
4	3	MELISSA ETHERIDGE Breathe (Island/IDJMG)	319	-18	3828	11	18/0
3	4	INDIGO GIRLS Perfect World (Epic)	306	-6	5867	11	20/0
6	5	RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)	294	+9	4466	8	20/0
5	6	JOHN MAYER Clarity (Aware/Columbia)	263	-34	4751	11	15/0
7	7	JONATHA BROOKE Better After All (Bad Dog/VMG)	250	-14	5509	9	20/0
8	8	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	238	-21	5174	10	18/0
11	9	LOS LONELY BOYS Real Emotions (Or/Epic)	232	+7	3307	7	20/0
10	10	STARSAILOR Silence Is Easy (Capitol)	230	-1	4073	9	17/0
17	11	MINDY SMITH Come To Jesus (Vanguard)	229	+34	5046	7	20/0
14	12	STING Sacred Love (A&M/Interscope)	223	+9	3358	8	15/0
15	13	BIG HEAD TODD AND THE MONSTERS Imaginary Ships (Sanctuary/SRG)	220	+15	3219	5	19/0
13	14	JET Are You Gonna Be My Girl (Elektra/EEG)	218	+1	1839	11	12/0
12	15	KEB' MO' Let Your Light Shine (Epic)	209	-14	4544	8	21/1
26	16	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	199	+51	3505	2	16/0
18	17	JASON MRAZ Curbside Prophet (Elektra/EEG)	195	+12	2849	3	16/0
20	18	MAROON 5 This Love (Octone/J)	189	+23	1689	5	10/0
16	19	HOWIE DAY She Says (Epic)	186	-10	1435	6	13/0
9	20	THRILLS One Horse Town (Virgin)	180	-56	2074	18	10/0
29	21	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	175	+42	3929	2	18/2
19	22	JONNY LANG Give Me Up Again (A&M/Interscope)	155	-23	2619	5	13/0
27	23	BEN HARPER Brown Eyed Blues (Virgin)	142	-5	1372	3	13/0
30	24	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	140	+15	1072	2	9/0
22	25	JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)	140	-23	2343	6	17/0
24	26	GUSTER Careful (Palm/Reprise)	133	-24	1731	18	8/0
25	27	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	132	-19	1775	12	8/0
Debut	28	DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	129	+38	1745	1	13/0
Debut	29	STEADMAN Wave Goodbye (Elektra/EEG)	129	+22	1062	1	14/1
28	30	WHEAT I Met A Girl (Aware/Columbia)	129	-8	2151	4	11/0

25 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 3/7 - Saturday 3/13.

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Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
LYLE LOVETT In My Own Mind (Curb/Lost Highway)	9
DAVE MATTHEWS Oh (RCA)	7
DAVID BYRNE Tiny Apocalypse (Nonesuch)	7
JEN FOSTER Used Black Cars (American Garage Recorded Ent.)	6
JARS OF CLAY Show You Love (Essential/PLG/RCA)	4
SONDRE LERCHE Two Way Monologue (Astralwerks/EMC)	4
SUBDUDES Morning Glory (Back Porch/EMC)	3

Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	+51
E. CLAPTON If I Had Possession Over... (Duck/Reprise)	+42
SARAH HARMER Almost (Zoe/Rounder)	+41
D. FRANKENREITER f/J. JOHNSON Free (Brushfire/Universal)	+38
MINDY SMITH Come To Jesus (Vanguard)	+34
DAVE MATTHEWS Oh (RCA)	+32
CATIE CURTIS It's The Way You Are (Vanguard)	+31
RICKY FANTE' It Ain't Easy (Virgin)	+28
JEN FOSTER Used Black Cars (American Garage Recorded Ent.)	+28

Reporters

WAPS/Akron, OH
 PD/MD: Bill Gruber
 1 DAVE MATTHEWS
 1 BELLE & SEBASTIAN
 1 CATIE CURTIS
 1 SONDRE LERCHE

KCSR/Austin, TX
 DE: Jeff Carroll
 PD: Jody Denberg
 APD: Jay Hershman-Russ
 MD: Susan Castle
 No Adds

WRNR/Baltimore, MD
 DE: Bob Waugh
 PD/MD: Ike Cartright
 1 JARS OF CLAY
 1 BELLE & SEBASTIAN
 1 DAVE BYRNE

KNDZ/Billings, MT
 DE: Cam Mazzoni
 PD/MD: Casey Paul
 1 JEN FOSTER
 1 SONDRE LERCHE
 1 JARS OF CLAY
 1 DAVE MATTHEWS

KRVB/Boise, ID
 PD/MD: Dan McCally
 1 ERIC CLAPTON
 1 DAVE MATTHEWS
 1 JONNY LANG

WBOS/Boston, MA
 DE: Buzz Knight
 PD: Michele Williams
 MD: David Ginsburg
 1 JENNY A
 1 DAVE MATTHEWS
 1 TRUBIAN

WNCS/Burlington
 Sales Manager: Tim Hoebbe
 PD/MD: Mark Abuzzahab
 1 LYLE LOVETT
 1 DAVE MATTHEWS

WMVY/Cape Cod, MA
 PD/MD: Barbara Bussey
 1 DAVE MATTHEWS
 1 LYLE LOVETT
 1 BUCHANAN
 1 SUBDUDES

WDDO/Chattanooga, TN
 DE/MD: Dennis Howard
 1 DAVE MATTHEWS
 1 BARENAKED LADIES
 1 LEBRY KRANTZ

WKRT/Chicago, IL
 PD: Norm Winer
 APD: John Farneda
 No Adds

KBXR/Columbia, MD
 DE: Jack Lawson
 PD/MD: Lana Trezza
 APD: Jeff Sweatman
 1 JARS OF CLAY
 1 SONDRE LERCHE
 1 DAVE BYRNE

WCBE/Columbus, OH
 DE: Tammy Allen
 PD: Dan Muehlich
 MD: Maggie Brennan
 1 LYLE LOVETT
 1 SONDRE LERCHE
 1 JEN FOSTER
 1 4 WAY STREET
 1 PARTICLE

KBCO/Denver, CO
 PD: Scott Arbough
 MD: Keifer
 1 NELLY FURTADO
 1 DAVE MATTHEWS

WDET/Detroit, MI
 PD: Judy Adams
 MD: Martin Spadeke
 1 LYLE LOVETT
 1 SONDRE LERCHE
 1 DAVE BYRNE

WYOD/Elizabeth City, NC
 PD: Matt Cooper
 MD: Tad Abbey
 1 JEN FOSTER
 1 JARS OF CLAY
 1 JONNY LANG

WVCW/Greenville, SC
 DE: Ellen Pfirman
 PD/MD: Kim Clark
 APD: Martin Anderson
 1 ERIC CLAPTON
 1 SONDRE LERCHE
 1 DAVE BYRNE
 1 JENNY A
 1 DAVE MATTHEWS
 1 BUCHANAN
 1 TAD ROSSIGNOL
 1 BROTHA HEAVY

WTTs/Indianapolis, IN
 PD: Brad Harty
 MD: Todd Berryman
 1 JENNY A

KTGG/Kansas City, MO
 PD: Jon Hart
 MD: Brian Johnson
 MD: Bob McCabe
 1 PAT WELLS BAND
 1 LYLE LOVETT
 1 SONDRE LERCHE
 1 DAVE BYRNE

KZPS/Kansas City, MO
 Sales Manager: John Sheenan
 DE: Rich McCabe
 PD: Ted Edwards
 MD: Jason Justice
 1 JARS OF CLAY
 1 JEN FOSTER
 1 SONDRE LERCHE

WRLT/Nashville, TN
 DE/MD: David Hall
 APD/MD: Greg Coles
 1 DAVE MATTHEWS
 1 SONDRE LERCHE
 1 DONAVON FRANKENREITER f/JACK JOHNSON
 1 SARAH HARMER
 1 SONDRE LERCHE

WOKI/Knoxville, TN
 PD: Jim Ziegler
 MD: Anne Bauer
 1 BARENAKED LADIES

WFPL/Louisville, KY
 DE: Brian Conn
 PD: Dan Reed
 APD/MD: Stacy Owen
 1 ROBERT RASDOLPH
 1 LYLE LOVETT
 1 JARS OF CLAY
 1 SONDRE LERCHE
 1 JENNY A
 1 DAVE BYRNE
 1 JONNY LANG

WMMW/Madison, WI
 PD: Tom Teuber
 MD: Gabby Parsons
 1 DAVE MATTHEWS
 1 SARAH HARMER

KTCZ/Minneapolis, MN
 PD: Bruce Warren
 APD/MD: Mike Wolf
 1 DAVE MATTHEWS
 1 DONAVON FRANKENREITER f/JACK JOHNSON

WGVX/Minneapolis, MN
 DE: Dave Hamilton
 PD: Jeff Collins
 11 JARS OF CLAY
 11 SONDRE LERCHE
 1 DAVE MATTHEWS

WZLW/Mobile, AL
 DE: Tim Camp
 PD: Jim Mahanay
 MD: Lee Ann Kunkin
 1 JARS OF CLAY
 1 MICHAEL ANDREWS f/GARY JULES

WBJB/Monmouth, NJ
 DE/MD: Tom Brennan
 APD: Leo Taccari
 MD: Jeff Raspe
 13 ELLE
 1 SCOTT BRUNAY
 1 GREAT BIG SEA
 1 ERIC CLAPTON
 1 LINDY LOPEZ
 1 JENNY A
 1 ROBYN FARRIT
 1 ELISA GILBYSON
 1 BELLA LADON

KPIC/Monterey, CA
 DE: Frank Caprista
 PD/MD: Lauri Ellen Hopper
 PD: Nicole Sandler
 MD: Dana Marshall
 1 JENNY A
 1 SONDRE LERCHE
 1 DAVE MATTHEWS

WRLT/Nashville, TN
 DE/MD: David Hall
 APD/MD: Greg Coles
 1 DAVE MATTHEWS
 1 SONDRE LERCHE
 1 DONAVON FRANKENREITER f/JACK JOHNSON
 1 SARAH HARMER
 1 SONDRE LERCHE

WFUV/New York, NY
 PD: Chuck Singleton
 MD: Anne Bauer
 1 BARENAKED LADIES
 1 DANA SWALL
 1 SONDRE LERCHE
 1 BETTY GOVERN
 1 JOE ANTHONY

KCTY/Omaha, NE
 DE: Mark Todd
 PD/MD: Ryan "Slack" Morton
 No Adds

WXPB/Philadelphia, PA
 PD: Bruce Warren
 APD/MD: Melissa Emble
 1 MICHAEL MCCREARY
 1 DAVE BYRNE
 1 LYLE LOVETT

WYEP/Pittsburgh, PA
 PD: Rosemary Welsh
 MD: Mike Sauter
 1 LYLE LOVETT
 1 DAVE BYRNE

WCLZ/Portland, ME
 PD: Herb Ivy
 MD: Brian James
 1 JENNY A

KINK/Portland, OR
 PD: Dennis Constantine
 MD: Kevin Welch
 2 DAVE MATTHEWS
 2 LYLE LOVETT
 1 VAB WOODSON

WXRV/Portsmouth, NH
 PD: Nicole Sandler
 MD: Dana Marshall
 1 JENNY A
 1 SONDRE LERCHE
 1 DAVE MATTHEWS

WDSY/Poughkeepsie, NY
 PD: Doug Matthews
 APD/MD: Roger Menell
 1 DAVE MATTHEWS
 1 LYLE LOVETT

KTHX/Reno, NV
 DE: Rob Brooks
 PD: Harry Reynolds
 APD/MD: David Herold
 1 SONDRE LERCHE
 1 DAVE BYRNE
 1 CATIE CURTIS
 1 SALGADO
 1 SONDRE LERCHE
 1 DAVE MATTHEWS

WOCM/Salisbury, MD
 PD: Joshua Clemons
 PD/MD: Debra Lee
 14 JOHN LEE HOOPER
 14 LARRY CARLTON
 14 PATTY GRIFFIN
 14 JOHN LEE HOOPER
 10 DAVE MATTHEWS
 10 JEN FOSTER
 7 SARAH HARMER
 7 BUTTERLY BOUCHER

KENZ/Salt Lake City, UT
 DE/MD: Bruce Jones
 MD: Ian Bushman
 1 JENNY A

KPRL/San Diego, CA
 PD: Dave Shrub
 1 D.A.R. WOODBERT RASDOLPH

KFOG/San Francisco, CA
 PD: David Breson
 APD/MD: Haley Jones
 No Adds

KBAC/Santa Fe, NM
 PD: Vic Gordon
 1 LYLE LOVETT
 1 PETER HINCHESMAN
 1 DAVE MATTHEWS
 1 JEN FOSTER
 1 PAUL KELLY
 1 BEN ARTHUR

KRSH/Santa Rosa, CA
 MD: Bob Kattari
 MD: Michelle Marques
 1 JASON BRAY
 1 DAVE MATTHEWS
 1 LYLE LOVETT
 1 JEN FOSTER
 1 GARY HARRIS
 1 SONDRE LERCHE

WVVV/Savannah, GA
 DE/MD: Bob Neumann
 APD: Gene Burnett
 1 JEN FOSTER
 1 D.A.R. WOODBERT RASDOLPH
 1 DECATUR
 1 SARAH HARMER

KMTT/Seattle, WA
 PD: Chris May
 APD/MD: Shawn Stewart
 1 JENNY A
 2 JOSS STONE

National Programming

Added This Week
 World Cafe

Ali Castellini 215-898-6677
 THE GRATEFUL DEAD Man Smart, Woman Smarter
 BEN ARTUR Mary Ann
 DIANA KRALL Almost Blue
 OLD CROW MEDICINE SHOW Wagon Wheel
 PATTY GRIFFIN Love Throw A Line
 THE SUBDUDES Morning Glory

Acoustic Cafe
 Rob Reinhart 734-761-2043
 GARY JUELS Mad World
 JOHN WESLEY HARDING When You Smile
 MATTHEW RYAN Every Good Thing
 OLLABELLE All Is Well
 SARAH HARMER Tether

POWERED BY
MEDIA BASE
 *Monitored Reporters
 48 Total Reporters
 23 Total Monitored
 25 Total Indicator
 Did Not Report, Playlist Frozen (1):
 KTAO/Santa Fe, NM

ON THE RECORD

With
Ira Gordon
PD/GM, KBAC/Santa Fe, NM



last half of the set, you could hear a pin drop. Softly killing them with his songs, he'd win over another crowd. • Keb'Mo' is to the blues what Lyle Lovett is to country music. Using the genre as a jumping-off point, he tinges his acoustic Southern sounds with a touch of gospel here, a loping shuffle there, and a front-porch banjo fleshing out the background. If the single "Let Your Light Shine" doesn't jump right out at you, there are other gems on his latest and fifth disc. • *Keep It Simple* kicks off with "France," which may work wonders in patching up our relations with that country. "Shave Yo' Legs" turned out to be a favorite with his female admirers on his recent tour. "House in California" is a playful lament about the cost of lodging on the West Coast. Combining the slick urban sound of Robert Cray with the traditional blues of Taj Mahal, Keb'Mo' has taken up residence high on the Triple A charts.

Norah Jones remains at 1* on the monitored airplay chart this week, **Indigo Girls** inch up to 3*, **Sting** is now top five at 4* — as is **Damien Rice** at 5* — **Michael Andrews featuring Gary Jules** continue to climb at 6*, **John Mayer** re-bullets at 8*, and **Jet** are now top 10 at 10* ... The top 20 titles are locked in a head-to-head battle to advance, with **Ryan Adams**, **John Eddie**,

Eric Clapton, **Maroon 5**, **Barenaked Ladies**, **Van Morrison**, **Los Lonely Boys** and **Jason Mraz** all showing growth ... Keep an eye on **Matchbox Twenty**, **Howie Day**, **Jonny Lang** and **Keb' Mo'** ... **Teitur** debuts ... Jones is also No. 1 on the Indicator chart. Rice is at 2*, Adams moves up to 5*, and Los Lonely Boys crack the top 10 at 9* ... Solid gainers include **Mindy Smith** (17*-11*), **Andrews** (26*-16*), **Clapton** (29*-21) and **BNL** (30*-24*) ... **Donovan Frankenreiter** featuring **Jack Johnson** and **Steadman** debut ... In the Most Added Category the new **Dave Matthews** track grabs 20 total adds (No. 1 both panels), **Lyle Lovett** comes in second with 11 total adds, **Jen Foster** brings in nine the first week, and **David Byrne** garners seven ... Also having a good first week are **Jars Of Clay**, **Sondre Lerche** and **Sophie B. Hawkins** ... **Clapton**, **Sarah Harmer**, **The Subdudes**, **Morrison**, **Ben Arthur**, **Catie Curtis**, **Deccatree** and **Pat McGee Band** close some important holes.



— John Schoenberger, Triple A Editor

Keb'Mo' plays his own sold-out concerts now, but a decade ago he opened club dates for Koko Taylor. The lights would dim and the lanky bluesman with great taste in chapeaus would perch on a stool cradling an acoustic guitar, ready to battle the din of a restless crowd waiting for the headliner. Within a couple of songs the noise level would lower and heads would turn toward the stage. For the

AAA ARTIST

OF THE WEEK

ARTIST: **Grant-Lee Phillips**

LABEL: **Zoe/Rounder**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



Hailing from Stockton, CA, Grant-Lee Phillips originally went to Southern California to study film, but he was soon bitten by the music bug. He formed the band *Shiva Burlesque* with a friend from Stockton, Jeff Clark, and they recorded and released two albums. From there, Phillips began to perform solo under the moniker *Grant-Lee Buffalo* and eventually formed a band of the same name with **Joey Peters** and **Paul Kimble**.

GLB went on to release four critically acclaimed albums, and the arrangement allowed Phillips' amazing voice and delicate sense of melody and lyric to flourish. Eventually, he asked that the band be released from its contract at Warner Bros. and subsequently stepped out on his own.

In 1999 Phillips entered the studio and recorded a collection of songs dubbed *Ladies' Love Oracle*, which was available only online (it was later released as a CD). This led to a recording contract with **Zoe**, and in 2001 he released *Mobilize*. Like *Oracle*, the project was basically a one-man show, with Phillips doing all the vocals and playing all the instruments.

Phillips now returns with *Virginia Creeper*, and this time around he includes a select group of musicians, including violinist and touring veteran **Eric Gorfain**, pianist **Zac Rae**, upright bassists **Sheldon Gomborg** and ex-Soul Coughing member **Sebastian Steinberg** and drummer **Kevin Jarvis**, with whom Phillips toured to support *Mobilize*. Along with vocalist **Cindy Wasserman** and **The Section Quartet**, the musicians comprised a live in-studio group dubbed *The Virginia Creepers*. Other friends and L.A. notables such as

Jon Brion (ukulele), **Bill Bonk** (accordion), **Greg Leisz** (dobro, pedal steel and mandolin) and **Danny Frankel** (percussion) added finishing touches as the sessions neared completion.

"I didn't want to approach it with excessive overdubs, and I couldn't make this album by myself," says Phillips. "This time the songs had a simplicity that was best served by taking them into a studio with feeling, responsive musicians." Therefore, much of what was recorded was done live in the studio to highlight the mood and stripped-down essence of each song. All this was captured by renowned engineer **S. Husky Hoskuld**.

Phillips' songs are allowed to shine as he paints distinctive pictures with each of them, such as "Mona Lisa," "Lily-A-Passion," "Always Friends," "Susanna Little" and a cover of "Hickory Wind" by **Gram Parsons**, one of Phillips' favorite artists.

"I like the metaphor of a slow but persistent vine, ever weaving, ever climbing — like a melody," says Phillips. "I also like the idea of words as vines, songs as vines, and as a symbol for my life. It may not appear that there's any movement going on, but nevertheless there is. There's also something vaguely antique-ish about the title of the album, which suits my obsession with all things decaying and the ghosts that come to dwell in my songs."

Throughout the month of March, Phillips will be doing a series of club dates culminating with a performance at this year's **SXSW** Conference in Austin.



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GOING FOR ADDS

FOR MORE INFO: **ERN LLAMADO** • Artist Album & Press Photos • Listing Of Current Promotional Information • Record Label Contact Information
(310) 788-1655 • Automatic Playback of Featured Song • Links To Audio/Video Streams, MP3s, Etc. • Updated For The Life Of Your Project

March 19, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	THIS WEEK PLAYS	+/- PLAYS	CUMULATIVE PLAYS
1	1	FLATLANDERS <i>Wheels Of Fortune (New West)</i>	808	-28	6084
2	2	BR549 <i>Tangled In The Pines (Dualtone)</i>	709	-12	4887
3	3	SLAID CLEAVES <i>Wishbones (Philo/Rounder)</i>	699	+94	2229
4	4	MINDY SMITH <i>One Moment More (Vanguard)</i>	609	+13	4016
5	5	MARK ERELLI <i>Hillbilly Pilgrim (Signature Sound)</i>	492	-27	3931
7	6	OLD CROW MEDICINE SHOW <i>OCMS (Nettwerk)</i>	489	-4	2819
6	7	VARIOUS ARTISTS <i>Cold Mountain... (DMZ/Sony Music)</i>	483	-33	4678
8	8	HOLMES BROTHERS <i>Simple Truths (Alligator)</i>	445	-10	3953
11	9	GREENCARDS <i>Movin' On (Independent)</i>	410	+20	2812
13	10	JAMES MCMURTRY <i>Live In Aught Three (Compadre)</i>	390	+10	1909
10	11	ROBERT EARL KEEN <i>Farm Fresh Onions (Audium/Koch)</i>	382	-32	14047
12	12	MAVERICKS <i>The Mavericks (Sanctuary/SRG)</i>	372	-12	13257
9	13	C. TAYLOR & C. RODRIGUEZ <i>The Trouble With Humans (Lonestar)</i>	362	-71	13507
16	14	TOM RUSSELL <i>Indians, Cowboys, Horses, Dogs (Hightone)</i>	355	+26	1201
17	15	GRANT-LEE PHILLIPS <i>Virginia Creeper (Zoe/Rounder)</i>	333	+14	1466
19	16	NORAH JONES <i>Feels Like Home (Blue Note)</i>	316	+12	1437
20	17	LEFTOVER SALMON <i>Leftover Salmon (Compendia)</i>	315	+25	870
14	18	BOTTLE ROCKETS <i>Blue Sky (Sanctuary/SRG)</i>	312	-66	7576
15	19	LYLE LOVETT <i>My Baby Don't Tolerate (Curb/Lost Highway)</i>	311	-41	13055
Debut	20	GRAHAM PARKER <i>Your Country (Bloodshot)</i>	278	+89	660
22	21	CLUMSY LOVERS <i>After The Flood (Nettwerk)</i>	253	-8	1307
18	22	VARIOUS ARTISTS <i>Just Because I'm A Woman... (Sugar Hill)</i>	244	-65	11589
21	23	ADRIENNE YOUNG <i>Plow To The End Of The Row (Addie Belle)</i>	241	-42	10611
26	24	SOUTHERN CULTURE ON THE SKIDS <i>Mojo Box (Yep Roc)</i>	229	+1	1545
Debut	25	VARIOUS ARTISTS <i>No Depression... (Dualtone)</i>	219	+89	407
Debut	26	GIBSON BROTHERS <i>Long Way Back Home (Sugar Hill)</i>	204	+82	326
24	27	RODNEY CROWELL <i>Fate's Right Hand (Columbia)</i>	203	-40	15832
23	28	VARIOUS ARTISTS <i>Livin', Lovin', Losin'... (Universal South)</i>	202	-45	8442
Debut	29	GREY DE LISLE <i>The Graceful Ghost (Sugar Hill)</i>	202	+73	382
27	30	ALBERT LEE <i>Heartbreak Hill (Sugar Hill)</i>	193	-29	7498

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: James McMurtry

Label: Compadre



Texas singer-songwriter James McMurtry comes from a literary background: His father is novelist and screenwriter Larry McMurtry and his mother is an English professor. At an early age he showed an interest in music, and his parents encouraged him to pursue it. McMurtry began to perform his own compositions while attending the University of Arizona and when he returned to Texas. In 1989 he released his debut effort, *Too Long In Wasteland* — co-produced by John Mellencamp — which quickly established him as an artist with a way with words and a man who had something serious to say. McMurtry continued in a similar vein throughout the '90s with

Candyland, *Where'd You Hide the Body*, *It Had to Happen* and *Walk Between the Raindrops*. After a four-year hiatus he returned with *Saint Mary of the Wood* in 2002. Now McMurtry and his road-seasoned band, The Heartless Bastards, return with a live album that revisits many of the songs McMurtry has popularized over the years, as well as their first performance of "Lights in Cheyenne." Recorded at concerts in Salt Lake City; Nashville; and Asheville, NC, *Live In Aught-Three* captures the energy and the musicianship of one of the best bands around.

Americana News

Jay Farrar has two different live albums available for download. The first one, *Jay Farrar — Live in Seattle*, became available on Feb. 27. It features 15 songs from Jay's set at the showbox in Seattle on July 24, 2003. Another collection of live material called *Stone, Steel and Bright Lights* will be available on June 8 ... According to *Pitchfork Media*, Ryan Adams is planning to start his own label to support struggling artists he likes and serve as an avenue for demos and other projects he has worked on that may not fit his deal with Lost Highway ... Universal South Records is preparing for the April 6 release of *Songs Inspired by The Passion of the Christ*. Director Mel Gibson provided input on the CD compilation as a companion to his film. The collection will include tracks from Bob Dylan, Leon Russell, Ricky Skaggs, The Blind Boys Of Alabama, Elvis Presley, Cranberries vocalist Dolores O'Riordan and Nick Cave & The Bad Seeds. Holly Williams, daughter of Hank Williams Jr., has contributed a version of her grandfather's tune "How Can You Refuse Him Now," and the CD also features a song written for the movie by Jessi Colter called "Please Carry Me Home" ... The Cherry Bombs, the band featuring Rodney Crowell and Vince Gill, will release their long-awaited debut album Aug. 7 on Universal South. Reuniting with Crowell and Gill are original members Tony Brown (keyboards), Richard Bennett (guitar) and Hank DeVito (steel guitar).

Note: If you have Americana news, please forward it to jschoenberger@radioandrecords.com.

Most Added*

ARTIST TITLE LABEL(S)	ADDS
Gibson Brothers <i>Long Way Back Home (Sugar Hill)</i>	14
Alecia Nugent <i>Alecia Nugent (Rounder)</i>	12
Grey De Lisle <i>The Graceful Ghost (Sugar Hill)</i>	11
Eliza Gilkyson <i>Land Of Milk And Honey (Red House)</i>	10
Catie Curtis <i>Dreaming In Foreign Languages (Vanguard)</i>	9

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Sharp As A Tack

WCQR PD points his station in the right direction

Getting as focused as possible on your target demographic is key to success in radio. Ask WCQR/Johnson City, TN PD Jason Sharp. He knows, because he's had to make the hard decisions required to move his Christian AC station into a place of growth and market saturation.

WCQR was created in December 1996 by the Positive Alternative Radio group out of Blacksburg, VA. Since that time the station has aired more than 23 hours of music per day. Sharp says the station's programming has changed significantly in the last eight years. "One big difference between then and now is the absence of weekend specialty shows," he says.

"They weren't working for us, and it took me a long time to realize that we could still be a real radio station and not have a different type of music show on the weekend. I guess that goes back to our desire to focus everything we have on our core listener and give her what she wants each time she turns us on."

Homing in on that core listener is what has helped WCQR rise in the ratings each diary period. "It is a daily process for us, that's for sure," Sharp says. "It also requires a lot of discipline to focus everything on

that one person. I think we're getting better at it, but there's always room for improvement. When you think about every on-air bit, every promo and every contest that needs to be worded in a way that speaks to her specifically, you see it's definitely an art form."

The Center Of Attention

Staying focused on that average listener — many have even named this fictitious female — is a challenge for every radio station.



Jason Sharp

Sharp shares some of his struggles, saying, "It's challenging when you have prizes given to the station that may not be aimed right at the target. A few years ago we may have given football tickets away to the men listening to the station. Now we still give the football tickets away, but the female target listener wins them for him. Little things like that make a big difference in the perception of your radio station."

"I actually had a man come up to

me once and say, 'Why do you always talk to the women and not to the men?' That was a compliment. It also helps that we know that other programmers in the industry, at stations just like ours, are working at perfecting this concept as well."

Gone are the days of trying to be all things to all people. Remember stations that had such dramatic swings in their programming blocks that you never knew what was going to be on or what genre of music might pop up next? Sharp does.

"We are not easily satisfied as a radio station, and we are always looking for ways to serve our listeners better."

"That approach is still around," he says. "We just do our best at keeping it away from here. Seriously, our industry has come such a long way since I've been here. Stations all over the country are growing by leaps and bounds because they're not trying to be all things to all people anymore."

"This makes for some interesting conversations, though, when you get a call from the well-intentioned male who tells you that he and, of course, everyone he knows would like to hear harder music. As a program director, I have grown to be able to understand where he is coming from, because musical tastes differ. But we must stay the course and do what we do best."

Promotions R Us

One key thing that has changed for the staff at WCQR is the number and quality of station events. "Something major is always going on, and that's good," says Sharp. "A few years ago we had gaps in our

"When you think about every on-air bit, every promo and every contest that needs to be worded in a way that speaks to the target listener specifically, it's definitely an art form."

promotional calendar. It's not that way anymore.

"Second, we realize the purpose of a promotion. It is to entice someone who may not be a P1 or P2 listener to listen longer. A fun promotion can do that. We do our best to create memorable promotions that are fun to participate in and fun to listen to for the majority of the audience who will never call in to participate. A big difference over the years is the way we write the copy. Now it is directed at our female target listener and not at everyone."

One key way that Sharp focuses his on-air promotions is by using more resources to bring together ideas that have worked elsewhere. He says, "I have utilized the website at www.lured.com, plus I have had the privilege of putting together a promotions book for the Gospel Music Association and the NCRS Steering Committee that will be handed out at GM Week this year."

"It's called *Noisemakers: 100 Promotions That Work on Christian Radio*. In it, there are 100 promotions that we gathered from the best Christian radio stations in America, and all of the promotions are tried-and-true success stories. I can't wait to bring some of these great ideas to WCQR."

Priceless Connection

Another factor in WCQR's success is its connection to the community. "Being local is a complete blessing," Sharp says. "We take great pride in the fact that we are in the Tri-Cities market, and we let our listeners know that many times throughout each day."

"We want them to know that we are here to serve in any way that we can. And knowing that we can see them at the concert on Friday night or church on Sunday morning creates a connection that is priceless."

Another area that the WCQR team takes pride in is their never-ending pursuit of excellence. "Not perfection, because we will never be perfect," Sharp says. "But excellence is obtainable."

"We are not easily satisfied as a radio station, and we are always looking for ways to serve our listeners better. We have to strive to connect with them in a more practical way and to encourage them as they go through their day. Our goal is to serve our listeners. It's not about us."

Reach For The Stars

In comparing his station to others in smaller markets, Sharp brings things into focus, saying, "Isn't it Casey Kasem who says, 'Keep your feet on the ground, but keep reaching for the stars'? It's important for us to have big dreams and ambitions and to reach for the stars, but we must also know our limits by keeping our feet on the ground."

"At one time I thought that we could accomplish just as much as a station in a major market. I quickly realized that our listener base didn't allow us to do some things that other stations can. But that's completely OK. We have had great success doing what we do, and that began when we realized what our listeners would and would not do and how often they would do certain things."

"Stations all over the country are growing by leaps and bounds because they're not trying to be all things to all people anymore."

"Isn't it true that the day-to-day grind of programming a radio station, managing people and dealing with unavoidable conflict tends to drain us all a little sometimes? We need to have fun. I find myself getting down on occasion, and it's then that I try really hard to get back to the innocence and excitement that got me to take a broadcasting course in college back in 1989. It was fun, and it was cool."

"I encourage others to find that fun again. How does that apply to growing your listener base? Believe me, your listeners can tell if you are having fun or not. If you're not having fun, odds are your target listener isn't either, because she's got her kids screaming in the back seat."

George Rowe

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Christian Rock Reviews

Producers step out with stellar projects

There have been quite a few projects of interest on the rock and pop sides of Christian music recently. Here's a look at the latest work from some of the hottest acts out there — along with a tribute to one of the industry's heroes.

Aaron Sprinkle

Lackluster (Tooth & Nail)

File Under: Alternative Rock

It makes sense that Aaron Sprinkle would make a great record. The West Coast-based Sprinkle, formerly the guitarist for rock band Poor Old I.U., has for more than a decade exhibited multiple talents in the musical arena.

He writes songs, plays a bevy of instruments and maintains a solo career, but most may recognize his name from his list of production credits, which includes MxPx, Pedro The Lion, Kutless, Jeremy Camp and Star-



Aaron Sprinkle

flyer 59. Sprinkle is practically a legend on the Seattle indie-rock block and has been instrumental in helping to develop the sounds and talents of many artists involved with the Tooth & Nail label.

Sprinkle recently released his fourth solo album on Tooth & Nail. It's titled *Lackluster*, but this project is anything but. The 14 songs are straight indie and emo, and the content seems to be inspired by Sprinkle's roller-coaster experiences with the fairer sex. If comparisons are required, think Death Cab For Cutie, Bright Eyes and Pedro, but with material not quite as lyrically depressing as those artists' most recent records.

Acoustic guitars are Sprinkle's foundation on *Lackluster*, setting an intimate tone for the project. Sometimes simple guitars and honest lyrics and delivery are all that's required to get the message across. Take, for example, "The Boy Who Stopped the World," which articulates the emotion of a person who is tired of life and unable to find inspiration in the world around him.

Sprinkle builds on the acoustic base

as the album progresses, adding driving electric guitars on tracks like "Let Me In" and "Not About To," in which he airs his struggles to understand and engage the opposite sex. He adds texture to *Lackluster* with layers of keyboards, bass, programming and percussion throughout, all of which the talented instrumentalist laid down on his own.

"Sweeter Than One" and "Colorblind" move in a different direction, sounding more alt country than rock. The breezy "Sweeter," with its major chords and slide guitar, evokes The Jayhawks' *Rainy Day Music* twang pop and Neil Young's *Silver and Gold*. "Colorblind" sounds like a cut from The Thorns' latest, complete with tight harmonies, laid-back harmonica and a singable melody. On the whole, fans will be wishing Sprinkle would come out from behind the sound

board more often after a listen to *Lackluster*.

Starflyer 59

I Am The Portuguese Blues (Tooth & Nail)

File Under: Rock

Another cool project from the Tooth & Nail roster is the 12th release from Starflyer 59. *I Am the Portuguese Blues* is a 10-song album of loud, aggressive, bluesy rock cut from the same cloth as current critical darlings Jet and The White Stripes.

The songs are great to rock out to or play along with on air guitar, but the lyrics aren't particularly engaging or memorable. Nine of the 10 tunes (there is one ballad, "No Revolution") are built on standard bass, drum and electric guitar arrangements, and they all clock in right around the Rock radio limit of three minutes.

It must be noted that this is the album that was originally intended as the followup to Starflyer 59's late-90's debut, *Americana*. *I Am the Portuguese Blues* was shelved in favor of *The Fashion Focus*, which was more along the lines of what Starflyer fans

have since come to know and love the band for.

Devotees of Starflyer's moody, atmospheric, Euro-tinged pop may not embrace this project, with its decidedly different feel. Still, fans of the band familiar with frontman Jason Martin's solid reputation should give it a listen, if only for loyalty's sake.

Ace Troublesooter

It's Never Enough (Tooth & Nail)

File Under: Modern Rock

Minnesota natives Ace Troublesooter return to the modern rock scene with their latest Tooth & Nail release, *It's Never Enough*. This progressive rock band has restructured the lineup a bit since their last release: Frontman and primary songwriter John Warne and drummer Josh Abbott remain the backbone of the band, while Joe Krube comes in as bassist and newcomer Toby Zimmerman holds down lead guitars.

The musical blend is the same — hard rock peppered with punk influences. But the songs this time around paint the picture of a conflicted man. Throughout the album the listener is drawn in as the singer attempts to make sense of a relationship with a particular girl.

At times the singer misses her. On the opening track Warne sings, "The tunes on the stereo make me wish I was home/And it seems cliched to love you for hating me being away from you." On "Jasmine," Warne has no doubt that he's in love: "I don't want anyone else to mesmerize me," he insists. "Make It Right" thoughtfully articulates the huge amount of work a relationship requires to hold it together, and "Turn Round" exhibits how much the boy wants his girl to put in an effort: "Turn around and stay forever/Don't run/It's not over/It's just begun," he sings.

But Warne's affection for this girl who's inspired so much seems to spiral downward as the album continues. Songs like "Don't Do It Again" and "It's Never Enough" paint a picture of a relationship that is cracking apart. "A saner man would run from the things coming out of your mouth/Your voice is all barbed wire/And it stings," Warne sings.

The album's final track, "So Long," illustrates the breakup. It's not entire-



Ace Troublesooter

ly clear that it's the same girl who's leaving, but the listener will assume so from lines like "Goodbye, my friend/I'll miss you so." The end of the story isn't really discouraging, however, because one gathers that the sensitive boy with the tender heart will indeed survive losing the woman who caused him so much emotional upheaval. "You went your way/I went mine/It's all OK," Warne assures us.

Charlie Peacock

Full Circle (EMI CMG)

File Under: Pop/Rock

Next month marks Charlie Peacock's 20th anniversary as a solo artist. This is a man who needs no introduction if one is even remotely familiar with the Christian music arena. He has a long and impressive resume that rings with credibility. Songwriter, producer, artist, instrumentalist, even author — Peacock has been all these things and emerged successful.

His list of production credits includes Sarah Masen, The Choir, Twila Paris and Switchfoot, among many others from across genres. His circle of influence is far-reaching, from music to ministry, and there are not many contemporary artists in Christian music who haven't been touched by Peacock's work.

The EMI CMG label recently released a project called *Charlie Peacock: Full Circle — A Celebration of Songs and Friendships*. This disc brings together artists from the Christian and mainstream worlds to celebrate Peacock's artistry and honor this man who has been such a gift to the industry.

Fourteen songs, including 12 of Peacock's best known hits and two new songs ("Through It All" and "God in the World"), are featured on the new project. Guest artists flex their creative muscles to put a new spin on Peacock's songs, and the outcome is a record filled with diverse recordings. The choices range from an Appalachian-tinged take on "In the Light" to a funky soul arrangement of

"Big Man's Hat" to hip-hop stylings for "One Man Gets Around" to a blues-infused groove on "Insult Like the Truth."

While everyone will have their own favorites, there are several tracks that stand out. The opener, "In the Light" — the original was a No. 1 radio hit for eight weeks from Peacock's 1992 *In the Light* album — shines with a rootsy arrangement. INO artist Sara Groves and Peacock share the lead vocals, and their plaintive delivery is laid atop Phil Keaggy's masterful fingerstyle guitar and Bela Fleck's signature banjo picking.

Another radio hit for Peacock was "One Man Gets Around," from his *Everything That's on My Mind* album from 1995. This time, hip-hop master TobyMac, with Sam Ashworth and Peacock, drives the tune in an urban direction that shows just how versatile a good song can be.

"Every Heartbeat," Peacock's catchy pop tune that made history when Amy Grant cut it for her multi-platinum 1991 *Heart in Motion*, is a simple song that's hard not to like. Sixpence None The Richer's Leigh Nash contributes her breathy, girlish vocals on this rendition. The addition of keyboards and electric guitars give the song a more updated edge than Grant's classic take.

Mike Roe of The 77's takes lead vocal duties on Peacock's 1996 Dove Award-winning rock song "Mopkeys at the Zoo," from *Everything That's on My Mind*. Roe's rendition brings to mind Tom Petty; he has a similar vocal style that blends well with the track's loose electrics and Wuritzer keyboard.

After listening to this project, one thing emerges as obvious: There's something very right when the lyrics and melody of a song are strong enough to captivate the listener no matter the arrangement or production. This new project proves what a master Charlie Peacock really is.

— Lizza Connor

The CCM Update

Editor
Lizza Connor

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March 19, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE (LABEL(S))	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	MATTHEW WEST More (Universal South/EMI CMG)	1767	+82	15	57/2
3	2	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	1436	-3	10	54/0
5	3	NATE SALLIE Whatever It Takes (Curb)	1397	+106	12	47/0
4	4	AVALON All (Sparrow/EMI CMG)	1388	+13	10	55/1
2	5	THIRD DAY Sing A Song (Essential/PLG)	1334	-117	17	46/0
7	6	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	1110	+53	9	39/2
9	7	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	1098	+159	4	50/5
8	8	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	1063	+92	5	44/1
6	9	JEREMY CAMP Right Here (BEC)	971	-114	17	39/0
13	10	TODD AGNEW Grace Like Rain (Ardent)	927	+107	8	35/2
12	11	SONICFLOOD Shelter (INO)	894	+72	7	33/2
14	12	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	891	+140	5	35/4
19	13	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	860	+243	2	42/8
15	14	TREE63 Blessed Be Your Name (Inpop)	841	+98	6	35/3
17	15	JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	784	+115	4	33/2
10	16	WARREN BARFIELD Mistaken (Creative Trust Workshop)	783	-114	16	29/0
11	17	STEVEN CURTIS CHAPMAN Moment Made For Worshipping (Sparrow/EMI CMG)	778	-86	18	31/0
16	18	NICHOLE NORDEMAN Even Then (Sparrow/EMI CMG)	715	-16	11	27/0
26	19	FFH Good To Be Free (Essential/PLG)	602	+111	3	30/6
22	20	NEWSBOYS You Are My King (Amazing Love) (Sparrow/EMI CMG)	571	-3	29	19/0
27	21	REBECCA ST. JAMES The Power Of Your Love (ForeFront/EMI CMG)	533	+53	3	25/2
23	22	PHILLIPS, CRAIG & DEAN Here I Am To Worship (Sparrow/EMI CMG)	515	-45	8	22/0
20	23	CASTING CROWNS If We Are The Body (Beach Street/Reunion/PLG)	487	-88	29	16/0
18	24	JARS OF CLAY Show You Love (Essential/PLG/RCA)	487	-161	21	22/0
21	25	DAVID CROWDER BAND O Praise Him... (Sixsteps/Sparrow/EMI CMG)	477	-97	14	17/0
24	26	MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)	463	-74	23	18/0
29	27	MERCYME Word Of God Speak (INO)	439	-1	45	14/0
25	28	POINT OF GRACE The Love Of Christ (Word/Curb/Warner Bros.)	422	-94	10	20/0
30	29	DARLENE ZSCHECH Pray (INO)	375	-42	23	14/0
28	30	ERIN O'DONNELL Wide Wide World (Inpop)	370	-74	21	18/1

Most Added®

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ARTIST TITLE (LABEL(S))	ADDS
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	8
BEBO NORMAN & JOY WILLIAMS Yes I Will (Essential/PLG)	7
FFH Good To Be Free (Essential/PLG)	6
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	5
SARA GROVES The One Thing I Know (INO)	5
BETHANY DILLON Beautiful (Sparrow/EMI CMG)	4
SELAH You Raise Me Up (Curb)	4
TREE63 Blessed Be Your Name (Inpop)	3
STARFIELD Filled With Your Glory (Sparrow/EMI CMG)	3

Most Increased Plays

ARTIST TITLE (LABEL(S))	TOTAL PLAY INCREASE
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	+243
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	+159
BETHANY DILLON Beautiful (Sparrow/EMI CMG)	+140
JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	+115
FFH Good To Be Free (Essential/PLG)	+111
BEBO NORMAN & JOY WILLIAMS Yes I Will (Essential/PLG)	+111
TODD AGNEW Grace Like Rain (Ardent)	+107
NATE SALLIE Whatever It Takes (Curb)	+106
TREE63 Blessed Be Your Name (Inpop)	+98
ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	+92

Christian Activity

by Rick Welke

No New Music?

In looking over this week's chart, there is one glaring thing that grabs the eyeballs: There are *no* new songs on the chart or on the New & Active list this week. I have no idea how many times that has happened, but I know it's not many.

Power movers on the chart include **Nate Sallie** (5-3, +106); **Building 429** (9-7, +159); the new No. 1 song over at Christian CHR, by **Todd Agnew** (13-10, +107); **Bethany Dillon** (14-12, +140); **Casting Crowns** (19-13, +243); **Jaci Velasquez** (17-15, +115); and **FFH** (26-19, +111). Out of these expect Sallie, Building 429 and Casting Crowns to make major moves again next week.

Matthew West continues on his march to fame as "More" holds on for week five at the top spot. Don't expect a takeover next week, as he's extended his lead to more than 300 plays over the next contender. It could be a long ride for a newcomer.

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 3/7 - Saturday 3/13.
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New & Active

GINNY OWENS I Love The Way (Rocketown)

Total Plays: 363, Total Stations: 17, Adds: 1

BIG DADDY WEAVE Heart Cries Holy (Fervent)

Total Plays: 335, Total Stations: 16, Adds: 1

4HIM You Reign (Word/Curb/Warner Bros.)

Total Plays: 326, Total Stations: 14, Adds: 1

SARA GROVES The One Thing I Know (INO)

Total Plays: 321, Total Stations: 18, Adds: 5

CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)

Total Plays: 302, Total Stations: 12, Adds: 1

SCOTT RIGGAN I Love You Lord (Spinning Plates)

Total Plays: 296, Total Stations: 13, Adds: 0

SCOTT KRIPPAYNE Life (Spring Hill)

Total Plays: 267, Total Stations: 11, Adds: 1

DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)

Total Plays: 242, Total Stations: 11, Adds: 0

JILL PHILLIPS God Believes In You (Fervent)

Total Plays: 240, Total Stations: 14, Adds: 1

GEORGE ROWE Think About That (Rocketown)

Total Plays: 213, Total Stations: 11, Adds: 2

Songs ranked by total plays

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CHR TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	TODD AGNEW Grace Like Rain (Ardent)	986	+84	15	23/1
4	2	MATTHEW WEST More (Universal Soul/EMI CMG)	928	+47	13	23/1
3	3	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	928	+33	11	26/0
1	4	JEREMY CAMP Right Here (BEC)	909	-51	18	25/0
7	5	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	765	+9	9	24/0
6	6	THIRD DAY Sing A Song (Essential/PLG)	736	-57	17	19/0
5	7	JARS OF CLAY Show You Love (Essential/PLG/RCA)	714	-131	22	20/0
9	8	SARAH KELLY Take Me Away (Gotee)	709	+83	12	21/2
12	9	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	705	+123	5	24/2
11	10	OUT OF EDEN Love, Peace & Happiness (Gotee)	627	+42	7	20/1
16	11	BETHANY DALLON Beautiful (Sparrow/EMI CMG)	592	+74	4	19/2
14	12	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	582	+43	4	23/2
17	13	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	570	+73	4	24/2
18	14	NATE SALLIE Whatever It Takes (Curb)	527	+32	5	18/1
10	15	PILLAR Further From Myself (Flicker)	513	-84	11	15/0
8	16	PLUS ONE Be Love (Inpop)	509	-139	15	17/0
13	17	TAIT Lose This Life (ForeFront/EMI CMG)	494	-56	20	14/0
19	18	SKILLET Savior (Ardent)	478	-15	17	15/2
21	19	BIG DISMAL Just The Same (Wind-up)	454	+44	3	16/1
15	20	PAUL WRIGHT Your Love Never Changes (Gotee)	448	-79	21	13/0
23	21	SEVEN PLACES Landslide (BEC)	440	+40	7	17/2
25	22	TREE63 Blessed Be Your Name (Inpop)	416	+61	5	14/1
20	23	TELECAST The Way (BEC)	399	-44	13	11/0
22	24	BARLOWGIRL Harder Than The First Time (Fervent)	395	-12	10	12/0
27	25	MERCYME Word Of God Speak (INO)	338	+7	11	7/0
26	26	SANCTUS REAL Beautiful Day (Sparrow/EMI CMG)	327	-14	12	11/0
24	27	CASTING... If We Are... (Beach Street/Rainbow/PLG)	318	-43	28	9/0
(Debut)	28	STACIE ORRICO Instead (ForeFront/EMI CMG)	316	+70	1	16/3
(Debut)	29	KUTLESS See Of Faces (BEC)	292	+120	1	15/6
28	30	W. BARFIELD Mistaken (Creative Trust Workshop)	255	-50	8	8/0

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 3/7 - Saturday 3/13. © 2004 Radio & Records.

New & Active

JEFF DEYO /MITA SPRINGER Bless The Lord (Gotee)
Total Plays: 238, Total Stations: 8, Adds: 1
CASTING CROWNS Who Am I (Beach Street/Rainbow/PLG)
Total Plays: 225, Total Stations: 12, Adds: 4
AVALON All (Sparrow/EMI CMG)
Total Plays: 206, Total Stations: 9, Adds: 0
FM STATIC Something To Believe In (Tooth & Nail)
Total Plays: 194, Total Stations: 7, Adds: 1
MARK SCHULTZ You Are A Child Of Mine (Word/Curb/Warner Bros.)
Total Plays: 190, Total Stations: 5, Adds: 0

SUPERCWCK I Belong To You (Inpop)
Total Plays: 162, Total Stations: 6, Adds: 1
TAYLOR SORENSEN Love Somebody Else (Rocketown)
Total Plays: 153, Total Stations: 8, Adds: 0
DETOUR 100 Beautiful (Cross Driven)
Total Plays: 152, Total Stations: 5, Adds: 1
MARY MARY Dance, Dance, Dance (Integrity)
Total Plays: 149, Total Stations: 5, Adds: 0
KJ-52 Back In The Day (Uprok)
Total Plays: 114, Total Stations: 4, Adds: 1

ROCK TOP 30

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	FALLING UP Broken Heart (BEC)	498	+16	13	31/2
2	2	BIG DISMAL Just The Same (Wind-up)	450	+22	7	32/1
4	3	THOUSAND FOOT... Rawkfst (Tooth & Nail/EMC)	427	+13	8	32/1
5	4	TREE63 The Answer To The Question (Inpop)	394	+13	8	32/0
3	5	KUTLESS Treason (BEC)	371	-44	15	31/0
9	6	P.O.D. Change The World (Atlantic)	369	+60	6	31/1
13	7	FM STATIC Something To Believe In (Tooth & Nail)	333	+32	4	28/1
11	8	SEVENTH DAY SLUMBER Spiraling (Crown)	322	+15	5	32/0
8	9	NUMBER ONE GUN Starting Line (Floodgate)	315	+5	6	22/1
10	10	INHABITED Rescue Me (Independent)	308	-1	8	25/0
15	11	SKY HARBOR Welcome (Inpop)	304	+14	8	24/0
16	12	JONAH33 Watching You Die (Ardent)	297	+23	5	28/1
7	13	SEVEN PLACES Landslide (BEC)	274	-46	16	24/1
6	14	SANCTUS REAL Beautiful Day (Sparrow/EMI CMG)	252	-82	16	26/0
14	15	PLUS ONE Poor Man (Inpop)	251	-41	9	28/1
17	16	BY THE TREE Confessions (Fervent)	245	+21	5	25/1
22	17	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	228	+32	3	21/2
12	18	PILLAR Further From Myself (Flicker)	220	-87	16	24/0
20	19	MENDING POINT In Transit (Word Of Mouth)	202	-9	8	11/0
23	20	DISCIPLE One More Time (Stain)	191	+2	11	16/0
(Debut)	21	AMBERLIN Ready Fuels (Tooth & Nail)	184	+35	1	7/2
(Debut)	22	BLINDSIDE All Of Us (Elektra/EEG)	161	+45	1	9/2
24	23	IAN ESKELMI Taboo (Inpop)	178	+4	3	22/2
(Debut)	24	STAPLE DVD (Dictatorship vs. Democracy) (Flicker)	174	+58	1	14/4
30	25	UNSHAKEN Break (SPI)	174	+24	2	15/1
26	26	STEREO MOTION Tip Of My Tongue (Flicker)	169	-3	4	18/1
(Debut)	27	SPOKEN Falling Further (Tooth & Nail)	168	+111	1	16/9
27	28	LESTER FIRM EXPERIMENT Holding Out (Independent)	168	+6	2	21/3
21	29	SKILLET Savior (Ardent)	161	-47	23	16/0
(Debut)	30	SUPERCWCK One Girl Revolution (Inpop)	160	+68	1	14/7

39 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 3/7 - Saturday 3/13. © 2004 Radio & Records.

New & Active

MODERN DAY JOHN Autumn (Independent)
Total Plays: 154, Total Stations: 11, Adds: 2
EMERY The Ponytail Parades (Tooth & Nail)
Total Plays: 148, Total Stations: 13, Adds: 4
GRAND PRIZE Will It Be The Same (Independent)
Total Plays: 136, Total Stations: 15, Adds: 1
EARTHSWIT Foreign (Math)
Total Plays: 120, Total Stations: 8, Adds: 0
SKILLET My Obsession (Ardent)
Total Plays: 115, Total Stations: 16, Adds: 9

APOLOGETIX Lifestyles Of The Rich And Nameless (Paradises)
Total Plays: 112, Total Stations: 16, Adds: 2
PAUL WRIGHT Your Love Never Changes (Gotee)
Total Plays: 111, Total Stations: 4, Adds: 0
PETRA Woulda, Shoulda, Coulda (Inpop)
Total Plays: 107, Total Stations: 14, Adds: 0
ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool (M2.0)
Total Plays: 104, Total Stations: 16, Adds: 3
ADDISON ROAD All I Need Is You (Independent)
Total Plays: 97, Total Stations: 8, Adds: 1



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INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
2	1	JAMIE SLOCUM By Your Side (Curb)	378	-6	9	21/0
1	2	CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown)	372	-15	16	18/0
5	3	NEWSONG For The Glory Of Christ (Reunion/PLG)	294	+18	5	18/0
4	4	C. BILLINGSLEY Your Love... (Perpetual Entertainment)	293	-1	10	18/0
3	5	S. CURTIS CHAPMAN Moment... (Sparrow/EMI CMG)	287	-90	18	16/0
6	6	D. PHELPS Arms Open Wide (Word/Curb/Warner Bros.)	278	+10	8	18/0
8	7	NICHOLE NORDEMAN Even Then (Sparrow/EMI CMG)	239	-13	10	14/1
7	8	BIG DADDY WEAWE Completely Free (Fervent)	225	-43	15	12/0
11	9	PHILLIPS, CRAIG & DEAN Here... (Sparrow/EMI CMG)	212	-1	8	12/0
9	10	POINT... The Love Of Christ (Word/Curb/Warner Bros.)	207	-27	16	13/0
12	11	CECE WINANS Thirst For You (PureSprings/INO)	200	+14	11	11/0
14	12	SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	194	+26	3	16/2
Debut	13	CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	193	+80	1	15/4
17	14	PAUL BALOCHE My Reward (Hosanna)	181	+24	2	16/3
10	15	GEORGE ROWE Everlasting (Rocketown)	172	-50	19	10/0
16	16	A. DENSON W/L BEVILL The Arms That... (Spring Hill)	170	+11	4	13/1
15	17	K. STARLING Something More (Word/Curb/Warner Bros.)	166	+2	5	10/0
19	18	J. VELASQUEZ Where I Belong (Word/Curb/Warner Bros.)	165	+28	2	14/2
18	19	AVALON All (Sparrow/EMI CMG)	165	+27	3	11/1
Debut	20	4HIM You Reign (Word/Curb/Warner Bros.)	160	+53	1	15/4

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 3/7 - Saturday 3/13.
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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	KJ-52 Back In The Day (Uprok)
4	ROYAL TEMPLE Worldwide (You Feel Me) (Flying Leap)
5	URBAN D The Immigrant (Flavor)
6	OUT OF EDEN Love, Peace & Happiness (Gotee)
7	APT. CORE Loved (Rocketown)
8	SINTAX.THE.TERRIFIC When I Don't Show (Illect)
9	STU DENT That's It (Illect)
10	MARY MARY Dance, Dance, Dance (Integrity)

CHR Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
KUTLESS Sea Of Faces (BEC)	6
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	4
STACIE ORRICO Instead (ForeFront/EMI CMG)	3

Rock Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
SPOKEN Falling Further (Tooth & Nail)	9
SKILLET My Obsession (Ardent)	9
SUPERCHICK One Girl Revolution (Inpop)	7
STAPLE DVD (Dictatorship vs. Democracy) (Flicker)	4
EMERY The Ponytail Parades (Tooth & Nail)	4
AARON SPRINKLE Really Something (Tooth & Nail)	4

Inspo Most Added

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ARTIST TITLE LABEL(S)	ADDS
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	4
4HIM You Reign (Word/Curb/Warner Bros.)	4
SELAN You Raise Me Up (Curb)	4
PAUL BALOCHE My Reward (Hosanna)	3
FERNANDO ORTEGA Sleepless Night (Only Hope In The Storm) (Curb)	3
BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	3
GINNY OWENS I Love The Way (Rocketown)	3

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This Week In Spanish-Language Music

On the Spot DJ Kane

Leaving a successful band and embarking on a solo career is not an easy thing to do. Many times artists who decide to go it alone find that success is difficult to come by. That's not the case with DJ Kane, who left the very successful Kumbia Kings to take a chance on his — and only his — talent.

It's looking good so far. His self-titled debut album is as innovative as anything Kumbia Kings have put out, but the sound is totally different from that of the Kings. The first single off the album is a classic song called "La Negra Tomasa," which rockers Caifanes made popular back in the late '80s and which DJ Kane has made his own.

In a recent conversation with DJ Kane he opened up about his album, his career after Kumbia Kings and what it all means.

R&R: This is your first solo album. What did you have in mind when you thought about doing this project?

DK: First, I knew I wanted to do something different from Kumbia Kings. After that I began to develop in my head where I wanted to go. I talked to EMI Latin's A&R Director, Nir Seroussi, and he hooked me up with Gen Rubin, who has worked with Mary J. Blige, Aretha Franklin and Babyface, and with Claudia Brant, who has worked with Santana, Alexandre Pires and Cristian.

Claudia wrote many of the songs, because I can't write in Spanish. I'd tell her my feelings, and she wrote based on that. We put my vocals together with Rubin's hip-hop, a Baby-

face-type vibe, and made a mix of all kinds of sounds.

The album has slow, romantic ballads; reggae; songs to dance to at the clubs; songs for after clubs, when you're jammin' in your ride; songs for when you get to the crib with your woman for a little romantic thing; and also a song to put you to sleep, "Mirame." It has a little bit of everything for the whole day so you won't have to switch CDs. It's like a story, with all types of music for all types of moments.

R&R: How does the Latin flavor make it onto the album when some of the people you worked with haven't done Latin music before? How do you make the sound appealing to the Latin market?

DK: As long as there's a Spanish feel in the music, the fans will understand it — even my Kumbia Kings fans. They will recognize where I'm coming from, because Kumbia Kings were big, and their music was versatile. That's how I did my album, but we have taken the music further than they do, because they stick to cumbia.

R&R: Your music, like Kumbia Kings', fuses many sounds and music styles, yet what you do sounds nothing like them. Was that a choice you made from the beginning, not to sound like Kumbia Kings at all?

DK: I didn't want to leave Kumbia Kings and have people say that I did it wanting to copy them. I want the fans to notice that what I do sounds totally different from what A.B. Quin-

tanilla is doing with Kumbia Kings, what Frankie J does or what K1 does. I want them to be proud of me for what I am.

R&R: Did you always want a solo career? Did you have a need to express yourself beyond what you could do with Kumbia Kings?



DJ Kane

DK: That was part of it, but my contract was also up. I had been under contract for six or seven years. I signed not knowing what I was getting myself into, because it was all in my heart. I was young, and I jumped into a situation that I couldn't get out of.

It took four records until I could do my own thing. Although the process was a good thing for me, at the same time, once I saw how the business works and where the money is, it was hard.

I was a singer in a group, and I made money, but I wanted to give my family more than what I had been giving them. Production is where the money is, and I felt I had the talent to produce my own music. I did it to make a little more money and to do the music I wanted to do, to express myself, my feelings, pour it into the music and give it to the public.

R&R: Was your departure from Kumbia Kings on friendly terms? Because it is well known that Frankie J's and K1's departures weren't.

DK: Yes, it was. I don't want anyone to say that I used A.B. to get to where I am. If I were

to get into a dispute, I would get a lot of press, because people want to know what's going on, but that's not what I want. I have nothing bad to say about A.B. He's my brother, and so are Frankie J and K1.

I have love for all of them, and I won't support any of them in particular. We should all support each other. I want all of them to succeed, and I hope they feel the same about me. Again, I don't want people to think I'm using A.B. to get where I'm going. I want people to know that I'm doing this by myself and I don't need bad publicity to make things happen in my career.

R&R: "La Negra Tomasa" is your first single, a song that was made famous not too long ago by Caifanes. Had you heard the song before, and how did you decide to record it?

DK: EMI Latin Regional Mexican/Tejano Division VP Miguel Trujillo showed me the song. I recognized the "ay, ay, ay," but I had only heard it one time. I recorded it with my sabor [flavor]. When it was done and I heard it, I thought it came out pretty good. I dig it.

R&R: You have admitted that you're much more comfortable speaking English. Why continue to sing in Spanish? Is it because you already have a fan base? Why not take the risk and record in English?

DK: I did it because of my fan base. I don't want them to feel abandoned, because many of them don't understand English. I want to take care of my fans first, and maybe in the future I can sing for people who speak English. Later, I can combine both and have the best of both worlds.



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Hispanic Growth In The Big Easy

An interview with KGLA/New Orleans PD Mario R. Zavala

Who knew there were so many Hispanics in New Orleans? Even more shocking is that the largest Hispanic community in the area is Mexican — another example of how the country is changing.

It's interesting to realize how much Hispanic communities are growing in states other than California, Texas, Illinois, Florida and New York. Cities like New Orleans are becoming attractive to Hispanics because of the job opportunities they offer.

In turn, these Hispanics are helping fuel these cities' economic growth as they open new businesses that cater to their communities. Hispanic media in these areas is also growing — sometimes slower than what the community calls for, but it is growing.

KGLA/New Orleans PD Mario R. Zavala directs one of only two stations that serve the Big Easy's growing community of hundreds of thousands of Hispanics. He spoke to us about this relatively unknown Hispanic market and what his station offers its listeners.

R&R: Not many people realize that there is a Hispanic community in New Orleans. Tell me about your market.

MZ: New Orleans is a tourist town, and it has a strong Hispanic influence. The Hispanic ambiance is great, and it adds to the city's joyfulness, along with Mardi Gras. The Hispanic presence is so important that in a recent election in a nearby city, the person who won did so thanks to the Hispanic vote.

R&R: What is the market's Hispanic makeup?

MZ: The majority is Mexican, fol-



lowed by Hondurans. This phenomenon just happened within the last four years. Hondurans were previously the majority. There used to be more than 100,000 Hondurans. Most of them work in construction, for oil companies and in tourism.

R&R: What's the total Hispanic population in the area now?

MZ: There isn't an actual number, because the census doesn't reflect the true population. Sadly, many Hispanics are fearful of being counted. At this point we don't have an actual figure that we can quote. I'd say that there are more than 300,000 Hispanics in the area, because you also have to count the Cuban, Nicaraguan and Colombian communities.

R&R: What attracts Hispanics to New Orleans?

MZ: The great job opportunities. New Orleans and the surrounding areas are growing, and there's an enormous demand in construction. On the other hand, we have the oil platforms and the maintenance of the oil tanks, since New Orleans holds much of the oil that goes out to the rest of the country. All these industries create job opportunities,

and that has created an attractive atmosphere for the migration of the Mexican population to the city.

R&R: Tell me about your programming, because it does have a lot of variety, although the station is identified as Contemporary.

MZ: We play all sorts of music, because Mexicans like everything from grupero to norteño, tejano and pop. We play it all, because we want to satisfy the many tastes of all our listeners. We don't want to discriminate against anyone. We don't want to only satisfy the taste of the Mexican and Honduran communities. I think we have to reach all of them.

"We play many genres of music, because we want to satisfy the many tastes of all our listeners. We don't want to discriminate against anyone."

In fact, the programming has segments to satisfy different tastes. We have a special show for Mexicans, called *Chile, Tomate Y Cebolla*. Then there's *Cuerdas Y Madera* for those people who like trios and marimba, because communities from Mexico, Guatemala and Honduras identify with the marimba.

On Thursdays, we have *Jueves De Recuerdo*, where we play nothing but oldies from the '60s and '70s. But the station is identified as Contemporary because contemporary is everything that is new.

R&R: Your station is one of only two Spanish-language stations in the area, right?

MZ: Yes. This station has been here about 45 years. It's been a Spanish-language station for 15 or 20 years now, and our Hispanic audience is large. If you look at Arbitron,



SAY CHEESE Recording artists share a moment with radio personalities. Seen here (l-r) are Juan Higuera of Dueto Hermanos Higuera, KLBN/Fresno PD Pepe De Marco and DJ Sergio Cezares and the other member of Dueto, Omar Higuera.

KGLA is the only Spanish-language station with numbers in the market.

R&R: Why are there only two Spanish-language stations in a market with a growing Hispanic population?

MZ: I don't understand why there aren't more Spanish-language stations not only in New Orleans, but in the state of Louisiana. I suppose it's because there aren't any frequencies available and those broadcasters that do have frequencies want to sell them for a very high price. The large radio owners do market research before opening a station, and I imagine the market is not yet attractive enough.

R&R: Smaller stations many times help break artists, but you need the support of the record labels. How is your relationship with the labels, and are they servicing you?

MZ: That's a loaded question, and my answer is not going to be liked by many. I think many large record labels are partial to certain media. I'm speaking from personal experience. There are two stations in the city. Only one of them, KGLA, appears in Arbitron, and it is not taken into consideration by the labels.

They buy publicity for their artists on the competing station and not with us. I don't think it's the right thing to do, because we're the station with Arbitron numbers, and we have the largest audience. Why do they do it? Their answer is one that I find to be really dumb, which is that we are not a BDS station.

I'm not part of BDS because no one pays for me to be there. If a record company wants to pay for me to be part of that system, I will gladly join.

We also don't get product from the labels in a timely manner. We get material weeks after the others do. That's when you realize what the labels' preferences are and how badly they are managing things.

That's why I say that I will always support independent labels first, until the major labels start supporting all stations and all media equally.

R&R: Is the growing Hispanic population in the city recognized for its potential?

MZ: I think so. And Hispanic

"I will always support independent labels first, until the major labels start supporting all stations and all media equally."

businesses are growing, which is a good thing for us, because it helps us generate revenue. Our station certainly recognizes the community and supports it. We do live remotes to promote Hispanic businesses. This coming weekend we're doing a remote to celebrate the first anniversary of a Hispanic mechanic shop. They have been advertising with us since they opened, and they have really grown, which makes us feel good. We support them, and we support all our clients.

R&R: Are there many Hispanic events?

MZ: As far as events go, there aren't too many. Many artists go to cities like Los Angeles and do a show for 25,000 people or to Miami to do a show for 10,000 people, and they expect the same numbers here. That's not going to happen. In New Orleans, the most an artist of any genre can expect is 3,000 people in a venue. Why? Because most of the Hispanics in New Orleans work day and night, and they have little time to go see a performance.

Aside from that, ticket prices are pretty high. The lowest ticket price is \$35, and our Hispanic brothers and sisters are not in a position to pay so much. That's for one person. If two people go, that's \$70, plus parking and drinks. Artists have to realize that New Orleans is not like Los Angeles or Houston. They need to lower ticket prices.

"The majority of New Orleans' Hispanic population is Mexican, followed by Honduran. This phenomenon just happened within the last four years. Hondurans were previously the majority."



ramón gonzález mora

song of the year

"perdóname mi amor"

published by - seg-son music, inc.

PUBLISHER OF THE YEAR

WORLD DEEP MUSIC PUBLISHING CORPORATION

BMI awards latin
san juan, puerto rico 04

Estamos orgullosos de representar los derechos de ejecución de los autores y compositores más talentosos. Felicitamos a estos grandes creadores de la música Latina, cuyas canciones han sido las de más éxito y popularidad del año pasado.



estéfano

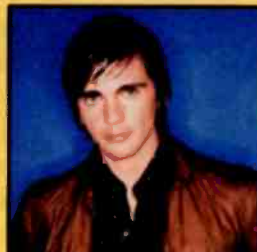
songwriter of the year



EMILIO ESTEFAN, JR.
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NO ME SE RAJAR
ALBERTO GAITÁN
AY! BUENO
RICARDO GAITÁN
AY! BUENO
MARIO ALBERTO GALLEGOS IBARRA (SACM)
DONDE VAYAS
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CAPRICHÓ MALDITO
JOSÉ GISELL (SACM)
VESTIDO BLANCO
ANGEL GONZALEZ (SACM)
SIN FORTUNA

RAMÓN GONZÁLEZ MORA
PERDÓNAME MI AMOR
JIMMY GRECO
SEDUCEME
NOÉ HERNÁNDEZ
LAS VÍAS DEL AMOR
JULIO IGLESÍAS, JR.
LOS DEMÁS
INDIA
SEDUCEME
JOSE ALFREDO JIMÉNEZ (SACM)
TE SOLTÉ LA RIENDA
CÉSAR LEMOS
SE ME SUBE
ALFONSO LIZÁRRAGA
LAS VÍAS DEL AMOR
JOEL DAVID LIZÁRRAGA
LAS VÍAS DEL AMOR

GERMAN LIZÁRRAGA LIZÁRRAGA (SACM)
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BESAME EN LA BOCA
ANTONIO JOAQUÍN MARDINI
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YASMIL MARRUFO
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QUEDÓ TRISTE EL JACAL
ANGEL RAMIRO MATOS
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QUE ME QUEDES TÚ

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TODO MI AMOR

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CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PAULINA RUBIO Te Quise Tanto (Universal)	249
2	CHAYANNE Cuidarte El Alma (Sony Discos)	183
3	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	163
4	CRISTIAN Te Llamé (BMG)	157
5	OREJA DE VAN GOGH Rosas (Sony Discos)	145
6	THALIA Cerca De Ti (EMI Latin)	129
7	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	122
8	SIN BANDERA Que Lloro (Sony Discos)	119
9	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	114
10	DAVID BISBAL Buleria (Universal)	89
11	JUANES La Paga (Universal)	81
12	LA FACTORIA Todavía (Universal)	80
13	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	85
14	OBIE BERNUDEZ Antes (EMI Latin)	83
15	JULIETA VENEGAS Andar Conmigo (BMG)	82
16	LUIS MIGUEL Te Necesito (Warner M.L.)	81
17	LUIS MIGUEL Un Te Amo (Warner M.L.)	80
18	MANA Te Llevaré Al Cielo (Warner M.L.)	80
19	OBIE BERNUDEZ Me Cansé De Ti (EMI Latin)	59
20	ANA BARBARA Deja (Fonovisa)	56
21	CAFETACUBA Eres (MCA)	52
22	TIZIANO FERRO Tardes Negras (EMI Latin)	49
23	ALEJANDRO FERNANDEZ Lucharé Por Tu Amor (Sony Discos)	49
24	CHAYANNE Un Siglo Sin Ti (Sony Discos)	48
25	LUIS FONSI Quién Te Dijo Eso (Universal)	47

Data is compiled from the airplay week of March 7-13, and based on a point system.
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Going For Adds

- 3 PESOS Candela (Discos Fuentes)
- ALEJANDRO SANZ Eso (Warner M.L.)
- AZUL AZUL El Hombre Es Como El Oso (Universal)
- LUIS MIGUEL Vuelve (Warner M.L.)
- OBIE BERNUDEZ 4:30 (EMI Latin)
- PANTHER El Tinerito (Discos Fuentes)
- REY RUIZ Creo En El Amor (Sony Discos)
- THE KNOCK-OUT El Gistro (Discos Fuentes)

TROPICAL TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	VICTOR MANUELLE Tengo Ganas (Sony Discos)	193
2	MARIANA Me Equivoqué (Univision)	114
3	TITO ROJAS El Gallo No Ovidia (MP)	96
4	TOROS BAND Loca Conmigo (Universal)	93
5	AVENTURA Hermanita (Premium)	79
6	AREA 305 Hay Que Cambiar (Univision)	87
7	GILBERTO S. ROSA El Refrán Se Te Olvidó (Sony Discos)	66
8	GRUPO MANIA Teléfono (Universal)	65
9	PAULINA RUBIO Te Quise Tanto (Universal)	53
10	CHAYANNE Cuidarte El Alma (Sony Discos)	51
11	CELIA CRUZ ¡EL GENERAL! Ella Tiene Fuego (Sony Discos)	49
12	JERRY RIVERA Puerto Rico (BMG)	47
13	DAVID BISBAL Buleria (Universal)	46
14	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	45
15	MG2 Quitémonos La Ropa (Sony Discos)	45
16	GRUPO MANIA Sube Sube (Universal)	41
17	TOMMY TUN TUN La Paga (Karek)	38
18	THALIA Cerca De Ti (EMI Latin)	38
19	LA INDIA El Hombre Perfecto (Sony Discos)	35
20	SON DE CALI La Sospacha (Univision)	34
21	JOHNNY VENTURA El Amor No Mata (MP)	32
22	MARIO FELICIANO A Tu Manera No (MP)	31
23	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	30
24	SON CALLEJERO Dame La Droga (Cutting)	29
25	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	28

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Going For Adds

- ANTHONY CRUZ Me Vuelves Loco (MP)
- BIG BOY Vamos A Sandungear (MP)
- FRUKO Y SUS TOSOS Pa' Gozá Con Fruko (Fuentes)
- JOE ARROYO La Fundillo Loco (Discos Fuentes)
- LINN-T 21 Me Acordaré (EMI Latin)
- REY RUIZ Creo En El Amor (Sony Discos)
- SONORA CARRUSELES La Salsa La Traigo Yo (Discos Fuentes)
- TITO ROJAS El No Es Mejor Que Yo (MP)



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** 3 minute TOH segment also available

Weekdays 6:00 AM - 1:05 AM EST

REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	YOLANDA PEREZ Estoy Enamorada (Fonovisa)	238
2	TIGRES DEL NORTE José Pérez León (Fonovisa)	232
3	MONTEZ DE DURANGO Lágrimas De Cristal (Disa)	217
4	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	193
5	PALOMO Baraja De Oro (Disa)	187
6	CONJUNTO PRIMAVERA Hazme Olvidarla (Fonovisa)	175
7	CUISILLOS Vanidosa (Balboa)	161
8	INTOCABLE Soy Un Novato (EMI Latin)	151
9	TUCANES DE TIJUANA Amor Descarado (Universal)	143
10	K-PAZ DE LA SIERRA Jumbalaya (Procan)	137
11	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	135
12	VICTOR GARCIA Mi Funeral (Sony Discos)	128
13	BANDA EL RECODO Que Te Ruegue Quien Te Quiera (Fonovisa)	98
14	BRYNDIS Pero Tú No Estás (Disa)	89
15	MONTEZ DE DURANGO Te Quise Olvidar (Disa)	88
16	VOCES DEL RANCHO Camarón Pela'o (EMI Latin)	85
17	INTOCABLE A Dónde Estabas (EMI Latin)	82
18	PAQUITA LA DEL BARRIO Hombres Malvados (Balboa)	82
19	JUAN TAVARES A Un Paso De Olvidarte (Fonovisa)	77
20	DJ KANE La Negra Tomasa (EMI Latin)	76
21	PATRULLA 81 Cómo Pude Enamorarme De Ti (Terrazas)	75
22	EL PODER DEL NORTE No Tengas Miedo De Enamorarte (Disa)	71
23	CONJUNTO PRIMAVERA Ave Cautiva (Fonovisa)	66
24	BRSEYDA Por Qué Me Haces Llorar (Platino)	66
25	GERMAN LIZARRAGA Más Terco Que Una Mula (Disa)	62

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Going For Adds

- ALICIA VILLARREAL La Suegra (Universal)
- AZUL AZUL El Hombre Es Como El Oso (Universal)
- CONJUNTO ATARDECER Yo Te Enseñé (Universal)
- EUFORNIA Mentirosa (Universal)
- GERARDO FERNANDEZ Se Fue Mi Paloma (Balboa)
- ISAIAS LUCERO Y SU GRUPO KILATE Te Reto (Universal)
- JOAN SEBASTIAN Amar Como Te Amé (Balboa)
- JOSELITO El Foforito (Discos Fuentes)
- LA SONORA DINAMITA Ni Me Hablen De Ella (Discos Fuentes)
- LOS ASES DE DURANGO Chiquitita (Universal)
- NINEL CONDE La Tabla (Universal)
- PAQUITA LA DEL BARRIO Pobre Pistolita (Balboa)
- TIGRILLOS Para Qué Quieres Que Vuelva (Warner M.L.)
- TRINY Y LA LEYENDA El Amor De Tu Vida (Universal)

TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	DJ KANE La Negra Tomasa (EMI Latin)	195
2	MICHAEL SALGADO La Cruz De Vidrio (Freddie)	160
3	DUELO Un Minuto Más (Univision)	146
4	SOLIDO Tal Vez (Freddie)	145
5	A.B. QUINTANILLA f/JOE LOPEZ Me Duele (EMI Latin)	127
6	IMAN Ya No (Univision)	118
7	JIMMY GONZALEZ & GRUPO MAZZ Perla Del Mar (Freddie)	70
8	CONTROL Mi Najayita (EMI Latin)	65
9	PALOMINOS Callejón Sin Salida (Urbana)	63
10	INTOCABLE A Dónde Estabas (EMI Latin)	61
11	KUMBIA KINGS f/OZOMATLI Mi Gente (EMI Latin)	59
12	RAM HERRERA Muchachita Color Canela (Tejas)	54
13	PALOMO Baraja De Oro (Disa)	53
14	BIG CIRCO Una Vez Más (EMI Latin)	53
15	INTOCABLE Soy Un Novato (EMI Latin)	51
16	JAIME Y LOS CHAMACOS f/BOBBY PULIDO Conjunto No Morirá (Freddie)	47
17	PALOMINOS Chulita (Urbana)	46
18	EMILIO NAVARRA f/JOSE LUIS AYALA Ambición (BMG)	46
19	RAM HERRERA No Me Vuelvo A Enamorar (Tejas)	42
20	LA ONDA Agárrame La Cintura (EMI Latin)	41
21	MARCOS OROZCO De Corazón A Corazón (Catalina)	36
22	HURACANES DEL NORTE Nomás Por Tu Culpa (Univision)	35
23	RAMON AYALA La Hoja Y Yo (Freddie)	34
24	JENNIFER PEÑA A Fuego Lento (Univision)	34
25	BIG CIRCO Voy Navegando (EMI Latin)	33

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Going For Adds

No Going for Adds for this Week

Rock/Alternative

TW	ARTIST Title Labels
1	ANDRES CALAMARO Estadio Azteca (Warner M.L.)
2	CONTROL MACHETE El Genio Del Dub (Universal)
3	KINKY Presidente (Nettwerk)
4	LA LEY Surazul (Warner M.L.)
5	JULIETA VENEGAS Lento (BMG)
6	SUPERLITIO Qué Vo' Hacer (Cielo Music Group/BMG)
7	MANA Sabanas Frias (Warner M.L.)
8	LU Duele (Warner M.L.)
9	HOJA SECA Vagabundo (Respek)
10	DON CIKUTA Viviendo Al Límite (Kool Arrow)
11	MORRISON Nunca (Indie Love Music USA)
12	ZOE Peace And Love (Sony Discos)
13	SANTINO Sonríe (IAM)
14	LA SECTA ALL STAR Sólo Quiero Darte Amor (No Little Fish)
15	ALESSANDRA Amándote (EMI Latin)

Songs ranked by total number of points. 17 Rock/Alternative reporters.

Record Pool

TW	ARTIST Title Labels
1	VICTOR MANUELLE Tengo Ganas (Sony Discos)
2	TITO ROJAS El Gallo No Olvida (MP)
3	BANDA GORDA Sueña (MP)
4	TOÑO ROSARIO f/TEGO CALDERON Amigo Mío (Warner M.L.)
5	PUERTO RICAN POWER Doctor (J&N)
6	MARIANA Me Equivoqué (Univision)
7	GRUPO MANIA Teléfono (Universal)
8	REYNOS Tabaco Y Ron (Latinflava)
9	VICO-C f/EDDIE DEE & TEGO CALDERON El Bueno, El Malo Y El Feo (EMI Latin)
10	ILEGALES Dame Un Chin (Mock & Roll)
11	JERRY RIVERA Mi Libertad (BMG)
12	CELIA CRUZ f/EL GENERAL Ella Tiene Fuego (Sony Discos)
13	PAULINA RUBIO Te Quise Tanto (Universal)
14	SONORA CARRUSELES La Salsa La Traigo Yo (Discos Fuentes)
15	CELIA CRUZ In The House (Remixes) (Universal)

Songs ranked by total number of points. 23 Record Pool reporters.

NATIONAL

JOBS!

<http://onairjobtipsheet.com>

GENERAL MANAGER AND GENERAL SALES MANAGER

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The MainQuad Group is an equal opportunity employer. Women and minorities are encouraged to apply.

Please email resumes to Dan Berman at dberman@nc.rr.com

EAST

Sinclair Communications, Inc. in Norfolk, Virginia is currently seeking a fresh, upbeat personality to fill a midday slot. You must possess a minimum of 5 years on-air experience and be able to communicate with a thirtysomething+ audience. Modern Rock/AAA/Modern AC/Adult Top 40 style delivery a plus! Please send aircheck & resume to:

WKOC-FM
ATTN: Michele Diamond
999 Waterside Drive #500
Norfolk, VA 23510

No calls please. Sinclair Communications, Inc. is an Equal Opportunity Employer.

EAST

DIRECTOR OF ENGINEERING - PORTLAND MAINE

Nassau Broadcasting is seeking a DoE for our Maine Stations.

Excellent verbal communication skills. Problem-solving ability and skill in prioritizing.

Ability to interact with management and staff at all levels.

Ability to multi-task and handle pressures and deadlines.

AM & FM RF, Studio Automation and IT Skills a MUST.

Competitive Salary, GREAT Benefits, Excellent working environment.

RUSH your Cover Letter and Resume via Email to

Tony Gervasi,
Sr. Vice President Engineering.

Email:

tgervasi@nassaubroadcasting.com

Nassau Broadcasting is an EOE.

WEST

Carson City, Nevada AM/FM looking for top quality Sales/Sales Management/News and on-air talent. Resumes/tapes(mp3) to kgvmprod@nanosecond.com. EOE.

POSITIONS SOUGHT

Antidote to Hannity

Ready to light up switchboards with hard-hitting, left-leaning, sensible talk. No weird radical stuff. Engaging, entertaining dialogue covering politics, business, current events. Award-winning large market radio newsmen with smarts, MBA, talent to spare. Killer demo. Unleash me. 214-706-6906.

Male air talent, great voice, personality, energy, looking for any gig in San Diego, 858-278-1898. (3/19)

Accomplished pro with radio/print/PR experience seeks label publicity/PR position. Samples available. Paul, (615) 385-9164 or pdladd@earthlink.net. (3/19)

Multi format PD/OM w/Strong leadership, People and organizational skills. Todd Martin (304) 295-7470 email: glenmar2@charter.net. (3/19)

Magnetic Personality looking for Talk Show. Will Travel. 3019771538-elpnetwork@juno.com. (3/19)

POSITIONS SOUGHT

Entertaining, Provocative, Compelling but not indecent. Morning Show Host available. Johnny Edwards"JR IN THE MORNING" Delivered numbers at the following station:

Detroit-The Planet

Boston-WZOU

Austin-KHFI

For demo call Mitch Rosen,

847-676-6563 or e-mail

MRosen@Paragonmarketingbiz.com

ABS rookie looking for a chance to excel. Ready to relocate for production, news, or air. JT (620) 326-2982. (3/19)

Ready to make it big. Team player, open-minded, quick learner. Check me out! Stevie (405) 691-6173/BabeeBoo20@aol.com. (3/19)

FCC Friendly! Major market female jock looking for CC/AC formats. Susan 952/233-8787. (3/19)

Hot new format available in 24 hour syndication. 3DSJ Request & Dedication Radio. Listen: www.3DSJ.com. Free trial available! (813) 920-7102, billeliott@3DSJ.com. (3/19)

11 years Country experience. Great pipes, prod, and numbers. Will move anywhere. Joe (269) 684-6215 - joemacdonald943@yahoo.com. (3/19)

25 year female veteran with great voice seeks VO work. Have Studio. Debbie Hoy ahoyproductions.com ahoy38@hotmail.com 814-742-9286. (3/19)

Douglas Kempf 386-679-6750 Daytona Beach area www.kempfservices.com searching for morning show or voice work within 100 miles of Daytona Beach FL. (3/19)

Young, fun movie critic for your station, just in time for summer movie season. Contact Willie Waffle 202-966-1740, www.WaffleMovies.com. (3/19)

Multi format PD/OM w/Strong leadership, People and organizational skills. Todd Martin (304) 295-7470 email: glenmar2@charter.net. (3/19)

R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by e-mail to: llinares@radioandrecords.com. Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

R&R Opportunities Advertising

1x \$200/inch 2x \$150/inch

Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's website. (www.radioandrecords.com).

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

Positions Sought: \$50/inch

Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Please submit ad copy & logos via email to llinares@radioandrecords.com. Ads are also accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067.

RADIO & RECORDS

10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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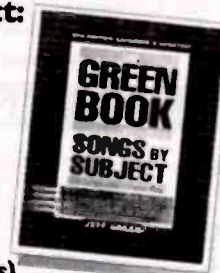
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U. S. Only

CHR/POP

LW	TW	ARTIST	SON	Label
1	1	BRITNEY SPEARS	Toxic (Live)	
3	2	EVANESCENCE	My Immortal (Wind-up)	
2	3	JESSICA SIMPSON	With You (Columbia)	
5	4	USHER /LUDACRIS & LIL' JON	Yeah (Arista)	
8	5	MAROON 5	This Love (Octone/J)	
4	6	OUTKAST	The Way You Move (Arista)	
6	7	LINKIN PARK	Numb (Warner Bros.)	
7	8	NICKELBACK	Someday (Roadrunner Records/DJMG)	
9	9	EAMON F**k It	(I Don't Want You Back) (Live)	
14	10	CHINGY	One Call Away (DTP/Capitol)	
12	11	SHERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
10	12	OUTKAST	Hey Ya! (Arista)	
11	13	TWISTA /KANYE WEST & JAMIE FOXX	Slow Jamz (Atlantic)	
13	14	MILARY DUFF	Come Clean (Buena Vista/Hollywood)	
18	15	SARAH CONNOR	Bounce (Epic)	
15	16	FUEL	Falls On Me (Epic)	
17	17	3 DOORS DOWN	Here Without You (Republic/Universal)	
18	18	NICK CANNON	Gigolo (Live)	
20	19	BABY BASH	Suga Suga (Universal)	
24	20	JET	Are You Gonna Be My Girl (Elektra/EEG)	
25	21	CASSIDY /R. KELLY	Hotel (J)	
21	22	NO DOUBT	It's My Life (Interscope)	
30	23	J-KWON	Tipsy (So So Def/Arista)	
23	24	NELLY	Work It (Remix) (F' Road/Universal)	
19	25	JANET JACKSON	Just A Little While (Virgin)	
27	26	BLACK EYED PEAS	Hey Mama (A&M/Interscope)	
29	27	ROBBERLEY LOCKE	8th Wonder (Carb)	
40	28	AVRIL LAVIGNE	Don't Tell Me (Arista)	
32	29	3 DOORS DOWN	Away From The Sun (Republic/Universal)	
22	30	BEYONCE	'Me, Myself And I (Columbia)	

#1 MOST ADDED

BEYONCE' 'FILIL' FLIP Naughty Girl (Columbia)

#1 MOST INCREASED PLAYS

D12 FIEMINEM My Band (Shady/Interscope)

TOP 5 NEW & ACTIVE

- JENNIFER LOPEZ /R. KELLY Baby I Love U (Epic)
- LUDACRIS Splash Waterfalls (Def Jam South/DJMG)
- TOBY LIGHTMAN Devils And Angels (Lava)
- JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/DJMG)
- YELLOWCARD Ocean Avenue (Capitol)

CHR/POP begins on Page 25.

CHR/RHYTHMIC

LW	TW	ARTIST	SON	Label
1	1	USHER /LUDACRIS & LIL' JON	Yeah (Arista)	
2	2	J-KWON	Tipsy (So So Def/Arista)	
3	3	CHINGY	One Call Away (DTP/Capitol)	
5	4	LUDACRIS	Splash Waterfalls (Def Jam South/DJMG)	
4	5	TWISTA /KANYE WEST & JAMIE FOXX	Slow Jamz (Atlantic)	
9	6	MARO WHIANS /P. DIDDY	I Don't Wanna Know (Bad Boy/Universal)	
7	7	JAY-Z	Dirt Off Your Shoulder (Roc-A-Fella/DJMG)	
6	8	CASSIDY /R. KELLY	Hotel (J)	
10	9	EAMON F**k It	(I Don't Want You Back) (Live)	
8	10	YING YANG TWINS /LIL' JON...	Salt Shaker (TVT)	
11	11	G UNIT /JOE	Wanna Get To Know You (Interscope)	
13	12	PETEY PABLO	Freak-A-Look (Live)	
17	13	USHER	Burn (Arista)	
12	14	KANYE WEST	Through The Wire (Roc-A-Fella/DJMG)	
37	15	D12 /FIEMINEM	My Band (Shady/Interscope)	
20	16	T.J.	Rubber Band Man (Grand Hustle/Atlantic)	
16	17	RUBEN STUDDARD	Sorry 2004 (J)	
24	18	OUTKAST	Roses (Arista)	
15	19	NICK CANNON	Gigolo (Live)	
22	20	JENNIFER LOPEZ /R. KELLY	Baby I Love U (Epic)	
14	21	BEYONCE	'Me, Myself And I (Columbia)	
29	22	TWISTA	Overnight Celebrity (Atlantic)	
23	23	BRITNEY SPEARS	Toxic (Live)	
28	24	LIL' FLIP	Game Over (Sucka Free/Loud/Columbia)	
30	25	SEAN PAUL	I'm Still In Love With You (VP/Atlantic)	
21	26	SLEEPY BROWN /OUTKAST	I Can't Wait (Interscope)	
19	27	MISSY ELLIOTT	I'm Really Hot (Gold Mind/Elektra/EEG)	
34	28	FRANKIE F.U.R.B.	(Independent)	
36	29	KANYE WEST /SYLVEIA JOHNSON	All Falls Down (Roc-A-Fella/DJMG)	
25	30	YOUNG GUNZ	No Better Love (Def Jam/DJMG)	

#1 MOST ADDED

BEYONCE' 'FILIL' FLIP Naughty Girl (Columbia)

#1 MOST INCREASED PLAYS

D12 FIEMINEM My Band (Shady/Interscope)

TOP 5 NEW & ACTIVE

- DO OR DIE /TWISTA & JOHNBY P. Do U? (Rap-A-Lot)
- MR. VEGAS Pull Up (Delicious Vinyl/Geffen)
- JOE FIG UNIT Ride Wit U (Live)
- JANET JACKSON I Want You (Virgin)
- CHRISTINA MILIAN Dip It Low (Island/DJMG)

CHR/RHYTHMIC begins on Page 31.

URBAN

LW	TW	ARTIST	SON	Label
1	1	USHER /LUDACRIS & LIL' JON	Yeah (Arista)	
2	2	LUDACRIS	Splash Waterfalls (Def Jam South/DJMG)	
4	3	CHINGY	One Call Away (DTP/Capitol)	
3	4	RUBEN STUDDARD	Sorry 2004 (J)	
8	5	JAY-Z	Dirt Off Your Shoulder (Roc-A-Fella/DJMG)	
5	6	J-KWON	Tipsy (So So Def/Arista)	
8	7	CASSIDY /R. KELLY	Hotel (J)	
7	8	TWISTA /KANYE WEST & JAMIE FOXX	Slow Jamz (Atlantic)	
11	9	T.J.	Rubber Band Man (Grand Hustle/Atlantic)	
13	10	ALICIA KEYS	If I Ain't Got You (J)	
9	11	BEYONCE	'Me, Myself And I (Columbia)	
10	12	YING YANG TWINS /LIL' JON...	Salt Shaker (TVT)	
15	13	SLEEPY BROWN /OUTKAST	I Can't Wait (Interscope)	
14	14	YOUNG GUNZ	No Better Love (Def Jam/DJMG)	
17	15	G UNIT /JOE	Wanna Get To Know You (Interscope)	
18	16	PETEY PABLO	Freak-A-Look (Live)	
29	17	USHER	Burn (Arista)	
24	18	MARO WHIANS /P. DIDDY	I Don't Wanna Know (Bad Boy/Universal)	
20	19	AVANT	Don't Take Your Love Away (Geffen)	
21	20	LIL' FLIP	Game Over (Sucka Free/Loud/Columbia)	
12	21	KANYE WEST	Through The Wire (Roc-A-Fella/DJMG)	
18	22	JUVENILE /MANNIE FRESH	In My Life (Cash Money/Universal)	
31	23	JANET JACKSON	I Want You (Virgin)	
22	24	SEAN PAUL	I'm Still In Love With You (VP/Atlantic)	
25	25	TIMBLVILLE	Neva Eva (BME/Warner Bros.)	
26	26	JAGGED EDGE	What It's Like (Columbia)	
19	27	ALICIA KEYS	You Don't Know My Name (J)	
34	28	KANYE WEST /SYLVEIA JOHNSON	All Falls Down (Roc-A-Fella/DJMG)	
23	29	MISSY ELLIOTT	I'm Really Hot (Gold Mind/Elektra/EEG)	
28	30	TAMIA	Questions (Elektra/EEG)	

#1 MOST ADDED

BEYONCE' 'FILIL' FLIP Naughty Girl (Columbia)

#1 MOST INCREASED PLAYS

USHER Burn (Arista)

TOP 5 NEW & ACTIVE

- WYCLEF JEAN FISHERISSA Take Me As I Am (J)
- JOE FIG UNIT Ride Wit U (Live)
- MARQUES HOUSTON Because Of You (T.U.G./EEG)
- I-20 Fightin' In The Club (Priority/Capitol)
- DILATED PEOPLES /KANYE WEST This Way (Capitol)

URBAN begins on Page 35.

AC

LW	TW	ARTIST	SON	Label
1	1	JOSH GROBAN	You Raise Me Up (143/Reprise)	
3	2	SHERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
2	3	SHANIA TWAIN	Forever And For Always (Mercury/DJMG)	
5	4	DIDO	White Flag (Arista)	
4	5	TRAIN	Calling All Angels (Columbia)	
6	6	UNCLE KRACKER /DOBBIE GRAY	Drift Away (Lava)	
8	7	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
7	8	MATCHBOX TWENTY	Unwell (Atlantic)	
9	9	MICHAEL MCDONALD	Ain't No Mountain High Enough (Motown)	
10	10	LUTHER VANOROSS	Dance With My Father (J)	
11	11	SIMPLY RED	You Make Me Feel Brand New (simplyred.com/Red Ink)	
13	12	MARTINA MCBRIDE	This One's For The Girls (RCA)	
14	13	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
12	14	PHIL COLLINS	Look Through My Eyes (Walt Disney/Hollywood)	
15	15	CLAY AIKEN	Invisible (RCA)	
18	16	SEAL	Love's Divine (Warner Bros.)	
17	17	WYNNONA	I Want To Know What Love Is (Carb)	
16	18	3 DOORS DOWN	Here Without You (Republic/Universal)	
19	19	SANTANA /ALEX BAND	Why Don't You & I (Arista)	
21	20	LUTHER VANOROSS	Buy Me A Rose (J)	
22	21	ROO STEWART	Time After Time (J)	
25	22	NO DOUBT	It's My Life (Interscope)	
26	23	ISRAEL KAMAKAWI'O'OLE	Over The Rainbow (Big Boy)	
23	24	MICHAEL BUBLE	Sway (143/Reprise)	
24	25	KENNY LOGGINS	I Miss Us (All The Best)	
20	26	CHRISTINA AGUILERA	The Voice Within (RCA)	
-	27	LIONEL RICHIE	Just For You (Island/DJMG)	
27	28	MELISSA ETHERIDGE	Breathe (Island/DJMG)	
30	29	TRAIN	When I Look To The Sky (Columbia)	
-	30	NORAH JONES	Sunrise (Blue Note/EMC)	

#1 MOST ADDED

GLORIA ESTEFAN I Wish You (Epic)

#1 MOST INCREASED PLAYS

SEAL Love's Divine (Warner Bros.)

TOP 5 NEW & ACTIVE

- KATRINA CARLSON Count On Me (Katakonic)
- HARRY CONNICK, JR. For Once In My Life (Columbia)
- HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM)
- CYNDI LAUPER Stay (Epic)
- PHIL COLLINS No Way Out (Hollywood)

AC begins on Page 47.

HOT AC

LW	TW	ARTIST	SON	Label
1	1	3 DOORS DOWN	Here Without You (Republic/Universal)	
5	2	EVANESCENCE	My Immortal (Wind-up)	
3	3	NICKELBACK	Someday (Roadrunner Records/DJMG)	
2	4	SHERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
6	5	MAROON 5	This Love (Octone/J)	
4	6	NO DOUBT	It's My Life (Interscope)	
8	7	MATCHBOX TWENTY	Bright Lights (Atlantic)	
10	8	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
7	9	DIDO	White Flag (Arista)	
9	10	SANTANA /ALEX BAND	Why Don't You & I (Arista)	
11	11	SARAH MCLACHLAN	Fallen (Arista)	
13	12	MELISSA ETHERIDGE	Breathe (Island/DJMG)	
12	13	OUTKAST	Hey Ya! (Arista)	
15	14	JOHN MAYER	Clarity (Aware/Columbia)	
14	15	TRAIN	When I Look To The Sky (Columbia)	
16	16	LIZ PHAIR	Extraordinary (Capitol)	
17	17	FUEL	Falls On Me (Epic)	
18	18	TOBY LIGHTMAN	Devils And Angels (Lava)	
19	19	NORAH JONES	Sunrise (Blue Note/EMC)	
20	20	BARENAKED LADIES	Testing 1, 2, 3 (Reprise)	
24	21	HOBBASTANK	The Reason (Island/DJMG)	
22	22	3 DOORS DOWN	Away From The Sun (Republic/Universal)	
26	23	JESSICA SIMPSON	With You (Columbia)	
21	24	SEAL	Love's Divine (Warner Bros.)	
23	25	JOSH KELLEY	Everybody Wants You (Hollywood)	
25	26	KID ROCK	Cold And Empty (Top Dog/Atlantic)	
27	27	LINKIN PARK	Numb (Warner Bros.)	
29	28	NELLY FURTADO	Try (DreamWorks/Interscope)	
28	29	MATCHBOX TWENTY	Downfall (Atlantic)	
31	30	JET	Are You Gonna Be My Girl (Elektra/EEG)	

#1 MOST ADDED

AVRIL LAVIGNE Don't Tell Me (Arista)

#1 MOST INCREASED PLAYS

SARAH MCLACHLAN Stupid (Arista)

TOP 5 NEW & ACTIVE

- GAVIN DEGRAW I Don't Want To Be (J)
- DURAN DURAN Sunrise (Capitol)
- LOS LONELY BOYS Heaven (Or/Epic)
- BLONDE Good Boys (Sanctuary/SRG)
- DABBIE RICE Cannonball (Vector Recordings/Warner Bros.)

AC begins on Page 47.

ROCK

LW	TW	ARTIST	SON	Label
1	1	NICKELBACK	Figured You Out (Roadrunner Records/DJMG)	
3	2	INCUBUS	Megalomaniac (Epic)	
2	3	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
4	4	JET	Are You Gonna Be My Girl (Elektra/EEG)	
19	5	AEROSMITH	Baby, Please Don't Go (Columbia)	
5	6	LINKIN PARK	Numb (Warner Bros.)	
6	7	TESLA	Caught In A Dream (Sanctuary/SRG)	
7	8	TANTRIC	Hey Now (Maverick/Reprise)	
11	9	KID ROCK	Jackson, Mississippi (Top Dog/Atlantic)	
9	10	DARKNESS	I Believe In A Thing Called Love (Must...Destroy/Atlantic)	
8	11	GODSMACK	Re-Align (Republic/Universal)	
13	12	JET	Cold Hard Bitch (Elektra/EEG)	
15	13	PUDDLE OF MUDD	Heel Over Head (Geffen)	
10	14	THREE DAYS GRACE	(I Hate) Everything About You (Live)	
12	15	3 DOORS DOWN	Away From The Sun (Republic/Universal)	
14	16	SHINEDOWN	45 (Atlantic)	
16	17	FUEL	Million Miles (Epic)	
20	18	A PERFECT CIRCLE	The Outsider (Virgin)	
18	19	TRAPT	Echo (Warner Bros.)	
23	20	HOBBASTANK	The Reason (Island/DJMG)	
30	21	GODSMACK	Running Blind (Republic/Universal)	
22	22	OFFSPRING	Hit That (Columbia)	
26	23	LINKIN PARK	Lying From You (Warner Bros.)	
25	24	LO-PRO	Sunday (Geffen)	
24	25	LIMP BIZKIT	Behind Blue Eyes (Flip/Interscope)	
27	26	DAMAGEPLAN	Save Me (Elektra/EEG)	
-	27	AUDIOSLAVE	What You Are (Interscope/Epic)	
29	28	SEVENDUST	Broken Down (TVT)	
28	29	LOSTPROPHETS	Last Train Home (Columbia)	
-	30	DROWNING POOL	Step Up (Wind-up)	

#1 MOST ADDED

GODSMACK Running Blind (Republic/Universal)

#1 MOST INCREASED PLAYS

AEROSMITH Baby, Please Don't Go (Columbia)

TOP 5 NEW & ACTIVE

- FIBBER ELEVEN One Thing (Wind-up)
- DEFAULT Throw It All Away (TVT)
- OFFSPRING (Can't Get My) Head Around You (Columbia)
- SOIL Redefine (J)
- CHEAP TRICK My Obsession (Big3)

ROCK begins on Page 58.

URBAN AC

LW	TW	ARTIST	SON	Label
1	1	RUBEN STUODARD	Sorry 2004 (J)	
2	3	LUTHER VANROSS	Think About You (J)	
3	2	BEYONCÉ	Me, Myself And I (Columbia)	
4	4	ALICIA KEYS	You Don't Know My Name (J)	
5	5	AVANT	Read Your Mind (Geffen)	
7	6	JOE	More & More (Live)	
9	7	KEM	Love Calls (Motown/Universal)	
8	8	BABYFACE	The Loneliness (Arista)	
10	9	GERALD LEVERT	Wear It Out (Elektra/EEG)	
15	10	ALICIA KEYS	If I Ain't Got You (J)	
11	11	R. KELLY	Step In The Name Of Love (Live)	
6	12	OUTKAST	The Way You Move (Arista)	
12	13	WILL DOWNING	A Million Ways (GRP/VMG)	
17	14	TEENA MARIE	Still In Love (Cash Money/Universal)	
13	15	SMOKIE NDRFUL	I Need You Now (EMI Gospel)	
14	16	SILK	Side Show (Liquid B)	
16	17	JAGGED EDGE	Walked Outta Heaven (Columbia)	
23	18	JANET JACKSON	I Want You (Virgin)	
18	19	VAN HUNT	Seconds Of Pleasure (Capitol)	
19	20	ANTHONY HAMILTON	Charlene (So So Def/Arista)	
22	21	DWELE	Hold On (Virgin)	
24	22	MUSIQ	Whoknows (Del Soul/DJMG)	
21	23	JAVIER	Beautiful U R (Capitol)	
20	24	ERYKAH BADU	Back In The Day (Motown)	
25	25	HIL ST. SOUL	Pieces (Shanachie)	
26	26	KINORED THE FAMILY SOUL	Stars (Hidden Beach)	
28	27	EN VOGUE	Ooh Boy (33rd Street/Funky Girl)	
27	28	MUSIQ	Fortnight (Del Soul/DJMG)	
—	29	AVANT	Don't Take Your Love Away (Geffen)	
30	30	GOAPELE	Closer (Columbia)	

#1 MOST ADDED

TAMIA Questions (Elektra/EEG)

#1 MOST INCREASED PLAYS

TEENA MARIE Still In Love (Cash Money/Universal)

TOP 5 NEW & ACTIVE

RHIAN BEBSON Stealing My Peace Of Mind (DKG)

CALVIN RICHARDSON Not Like This (Hollywood)

JESSE POWELL Did You Cry (Liquid B)

CREA U Lied (Aezra)

TAMIA Questions (Elektra/EEG)

URBAN begins on Page 35.

ACTIVE ROCK

LW	TW	ARTIST	SON	Label
2	1	INCUBUS	Megalomaniac (Epic)	
1	2	NICKELBACK	Figured You Out (Roadrunner Records/DJMG)	
3	3	GODSMACK	Re-Align (Republic/Universal)	
4	4	THREE DAYS GRACE	(I Hate) Everything About You (Live)	
6	5	A PERFECT CIRCLE	The Outsider (Virgin)	
7	6	SHINEDOWN	45 (Atlantic)	
5	7	LINKIN PARK	Numb (Warner Bros.)	
9	8	TANTINIC	Hey Now (Maverick/Reprise)	
15	9	JET	Cold Hard Bitch (Elektra/EEG)	
14	10	LOSTPROPHETS	Last Train Home (Columbia)	
12	11	TRAPT	Echo (Warner Bros.)	
13	12	DAMAGEPLAN	Save Me (Elektra/EEG)	
10	13	PUDDLE OF MUDD	Heal Over Head (Geffen)	
17	14	LINKIN PARK	Lying From You (Warner Bros.)	
8	15	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
25	16	HOBBASTANK	The Reason (Island/DJMG)	
11	17	STAM10	How About You (Flip/Elektra/EEG)	
22	18	KID ROCK	Jackson, Mississippi (Top Dog/Atlantic)	
21	19	SEVENSTUD	Broken Down (TVT)	
23	20	LO-PRO	Sunday (Geffen)	
16	21	OFFSPRING	Hit That (Columbia)	
24	22	DROWNING POOL	Step Up (Wind-up)	
20	23	FUEL	Million Miles (Epic)	
26	24	KORN	Y'all Want A Single (Immortal/Epic)	
32	25	OFFSPRING	(Can't Get My) Head Around You (Columbia)	
29	26	CROSSFADE	Cold (Columbia)	
33	27	SOIL	Redefine (J)	
28	28	P.D.D.	Change The World (Atlantic)	
43	29	GODSMACK	Running Blind (Republic/Universal)	
48	30	AUDIOSLAVE	What You Are (Interscope/Epic)	

#1 MOST ADDED

THORNLEY So Far So Good (Roadrunner Records/DJMG)

#1 MOST INCREASED PLAYS

AUDIOSLAVE What You Are (Interscope/Epic)

TOP 5 NEW & ACTIVE

ATOMSHIP Pencil Fight (Wind-up)

EVANESCENCE Everybody's Fool (Wind-up)

DEFAULT Throw It All Away (TVT)

THORNLEY So Far So Good (Roadrunner Records/DJMG)

ATREYU Lip Gloss And Black (Victory)

ROCK begins on Page 56.

COUNTRY

LW	TW	ARTIST	SON	Label
2	1	TIM MCGRAW	Watch The Wind Blow By (Curb)	
1	2	TOBY KEITH	American Soldier (DreamWorks)	
3	3	BRAD PAISLEY	Little Moments (Arista)	
5	4	KENNY CHESNEY	FUNCKLE KRACKER When The Sun Goes Down (BNA)	
9	5	KEITH URBAN	You'll Think Of Me (Capitol)	
8	6	SARA EVANS	Perfect (RCA)	
6	7	TRACE ADKINS	Hot Mama (Capitol)	
10	8	BUDDY JEWELL	Sweet Southern Comfort (Columbia)	
11	9	RASCAL FLATTS	Mayberry (Lyric Street)	
7	10	JIMMY WAYNE	I Love You This Much (DreamWorks)	
15	11	JOHN MICHAEL MONTGOMERY	Letters From Home (Warner Bros.)	
12	12	JOSH TURNER	Long Black Train (MCA)	
13	13	GARY ALLAN	Songs About Rain (MCA)	
14	14	CLINT BLACK	Spend My Time (Equity Music Group)	
16	15	GEORGE STRAIT	Desperately (MCA)	
18	16	TRACY LAWRENCE	Paint Me A Birmingham (DreamWorks)	
17	17	BLUE COUNTY	Good Little Girls (Asylum/Curb)	
20	18	DIERKS BENTLEY	My Last Name (Capitol)	
21	19	CAROLYN OAWN JOHNSON	Simple Life (Arista)	
22	20	MONTGOMERY GENTRY	If You Ever Stop Loving Me (Columbia)	
23	21	BROOKS & DUNN	That's What She Gets For Loving Me (Arista)	
25	22	BRIAN MCCOMAS	You're In My Head (Lyric Street)	
26	23	SHEDAISY	Passenger Seat (Lyric Street)	
24	24	BIG & RICH	Wild West Show (Warner Bros.)	
29	25	LONESTAR	Let's Be Us Again (BNA)	
27	26	CLAY WALKER	I Can't Sleep (RCA)	
28	27	REBA MCKENTRE	Somebody (MCA)	
30	28	DAVID LEE MURPHY	Loco (Audiom)	
32	29	SHANIA TWAIN	It Only Hurts When I'm Breathing (Mercury)	
37	30	GRETCHEN WILSON	Redneck Woman (Epic)	

#1 MOST ADDED

GRETCHEN WILSON Redneck Woman (Epic)

#1 MOST INCREASED PLAYS

KENNY CHESNEY FUNCKLE KRACKER When The Sun Goes Down (BNA)

TOP 5 NEW & ACTIVE

RHONDA VINCENT If Heartaches Had Wings (Rounder)

SCOTTY EMERICK The Coast Is Clear (DreamWorks)

SHERRIE AUSTIN Drivin' Into The Sun (BBB/C4)

HANK WILLIAMS, JR. Why Can't We All Just Get A Long Neck? (Curb)

CHELY WRIGHT Back Of The Bottom Drawer (Vivaton)

COUNTRY begins on Page 40.

ALTERNATIVE

LW	TW	ARTIST	SON	Label
1	1	INCUBUS	Megalomaniac (Epic)	
2	2	BLINK-182	I Miss You (Geffen)	
3	3	LOSTPROPHETS	Last Train Home (Columbia)	
6	4	HOBBASTANK	The Reason (Island/DJMG)	
4	5	NICKELBACK	Figured You Out (Roadrunner Records/DJMG)	
5	6	311	Love Song (Volcano/Maverick)	
8	7	FINGER ELEVEN	One Thing (Wind-up)	
7	8	LINKIN PARK	Numb (Warner Bros.)	
12	9	DARKNESS	I Believe In A Thing Called Love (Must...Destroy/Atlantic)	
11	10	AFI	Silver And Cold (DreamWorks/Interscope)	
9	11	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
14	12	A PERFECT CIRCLE	The Outsider (Virgin)	
10	13	THREE DAYS GRACE	(I Hate) Everything About You (Live)	
16	14	TRAPT	Echo (Warner Bros.)	
13	15	JET	Are You Gonna Be My Girl (Elektra/EEG)	
18	16	JET	Cold Hard Bitch (Elektra/EEG)	
15	17	STORY OF THE YEAR	Until The Day I Die (Maverick/Reprise)	
19	18	PUDDLE OF MUDD	Heal Over Head (Geffen)	
17	19	LINKIN PARK	Lying From You (Warner Bros.)	
20	20	SWITCHFOOT	Meant To Live (Red Ink/Columbia)	
24	21	VINES	Ride (Capitol)	
21	22	YELLOWCARD	Ocean Avenue (Capitol)	
26	23	OFFSPRING	(Can't Get My) Head Around You (Columbia)	
25	24	PHANTOM PLANET	Big Brat (Daylight/Epic)	
22	25	LIMP BIZKIT	Behind Blue Eyes (Flip/Interscope)	
27	26	LO-PRO	Sunday (Geffen)	
28	27	STROKES	Reptilia (RCA)	
32	28	YEAH YEAH YEAHS	Maps (Interscope)	
31	29	CYPRESS HILL	What's Your Number? (Columbia)	
23	30	OFFSPRING	Hit That (Columbia)	

#1 MOST ADDED

THORNLEY So Far So Good (Roadrunner Records/DJMG)

#1 MOST INCREASED PLAYS

SWITCHFOOT Dare You To Move (Red Ink/Columbia)

TOP 5 NEW & ACTIVE

POSTAL SERVICE Such Great Heights (Sub Pop)

N.E.R.D. She Wants To Move (Virgin)

DROWNING POOL Step Up (Wind-up)

MUSE Time Is Running Out (EastWest/Warner Bros.)

SMILE EMPTY SOUL Silhouettes (Lava)

ALTERNATIVE begins on Page 64.

SMOOTH JAZZ

LW	TW	ARTIST	SON	Label
1	1	KIM WATERS	The Ride (Shanachie)	
4	2	RICHARD ELLIOT	Sty (GRP/VMG)	
2	3	CHRIS BOTTI	Indian Summer (Columbia)	
3	4	NICK COLONNE	High Flyin' (3 Keys Music)	
7	5	PETER WHITE	Talkin' Bout Love (Columbia)	
5	6	JAZZMASTERS	Puerto Banus (Trippin' N' Rhythms)	
6	7	STEVE COLE	Everyday (Warner Bros.)	
8	8	HIL ST. SOUL	For The Love Of You (Shanachie)	
9	9	PAUL BROWN	24/7 (GRP/VMG)	
12	10	EUGE GROOVE	Livin' Large (Narada)	
13	11	PAUL TAYLOR	Steppin' Out (Peak)	
16	12	DAVE KOZ	All I See Is You (Capitol)	
11	13	BASS X	Vonni (Liquid B)	
10	14	MICHAEL McDONALD	Ain't No Mountain High Enough (Motown)	
17	15	RICHARD SMITH	Sing A Song (A440)	
19	16	NORAH JONES	Sunrise (Blue Note/EMC)	
20	17	MARC ANTOINE	Mediterraneo (Rendezvous)	
21	18	MINDI ABAIR	Save The Last Dance (GRP/VMG)	
22	19	JEFF GOLUB	Pass It On (GRP/VMG)	
27	20	BRIAN CULBERTSON	(NORMAN BROWN) Come On Up (Warner Bros.)	
—	21	JOYCE COOLING	Expression (Narada)	
23	22	DAVID SANBORN	Isn't She Lovely (GRP/VMG)	
24	23	NAJEE	Eye 2 Eye (N-Coded)	
28	24	RICK BRAUN	Daddy O (Warner Bros.)	
26	25	BRIAN BROMBERG	Bobbiehead (A440)	
30	26	DAN SIEGEL	In Your Eyes (Native Language)	
—	27	SPECIAL FX	Ladies Man (Shanachie)	
25	28	KIRK WHALUM	Do You Feel Me (Warner Bros.)	
—	29	ERIC MARIETHAL	Sweet Talk (Peak)	
—	30	SIMPLY RED	You Make Me Feel Brand New (simplyred.com/Red Ink)	

#1 MOST ADDED

PRAFUL Let The Chips Fall (Rendezvous)

#1 MOST INCREASED PLAYS

JOYCE COOLING Expression (Narada)

TOP 5 NEW & ACTIVE

BRAXTON BROTHERS When You Touch Me (Peak)

PETE BELASCO Deeper (Compendia)

BRIAN HUGHES Wherever You Are (A440)

GRADY NICHOLS Allright (Grady Nichols Ltd.)

PAUL JACKSON, JR. Walkin' (Blue Note/EMC)

Smooth Jazz begins on Page 53.

TRIPLE A

LW	TW	ARTIST	SON	Label
1	1	NORAH JONES	Sunrise (Blue Note/EMC)	
2	2	MELISSA ETHERIDGE	Breathe (Island/DJMG)	
4	3	INDIGO GIRLS	Perfect World (Epic)	
6	4	STING	Sacred Love (A&M/Interscope)	
7	5	DAMIAN RICE	Cannonball (Vector Recordings/Warner Bros.)	
8	6	MICHAEL ANDREWS	HIGARY JULES Mad World (Universal)	
3	7	GUSTER	Careful (Palm/Reprise)	
5	8	THRILLS	One Horse Town (Virgin)	
9	9	JOHN MAYER	Clarity (Aware/Columbia)	
11	10	JET	Are You Gonna Be My Girl (Elektra/EEG)	
10	11	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
12	12	RYAN ADAMS	Burning Photographs (Lost Highway/DJMG)	
14	13	JOHN EDDIE	If You're Here When I Get Back (Thrill Show/Lost Highway)	
21	14	ERIC CLAPTON	If I Had Possession Over Judgment Day (Duck/Reprise)	
15	15	MAROON 5	This Love (Octane/J)	
16	16	BARENAKED LADIES	Testing 1, 2, 3 (Reprise)	
20	17	VALE MORRISON	Evening In June (Blue Note/EMC)	
18	18	LOS LONELY BOYS	Real Emotions (Dir/Epic)	
22	19	JASON MRAZ	Curbside Prophet (Elektra/EEG)	
13	20	COUNTING CROWS	She Don't Want Nobody Near (Geffen)	
25	21	MATCHBOX TWENTY	Bright Lights (Atlantic)	
24	22	HOWIE DAY	She Says (Epic)	
23	23	JOSS STONE	Fell In Love With A Boy (S-Curve/EMC)	
27	24	JONNY LANG	Give Me Up Again (A&M/Interscope)	
29	25	KEB' MO'	Let Your Light Shine (Epic)	
19	26	DAVE MATTHEWS	Save Me (RCA)	
17	27	JACK JOHNSON	Taylor (Brushfire)	
28	28	BIG HEAD TODD AND THE MONSTERS	Imaginary Ships (Sanctuary/SRG)	
—	29	TEITUR	You're The Ocean (Cherry/Universal)	
30	30	BEN HARPER	Brown Eyed Blues (Virgin)	

#1 MOST ADDED

DAVE MATTHEWS Oh (RCA)

#1 MOST INCREASED PLAYS

ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)

TOP 5 NEW & ACTIVE

DDNAVON FRANKENREITER F/JACK JOHNSON Free (Brushfire/Universal)

MINDY SMITH Come To Jesus (Vanguard)

WHEAT I Met A Girl (Aware/Columbia)

SARAH MCLACHLAN Stupid (Arista)

JONNNY A. I Had To Laugh (Favored Nations/Red Ink)

TRIPLE A begins on Page 69.

Publisher's Profile

By Erica Farber



FRANCES PRESTON

President and CEO, BMI

time there is a new venture. It's a new place to be licensed. When something changes, the first thing we do is license it. Then we have to find a way to track it. Then we pay our writers and publishers according to the monies that come in. We keep up with new technology and try to stay ahead of the game so we are able to handle it when it gets there.

"In a way, the record companies waited around and didn't embrace the Internet. If they had started the first Internet sites selling music, things might have been more organized than they are today. I served on Vice President Gore's National Information Infrastructure Committee. There were 30 people to write a white paper for the president on security, privacy and copyright issues with the Internet. Serving on that committee, I had a good idea of what was coming. We are probably the most aggressive people in the music industry when it comes to new technologies."

Biggest challenge: "The constant challenge is the way monies are to be paid over the Internet. A lot of people think music is free. The record companies are suffering mightily from this. You have to constantly protect your right to collect these monies, letting people know that these works belong to somebody and are somebody's livelihood; they have to be compensated. You're fighting all sorts of groups, and they all have a reason why they, particularly, should not take out a BMI or an ASCAP license, or any license."

"It will be a challenge for some time to come. It's hard in this country, because not only do you have to educate your senators and congressmen, you have to educate the consumers. Their kids are copying all this stuff. The guy who never knew anything about the music industry is suddenly in the Internet business. He doesn't know why he has to pay for it. It's a big education."

State of radio: "I don't think big is always best. In some ways it has limited the number of songs that can be played and made it more difficult for new artists to be heard. But now I'll get a letter from Clear Channel telling me just the opposite, so I have to be very careful here. It's fine, as long as they can keep a local flavor in the programming. Radio catered to the local community with news and weather and understood its trends and musical tastes. It's important to keep that going for the good of the community. Many stations have been able to do that."

State of the music community: "We're reaching a wonderful time for the independent publisher and the independent record company. The record industry will never come back in the form in which it used to exist. It's got to adapt to new technologies in order to survive. The new little record company doesn't have the baggage and is able to start with the new and go forward. It's a great opportunity, while all these larger companies are merging, for them to get in and make a mark. We're seeing a whole different way of getting music to the buyer."

Her involvement in community service: "Right now I'm president of the TJ Martell Foundation, the music industry's primary foundation. I have a research center named for me at Vanderbilt in Nashville. It's listed in the top 10 cancer centers in the United States. I've worked very hard for that, raising funds. I've done some work with the City of Hope and cystic fibrosis, but my main charity for the past few years has been the Preston Labs at Vanderbilt."

"It's so very important to give back to the community. If you look at it from a pure business standpoint, it's a great way of networking. I've been so lucky and I've had a good life, and I just want to give back. This is the best way I know how to do it."

"Organizations that are not charitable organizations, like the Songwriters Hall of Fame, you're interested in because of the business. The Broadcasters' Foundation does a wonderful job helping down-and-out broadcasters who lost their way or whose health prevented them from continuing to work. I've always found that the more you do, the more you can do."

Something about her company that might surprise our readers: "We're able to find out where music is being played and what's being played. After they find out there is a performing right, the next thing comes: How do you take care of all of that? We represent our writers' rights all over the world. If we have a writer whose works are being performed in Italy, the Italian Society collects and pays us, and we pay the writer. People don't think any further than the U.S., but we represent these works all over the world. They don't realize how wide the coverage is and how many writers are involved. We have 350,000 songwriters and publishers."

Most influential individual: "Probably the man who hired me at BMI, Judge Robert Burton. He brought excitement. He made it more like show biz, which enabled us to do a lot of things and helped our songwriters in a lot of interesting ways."

Her thoughts on being one of the few women who has broken through the glass ceiling: "I never thought of myself as a woman or that I should be treated differently. I didn't go through the 'I won't pour coffee' stage. I pour coffee for everybody. So many people who were waving the flag thought that an executive worked from 9 to 5. No executive works 9 to 5. You're working 24 hours a day, because you are living that job and you're worried about it. You wake up in the middle of the night thinking about it. It never leaves you. I never expected special treatment. If I went to a board meeting and they said, 'Gentlemen,' I never said, 'And lady.' I just rode with the tide and worked hard."

Career highlight: "I'm most proud of the research center at Vanderbilt. In business, I'm very proud that for the 17 years I've been President of BMI we've had an increase in revenue every year. We've grown in the number of writers we have and in our services to them. We built the building in Nashville as a home for our writer and publisher affiliates, which has saved us tremendous amounts of money in overhead. I'm also happy that I've been able to work with a board that has been most receptive and has backed me all the way."

Career disappointment: "There have been small copyright issues that you wish had turned out a little bit different. We took a beating on the Restaurant Bill, what they called Fairness in Music Licensing. But we were able to overcome that and bring in more money than we were before the bill happened. I don't have any real disappointments."

Favorite radio format: "I learned early on in this job that I could not afford to have favorites. I've learned to love the best of every genre."

Favorite television show: "This job requires a lot of being out at night and a lot of travel, so you don't get locked in to any one show."

Favorite books: "I read books on management. I don't have time for fiction, because there are so many trade magazines to read."

Favorite restaurant: "I like to walk around the corner and find a little neighborhood restaurant. I don't like expense-account restaurants."

Beverage of choice: "Water. I don't drink hard liquor. I drink wine with dinner occasionally."

Hobbies: "Snow skiing is really the only thing. I put together a celebrity ski event every year that makes money for the Martell Foundation, which in turn goes to the research lab. It's a great event called Country in the Rockies. We have people like Kenny Loggins and Charlie Daniels entertain. People come and ski all week and listen to music. We have fun raising funds."

E-mail address: "fpreston@bmi.com."

Advice for broadcasters: "I hardly think I'm in a position to give them advice, because I know so little about their business. They do a great job, and most are trying to clean up the problems they're having. Radio is listened to by entire families, and I think they need to keep that in mind as they address all of these issues."

When you think of BMI, you immediately think of Frances Preston. She joined BMI in 1958 and became its leader over 17 years ago. Under her direction BMI has consistently been viewed as one of the music industry's most successful companies. She is a well-known figure on Capitol Hill and a strong advocate for the rights of songwriters, composers and publishers.

Preston's passion extends way beyond BMI though. She has also played a vital role in numerous organizations both inside and outside the music industry, selflessly volunteering her time and effort to so many charities that we would run out of room listing them all. She continues to receive the praise and honor of her peers, most recently receiving the Golden Mike Award from the Broadcasters' Foundation.

Getting into the business: "I worked at WSM/ Nashville, the home of the Grand Ole Opry. We put on the Country Music Disc Jockey Festival, where they brought in people from radio stations all over the country to spend a weekend with the Grand Ole Opry stars. We put on breakfasts, lunches, dinners, award shows and things like that."

"I would come to New York and meet with the various companies to help plan their functions for that week. I worked with BMI. Judge Robert Burton was President. I worked with them putting on a breakfast and convinced them that would be a good spot for their awards. And so began the first country awards. When they decided to open an office in Nashville, they asked if I would do it for them. I did, and that office grew to cover some 17 states."

Did she ever envision that she would be President of BMI? "No, not at all. Everything in my career has been strange, in that I never asked for a promotion and I never asked for a raise. I just worked hard and loved what I was doing, and that seemed to skyrocket me along. I just did what I enjoyed doing and what I thought was best. I was Vice President of the southern office until about 18 years ago, when I came to New York. That's been my career."

Mission of the company: "The performing right is a right granted by the Constitution, along with the mechanical right and the print right. It's a right that a writer and publisher has to be able to collect monies when their work is performed, whether that's over radio, television, cable, the Internet, ringtones or satellite or in restaurants and bars or on cruise ships and so on. The user of music has to seek permission in order to play a person's music."

"The writer, publisher and composer assign to BMI their performing right. We license that right to those users of music. We collect from the user of music and pay the creators of the music — the writer, the composer and the music publisher — according to the extent that their works are performed. We operate as a not-for-profit organization, which means all monies, less operating expenses, are paid to our affiliates."

Vision for the company: "Our opportunities come any

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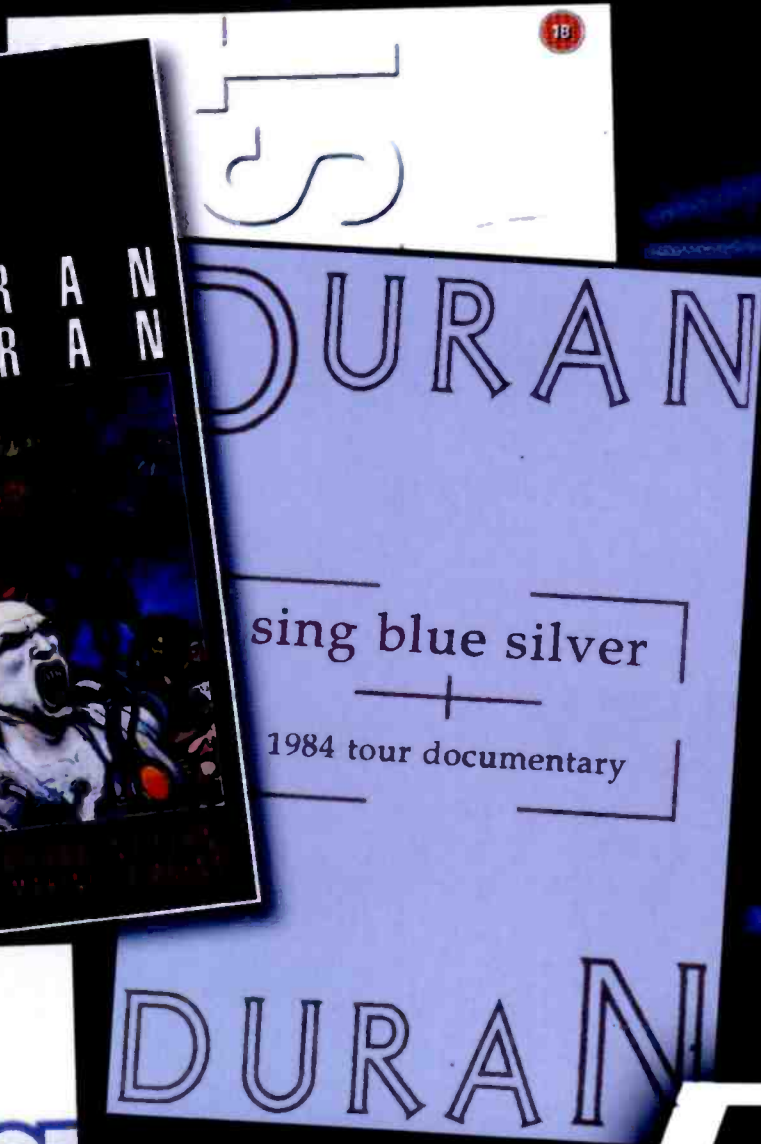
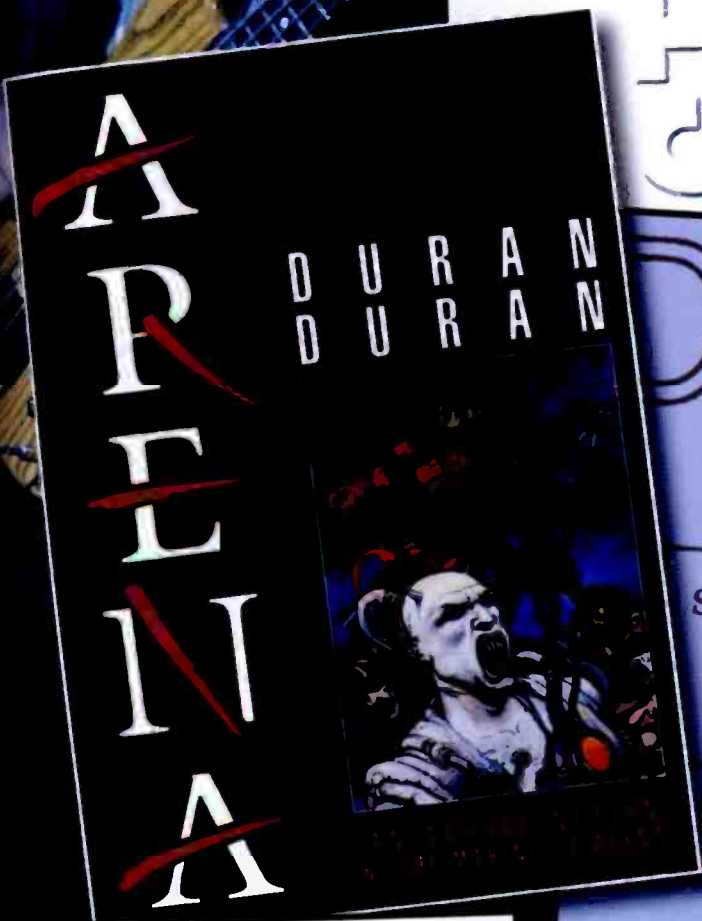
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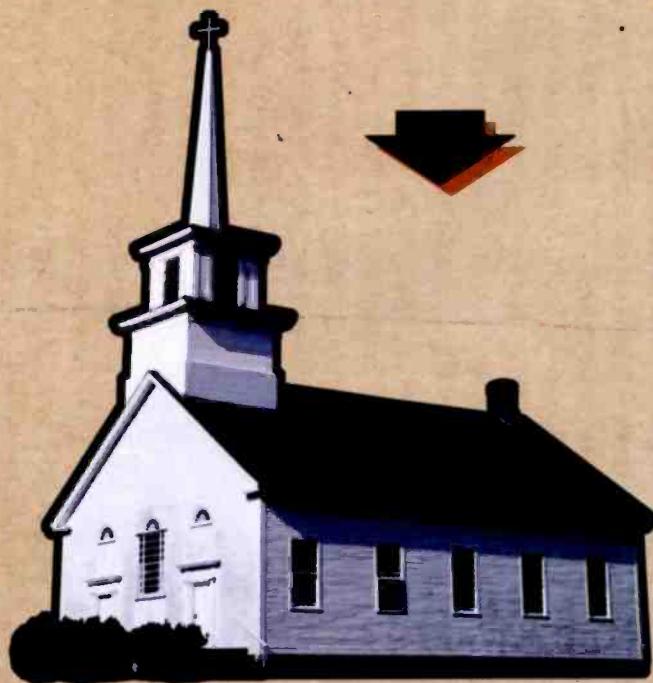
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