

### 'Everything' For Alanis

Alanis Morissette returns with "Everything," the first single from her forthcoming Maverick/Reprise album *So-Called Chaos*, which is set to hit stores on May 18. The song achieves Most Added honors at Hot AC and Triple A.

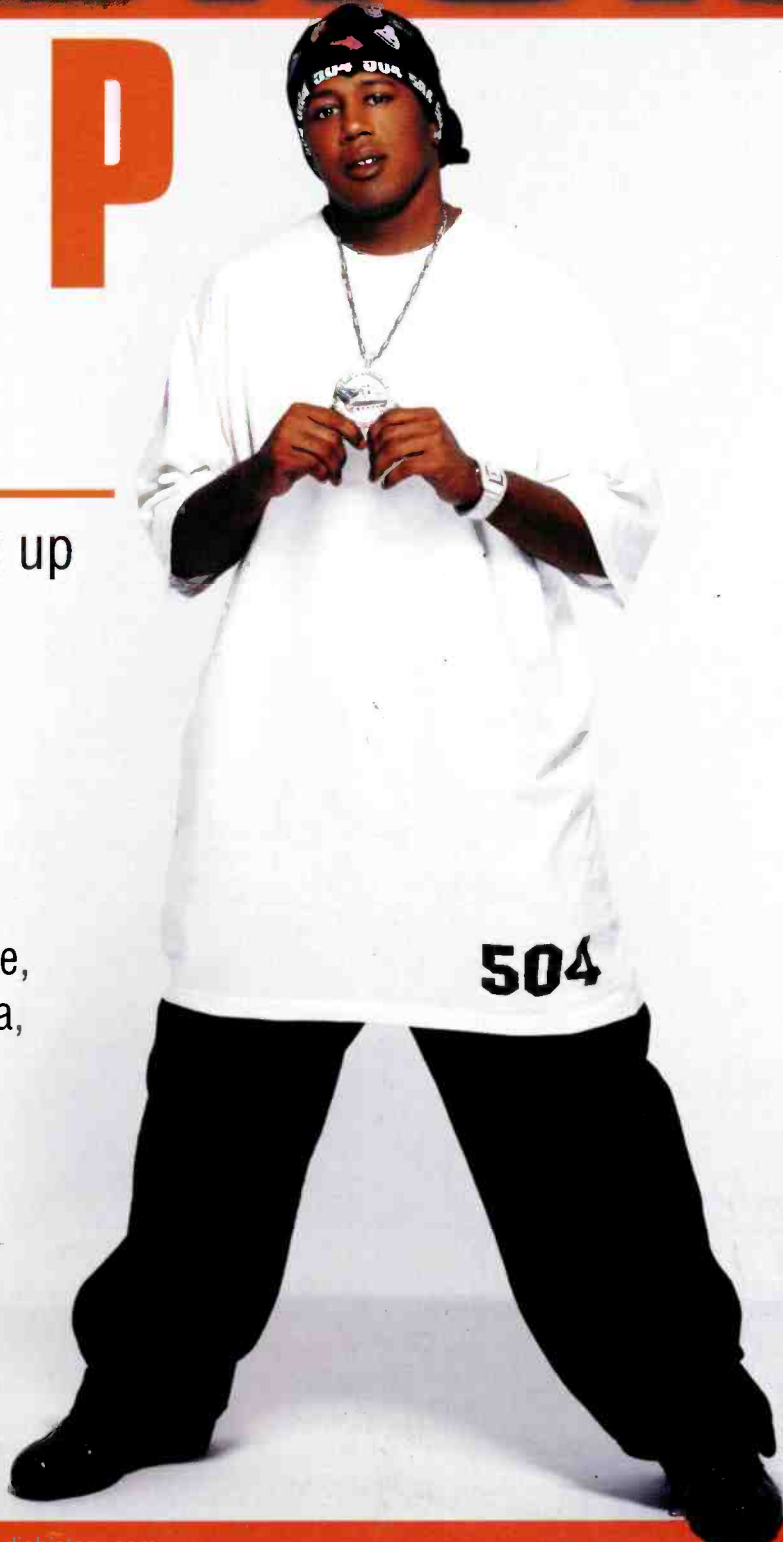


### Alternative Regroups

This week features the annual R&R Alternative special, aptly titled *Redefining Alternative*. R&R Alternative Editor Max Tolkoff has assembled a multipage, thought-provoking analysis of the rapidly shifting identity of Alternative radio and music. The special begins on the next page.

# HE'S BACK

# MASTER P Act A Fool



The new single "**Act A Fool**" blowing up and taking over the clubs and radio!

Stations already foolin' with it:

**KBXX WPWX KXHT KRRQ KPTY**  
**WEMX KNOU KIPR WJTT WPEG**  
**WBHJ WHTA WFXA WJMI**

Blowing up in Memphis, Baton Rouge, Lafayette, New Orleans, Jackson, Little Rock, Chattanooga, Charlotte & Atlanta.

"Ain't no song hotter than Summer than this song."  
 - Marco Arias, PD/KPTY/Houston

"This is the new anthem for the clubs and the streets!"  
 - J Tweezy, PD/WEMX/Baton Rouge

"This song is CRUNK!"  
 - Boogaloo, PD/KXHT/Memphis





ADDED AT



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- R&B/Soul/Rap Music Video of the Year
- LIFETIME ACHIEVEMENT

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R&R Rhythmic: 18 - 16 (+107)

R&R Urban: 36 - 35 (+185)

R&B/Hip-Hop Monitor: 34\* - 31\*

Rap Monitor: 19\* - 17\* AIRPOWER!

WKSE	KRBV	KRQQ
WEZB	KFMD	KKRD
WNOK	KBXX	KBFB



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MANAGEMENT: MICHAEL "BLUE" WILLIAMS FOR FAMILY TREE ENTERTAINMENT

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**NO BUDGET? SO WHAT?**

Consultant **Keith Cunningham** argues how, through guerrilla tactics and viral marketing, stations can become top-of-mind the way movies and TV shows do. Also in this week's Management/Marketing/Sales section: KCAL/Riverside Sales Manager **Rod Landon** shares sales-contesting ideas, and **Irwin Pollack** shows how to tap the sales pipeline.

Pages 8-11

**LISTENING TO RADIO'S FUTURE**

New online radio rep firm **Ronning Lipset Radio** has captured the attention — and advertising business — of top Internet radio broadcasters AOL and Yahoo!'s LAUNCHcast. In a special advertorial, we hear from **Eric Ronning** and **Andy Lipset** and from senior executives at webcasters, ad agencies, Arbitron and more regarding the growth of this rapidly emerging entertainment medium.

Pages 12-15

**R&R NUMBER ONES**

- CHR/POP**
  - BRITNEY SPEARS Toxic (Jive)
- CHR/RHYTHMIC**
  - USHER I/LUDACRIS... Yeah (Arista)
- URBAN**
  - USHER I/LUDACRIS... Yeah (Arista)
- URBAN AC**
  - RUBEN STUDDARD Sorry 2004 (J)
- COUNTRY**
  - K. CHESNEY/U. KRACKER When The Sun... (BNA)
- AC**
  - JDH GRDBAN You Raise Me Up (143/Reprise)
- HOT AC**
  - EVANESCENCE My Immortal (Wind-up)
- 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**
  - NDRAH JONES Sunrise (Blue Note/EMC)
- CHRISTIAN AC**
  - MATTHEW WEST More (Universal South/EMI CMG)
- CHRISTIAN CHR**
  - AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)
- CHRISTIAN ROCK**
  - THOUSAND FOOT KRUTCH Rawklist (Tooth & Nail/EMC)
- CHRISTIAN INSPO**
  - JAMIE SLOCUM By Your Side (Curb)
- SPANISH CONTEMPORARY**
  - PAULINA RUBID 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)



**R&R Welcomes Nakahara As New AC/Hot AC Editor**

Based in Los Angeles, she begins March 29

Former KILC/San Francisco Asst. PD/MD **Julie Nakahara** has been named R&R AC/Hot AC Editor. Effective March 29, she will be based at R&R's headquarters in Los Angeles. Nakahara will be responsible for all AC/Hot AC content, including the weekly column in the R&R newspaper, HotFax and the company's growing family of electronic products and services.



Nakahara

Her enthusiasm for AC and Hot AC is refreshing! We fully expect her expertise to further the longstanding commitment R&R has made to these vital radio formats."

Nakahara said, "I am thrilled to become part of the R&R editorial team. I look forward to communicating with those involved in the AC and Hot AC formats and establishing a forum in which to discuss industry matters. I am grateful to Erica Farber and Sr.

NAKAHARA ▶ See Page 25

R&R Publisher/CEO Erica Farber remarked, "We are truly excited about Julie's arrival."

**Stern Message From FCC**

WKRK slapped with proposed \$27,500 fine

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

The FCC last week continued its campaign to punish stations that have aired broadcasts deemed indecent by the commission by proposing a \$27,500 fine against Infinity's WKRK/Detroit for material that aired on the

syndicated **Howard Stern Show**.

The FCC also proposed a \$55,000 fine against a Clear Channel simulcast in Florida and affirmed a \$7,000 fine against Infinity's CHR/Rhythmic WLLD/Tampa.

**Karmazin under attack from senator: Page 4**

INDECENCY ▶ See Page 25



Close to 200 supporters of syndicated morning host **Howard Stern** gathered at a Los Angeles rally organized by affiliate and Infinity O&O KLSX/L.A., protest the push by the FCC and Congress to curb indecent broadcasts.

**Hollander Joins Infinity As SVP**

Ongaro oversees L.A.

**Les Hollander**, formerly Director/Sales for Clear Channel's New York stations, has



L. Hollander



Ongaro

joined Infinity as Sr. VP/Regional Manager. In his new position, Hollander will oversee the management of the company's stations in Chicago, Minneapolis, Hartford, Kansas City, St. Louis and West Palm Beach, starting March 31.

At the same time, Infinity Exec. VP/Western Region

INFINITY ▶ See Page 19

**Industry Mourns Tom Rivers**

WUSN/Chicago OM dies at age 38

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



Rivers

WUSN/Chicago OM **Tom Rivers** was found dead in his suburban Chicago home on Saturday, March 20, with complications from bronchial asthma cited as the cause of death. He was 38. Rivers had been in Chicago only about a year, having spent 15 of the previous 16 years with WQYK/Tampa.

He was a student at the University of South Florida when he quit to take a job as WQYK's night talent in 1987. He rose to MD in October 1998, became

Asst. PD in August 1989 and rose to PD in October 1990. After a stint as PD/morning host at WMZQ/Washington from July 1992-April 1993, he returned to WQYK as OM and became morning host in April 1995. He was promoted to VP/GM in June 1998.

Rivers was on the air for most of his Tampa years and was named the Country Music Association's Broadcast Personality of the Year in 1996 and the Academy of Country Music's On-Air Personality of the Year in 1998. He was WQYK's VP/GM

See Page 46

**REDEFINING al-ter-na-tive**

**Now The Real Work Begins**

By Max Tolkoff  
R&R Alternative Editor  
mtolkoff@radioandrecords.com

In case you've forgotten, and of course 99.9% of you have, last year's Alternative special was called *Winds of Change*. In it, we predicted that the format would be undergoing, well, change. Loath as I am to boast, we now look like freakin' geniuses. It happened all at once, but there were some major shifts at some of the more notable stations in our format at the end of last year. Unfortunately, in the big picture, nothing was really clarified. In fact, the recent

activity may have served to underscore, and deepen, Alternative's identity crisis.

Whenever I'm asked "What is Alternative?" I am reminded of the famous TV spot where the on-camera spokesman holds up a plate with a juicy hamburger on a bun, looks into the camera and asks, "What is hamburger? Chopped ham?" I can't remember if the spot was for Heinz Ketchup or A1 Steak Sauce. So much for advertising. The point is, this format is not what

See Page 75

**R&R, Movie Tunes Form Partnership**

Mktg. opportunities for radio now available

R&R and Movie Tunes Inc. have entered into a strategic alliance to promote Movie Tunes' upcoming events and increase value for Movie Tunes' "Backstage" programs and partners. Under the terms of the arrangement, R&R will execute radio promotions in conjunction with Movie Tunes' on-screen "Backstage" program, which features today's current music aired to national moviegoing audiences. Initially, promotions will be offered to the top 25 markets, with the goal to expand into midsized and small markets by the end of the year. Movie Tunes is a leading provider of in-theater audio, enabling audiences to enjoy current music while they wait for a movie to begin.

MOVIE TUNES ▶ See Page 6



# GO BEYOND

www.nabshow.com

CONFERENCES: April 17 - 22 • EXHIBITS: April 19 - 22

## All-Industry Opening Ceremony

Monday, April 19

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**Edward O. Fritts**  
President & CEO  
National Association  
Of Broadcasters

Keynote Address



**Carly Fiorina**  
Chairman & CEO  
HP

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**Oprah Winfrey**  
Chairman  
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## Broadcast Engineering Conference Keynote

Sunday, April 18



**Gary Shapiro**  
President and CEO  
Consumer Electronics  
Association

## Television Luncheon

Monday, April 19

NAB Broadcasting Hall of Fame  
Television Inductees



**Roger King**  
Chief Executive Officer  
CBS Enterprises and King  
World Productions, Inc.

Sponsored by: Microsoft

## Paul White Award Dinner & Reception

Monday, April 19

2004 Paul White Award Recipient



**Ted Koppel**  
ABC News Nightline

Sponsored by: ABC News

RTNDA NAB

## Technology Luncheon

Wednesday, April 21



**Keynote:**  
**Donald A. Norman**  
Nielsen Norman Group  
Northwestern University

Sponsored by: THALES

## FCC Chairman's Breakfast

Tuesday, April 20

Sponsored by: EDWARDS  
FULLY INVESTED IN OUR CLIENTS



**Sam Donaldson**  
*The Sam Donaldson Show:*  
*Live in America*



**Michael Powell**  
FCC Chairman

## Regulatory Face-Off

Tuesday, April 20



**Kathleen Abernathy**  
FCC Commissioner



**Michael Copps**  
FCC Commissioner



**Kevin Martin**  
FCC Commissioner



**Jonathan Adelstein**  
FCC Commissioner



**Michael Gallagher**  
Acting NTIA  
Administrator



**John Cochran**  
ABC News

## Super Sessions

### New Media Visions for the Future

Monday, April 19

Opening Keynote



**Shane Robison**  
Executive Vice President,  
Chief Strategy and  
Technology Officer  
HP

Broadband and the Future  
of Digital Media



**Keynote:**  
**Dan Scheinman**  
SVP Corporate Development  
Cisco Systems

Chapel of Love: Digital Content and  
Business Systems Unite to Transform  
the Media Enterprise



**Keynote:**  
**Gail Whipple**  
Vice President of Global  
Services for Digital Media

Sponsored by: IBM

### The High-Def Desktop

Monday, April 19

Sponsored by: Adobe



**Keynote:**  
**Dave Trescot**  
Senior Director  
Adobe Digital Video Group  
Adobe Systems, Inc.

### New Technologies for Digital Media

Tuesday, April 20



**Keynote:**  
**Amir Majidmehr**  
Corporate Vice President -  
Windows Digital  
Media Division  
Microsoft Corporation

### Next Generation Advertising

Tuesday, April 20



**Keynote:**  
**Rob Glaser**  
Chairman and CEO  
RealNetworks, Inc.

Co-produced with: ITA American Airlines

### The Business of Streaming Media

Wednesday, April 21



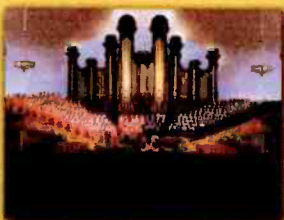
**Keynote:**  
**Bernard Gershon**  
Senior Vice President/  
General Manager  
Digital Media Group  
ABCNEWS.com

### On-Demand Computing for Entertainment and Broadcasting

Wednesday, April 21



**Keynote:**  
**Steven Canepa**  
Vice President  
Global Media and  
Entertainment Industry  
IBM



## Radio Luncheon

Tuesday, April 20

NAB Broadcasting Hall of Fame Radio Inductee

"Music and the Spoken Word" featuring  
The Mormon Tabernacle Choir

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# WLTW No. 1 Again On BIA List Of Top-Billing Stations

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

Clear Channel AC WLTW/New York held the pole position for the second straight year on BIA Financial Network's annual list of the 10 top-billing radio stations for 2003, delivering \$69.6 million in revenue. That was \$4.4 million more than WLTW earned in 2002 and over \$14 million above 2001.

Infinity's WINS/New York advanced to No. 2 with \$60 million, surpassing Clear Channel CHR/Pop KIIS/Los Angeles, which slipped from second to third with \$59.8 million. Infinity staked out half of the top 10, with Clear Channel holding four positions and Emmis claiming one spot.

The only new member among the top 10 was Clear Channel L.A. Talker KFI, which soared from 18th to seventh. Outside the leader board, other notable year-to-year increases among the top 40 were registered by Infinity's News WBBM-AM/Chicago (from 45th to 12th, \$47.9 million), Tribune's News/Talk WGN/Chicago (from 24th to 15th, \$44.7 million), Clear Channel AC KBIG/Los Angeles (from 28th to 19th, \$41.3 million), Bonneville's News WTOP/Washington (from 37th to 28th, \$36.6 million), Infinity's News KFVB/Los Angeles (from 47th to 31st, \$35.5 million) and Infinity's Country WUSN/Chicago (from 43rd to 32nd, \$34.5 million).

Overall, radio enjoyed a 3.1% increase in ad revenue in Arbitron markets compared to 2002, which, in turn, was up 7.2% over 2001. BIAfm VP Mark Fratrik predicts sales will improve by 5.5% this year.

For the complete top 100, see next week's Management/Marketing/Sales section in R&R.

Rank	Rank	Calls/Market	Format	Est. Revs.	Owner
2002	2003			(In millions)	
1	1	WLTW/New York	AC	\$69.6	Clear Channel
3	2	WINS/New York	News	\$60.0	Infinity
2	3	KIIS/Los Angeles	CHR/Pop	\$59.8	Clear Channel
4	4	KROQ/Los Angeles	Alternative	\$58.6	Infinity
7	5	KPWR/Los Angeles	CHR/Rhythmic	\$57.4	Emmis
6	6	WCBS-AM/New York	News	\$55.5	Infinity
18	7	KFI/Los Angeles	Talk	\$52.0	Clear Channel
5	8	WFAN/New York	Sports/Talk	\$52.0	Infinity
8	9	WXRK/New York	Alternative	\$51.7	Infinity
9	10	KOST/Los Angeles	AC	\$49.8	Clear Channel

Source: BIAfm

## Dixon New Cox/Atlanta Dir./Urban

Jay Dixon, the longtime PD of Urban AC WBHK (Kiss 98.7)/Birmingham, has been promoted to Director/Urban Programming for Cox Radio's Atlanta cluster. He will serve as PD of Urban AC WALR (Kiss 104.1), replacing the exiting Ron Davis, and will also oversee WFOX (97.1 Jamz). WFOX PD Lee Cagle remains in that capacity.



Dixon

During his tenure at Cox/Birmingham, Dixon was also elevated to OM of the Urban cluster, overseeing WBHK, Gospel WAGG and Rhythmic WBHJ. He spent 11 years at WRKS/New York and before that worked for WJLB/Detroit. Dixon started his career at WILD/Boston.

WALR & WFOX GM Tony Kidd

**DIXON See Page 19**

## Entercom/Seattle Resets Mgmt. Team Beck now VP, N/T Prog.; Pridemore, Richards rise

Ken Beck, who has been serving concurrently as VP/GM of AM News/Talkers KIRO, KNWX & KTTH/Seattle and as Entercom's Director of News/Talk/Sports Programming, has relinquished his day-to-day management duties in Seattle to become VP of News/Talk Programming for all of Entercom's nonmusic radio stations



Richards

in 19 U.S. markets. He will continue to report to Entercom President/CEO David Field.

Succeeding Beck in Seattle is David Pridemore, who has been Director/Sales for the full Entercom/Seattle cluster. Pridemore joined KIRO as an AE in 1986 and has served in a

**ENTERCOM See Page 25**

## 'El Cucuy' Shifts To KLAX/L.A. Top-rated talent jumps from Univision to SBS

By Jackie Madrigal  
R&R Latin Formats Editor  
jmadrigal@radioandrecords.com

Renan Almendares Coello, a.k.a. "El Cucuy," and his team, La Tropa Loca, on Monday took over mornings on Spanish Broadcasting System's KLAX (La Raza)/Los Angeles. Almendares Coello is going head-to-head with Eddie "Piolin" Sotelo, who replaced Renan Almendares in mornings at Univision Radio's crosstown KSCA (La Nueva) when Almendares Coello was moved to afternoons.



El Cucuy

Almendares Coello had been off the air at KSCA for several weeks after complaining about Univision's management on the air and walking off his show. Univision began broadcasting best-of shows before announcing that former KHOT/Phoenix air talent David "El Gatillero" Palacios would take over afternoons on KSCA.

Of Almendares Coello's move to KLAX, SBS President/CEO Raul Alarcon Jr. said, "We are

**EL CUCUY See Page 6**

## Zellner Moves To Infinity/Boston Scannell moves crosstown to become WBMX GM

Infinity has tapped Kansas City VP/Operations Jon Zellner as the new OM/PD of the company's Hot AC WBMX (Mix 98.5) and Oldies WODS (Oldies 103.3) in Boston. At the same time, Barbara Jean Scannell has been named GM of WBMX.



Zellner

Zellner, who will begin his new programming duties on April 19, replaces Greg Strassell, who was promoted to Infinity Sr. VP/Programming in February. Zellner will also remain VP/Hot AC Programming for Infinity. Scannell was formerly GSM of

Greater Media's Boston cluster. She takes duties relinquished by Mark Hannon, who will remain Sr. VP of Alternative WBCN, WBMX and Classic Rocker WZLX and day-to-day GM of WBCN & WZLX.

Of Zellner's appointment, Hannon said, "Jon is one of the best talents in the radio industry, and we are very fortunate to have him pick up the mantle from Greg Strassell and bring

**BOSTON See Page 13**

## Jones Joins WEMG/Philly As GM

Kevin Jones has been named GM of Mega Communications' Tropical WEMG/Philadelphia, effective March 31. He replaces Larry Leibowitz, who is no longer with the company.

A 20-year radio-industry veteran, Jones has worked with CBS as a national radio rep. He spent the last several years with Radio One/Philadelphia.

"Kevin brings leadership and experience at every level of our business," said Mega Communications VP/Sales Jeff Stein. "He knows what it takes to sell ethnic radio, and he has over 12 years of Philadelphia radio experience. We are very excited about the future of WEMG under Kevin's supervision."

## Rozenblat Takes Univision VP Post

Sergio Rozenblat has been named VP/FM Programming Operations for Univision's U.S. Southeastern region. The record-industry veteran will work with the PDs of WAMR & WRTO/Miami and WKAQ & WUKQ/Puerto Rico, as well as ensure that systems and communications in the stations' programming departments operate at full capacity.

Rozenblat, an attorney specializing in entertainment law, founded and presided over a financial-services company dedicated to serving Hispanics in the U.S. and Puerto Rico. He has also served as Exec. Director for the Latin Academy of Recording Arts & Sciences and before that was VP/GM for WEA Latina, now Warner Music Latina.

"We are very fortunate to have someone with Sergio's background and knowledge of the industry join our team," said Univision Radio Sr. VP/Southeastern Region GM Claudia Puig, to whom Rozenblat reports. "I am confident that his addition will facilitate ratings growth within our very competitive environment."

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## Lewis Officially Named WSMJ/Baltimore PD

Clear Channel/Baltimore has promoted air talent Lori Lewis to PD of recent Smooth Jazz sign-on WSMJ. She has been interim PD since the departure of Jason Kidd.

"Lori has always thought like a PD and just needed the right environment to show the radio world how good she can be," WCAO, WPOC & WSMJ/Baltimore OM Scott Lindy told R&R. "She is now the driving force behind WSMJ's success. Few things in this business are as satisfying as seeing someone grow into a position like Lori has. I'm proud to work alongside her."

Lewis told R&R, "The other day, when I presented Scott Lindy with a Cabernet bottled in 1993, I said,

**LEWIS See Page 13**



Lewis

**For The Record:** The wrong company name was inadvertently printed in the headline to a Feb. 27 R&R story on Claudine DeLorenzo. The headline should have read, "Citadel/Harrisburg's DeLorenzo Rises As WCPP Bows."



# Mel Karmazin: FCC Indecency Policing Inconsistent

Viacom COO under attack from senator over Howard Stern

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

Responding to a March 1 letter from sen. Sam Brownback asking for clarification on Infinity's zero-tolerance indecency policy and how it applies to Howard Stern, Viacom President/COO Mel Karmazin said in a March 16 letter of his own that inconsistency in the FCC's record of indecency enforcement places a burden on radio-station staff, who must make split-second decisions about whether content will run afoul of the commission's indecency regulations.

In the letter Karmazin pointed out that the commission, in cases against artists Eminem and Sarah Jones in 2001, imposed and then rescinded indecency fines. More recently, the FCC reversed its finding that U2 frontman Bono's utterance of the phrase "fucking brilliant" on TV wasn't indecent. Karmazin believes these inconsistencies illustrate the challenge radio producers face.

He wrote, "These multiple-course 'corrections' by the FCC in the con-

text of adjudicatory proceedings typically involving a single party and taking months — or even years — of deliberation underscore the difficult task facing broadcasters as an industry to make subjective determinations within a matter of seconds as to whether specific program material is legally indecent."

Still, Karmazin noted that Infinity is doing its best to comply with the "vague, generic indecency standard and the FCC's often-conflict-

ing rulings in this sensitive, First-Amendment area." He added, "Compliance with the current legal standard is difficult, notwithstanding the good-faith efforts of management, talent and editors, due to the spontaneity of radio programs, as well as the inherent vagueness of the indecency standard."

Brownback was reportedly unhappy with Karmazin's response and continues to be upset over the alleged airing of a racial slur and some sexually explicit remarks during Stern's Feb. 24 broadcast.

While Karmazin said Infinity is taking "great precautions" to ensure Infinity stations don't air indecent material, he also said he's been advised and believes that the content of that particular Stern broadcast did not fall

**KARMAZIN** See Page 6

## BUSINESS BRIEFS

### Clear Channel Indebtedness Seen As Risk

Clear Channel noted Monday in its 10-K annual SEC filing that it has "a large amount of indebtedness" and that it currently uses a significant portion of its operating income for debt service. "Our leverage could make us vulnerable to an increase in interest rates, a downturn in the operating performance of our businesses or a decline in general economic conditions," the company said. As of Dec. 31, 2003, Clear Channel had outstanding debt of \$7.1 billion and shareholders' equity of \$15.6 billion. The company said that it may continue to borrow funds to finance radio, outdoor and live-entertainment acquisitions and said it believed its debt obligations "could increase substantially because of the debt levels of companies that we may acquire in the future."

### Hinson Upped To Univision EVP/CFO

Jeffrey Hinson, who joined Univision as Univision Radio Sr. VP/CFO following the company's merger with Hispanic Broadcasting Corp., has been promoted to Exec. VP/CFO. He takes on executive duties for all of Univision Communications. Hinson succeeds George Blank, who remains a senior member of Univision's corporate staff.

### 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				
	3/1/03	3/1/04	3/1/04	3/1/03	3/1/04-3/1/04
R&R Index	187.71	209.79	207.80	+11%	-1%
Dow Industrials	8,265.45	10,240.08	10,186.60	+23%	-0.5%
S&P 500	874.02	1120.60	1109.74	+27%	-1%

## Analyst: Indecency Issue Won't Affect Bottom Line

A prominent Wall Street analyst said last week that while efforts on Capitol Hill and at the FCC to curb broadcast indecency may have contributed to the recent underperformance of some radio stocks, he believes the controversy will ultimately have "no material financial impact" on the radio industry.

"A lot of the things we're hearing in the press are what I call election-year rhetoric," Credit Suisse First Boston analyst Paul Sweeney said during a March 18 conference call with investment clients. He added that while the possibility of license revocations for broadcast indecency is a real concern for radio companies, he believes the idea is "too Draconian" to draw significant legislative support.

Still, Sweeney said the debate is having some effect on industry behavior. "What we're seeing with the radio companies is that they're working with the regulatory environment here and trying to be cooperative," he said. "The industry is trying to clean up its act because I think it senses some of the force behind this issue." However, he added, "I think a lot of this is going to become diffused before it becomes material."

With Infinity facing proposed FCC fines for its Howard Stern and Deminski & Doyle programs, Infinity parent Viacom has a stake in the indecency debate. Despite the controversy, Merrill Lynch's Jessica Reif Cohen said in a Monday report that she believes Viacom is poised for a

financial turnaround and encouraged investors to begin snapping up shares of the media conglomerate.

Calling Q1 an "important inflection point" for the company, Cohen said, "We anticipate each of Viacom's core operating segments to generate operating income growth vs. the last few quarters, where broadcasting, in particular, suffered difficult comparisons due to weak local advertising demand." She added that healthy Q1 results could spark "a meaningful shift in investor sentiment" toward Viacom.

Cohen reiterated her "buy" rating on Viacom and encouraged investors to acquire the company's stock before it releases its Q1 results.

While Sweeney said in a Monday report that his calculations indicate that the radio industry is the weakest media sector in 2004 so far when compared to the S&P Index, he pointed out that two radio stocks lead his list of top-performing media stocks year-to-date.

Atop the list is Beasley, whose stock is up 10% on the year. Sweeney assigned an "outperform" rating to the company and set a target price

**ANALYST** See Page 6

POINT A

POINT B

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~ Steve Hansen, Program Director, KDKA-AM, Pittsburgh, PA

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~ David Bernstein, Director of Operations & News WPRO, WSKO, WSKO-FM, Providence, RI

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~ Kevin Herr, Operations Manager Newsradio 1070 WKOK, Sunbury, PA

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**Karmazin**

Continued from Page 4

within the FCC's definition of indecency. Indeed, Karmazin noted that it was a caller who used the offensive term.

But Brownback Communications Director Brian Hart said Karmazin hasn't heard the last from the senator. "Sen. Brownback was pleased to get a response from Viacom," Hart

said, "but felt his question has not been adequately answered. Sen. Brownback feels the tone of the response, as well as Mr. Karmazin's testimony before the House Commerce Committee, seems like 'business as usual' instead of progressing toward upholding existing FCC regulations and working toward cleaning up our public airwaves."

Hart added that Brownback is drafting a followup letter to Karmazin that will include specific examples of Infinity on-air content and will seek an explanation of why those examples don't qualify as indecent under Infinity's own guidelines. That letter hadn't surfaced as of R&R's Tuesday press deadline.

**Analyst**

Continued from Page 4

of \$18 per share. Meanwhile, Saga stock is up 2.6% on the year, and Sweeney set a \$21 target price while giving the company an "underperform" rating.

Sweeney also noted that Clear Channel stock is down 11% year-to-date, landing the company on his current list of good deals. He said the stock is attractive at the low-\$40 level where it has recently traded and that he believes the company's increased EBITDA and decreased debt could take the stock up to around \$48 this year.

Meanwhile, Sweeney said he believes Citadel is trading at a discount "to almost everybody" after factoring in the company's free cash flow and EBITDA figures. He noted that Citadel continues to post indus-

try-leading growth rates in the English-language sector.

He also recommended Westwood One stock, noting that while the company's revenue has lagged recently, the dip is due primarily to its traffic business. Indeed, he urged investors to buy before Q2, since easy year-over-year comps keep Westwood One poised to have the best Q2 results of any radio company. Sweeney added that the \$30 price range is a good entry point for the stock and recommended selling it at around \$36.

Meanwhile, Merrill Lynch analyst Keith Fawcett is extremely bullish on Spanish Broadcasting System now that it has inked the nation's most popular Spanish-language radio host, Renan Almendares Coello (see story, Page 3) for mornings at its Regional Mexican KLAX (La Raza)/Los Angeles. In fact, Almen-

dares Coello's arrival alone led Fawcett to raise his target price on SBS shares from \$12 to \$14. Fawcett also increased his 2004 net sales estimate for the company from \$145 million to \$155 million and raised his BCF estimate for the year by 17%, to \$69 million.

"Assuming a Renan unit price of \$1,400 per ad spot, we estimate annualized total sales and cash flow of \$23 million and \$11 million, respectively," Fawcett said in a March 18 report. "In our view, finding Renan is better than finding Aztec gold. We believe that SBS will ultimately be No. 1 among all radio stations — English or Spanish — in New York and Los Angeles, radio's two largest advertising markets, in morning drivetime."

— By Joe Howard, with additional reporting by Adam Jacobson.

**Movie Tunes**

Continued from Page 1

R&R Publisher/CEO Erica Farber remarked, "What better relationship is there but radio and music, and then add the visual aspect! It doesn't get any better than that, and we're delighted to partner with Movie Tunes in this innovative approach to marketing music."

Movie Tunes VI Joel Newman said, "We have always worked closely with the talented team at R&R, but this alliance allows us to take our combined attributes to a new level. Record labels, radio stations, sponsors, theaters and, ultimately, theater patrons will be the

real beneficiaries of this new alliance."

R&R and Movie Tunes will work closely with record labels and artist managers to plan and execute radio promotions to build awareness for the "Backstage" events. Promotions might include ticket giveaways, flyaway weekends and artist meet-and-greets. While labels and artists benefit from the powerful radio extension of an already unique program, sponsors gain increased radio audience reach and theater partners benefit from greater awareness of the exciting programs they are bringing to their theatergoers.

The first promotion available to radio is underway with the legend-

**El Cucuy**

Continued from Page 3

delighted to bring the No. 1 personality in Los Angeles to 97.9 La Raza and to return El Cucuy to his record-breaking morning primetime audience. We are equally confident of the company's newly strengthened position in attracting a larger share of ad revenue in the nation's largest Hispanic market. Most of all, I am particularly proud to, once again, have world-renowned Hispanic talent join SBS, a Hispanic-owned company."

ary Duran Duran. Stations may contact Maria Parker at [mparker@radioandrecords.com](mailto:mparker@radioandrecords.com) for more information.

**TRANSACTIONS AT A GLANCE**

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

- WATV-AM/Birmingham, AL \$1.5 million
- KXFE-FM/Dumas, AR \$130,000
- KRML-AM/Carmel (Monterey), CA \$725,000
- KQZQ-FM/Shafter, CA Undisclosed
- KUBA-AM/Yuba City, CA \$500,000
- KJMP-AM/Pierce, CO \$50,000
- WXCT-AM/Southington (Hartford), CT \$1.4 million
- WSRM-AM/Albany, GA \$150,000
- WKNX-AM/Bay City (Saginaw), MI \$1.1 million
- WIKB-AM & WIKB-FM/Iron River, MI \$1.25 million
- KADU-FM/Hibbing, MN \$2
- WUSZ-FM/Virginia, MN \$1.35 million
- WMFG-AM, WMFG-FM & WTBX-FM/Hibbing; WNMT-AM & KMFG-FM/Nashauk; and WUSZ-FM/Virginia, MN \$5.8 million
- KPTL-AM/Carson City (Reno), NV \$700,000
- WJAK-AM/Jackson, TN \$318,000
- KOFR-FM/Post, TX \$550,000
- KLRK-FM/Martin and KRZI-AM & KRZX-AM/Waco, TX \$1.5 million
- KRAE-AM & KRRR-FM/Cheyenne and KREO-FM/Pine Bluffs (Cheyenne), WY \$2.25 million

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

**DEAL OF THE WEEK**

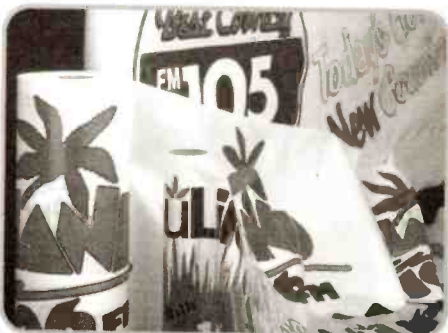
- **WWRX-FM/Westerly (Providence), RI**  
**PRICE: \$14.5 million**  
**TERMS: Asset sale for cash**  
**BUYER: Entercom, headed by President/CEO David J. Field. Phone: 610-660-5610. It owns 104 other stations. This represents its entry into the market.**  
**SELLER: Phoenix Media Communications Group, headed by President/CEO Stephen Mindich. Phone: 617-536-5390**  
**FREQUENCY: 103.7 MHz**  
**POWER: 37kw at 568 feet**  
**FORMAT: Alternative**  
**BROKER: Richard A. Foreman of Richard A. Foreman Associates Inc.**

**2004 DEALS TO DATE**

<b>Dollars to Date:</b>	<b>\$430,558,033</b> (Last Year: \$2,315,269,266)
<b>Dollars This Quarter:</b>	<b>\$430,558,033</b> (Last Year: \$715,826,328)
<b>Stations Traded This Year:</b>	<b>228</b> (Last Year: 899)
<b>Stations Traded This Quarter:</b>	<b>228</b> (Last Year: 208)

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**JEFF GREEN, CRMC**  
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# Good Programming Is The Best Marketing

**Can the lack of traditional marketing be a scapegoat for bad ratings?**

Last time I checked, radio was not only an entertainment medium for consumers, it was also a viable marketing outlet for advertisers. Isn't that what we preach? If that's true, why has "traditional nonradio marketing" — or the lack thereof — become the leading scapegoat for underperforming radio stations? How familiar is this: "Our ratings went down because we couldn't afford any marketing for the book"?

Radio stations are marketing machines. Businesses pay us to market their products. When Johnny Car Dealer opens his business, he'll fork over cash and trust us to be his reliable marketing vehicle (no pun intended). Johnny doesn't want to hear us talk about how we need to use other marketing media. But what I've been hearing lately is just that: that without traditional marketing — print, TV, outdoor, direct mail — our own radio marketing machines won't succeed or be as viable as expected. Well, I disagree.

Understandably, there isn't a PD or GM who doesn't want to market their station. Who wouldn't want a big, fat TV campaign or an impres-



**Keith Cunningham**

sive outdoor or direct-mail campaign? If you can afford it, by all means do it. In some cases it's necessary to revitalize a station that has been decimated. But in many cases, traditional mass marketing isn't a prerequisite for a winning radio station. Which is a good thing, because a majority of stations can't afford to mass-market themselves in the first place.

## The Viral Spiral

There are cost-effective marketing techniques available to every radio station, without spending big bucks. One tool is viral marketing, which can be promotion- or programming-related. That's what most movies and TV shows can attribute their

success to. It results in your message being spread by others freely or because they're encouraged. If you read *The Tipping Point* by Malcolm Gladwell, it explains in powerful terms how viral marketing works.

Here's a free-will, word-of-mouth example: I'll call a friend and say, "Did you hear Kevin & Bean on KROQ this morning? They're great. Listen tomorrow, they'll have Meg Ryan on." That's viral marketing. I passed along a message to someone else, and it didn't cost KROQ/Los Angeles a penny (outside of the megabucks it pays Kevin & Bean).

An encouragement example is when a Hot AC station offers me tickets to a concert if I get a friend to join the station's database. We're all familiar with the "Tell a Friend" campaign. Same idea.

Viral marketing exists in all product categories. But where does it start? With the product, in your head, in the music, with the air talents, in the promotions, in the listener's mind. Each is capable of starting the viral-marketing machine.

Traditional marketing can also trigger word-of-mouth or encouragement viral marketing. Ask yourself this question: Is your product

**We're all challenged budgetwise, so why has the lack of marketing become the default excuse for faltering performance?**

good enough, interesting enough or compelling enough to make someone spread the message to someone else via free will or by encouragement? I guarantee your advertisers expect a station on which they advertise to be talked about, actively listened to and part of pop culture in the market.

While viral marketing itself may not have the daily reach of a big billboard campaign, your transmitter can most likely outreach any local billboard blitz. And a positive message spread via viral marketing can be more effective than any billboard your creative team can design.

## Be A 900-Pound Guerrilla

Another cost-effective form of marketing is guerrilla marketing — unconventional marketing intended to get maximum results from minimal resources. The most basic example is invading an event with your message and product through flyers, interns, the station van, a tent, banners, an inflatable, etc.

I have always used interns as guerrilla weapons. With the right plan and message, ambitious college students can have an impact at any event. The key to successful guerrilla marketing is driving cume from the event to the station. Just showing up with a van and banners won't generate many new tune-ins. You have to get creative and be strategic.

Both viral and guerrilla marketing, like most forms of marketing, can be multifunctional. They can define or reinforce a brand's prod-

uct, attitude, personality or mission. They can help maintain top-of-mind awareness for established brands, they can generate new cume, or they can do all of the above. And, best of all, these techniques actually level the playing field in marketing, where the most creative and inventive people win.

Even though we're all challenged budgetwise, we do have marketing alternatives. So why has the lack of marketing become the default excuse for faltering performance? I believe it's because we're not assuming enough accountability for the products we're programming.

## Content Is King

If a station doesn't offer a product worth talking about, it can forget about viral marketing. If the product isn't strong enough to captivate and retain new cume that might be generated through any traditional, viral or guerrilla marketing, the attempts will be futile. Programming should be radio's primary scapegoat, not the lack of marketing. Regardless of format, radio (in theory) can market itself by turning on the transmitter, featuring a great product and having a strong staff.

Our sales representatives argue all day long that radio is more effective than print, outdoor and mail and as strong as or stronger than television. I believe that statement, but doing so requires that I (and anyone else who believes it) stand accountable for our product and medium and not be

Continued on Page 10

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# Tips For A Successful Sales Contest

Simple rules, multiple rewards, 100% participation are keys

Virtually every radio sales department conducts sales contests, and it's no wonder: They work. In addition to helping reach and exceed budget goals, sales contests motivate sellers by providing fun, competition, surprises, extra rewards and a chance for teamwork. Making them successful is a forte of KCAL/Riverside Sales Manager Rod Landon, who outlined a few rules for contests during a panel at RAB2004.

You can always find a reason to start a sales contest, says Landon, whether it's after a particularly good or bad ratings book, if sales staff morale is low or if they're excited about recent successes. We all welcome more new business at any time. Sales contests are designed to create friendly competition on the staff that motivates a salesperson to make one more phone call or one more cold call before the end of the day.

A successful campaign calls for an appealing prize that's not readily available, such as a laptop or a vacation trip, and 100% sales-team participation. There should be rewards for generating some form of activity — a customer-needs analysis, a testimonial letter, an in-store survey, spec spots or other good, sales-related activity — as well as for securing new business.

"My intent is to develop sales activities that will be sustained for the six to eight weeks of the sales contest," says Landon. "If the activity is sustained for six weeks, the activity will become part of the salespeople's daily routine."

Landon says it's important to make sure the rules are specific and clear, including a disclaimer noting that management can change the rules as needed. Display the rules and a scoreboard so everyone can see how the game is progressing. Landon notes, "It's amazing how many other employees take the time to observe the progress of the sales contest."

Set aside 20 minutes a day to update the contest scoreboard, and allow a week after the contest ends to ensure that all last-minute business is real and going to stick before you declare a winner.

Landon's "New Biz Bingo" contest, above right, works well because it's easily understood, it has the aforementioned "activity" rewards, and it brings in measurable results. The individual boxes, of course, can be adapted to accommodate any size market or sales objectives.

## Contest Rules

1. The contest begins at 9am on [date] through 5pm on [date six weeks later].

2. Everyone will begin with one bingo card. New cards will be distributed after you complete a bingo. You will also be able to keep cards to work on a "blackout" [completing every box on the card].

3. The first bingo — down, across, diagonal or four corners — of the con-

test will receive a prize. Other prizes [list them here] will be distributed for various bingos throughout the contest.

4. The first blackout receives [a special prize].

5. Grand prize: The most squares completed by the end date will receive [a special prize, such as a vacation trip]. The winner will be announced on [date one week after contest ends].

6. It is possible to complete more than one square with an order. For example, if you bring in an order totaling \$6,000, and you also used a spec spot, and it's new business direct. Total squares completed: three. [Note: If the order is for \$6,000, this doesn't allow you to complete all the "dollar value" squares less than \$6,000.]

7. All schedules must be completed by [date two weeks after contest ends], excluding 13-week orders, which must begin by [date 10 days before contest ends].

8. New business is defined as an advertiser that has not had a commercial air on our station in the past 12 months.

9. The asterisk (\*) on the bingo card indicates squares that are not related to new business.

Also: A spec spot must be produced and presented out on the street before it is considered a spec. All eligible specs must be presented for the first time after the first day of the contest. Management will initial your card when a square has been completed. Testimonial letters must be printed and signed by the client.



Rod Landon

## New Biz Bingo

Donate One Hour To Charity*	New Order From Newspaper	New Order (Direct) \$5,000+	Testimonial Letter*	In-Store Survey*
Spec Spot Sold	New Order (Agency or Direct) Six Weeks	New Order: 30+ Commercials Weekly	New Order (Direct) \$7,500	New Order (Poster Sponsor)
New Order (Agency or Direct) \$5,000+	New Order: 30+ Commercials Weekly	Testimonial Letter*	Spec Spot Sold	New Order (Direct) \$7,500+
New Order (Website Sponsor)	New Order (Direct) \$3,000+	New Order (Direct) \$10,000+	In-Store Survey*	Spec Spot Sold
New Order (Direct) Six Weeks	Account List Updated*	New Order From Newspaper	New Order (Agency or Direct) \$10,000+	New Order (Direct) \$5,000+

\* No order necessary to complete this square.

## Good Programming

Continued from Page 8

reliant upon other media to determine our success.

When was the last time you saw a TV or print ad for a billboard company? Can you imagine an outdoor company saying, "Gee, boss, we'd be more profitable if we could figure out a way to afford traditional mass marketing to market our billboard mass-marketing company." That sounds ridiculous. But it's similar to when a PD states, "We went down because we didn't have a TV campaign."

What about our associates in print media? We've all seen major newspapers use TV, radio, outdoor, direct mail and telemarketing to market papers. Yet, despite minimal daily-newspaper competition in most markets, print is trying to overcome slow sales. This is a case where traditional marketing is a necessity. And if they're marketing themselves with frequency and are quite possibly the only daily print game in town, how do they explain poor sales? It certainly can't be a lack of marketing. It must be the product. Sure, news is readily available in other forms, but that's not an excuse that will hold up in the boardroom, and it shouldn't be acceptable for radio either.

How about TV? CBS will, of course, market its shows, but rarely

will you see an ad with just that eyeball logo of theirs. The network is the marketing vehicle. Even so, I would argue that "traditional, non-TV marketing" is not the primary force behind the successes of *CSI*, *Survivor* or *Everybody Loves Raymond*. Their success largely comes from a few simple areas:

- They're great shows, which leads to incredible word-of-mouth viral marketing.

- CBS does a great job of promoting the shows on its own air. Will CBS blame traditional mass marketing if numbers decline? No. It will blame programming.

All of us in radio can look to television for a good example of what great programming, strong self-promotion and viral marketing can bring. As mentioned above, TV is a poster child for the benefits of viral marketing. Everyone talks about TV, even our radio morning shows. Why? Because it's good, it's creative, and all our listeners have TV in common. But rarely will television talk about radio stations, even though radio and music are also things everyone has in common.

Radio reaches 94% of the U.S. 12+ population each week, and we spend about 20 hours a week listening to radio. So why isn't everyone talking about radio as much as television? Don't point to a national reach or more competition. I have DirecTV and can see more TV chan-

nels than there are radio stations in Los Angeles. We talk and hear about programming that stands out (for better or worse).

Yes, traditional marketing is desirable and sometimes mandatory, but radio success is contingent on great programming first. That's what will generate viral marketing and retain the new cume gained from all other forms of marketing. It also brings effective self-promotion. Think about that the next time you listen to a station promo. Is it really going to generate TSL or excitement? What did your morning show offer today? Was it good enough to make someone on the other end spread a positive message? Think about the events in your market. Will you have a presence that will really bring new cume to your station?

In short, if a radio station can't afford traditional mass marketing, it's not the end of the world. If your programming is great, your station can thrive.

Keith Cunningham is the founder of Media Positioning, a radio programming and media marketing and positioning consultancy. Contact him at 310-452-7126, keith@mediapositioning.com or via www.mediapositioning.com.



# Bayliss Scholarship Spotlight



## Leila Rahimi

College: University of North Texas

Year of award: 2002

Current position: Anchor/Reporter, KTCK (The Ticket)/Dallas; Assoc. Producer, Fox Sports Net Southwest/Dallas



Leila Rahimi

**R&R:** What motivated you to apply for a Bayliss radio scholarship?

**LH:** My mother initially found the information for me on the Internet. I guess Mom is always right, no matter how old you get! The scholarship is the award of a lifetime.

**R&R:** How were you able to specifically put the Bayliss scholarship to work?

**LH:** Winning the Bayliss Radio Scholarship allowed me to finish my college career without financial worries. I had a less stressful graduation and a great last year of college, concentrating on my final studies. The award is on my resume and certainly assisted me in gaining both positions I currently hold. If it were not for the Bayliss Foundation scholarship, I doubt if I would have been so fortunate.

**R&R:** What have you learned about the radio industry in the "real world" since graduation?

**LH:** I think higher standards are expected from me because I've received this award, and I am proud of that. I have worked in radio for almost four years now and still learn something new every day. Sometimes it's tough in the real world, and because I don't have college resources to fall back on, the professional decisions have more meaning. With that said, I realize that the rewards are greater, and, frankly, each experience is more meaningful now.

**R&R:** What is the most interesting aspect of the radio business today?

**LH:** The evolution of local radio vs. satellite radio is very intriguing. With people's choices growing by the day, it is a challenge for local stations to keep listeners. I am interested to see how local stations adapt to better serve their audiences.

**R&R:** What are your career goals in broadcasting and education now?

**LH:** To be a sports talk host for either radio or a radio show that is simulcast on television, or studio host-

ing for live sports broadcasts. Thanks to my professors at UNT, I would also like to teach college someday. I wouldn't be anywhere today if my professors hadn't given me challenges and responsibilities.

**R&R:** What advice would you give to other students who are interested in pursuing radio as a career?

**LH:** At The Ticket, we have a saying: "Throw it against the wall, and see if it sticks." When I started college, I originally didn't think that I wanted to work in radio, but a Dallas station offered me an internship when no one else would. I loved it, and now radio is an important part of my life. I guess you can say I threw radio up against the wall, and it stuck. I'm convinced that the same principle applies in whatever you do. Don't limit yourself; throw it against the wall. You may be as surprised as I was by the outcome.

The John Bayliss Broadcast Foundation enables outstanding college juniors, seniors and graduate-level students who desire careers in the radio industry to receive \$5,000 in financial aid while they major in broadcast communications. Up to 15 awards are given annually, and more than 275 students have received scholarships since 1985. For more information, contact Bayliss Foundation Exec. Director Kit Hunter Franke at 831-655-5229 or khfrank@baylissfoundation.org, or visit www.baylissfoundation.org.

# Tap In To Your Sales Pipeline

By Irwin Pollack

How many accounts have your AEs lost in the past 12 months? Your sales success depends on their ability to regain accounts that have disappeared for one reason or another. Because your overall account group inevitably changes over time — as much as 25% or more per year — you always need to spend some of your time helping your sellers prospect for new advertisers, new money and new opportunities. Here are some ideas that may help along the way.

Encourage your sellers to think of prospecting as tapping in to a "sales pipeline." Here's the pitch:

By understanding all its working parts, you can identify the best leads. You need targeted market segments, specific prospects, initial contact names, a study of their needs, a proposal of solutions to their problems and their commitment to buy. The more prospect names in the pipeline, the faster you move those leads through it and the more orders you'll ultimately get.

Widening the sales pipeline is simple. Once you identify a target sales category, make an introduction to 15 prospects within that category. Most likely, half — if you are lucky — will be willing to meet with you face-to-face. Then, among that group of eight, two will buy from you. With those two, one will buy once or twice, and one (of the 15 you started with) will end up as a medium- or long-term client.

From this point, you'll need to do this several times in order to generate a large enough base of clients to help cover the inevitable erosion that occurs every year. But as your account list grows, there's also a second step that's needed. I call it building a "referral base."

List all the people you know who know your company's capabilities and record of accomplishment. Evaluate each lead in every sales cat-

egory in terms of length of time known, how well known they are, how often you've seen them, what is their influence and their ability to provide referrals and how easy they are to approach.



Irwin Pollack

When you make your first contact, assume that every person you call on has three friends who are also in business. So, if you have 50-100 active customers, getting the names of three of their business associates would give you potentially as many as another 300 prospects.

Once your pipeline is full, it becomes time to upgrade your list. The key becomes qualifying — determining which prospects or clients will help you achieve your goals in the least time. To achieve this, some sellers regularly "fire" poor-performing clients and continue the prospecting efforts to build their list or territory to a higher-performing investment.

Boston-based radio sales and management trainer Irwin Pollack provides hands-on, results-oriented seminars and in-house consulting for clusters and individual stations. He can be reached toll-free at 888-723-4650 (RADIO 50) or through www.irwinpollack.com.

# America's Top (And Bottom) Radio Listening Markets

You would think the nation's biggest cities — logically, those with the longest commute times — would have the highest percentage of "heavy" radio listeners (defined as those who tune in more than three hours a day).

According to a new report by the Media Audit, several larger markets do appear in the top 15 — but others appear in the bottom 15. One reason for that may be commuters using forms of transportation other than cars in some markets, such as New York and San Francisco. Northern markets tend to be

home to heavy listeners, based on an analysis of nearly 70,000 adults in 68 markets, while warmer-weather cities comprise the majority of the lowest-ranked markets. Overall, an estimated 26.8% of adults are recognized as radio's biggest consumers. Comparing 2003 to 2002, only four markets remained in the top 15.

Buffalo retained its No. 2 rank, while Milwaukee and Cleveland increased their positions. Although it's still one of the best markets for radio listening, Pittsburgh took a big hit, dropping from third to 12th.

### Where The Heavy Radio Listeners Live

Percentage figures are rounded to the nearest tenth.

Rank	Market	Percent
1.	Milwaukee	32.8
2.	Buffalo	31.8
3.	Baltimore	31.6

4.	Cleveland	31.6
5.	Akron	31.1
6.	Knoxville	31.1
7.	Minneapolis	30.7
8.	Chicago	30.6
9.	Des Moines	30.4
10.	St. Louis	30.3
11.	Memphis	30.2
12.	Pittsburgh	30.2
13.	San Antonio	29.9
14.	Dallas	29.6
15.	Seattle	29.3

And the bottom 15 are:

Rank	Market	Percent
54.	San Diego	24.3

55.	Tampa	24.3
56.	New Orleans	24.2
57.	Oklahoma City	24.1
58.	Salt Lake City	24.1
59.	Washington, DC	23.8
60.	Cincinnati	23.6
61.	Ft. Myers	23.4
62.	Melbourne	23.3
63.	New York	23.3
64.	San Francisco	23.2
65.	Charlotte	23.0
66.	Raleigh	22.9
67.	Ann Arbor, MI	21.5
68.	San Jose	18.7

Source: The Media Audit



## Ronning Lipset: Representing The Future Of Radio

### New firm sets pace for online broadcast ad sales

**W**alk around any business' offices during the day and you're sure to see people listening to radio stations online. Big brands such as Radio@AOL, Yahoo!'s LAUNCHcast, MSN, Live365 and many others are attracting millions of listeners and quarter-hours.

Once dismissed as so much dot-com hype — and there was indeed a lot of hype — Internet radio is about to become a significant player in the broadcasting business. Arbitron reports that a third of America listened to Internet broadcasts in 2003, and that figure is expected to reach 106 million within two years. As this new marketplace emerges, bringing with it impressive audience compositions

and CPMs that are similar to network radio, Madison Avenue ad agencies are listening with increasing interest (see sidebar stories).

Online has the potential to attract billions of ad dollars that could be re-directed from television, print and other media. The job of educating and selling agencies and corporate marketers on the virtues of online radio falls on the shoulders of the new rep firm of Ronning Lipset Radio, based in New York. Eric Ronning and Andy Lipset, whose pedigrees include both rep experience and backgrounds with Yahoo! and AOL, have determined that aggregating listeners of major and credible Internet broadcasters into an unwired network is not only viable but necessary in order for anyone in this medium to make any money.



Eric Ronning and Andy Lipset

Using Arbitron technology, Ronning Lipset Radio is able to use apples-to-apples metrics to illustrate that the combined audiences of clients Yahoo! and AOL surpass the basic threshold for national advertising. Bringing on companies like MSN and Live365 would enhance that level. By accumulating an AQH reach of 0.1% of the U.S. population, Ronning Lipset has justified the numbers, demos and qualitative to earn the respect that the online radio commu-

nity has been seeking as a real business model. At least in the initial stages, Ronning and Lipset recommend that agencies and advertisers use existing radio :30s and :60s and eschew the temptation to create interactive spots that require click-throughs, coupon printouts and pop-ups. They say, and agencies agree, that there will be plenty of opportunities for new cre-

ative approaches down the road after everyone sees how successfully standard advertising packages perform online. Ronning Lipset Radio just formally announced this week its rep deal with industry leader AOL for audio spots on the Radio@Netscape and narrowband Radio@AOL services, which, as part of the AOL Radio@Network, reach an audience of more than 4.5 million unique visitors a month. As Ronning Lipset continues to establish a broad array of client webcasters, in addition to existing affiliate Yahoo!'s LAUNCHcast with its 2.7 million uniques, the firm anticipates adding major terrestrial station brands to its portfolio. **R&R** interviewed Eric Ronning and Andy Lipset about their new firm and the growth of online radio listening.

#### The New Clock Radio

**R&R:** Why did you start this company?

**AL:** We saw a tremendous opportunity at both of our respective companies at the time — Eric was at Yahoo! and I was with AOL — for the online radio business. We witnessed firsthand not only the amount of audience that was going to each company's respective radio properties, but also the listener and member sat-

isfaction level with the product, which was incredibly high.

We decided to help these companies monetize 30- and 60-second audio inventory with traditional advertisers, using the education we had, both from the traditional radio world as well as the online radio space.

**R&R:** What kind of spot level can an Internet station support compared to a terrestrial?

**ER:** The focus for online broadcasters is to maintain the balance between customer satisfaction and market influence. All the research that's been done has shown that a level of three to five units per hour is the right area to play in.

**R&R:** How are most people experiencing Internet radio?

**ER:** What we've seen, and what the research has shown, is that the vast majority of people who use online radio turn on their radio on their computer, minimize the visual element — the player — and then work on their spreadsheets, Word documents, PowerPoint presentations, e-mail and instant messaging. The computer is the new clock radio at the desk. At-work represents more than half of the total online listening audience now, which makes sense because over 50% of offices are now equipped with broadband access.

**R&R:** Are you impressed with the qualitative you're seeing with Internet listeners?

**AL:** The heart of online radio — the core of it — is 25-34, and secondarily 18-24. We've got a lot of interest from different advertisers who say, "We know they're not watching TV like they used to." And part of our sales pitch is just that: Here's a place you can find them, and in a more traditional manner.

No matter what category we've looked at, online radio listeners stand tall when you see their professional/managerial profile, the education and the household income, and then compare those attributes to traditional media like TV and newspaper. Beyond that, there's a high propensity for purchase intent for consumer electronics, automotive, entertainment consumption and household items, both in stores and online.

**R&R:** Internet radio should be a great advertising vehicle for record companies.

**ER:** Frankly, the labels picked up on the strength of online radio very early on, and, because of that, each of our partners has strong relationships with them and works closely with them. What Andy and I are doing is focusing on getting the knowledge out into the advertising marketplace that there are millions of people using online radio in a traditional man-

## Profile Of Internet Radio Listeners: A Strong Qualitative

According to MRI, the profile of a typical Internet radio listener is a white male, single, age 25-34, who attended college and leads a very active lifestyle. He's a professional making \$75,000 or more per year who flies frequently on business. An example of how to interpret the data below: Those who listen to radio on the Internet are 32% more likely than the average person to have a household income of \$200,000 or more.

Age	Index
18-24	178
18-34	168
18-49	137
25-34	160
25-49	126
35-44	105
Category	Index
Professional/Managerial	163
Education: College degree or beyond	151
Household income of \$200,000 or more	132
Household income of \$150,000-\$199,000	145
Employed full-time	131
Attends movies 2-3 times per month	143
Sees a new movie on opening weekend	122
Sees a new movie within two weeks of opening	148
Bought 5-7 DVDs in past 30 days	132
Rented 5-9 DVDs in past 30 days	164
Ordered 4+ PPV TV movies in past 12 months	162
Two cars insured in the household	120
Took a trip by plane in past 12 months	146
Rented a car in the past 12 months	150
Took a business trip in past 12 months	153
Spent 8-14 hotel/motel nights on business in past 12 months	167
Made own hotel/motel reservations for business in past year	293
Spent \$1,000-\$1,499 on personal computer at home	120
Spent \$3,000-\$4,999 on personal computer at home	177
Cellular/digital phone:	
Phone bill averaging \$100 or more per month	156
Own Web-enabled phone	152
Own text-messaging phone	136
Color-screen-equipped phone	147
Use phone for business	145

Source: MRI, Fall 2003

The following Scarborough data on high-index behaviors further reinforce the affluent qualitative of Internet radio/video users:

Participated in computer hardware/software purchasing decisions in his company in the past year	206
Took 10+ business trips in past year	167
Made a purchase at Best Buy in the past month	183
Visited Starbucks in the past month	176
Drank any imported beer in the past month	164

ner every week, sitting at their desks listening to streamed music stations from AOL, Yahoo!, MSN, Live365 and many other players, and they are an educated, affluent group of people who are not currently hearing advertisements from many of the top advertisers.

#### Online Listeners As Music Consumers

**AL:** The labels get the fact that online radio has not only helped them to expose emerging artists, but it also does the same for artists who are more established yet still have a hard time getting airplay on terrestrial radio. Both AOL and Yahoo! have had several successes breaking new art-

ists and spawning terrestrial airplay for such artists as Michelle Branch and Jason Mraz.

For the labels, they've seen that these listeners not only play the product, they also ultimately consume it. This is paramount for an industry that has had a hard time getting consumers to purchase recorded music. The labels have recognized how these active listeners can take their market share up simply by exposing their product to the online radio audience. To a traditional marketer, we say that they need to do the same thing with their products and impact their sales in a similar fashion.

Continued on Next Page



# 'The Beginning Of Something Fantastic'

With 19 million unique visitors last month, AOL Music is generating a cume of 1.5 million to Radio@AOL's 175 channels. Already, 30% of AOL's broadband audience, which is expected to hit 5 million by the end of the year, samples AOL's radio programming. Fueling that growth are the live promos for AOL heard on Infinity stations WCBS-FM/New York, KTWV/Los Angeles and WUSN/Chicago and, soon, WXRT/Chicago and WPGC/Washington, DC.

AOL Music VP/GM Evan Harrison is extremely upbeat about the future of Internet radio and pulls no punches about pursuing budgets that are currently directed to traditional radio stations. "This is definitely the beginning of something fantastic," he says. "Our Arbitron numbers will only soar, and that's why this deal with Ronning Lipset Radio is so important — to partner with them and get mindshare in front of the mass marketers. It's time [for advertisers] to wake up and look at this new opportunity here. This is certainly the year to start chipping away at some of the billions of dollars in the terrestrial market."



Evan Harrison

## AOL Radio@Network

Harrison has no problem with AOL's vast audience being leveraged with Yahoo! and others to reach major advertisers. "It's a great way to kick-start the business," he says. "Network and spot radio is about a \$3.6 billion market. We and Yahoo! could go out there on our own, but when you combine our numbers we're hitting that sweet-spot threshold that media buyers are looking for."

In addition to offering CDs, downloads and MusicNet subscriptions, AOL maintains its own sales force, which pitches Sessions@AOL, BroadBAND Rocks!, First Listen and First View. Says Harrison, "This year alone we've already brought in Hummer, Chevy, T-Mobile, Coke, American Express and Philips. To use a third-party company that specifically knows the world of terrestrial radio advertising is a big win for everybody."

# The Making Of A Listener Experience

With nearly a million weekly listeners, Yahoo!'s LAUNCHcast has numerous radio channels that provide advertisers with what Yahoo! VP/GM-Music David Goldberg describes as a "fantastic" audience: It's concentrated in the 18-34 demo; passionate about the medium, with over two hours of daily listening; and has grown 50% in the past six months alone.

Goldberg predicts ad agencies and corporate marketers will gravitate increasingly to Internet radio as a marketing vehicle, pointing to such clients as Target, McDonald's, Pepsi, Toyota and GM already on board. "The big, national consumer product companies want the younger audience, which is now five years into streaming music radio," he says. "In a couple of years, they're going to have a huge portion of the people. Even though we don't have as many listeners in aggregate as terrestrial radio, we've got the right ones — the young and hard-to-reach people, including college students. We're saying, 'If you want to reach these listeners effectively, we're a much better answer, and at a very competitive CPM.'"

Goldberg envisions some Internet radio income coming from terrestrial broadcasters' share, as opposed to TV or pure Internet budgets. He says,



David Goldberg



"We're not saying, 'Don't buy terrestrial radio.' Obviously, it's got huge reach. And while I don't think terrestrial radio will go away, I believe it's [eventually] going to be dominated by Talk. Music is better delivered in the kind of format we do, which is a more unique listening experience, which also encourages music discovery."

Yahoo!'s strategy to partner with Ronning Lipset comes at a time when Goldberg believes corporate marketers are ready to revisit Internet radio after several years of over-hyped expectations.

He says, "Eric and Andy know both the radio and Internet businesses, and the Interep partnership provides tremendous access to all the big advertisers. Part of having Ronning Lipset helping us is to get the word out on how valuable this audience is — that this [medium] is something that they should be paying attention to. This is an audience that is not only growing dramatically, it's big enough already. The product has gotten better, and now is the time for advertisers to come back, take a fresh look and say, 'Wow, this is something that's really worth investing in.'"

## Representing The Future Of Radio

Continued from Previous Page

**R&R:** What plans do you have to expand beyond the major-name online players to other brands that are well respected and popular, such as Music-match?

**AL:** We think those products make a lot of sense. They are certainly starting to have a strong distribution platform, as those services offer streaming stations as part of their download service. It's going to be another distinctive audience that's available. We think they are very good clients to potentially add into the mix when they start to reach some critical audience mass.

**R&R:** What advice would you give to a local broadcaster that is streaming about how they might sell some airtime on their Internet component?

**AL:** Under-promise and over-

deliver. For years people promised the world and couldn't deliver it. I'd hate to see this medium get to the point, in a few months or a year from now, when we'd have to start again because people said they could do a zillion different things that they couldn't do.

Sell the benefits — and there are a lot of them — but not things you can't do or, quite honestly, that the client isn't even ready for, like PDA ads and SMS messaging. It's very early in the game. Don't tell people that not only can they reach your listeners on the computer, but there are also many people on cell phones that are receiving online radio now. It's just not there yet.

**ER:** Don't be in love with technology and focus only on that. The basics apply: Know your audience, who they are and what they do, how they're germane to and appropriate for specific clients, that you understand how to reach them and can

communicate with them better than anyone else in the market.

**R&R:** What are the biggest challenges facing your company?

**AL:** Our main obstacle has been overcoming a lot of the damage that was done in the past. There's been turbulence and turmoil, a lack of advertising standards, and generally a lot of noise in the space. We're trying to repaint the image of what this medium is about and where it stands today. Fortunately, when people give us the time to walk them through it, and the biggest players have done that, they get it and understand that it's no longer 1999.

**ER:** It's also getting people to realize that this is not a complex or difficult situation — that it is still radio, but with deep libraries and lush programming that otherwise is not available on terrestrial signals. We're not really replacing terrestrial radio; we're accessing radio listeners at a different point in their day, using a

different technique to get to them. Once advertisers and agencies really get their minds around that and over the fear of the Internet, a comfort level is developed where we can naturally progress to how well it works and the real value of the audience.

**R&R:** What level of impact do you anticipate from the advent of wireless broadband? It would seem that the impact is likely to be of watershed proportions.

**ER:** That clearly changes everything and makes it easy to enjoy music in your car, at the beach, on vacation or anywhere else. That is one reason Andy and I are resolute in our plan to work with AOL, Yahoo! and MSN, because we believe they will be at the forefront of that game with their relationships and access points. At this point of the game, however, as broadband is growing very rapidly in the office and at home, we are seeing this medium grow by huge leaps today.

**R&R:** What is your sense of how agencies are viewing radio as an industry these days?

**ER:** For online radio, satellite radio and certain terrestrial radio stations or groups, we're seeing consistent belief in this medium. There's an understanding that the connection one makes through music and lifestyle with a user is very deep and strong. There's a lot of interest in maintaining these connections, doing it in better ways and understanding it more. Agencies are looking for leadership from the radio community to come to them and help them understand how it's working, who their audience is, how they're connecting with that audience and how to maximize making an impression with that audience through advertising. They're looking for people to come to them at the highest levels and say, "Here's what we do, here's what we do well, and here's how we'll get it done."



# ONLINE RADIO INDUSTRY

## Online Is Where It's At

"With 22% of Web users listening to online radio in the last 30 days, according to Nielsen/NetRatings' @Plan service, it's clear that we've hit a major inflection point in online radio," says **MSN Entertainment GM Hadi Partovi**. The 40% growth in MSN Radio listeners in the past four months underscores his point. Partovi is confident about the future as well, expecting to maintain similar growth for the next year.



Hadi Partovi

But MSN is focusing on more than size; it wants to offer a quality experience to both listeners and advertisers. Partovi points out that MSN Radio has distinct advantages over terrestrial stations. "With a single advertiser showcased in between songs every 20 minutes or so," he says, "there's a lot less noise distracting listeners from our advertisers' message than on terrestrial radio." He adds that, with peak usage in the middle of the day, during business hours, MSN Radio affords advertisers access to a hard-to-reach at-work audience.



"We're thrilled to see Ronning Lipset Radio bring all the major broadcasters together, reporting in a language that traditional terrestrial advertisers can understand," Partovi says. "We're sure traditional advertisers should be thrilled as well when they learn more about MSN's strength among higher income brackets and well educated listeners."

"When media planners and buyers evaluate the size of the radio audience, average-quarter-hour ratings and cume are the 'coin of the realm.' Arbitron is working closely with industry leaders to explore new methods of audience measurement and reporting standards designed to help advertisers and agencies gauge the online radio audience with the same metrics they use for terrestrial radio.



Bruce Supovitz

"While we work with Internet broadcasters to explore the next generation of audience measurement, the estimates generated by the Arbitron/MeasureCast technology through March 28 can be used with confidence. In fact, the Arbitron/MeasureCast system calculates AQH using the same definition as Arbitron's over-the-air radio estimates, making it possible to compare Internet radio audience delivery to other national advertising vehicles.

"Arbitron remains committed to providing metrics that are comparable to those used for over-the-air radio in any online radio measurement service we may develop."

— Bruce Supovitz, Arbitron VP/National Radio Services & Internet Broadcast Sales

## Size And Sizzle Both Matter

Bigger is definitely better in the mind of **OMD Director/National Radio Natalie Swed Stone**, whose shop is said to buy more network radio than any other agency. She says, "What's promising about Ronning Lipset is the size of what they're offering. For the first time, it's not all these micro-sites that, while legitimate, really didn't add up to very much. These brands are large and recognizable, and at this point they're more viable because of that."



Natalie Swed Stone

Stone and her clients are intrigued by the street buzz these brands bring to the table, in addition to the Arbitron metrics. "Word-of-mouth is important," she says. "You talk to people and find out what sites they're using. You log on to them yourself to see what they are. You walk around the office and see who's doing what. That's as important as, or more important than, what Arbitron might say."

Stone continues, "There's a lot of this going on. A client might say, 'We know our users are into streaming. It's more tangible now.' It works that way with television. You don't need ratings to tell you everybody on your block is watching *American Idol* or *The Apprentice*. You can feel it; it's palpable. That's really what we look for and hope for."

Stone says she's working on an Internet radio buy from a major brand seeking a "savvy, sophisticated male adult demo." Initially, she expects Internet revenues to come either from a client's overall Internet advertising activity, or perhaps from radio's budget. "But as it grows and develops, it could potentially become its own thing," she says. "That's what these services are hoping."



OMD regards Internet radio as a good complement to terrestrial and satellite radio advertising. "People are accessing media differently these days, so we want to make sure we're covering all our bases," says Stone. While she recognizes the limitations of its largely young-demo concentration, she finds the Internet audience appealing.

She says, "Often, various salespeople will tell you it's great for everybody. But the truth is that it's the young ones who have the most promise because they didn't grow up with terrestrial radio the way the rest of us did. To them, Internet radio is *it*, and that's the fascinating part."

## Online Audience Reaches The Tipping Point

At content-delivery network **Live365**, COO **Raghav "Rags" Gupta** says his company's philosophy is to "give everyone a voice," whether it be a college station, an FM station or a kid wanting to broadcast his personal collection to a worldwide audience. "We're democratizing radio and want to empower people," he says. "It's obviously been very positively received by the consumer. We just reached 20,000 channels."



Rags Gupta

Although Live365 enjoys a weekly cume of approximately 500,000, the aggregator could be even larger. But Gupta says it's held back growth in order to rein in royalty and bandwidth costs. Still, the audience is large enough to have attracted SBC, H&R Block, American Airlines and other advertisers.

"Eric and Andy are very helpful and productive, extolling the virtues of the Internet radio audience to the ad-buying community," says Gupta. "There's a critical mass, or tipping point, that the medium has reached. Millions of people are tuning in every day — many more than satellite radio. These are premium-quality listeners that advertisers have trouble reaching. It makes for a very compelling argument, and Eric and Andy can make it work because they're veterans of both online and radio."



Gupta says Internet radio is ideal for advertisers seeking workplace listeners, especially electronics, office-supply stores and restaurants. "Our research shows that 90% of those logging in weekdays are broadband, bringing with them all the great demographics that [connectivity] implies," he says. "And more people are coming on every day."

As for Internet radio's wireless potential, Gupta says, "That's really the holy grail of the space — to one day be just another dial on your car that gets all these different Internet stations. Once you get the distribution and penetration in approximation to FM radio, it's going to explode."

## Riding The Third Wave Of Marketing

As an executive involved in Internet radio since the late '90s, **Zenith Media Sr. VP/Radio, National Broadcast Matt Feinberg** has always found the medium compelling from a marketing standpoint. He recalls the wild, early days:



Matt Feinberg

"The salespeople at that time included kids coming in on skateboards, going, 'Dude! It's just cool.' And I appreciated that because they were the ones who understood the technology, and it was fresh. But after a while I had to put on my business hat and say, 'All right, man, we gotta get down to brass tacks here. Do you guys have any idea what I'm talking about when I mention 'media deliveries'?' And they're just like, 'But dude! It's cool.' And I'm thinking it basically *is* cool, and part of my job is to check cool out. But how does cool translate into a return on investment?"

Feinberg saw how the dot-com hype distracted people from Internet radio's real value. "Streaming radio rode the wave, but when the patina wore off, no one wanted to hear about anything that had a 'dot-com' attached to it," he says. "The second wave of sales guys were a little more sophisticated, and while they didn't always understand the technology, they had people with them who did."

"Andy and Eric represent the third wave of streaming marketers. They're perfectly poised in terms of skill sets because they understand both the advertising and streaming worlds. As buyers, it's become apparent that we can't do it on an individual basis; it would be insane."

Feinberg envisions a slow, steady growth among the survivors. Asked which advertisers are most likely to embrace or experiment with Internet radio, he says, "Smaller clients at first, because they have smaller budgets and precise targets. Youth items: beer, soda, candy, younger cars — anything hip and trendy, plus early-adopter-targeted technologies, such as consumer electronics."

Feinberg likes what he sees in the medium's qualitatives. He says, "The audiences are younger and early adopters. These listeners are finding music they can't get anywhere else. Without a doubt, the new technologies of streaming media and satellite radio offer programming choices that are just superior to almost anything on the air."





# ONLINE RADIO INDUSTRY

## AFTRA: Online Talent Fees Made Easy

Hiring professional union voice talent for Internet radio commercials is neither complicated nor expensive for agencies. And, contrary to what some broadcasters think, the talent fee is not borne by the streaming entity.

American Federation of Television & Radio Artists (AFTRA) Asst. National Exec. Director **Mathis Dunn Jr.** explains, "AFTRA makes the hiring of professional talent for online use easy to do, whether you are creating new commercial spots made directly for the Internet or calculating the fees for broadcast commercials to be converted to online use. AFTRA can be effective in assisting advertisers and producers to create such online marketers with information about talent fees and use."



**Mathis Dunn**

Specifically, Dunn says, "Producers and advertisers should be aware of two important facts about commercial online spots:

"1. For spots made directly for online use, the fee is negotiated between the performer and the performer's representative or agent, with no contract minimums.

"2. The cost for using an existing broadcast commercial online is only \$706.20 for 12 months of unlimited use within the maximum period."

Dunn adds, "Now that advertisers have figured out just how to use online technology to their advantage, many are being lured back to online advertising. We believe existing business models will propel online streaming in the future to something that will benefit both online providers and AFTRA members. I look forward to working closely with the advertising community on making Internet radio a viable medium."

*Editor's note: For additional information on union talent, contact Mathis Dunn directly at mdunn@aftra.com or via www.aftra.com. Click on "Member Information" on the top menu, and go to "Commercials: Radio Internet Use."*

"The Internet radio space has been of particular interest to me for the past several years, and I am extremely pleased that all the AFTRA and DMCA issues have been resolved so that we can now begin to move this medium forward. I have continually tried to keep our clients updated on this space, and I believe there will be some very viable opportunities in streaming in the near future.



**Kim Vasey**

"With the consumer's growing receptivity to the Internet and the clear growth of online radio usage, it is essential that we keep abreast of any new and innovative ways to reach these early adopters. We are currently in discussion with Ronning Lipset Radio to begin incorporating Internet radio into our radio campaigns."

— **Kim Vasey, Sr. VP/Director of Radio, Mediaedge:cia**

## Where Internet Listeners Live

Here are the markets where people are at least 20% more likely than all consumers nationally to be listening online.

Metro	Index
San Jose	181
Austin	175
Memphis	168
Washington, DC	162
San Francisco	157
Raleigh-Durham	151
Denver-Boulder	138
Atlanta	132
Oklahoma City	131
Miami-Ft. Lauderdale	127
Boston	126
San Diego	126
Honolulu	125
New York	125
Sacramento	123
Seattle-Tacoma	123
Baltimore	122
Portland, OR	121

Source: Scarborough, 2003



**Dana Dettlefson**

"More and more, consumers are discovering and experiencing music through their computers. Ronning Lipset Radio provides great access to these listeners through such brands as AOL and Yahoo! Not only is the qualitative profile of the audience very strong, but we can see how they're beginning to accumulate increasing numbers that are definitely worth taking a look at.

"The affiliates at Ronning Lipset, in particular, offer a unique reach opportunity for our clients. With Arbitron behind the medium, Eric and Andy are speaking our language, making it easy for us to 'normalize' online radio and not have it be something foreign to us anymore."

— **Dana Dettlefson, Supervisor, National Radio, Carat USA**

*We would like to thank our many agency, broadcasting and venture partners for their support in helping us make online radio a viable medium today*

## Ronning Lipset Radio



**Eric Ronning: 212.309.9072 • Andy Lipset: 212.309.9011**

**www.rlradio.com**



# Digital Editing: Rise Of The Machines

## Carpal tunnel replaces sliced fingers as production directors' injury of choice

Long, long ago, there was the tape deck — the giant reel-to-reel, and tape that was sliced and diced using razor blades and blood until the perfect edit was achieved. Then came the revolution, and life was made easier by computers.

Not knowing anything about the production tools of choice in the modern world, I had a chat with Jon Orr, head of imaging and voiceover company Fat Belly Creative, and he filled me in on the progression from Stone Age-era tape to Silicon Age-era software and the wonder of it all.



Jon Orr

The enterprising Orr, who has worked for such stations as WBAB and WRCN in the Nassau-Suffolk market and WXRK (K-Rock)/New York, as well as WRIF/Detroit and WKQX (Q101)/Chicago, alerted me

to the religion that is ProTools. The program, made by Digidesign, took home the 2001 Grammy Award for Technical Achievement and is a godsend to production and imaging professionals everywhere.

"It's exactly like a digital mixing board," he says. "You can buy one that's made by ProTools, or you can buy a third-party product. What I have is a MIDI work surface called the Motormix. It can sync up with ProTools, and it's got flying faders and all that, so you actually have the look and feel of an audio board —

By Keith Berman  
Associate Radio Editor

even though it's not processing the audio, it's just moving the stuff on the screen."

'Tape! Woo-hoo!'

Orr actually faced the unusual scenario of learning production on a digital setup in college and being forced to downgrade to tape when he got out into the real world. He returned to digital when computers started making their way into production studios.

He says, "It's kind of ironic because I was trained in college on a digital editor — we used ProTools — and then I got my first radio job, and they had a two-track. Tape! Then, at my next radio job, woo-hoo! It was a four-track tape machine. I didn't really start using digital editing professionally until around 1997.

"I went through the painful process of being used to its efficiency and went down to tape and was punished for three or four years before being allowed to move back up," he continues, laughing. "A lot of people — who were only a couple of years older than me — went from tape to digital and said, 'Wow, look at the better work I can do and how much more efficient and how much easier it is to allow me to be creative doing things digitally, because I'm just manipulating stuff on a screen instead of physically moving it on a tape.'

"I think that's why the DCS and Audicy systems were so popular and why that company got away with charging \$20,000 and more for those systems. For a lot of the guys who went from analog to digital — who missed the digital revolution by a year or two or didn't have it in college — that was kind of a comfortable middle ground where it was digital, but it still had a physical jog wheel so you could move it back and forth.

"It had a digital feel in the way it was laid out on the screen, but it still had the same mentality as audiotape. To those guys, it was comforting; to me it was a hindrance and annoying because there were still some extra steps involved in the digital production that aren't involved in a Windows- or Mac-based system, where you just pick it up and drag it with a mouse or trackball."

### Not Plugged In

Orr pointed out that one of the most interesting aspects of the digital age is the fact that he's eliminated a lot of the physical equipment once

## 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 23, 2004.

### Top 10 Songs

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

### Top 10 Albums

1. DASHBOARD CONFSSIONAL MTV 2 Album Covers: R.E.M.
2. MAROON 5 Songs About Jane
3. NORAH JONES Feels Like Home
4. ERIC CLAPTON Me And Mr. Johnson
5. WILLIAM HUNG Inspiration (EP)
6. RYAN ADAMS Moroccan Role (EP)
7. N.E.R.D. Fly Or Die
8. DAVID BYRNE Grown Backwards
9. DIANA KRALL Temptation (single)
10. GIPSY KINGS Roots

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 22, 2004 are listed below.

### Top Rap-Hip Hop

- USHER 1/LUDACRIS & LIL' JON Yeah  
CHINGY One Call Away  
TWISTA 1/K. WEST... Slow Jamz  
LUDACRIS Splash Waterfalls  
CASSIDY 1/R. KELLY Hotel

### Top Latin

- PAULINA RUBIO Te Quise Tanto  
MANA w/RUBEN BLADES Sabanas Frias  
RICKY MARTIN Y Todo Queda En Nada  
GLORIA ESTEFAN Hoy  
SIN BANDERA Mientes Tan Bien



Travis Storch • 866-365-HITS

### Top World

- ISRAEL KAMAKAWIWO'OLE Over The...  
KEOLA BEAMER Kahuli Aku  
CESARIA EVORA Petite Pays  
EMERALD ROSE Hills Of America  
MOYA BRENNAN Change My World

involved in production: He's now almost completely into the world of MP3s. "I have a commercial CD writer, but I don't have the plug for it," he says. "I lost the plug when I moved nine months ago, and I haven't needed it since.

"I'll use CDs to input stuff, like if I need to import music, but the majority of the time I'll get it sent to me on MP3, and 100% of the time I send out MP3s to my clients. It's really kind of interesting, where things have progressed. I'm mastering a CD demo to send out to 400 stations this week, and I'm sending the guy a high-quality 320k MP3 file.

"I don't even need to send CDs anymore. If you use a high-enough quality MP3, once you broadcast it you can't tell it's compressed, because there's so much compression at the end chain anyway.

"Five years ago I'd send a DAT,

but I got rid of my DAT machine. That's something nice about digital editing, especially as it's grown and become all-encompassing and the technology's gotten better — I've gotten rid of 60% of my outboard gear, like compression.

"I still have a nice tube-mike processor, with an EQ with a compressor-limiter, but I used to have an outboard compressor, an outboard exciter, an outboard graphic EQ. My rack spaces are empty, but I used to not have enough rack space. I used to have to stack stuff on my desk. Now it's all internal."

Jon Orr runs Fat Belly Creative, which does voice, production and imaging work for great radio stations and companies. Check out the company's website at [www.fatbellycreative.com](http://www.fatbellycreative.com), or contact Orr at 212-404-1752 or [jon@fatbellycreative.com](mailto:jon@fatbellycreative.com).

## DIGITAL BITS

### RIAA Targets College Websites In Latest Round Of Lawsuits

The RIAA this week filed suit against 532 more individuals it believes used peer-to-peer networks to trade copyrighted music. Among the legal actions are 89 suits targeting users who, the label organization alleges, illegally distributed music files over 21 university networks at schools in Arizona; California; Colorado; Indiana; Maryland; Michigan; New York; Pennsylvania; Tennessee; Wisconsin; and Washington, DC. The other 443 lawsuits were brought against file sharers using commercial Internet providers in California, Colorado, Missouri, Texas and Virginia. As in earlier lawsuits, the RIAA is again utilizing the "John Doe" process, which is used to sue defendants whose identities are not known.

### Live365 Tops 20,000 Streams

Internet radio network Live365 this week said it has topped 20,000 streamed channels. The network's offerings include music, talk and other streams programmed by both professional and independent broadcasters. Services available to Live365's member webcasters include software, storage, royalty coverage and a music library, and among its distribution platforms are Apple's iTunes, RealNetworks, Microsoft's Windows Media Center and the Live365.com website. Live365 offers free listening to about 5,000 channels and a premium plan that gives subscribing listeners access to all 20,000-plus streams, most of which are commercial-free.

### Apple Hits 50 Million-Song Mark With iTunes

Apple said this week that it has now sold 50 million songs through its iTunes Music Store. Impressive as that is, it looks like Apple will fall well short of its earlier prediction that the iTunes Music Store would sell 100 million songs in its first year; the Mac version of the store opened in April 2003, and a Windows version followed in October. Apple said, however, that iTunes users are now buying songs at the rate of 2.5 million per week, and that translates into an annual rate of 130 million per year. The 50 millionth iTunes song sold: "The Path of Thorns" by Sarah McLachlan.



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## Napster Welcomes Santosuosso As VP

Roxio's Napster has appointed Michelle Santosuosso VP/Artist & Label Relations. In the newly created position she'll manage and develop Napster's label and artist relationships, oversee the Napster Live in-house recording sessions and create new opportunities for artists with Napster. She will report to Glenn Kaino, Napster's Chief Creative Officer.

"Michelle has a stellar reputation in the music industry for creating unique programming featuring cutting-edge content and for her unique ability to always be a step ahead of industry trends," Kaino said. "We have no doubt Michelle will continue her record of success here at Napster and will help push the service even further ahead of our competitors on the music-programming front."

**SANTOSUOSSO** See Page 19



Santosuosso

## IN MEMORIAM

### Veteran Air Talent J.J. Jackson Dies

J.J. Jackson, a veteran radio personality who is also remembered as one of MTV's first "VJs," died March 17 of an apparent heart attack. He was 62.

Jackson first rose to prominence in 1968 as an air personality at influential progressive Rocker WBCN/Boston. In 1971 Jackson moved to Los Angeles, where he joined pioneering AOR KLOS/Los Angeles and spent nine years in afternoons at the ABC Radio station. Jackson also found fame in film, as the disc jockey in the 1976 film *Car Wash*.

At the end of the 1970s Jackson was at the forefront of punk and a burgeoning New Wave scene as a member of KWST (K-West)/L.A.'s airstaff. Soon after, Jackson got his first taste of television as

a "rock reporter" for KABC-TV/L.A. The opportunity led Jackson in 1981 to join a fledgling music-video channel called MTV, available only to cable TV subscribers.

Jackson spent six years at MTV, and in 1987 decided to return to radio, moving back to Los Angeles. In the late 1980s Jackson worked at KROQ and KMPC-FM, which later became KEDG (The Edge). In 1990 he struck a deal with Westwood One and became the host of such programs as *The Beatle Years* and the *Super Star Concert Series*.

In 2000 Jackson returned to KLOS for a two-year tenure, taking on a role as host of the Sunday-evening program *The Seventh Day*. From June 2002 until

**JACKSON** See Page 19



Jackson, circa mid-'70s

## EXECUTIVE ACTION

### Superadio Ups Campanario To VP/Dir., Urban

Ten-year Superadio veteran John Campanario has been upped to VP/Director of Urban Programming. He'll relocate from the company's Framingham, MA headquarters to its New York office.

Campanario will continue to work with affiliate stations in developing Superadio's Urban product, including the Superadio Mix Shows, *The Jump Off With Ed Lover & Doctor Dre*, *The Soul Lounge*, *Lost in the '80s*, *The Baka Boyz Master Mix* and others, as well as the recently launched *Wendy Williams Experience*.

"John C. has been a vital ingredient in Superadio's growth over the past decade," Superadio President Gary Bernstein said. "It is a pleasure to reward such a conscientious, talented and passionate individual with a new and exciting challenge."

### Jones Named PD Of KJQN/Salt Lake City

Simmons Media's Classic Alternative KJQN (KJQ)/Salt Lake City has promoted Lara Jones to PD. She replaces Dom Casual, who exited in February.

Jones will remain co-host, along with Jeff Hanson, of the station's morning show. She rejoined the station in September 2003, having been part of the KJQ staff during the station's first incarnation in the late 1980s as a current-based Alternative outlet. Before returning to KJQ Jones was a staff writer for local business paper *The Enterprise*.



Jones

"KJQ was one of the originators of modern rock, if you will," Jones told R&R. "We broke a lot of bands in the early days of KJQ. So now, trying to position the station as a Classic Alternative and still be relevant, that's the big challenge for me. And in this day and age of heavy research I want to give the people, what they

want, but I also have to give them what they need. And so giving them some tasty deep cuts from The Clash and Echo & The Bunnymen, that's what I will strive to do."

### Smith Official As O-Rock/Orlando PD

Bobby Smith has officially been named PD of Infinity's Alternative WOCL (O-Rock 105.9)/Orlando. Smith has been interim PD since October 2003 and joined the station in November 2000. He will retain his afternoon shift at the station.

"When I needed to make Bobby interim PD, I got to see his work and enthusiasm," Infinity/Orlando Sr. VP/Market Manager Earnest James told R&R. "He worked well with the sales department and promotions



Smith

department, and the jocks had respect for him. The fact that I had someone in-house, someone who was a known quantity and someone who was enthusiastic and really had a love for the radio station made the search easier."

Smith said, "I'm very lucky to work with such a talented and creative team here at O-Rock. We've all grown in the last three years and become a team, and I'm proud of everyone as we continue to work toward the common goal of winning."

### Callahan Elevated At Albany Broadcasting

Albany Broadcasting has promoted Kevin Callahan to OM of its five-station Albany, NY cluster, which comprises Urban WAJZ, CHR/Pop WFLY, Adult Standards WKLI, AC WYJB and Smooth Jazz WZMR. Callahan will continue to serve as PD of WYJB & WZMR.

"Kevin's previous cluster experience in Colorado, as well as his 'make things happen' attitude, will greatly help Albany Broadcasting today and beyond," cluster VP/GM Stacy Rogers said. "Good luck, Kevin. Let's make some great things happen together!"

Callahan told R&R, "I'm just thrilled that I'm working in my hometown. We have some extraordinary programming talent here, including Sugarbear at WAJZ, Jay Scott at WKLI and our VP/Marketing, Pat Ryan, who's been doing a great job as interim PD of WFLY. I'm also looking forward to having an actual office with walls and a window, instead of a cubicle."

Callahan's first order of business was to drop his afternoon host responsibilities at WZMR. His replacement is Keith Kleinfeldt, most recently mid-day personality at Galaxy's now-defunct crosstown WKRD, which flipped in late January to Classic Country as WEGQ.

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Charles Osgood, CBS News

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JOSH KELLEY Everybody Wants You  
LENNY KRAVITZ Where Are We Runnin'?  
USHER Burn  
YELLOWCARD Ocean Avenue

**SOFT ROCK**  
**Seth Neiman**  
CLAY AIKEN The Way

**RAP**  
**DJ Mecca**  
BONE CRUSHER IYING YANG TWINS Take Ya Clothes Off  
JOE BUDDEN Body Hot  
D12 40 Oz.  
DEAD PREZ Hell Yeah (Pimp The System)  
JADAKISS I/ NATE DOGG Time's Up!  
SLUM VILLAGE I/ MC BREED It's On  
TOD SHORT Choosin'  
VISIONARIES If You Can't Say Love

### PROGRESSIVE

**Liz Opoka**  
BLUES TRAVELER Sweet And Broken  
DAVID BYRNE Tiny Apocalypse  
DIANA KRALL Temptation

### AMERICANA

**Liz Opoka**  
ANGEL DEAN In The Shell  
ALISON KRAUSS You Will Be Mine  
RAUL MALO The Great Automatic Power

### ROCK

**Adam Neiman**  
AUDIOSLAVE What Are You  
GODSMACK Running Blind  
LENNY KRAVITZ Where Are We Runnin'  
SMILE EMPTY SOUL Silhouettes  
THREE DAYS GRACE Just Like You

### ALTERNATIVE

**Adam Neiman**  
DESCENDENTS Nothing With You  
FINLEY OUYAYE Dice  
SUGARCULT Memory  
VINES Ride

### TODAY'S COUNTRY

**Liz Opoka**  
LONESTAR Let's Be Us Again  
LEE ANN WOMACK The Wrong Girl

### SMOOTH JAZZ

**Gary Susalis**  
BRAXTON BROTHERS When You Touch Me  
JOYCE COOLING Expression  
EUGE GROOVE Livin' Large  
DAVE KOZ Honey-Dipped  
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### WEST

1. JANET JACKSON Just A Little While
2. SEAL Love's Divine
3. LINDSAY LOHAN Drama Queen (That Girl)
4. MAROON 5 This Love
5. LAMONT OZZIER I Hear A Symphony

### MIDWEST

1. JANET JACKSON Just A Little While
2. NORAH JONES Sunnee
3. SEAL Love's Divine
4. MUSIQ Whoknows
5. SUPERLITIO Que Vo Hacer

### SOUTHWEST

1. JANET JACKSON Just A Little While
2. SEAL Love's Divine
3. SUPERLITIO Que Vo Hacer
4. MAROON 5 This Love
5. LAMONT OZZIER I Hear A Symphony

### NORTHEAST

1. LINDSAY LOHAN Drama Queen (That Girl)
2. JANET JACKSON Just A Little While
3. SEAL Love's Divine
4. MAROON 5 This Love
5. SUPERLITIO Que Vo Hacer

### SOUTHEAST

1. LINDSAY LOHAN Drama Queen (That Girl)
2. MAROON 5 This Love
3. JANET JACKSON Just A Little While
4. SEAL Love's Divine
5. SUPERLITIO Que Vo Hacer

## SIRIUS

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**SIRIUS RADIO**  
Steve Blatter

**Planet Dance**  
Swedish Egil

AGNELLI & NELSON Holding Onto Nothing  
PAUL VAN DYK Crush (PVD Remix)  
AFMIN VAN BUREN Burned with Desire (Kyauvs Albert Remix)  
NRG Never Lost His Hardcore (Paul Maddox Remix)  
TALI Blazin' (Original Mix)  
DEEPSWING Take Me To The Disco (Original Mix)  
KRAFTWERK Aerodynamik (Kling Klang Radio Mix)  
TOM NEVILLE Just F\*\*k (Deep Down Dirty Original Mix)

**The Pulse**  
Haneen Arafat  
ALANIS MDRISSETTE Everything

**SIRIUS HITS 1**  
Kid Kelly  
CHERIE I'm Ready  
BEYONCE Naughty Girl  
AJA He's All Mine

**Hot Jamz**  
Geronimo  
JOE I/G UNIT Ride Wit U  
R KELLY Happy People

**New Country**  
Al Skop  
JOE NICHOLS If Nobody Believed In You

**The Beat**  
Howard Marcus  
KARMA CLUB Lucky Star

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CHROMEO Destination: Overdrive  
ZERO 7 Home  
VICTORIA BECKHAM Let Your Head Go  
MODEST MOUSE Float On  
VINES Ride  
BRANDY Turn It Up  
GEORGE MICHAEL Amazing  
LENNY KRAVITZ Where Are We Running?  
MAROON 5 Sunday Morning  
TUBE & BERGER I/CHRISSE MYNDE Straight Ahead

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

### CHR/POP

**Jack Patterson**  
DARKNESS I Believe In A Thing Called Love  
D12 I/EMINEM My Band

### CHR/RHYTHMIC

**Mark Shands**  
CHUBBY CHECKER & INNER CIRCLE Limbo Rock (Remix)

### URBAN

**Jack Patterson**  
MEMPHIS BLEEK Round Here  
CALVIN RICHARDSON Not Like This

### ROCK

**Stephanie Mondello**  
GODSMACK Running Blind

**ADULT ALTERNATIVE**  
**Stephanie Mondello**  
ZERO 7 Home

### ADULT CONTEMPORARY

**Jason Shiff**  
ALANIS MORISSETTE Everything  
CHERIE I'm Ready  
DIDO Don't Leave Home

### INTERNATIONAL HITS

**Mark Shands**  
DJ CASPER Cha Cha Slide

### COUNTRY

**Leanne Flask**  
RACHEL PROCTOR Me And Emily  
LEE ANN WOMACK The Wrong Girl  
GRETCHEN WILSON Redneck Woman  
JOE NICHOLS If Nobody Believed In You

### RHYTHMIC DANCE

**Danielle Ruysschaert**  
BRITNEY SPEARS Toxic (Mo's Avenger Mix)  
JOCELYN ENRIQUEZ Why (Revolution Mix)  
CHRISTINA MILAN Dip It Low (JJ Flores Mix)  
SWEET RAINS Stippin' Away  
ARIEL Hurt Me So Bad

### RAP/HIP-HOP

**Mark Shands**  
MESSY MARV Baby



Artist/Title	Total Plays
HILARY DUFF Come Clean	80
CHEETAH GIRLS Cinderella	76
HILARY DUFF Why Not	76
HILARY DUFF So Yesterday	74
D-TENT BOYS Dig It	74
RON STOPPABLE & RUFUS Naked Mole Rap	73
LINDSAY LOHAN Drama Queen (That Girl)	73
JESSE MCCARTNEY Beautiful Soul	68
HAMPTON Hamsterdance 2	73
BAHA MEN Who Let The Dogs Out	34
GREG RAPOSO Take Me Back Home	31
RAVEN Superstition	30
SIMPLE PLAN Perfect	30
CLAY AIKEN Invisible	30
AVRIL LAVIGNE Sk8er Boi	30
PLAYA I/AARON CARTER Every Little Step	30
STEVIE BROCK Zip-A-Dee Doo-Dah	29
AVRIL LAVIGNE Complicated	29
LINDSAY LOHAN Ultimate	28
ALL-AMERICAN REJECTS Swing, Swing	27



Playlist for the week of March 16-22.

## abc RADIO NETWORKS

Phil Hall • 972-991-9200

**Tom Joyner Morning Show**  
Vern Catron  
JANET JACKSON I Want You

**Country Coast To Coast**  
Dave Nicholson  
DAVID LEE MURPHY Loco  
EMERSON DRIVE Last One Standing

**Real Country**  
Richard Lee  
DAVID LEE MURPHY Loco  
GRETCHEN WILSON Redneck Woman



Ken Moultrie • 800-426-9082

**Alternative**  
**Steve Young/Kristopher Jones**  
STILLS Still In Love Song  
MUSE Time Is Running Out  
AUDIOSLAVE What You Are

**Active Rock**  
**Steve Young/Kristopher Jones**  
AUDIOSLAVE What You Are  
AEROSMITH Baby, Please Don't Go  
BURDEN BROTHERS Beautiful Night  
DROPOX Wishbone

**Soft AC**  
**Mike Bettelli/Teresa Cook**  
LIONEL RICHIE Just For You

**The Dave Wingert Show**  
**Mike Bettelli/Teresa Cook**  
LIONEL RICHIE Just For You

**Marie And Friends (Marie Osmond Show)**  
**Mike Bettelli/Teresa Cook**  
LIONEL RICHIE Just For You

**Mainstream Country**  
**Ray Randall/Hank Aaron**  
GRETCHEN WILSON Redneck Woman

**New Country**  
**Hank Aaron**  
TRACY LAWRENCE Paint Me A Birmingham

**Lia**  
**Ken Moultrie/Hank Aaron**  
TRACY LAWRENCE Paint Me A Birmingham

**Danny Wright**  
**Ray Randall/Hank Aaron**  
MONTGOMERY GENTRY If You Ever Stop Loving Me  
GRETCHEN WILSON Redneck Woman

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**Adult Hit Radio**  
Jon Holiday  
HOOBASTANK The Reason

**Adult Contemporary**  
Rick Brady  
LIONEL RICHIE Just For You

**Rock Classic**  
Adam Fendrich  
WHO Real Good Looking Boy  
ERIC CLAPTON If I Had Possession Over Judgement Day

### US COUNTRY

**Penny Mitchell**  
JOSH GRACIN I Want To Live  
BRAD PAISLEY & ALISON KRAUSS Whiskey Lullaby

### GREAT AMERICAN COUNTRY

**Jim Murphy • 303-784-8700**  
A. YOUNG & LITTLE SADIE W/W. KIMBROUGH Home...



Charlie Cook • 661-294-9000

### Soft AC

**Andy Fuller**  
LUTHER VANDROSS  
SANTANA I/ALEX BAND Why Don't You & I

### Adult Rock & Roll

**Jeff Gonzer**  
WHO Real Good Looking Boy

### Mainstream Country

**David Felker**  
EMERSON DRIVE Last One Standing

### Hot Country

**Jim Hays**  
GRETCHEN WILSON Redneck Woman

### Young & Verna

**David Felker**  
BRAD PAISLEY & ALISON KRAUSS Whiskey Lullaby



### After Midnight

**Sam Thompson**  
GRETCHEN WILSON Redneck Woman



### Country Today

**John Glenn**  
HANK WILLIAMS JR. Why Can't We All Just Get A Long Neck  
JOSH GRACIN I Want To Live

### AC Active

**Dave Hunter**  
BIG & RICH Wild West Show  
AVRIL LAVIGNE Don't Tell Me

### AC Pure

**Dave Hunter**  
MARTINA MCBRIDE This One's For The Girls

### Alternative Now!

**Chris Reeves • 402-952-7600**  
MUSE Time Is Running Out  
STILLS Still In Love Song



Jay Frank • 310-526-4247

### Video

D-12 I/EMINEM My Band  
ELEFANT MIsfit  
KID ROCK Cold And Empty  
LIL FLIP Game Over  
LINKIN PARK Lyin' From You  
LUDACRIS Southern Fried Intro/Blow It Out  
MARIO WINANS I Don't Wanna Know  
MUSE Time Is Running Out  
MUSIQ Whoknows



Tony Lamptey • 866-552-9118

### Hip Hop

TWISTA Overnight Celebrity  
EIGHTBALL & MJJ You Don't Want Drama



72 million households



Plays	
60	JAY-Z Dirt Off Your Shoulder
59	USHER Yeah
58	J-KWON Topsy
56	MARODON 5 This Love
53	G UNIT I/JUDE Wanna Get To Know You
52	BRITNEY SPEARS Toxic
46	BLINK-182 I Miss You
38	CHINGY One Call Away
31	CASSIDY I/R, KELLY Hotel
27	EAMON F**k It (I Don't Want You Back)
27	YELLOWCARD Ocean Avenue
27	KANYE WEST All Falls Down
21	T.I. Rubber Band Man
21	SIMPLE PLAN Don't Wanna Think About You
20	YEAH YEAH YEAHS Maps
19	JOSS STONE Fell In Love With A Boy
19	EVANESCENCE My Immortal
16	LOSTPROPHETS Last Train Home
15	BLACK EYED PEAS Hey Mama
15	SEAN PAUL I'm Still In Love With You

Video playlist for the week of March 16-22.



David Cohn  
General Manager

2

30	CASSIDY I/R, KELLY Hotel
27	J-KWON Topsy
23	USHER I/LUDACRIS & LIL JON Yeah
22	YELLOWCARD Ocean Avenue
22	CHINGY One Call Away
19	AFI Silver And Cold
19	LOSTPROPHETS Last Train Home
19	VINES Ride
17	JAY-Z Dirt Off Your Shoulder
16	T.I., Rubber Band Man
15	RZA Grits
15	YOUNG GUNZ No Better Love
12	TWISTA I/KANYE WEST & JAMIE FOXX Slow Jamz
12	N.E.R.D., She Wants To Move
12	STORY OF THE YEAR Until The Day I Die
12	TRAPT Echo
11	INCUBUS Megalomaniac
11	PHANTOM PLANET Big Brat
11	LINKIN PARK Lying From You
11	MISSY ELLIOTT Work It

Video playlist for the week of March 16-22.

75 million households



Paul Marszalek  
VP/Music Programming

ADDS

	OUTKAST Roses
	HANSON Penny And Me
	LOS LONELY BOYS Heaven

	JOSS STONE Fell In Love With A Boy
	EVANESCENCE My Immortal
	MARODON 5 This Love
	USHER F.I.L. JON & LUDACRIS Yeah
	JANET JACKSON I Want You
	JET Are You Gonna Be My Girl
	NORAH JONES Sunrise
	OUTKAST Roses
	BRITNEY SPEARS Toxic
	BEYONCÉ Naughty Girl
	BLACK EYED PEAS Hey Mama
	DARKNESS I Believe In A Thing Called Love
	FIVE FDR FIGHTING 100 Years
	HDOBASTANK The Reason
	KYLIE MINOQUE Red Blooded Woman
	ALICIA KEYS If I Ain't Got You
	KID ROCK Cold And Empty
	SARAH MCCLACHLAN Stupid
	BLINK 182 I Miss You
	MELISSA ETHERIDGE Breathe

Video playlist for the week of March 16-22.

Lori Parkerson  
202-380-4425



2Don20 (XM20)

	Kane
	USHER Burn
	BEYONCÉ Naughty Girl
	OUTKAST Roses
	JESSICA SIMPSON Take My Breath Away
	HDOBASTANK The Reason

BPM

	Blake Lawrence
	J. Without My One and Only
	LMC VS U2 Take Me To The Clouds Above
	PAUL VAN DYK Crush

SQUIZZ (XM48)

	Charlie Logan
	JOSH TODD Shine

U-POP (XM29)

	Zach Overking
	VINES Ride
	JOHN MAYER Clarity
	JET Look What You've Done
	FIVE FDR FIGHTING 100 Years

THE LOFT (XM50)

	Mike Marrone
	CATIE CURTIS The Night
	CATIE CURTIS The Trouble You Bring
	ODOLOREAN Hannibal, MO
	THE BENS Bruised
	THE BENS Just Pretend

RAW (XM66)

	Leo G.
	LIL SCRAPY No Problem

WATERCOLORS (XM71)

	Trinity
	DIANA KRALL Temptation
	PRAFUL Let The Chips Fall
	BDB BALDWIN I Wanna Be Where You Are

X COUNTRY (XM12)

	Jessie Scott
	ELIZA GILKYSOON Land Of Milk And Honey
	GANDALF MURPHY Flapjacks From The Sky

XM CAFÉ (XM45)

	Bill Evans
	DAVID BYRNE Grown Backwards
	RON SEXSMITH Retriever
	DIANA KRALL The Girl In The Other Room
	MICHAEL MCDERMOTT Ashes

XMLM (XM42)

	Ward Cleaver
	SOULFLY Presence
	GRIP INC. Incorporated
	ALL THAT REMAINS This Darkened Heart

36 million households



Cindy Mahmoud,  
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 And I
	YING YANG TWINS I/LIL JON... Salt Shaker
	JAY-Z Dirt Off Your Shoulder
	ALICIA KEYS You Don't Know My Name

RAP CITY TOP 10

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

Video playlist is frozen.



COUNTRY MUSIC TELEVISION

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

ADDS

No Adds

TOP 20

	Plays	TW	LW
34	30		
31	31		
31	31		
30	32		
30	31		
29	30		
28	30		
28	28		
28	27		
28	26		
27	27		
27	26		
27	25		
21	22		
20	22		
17	29		
17	12		
13	12		
13	10		
12	24		

Airplay as monitored by Mediabase 24/7  
between March 15-20.



Jim Murphy, VP/Programming  
26.5 million households

ADDS

A. YOUNG & L. SADIE I/W. KIMBROUGH Home Remedy

TOP 20

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

Information current as of March 26.



Pos.	Artist	Avg. Gross (in 000s)
1	BETTE MIDLER	\$1,085.5
2	ROD STEWART	\$947.9
3	GEORGE STRAIT	\$809.8
4	DAVE MATTHEWS & FRIENDS	\$747.6
5	TOBY KEITH	\$535.1
6	DAVID BOWIE	\$533.3
7	LINKIN PARK	\$417.7
8	SARAH BRIGHTMAN	\$349.0
9	CHRIS ROCK	\$329.5
10	TRANS SIBERIAN ORCHESTRA	\$318.6
11	KID ROCK	\$310.7
12	JOHN MAYER	\$245.3
13	JOSH GROBAN	\$242.4
14	BILL GAITHER & FRIENDS	\$230.5
15	BARENAKED LADIES	\$212.0

Among this week's new tours:

EDDIE MONEY  
LITTLE TEXAS  
SEAL  
SEVENDUST  
THRILLS

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

TELEVISION

TOP TEN SHOWS  
Total Audience  
(105.5 million households)

1. American Idol (Tuesday)
2. American Idol (Wednesday)
3. Survivor: All-Stars (Wednesday)
4. The Apprentice
5. 60 Minutes
6. Friends
7. Will & Grace
8. Everybody Loves Raymond
9. Fear Factor
10. Cold Case

Source: Nielsen Media Research

March 15-21  
Adults 18-49

1. American Idol (Tuesday)
2. American Idol (Wednesday)
3. The Apprentice
4. Survivor: All-Stars (Wednesday)
5. Will & Grace
6. Friends
7. Fear Factor
8. Las Vegas
9. Simpsons (Sunday, 8:30pm)
10. Average Joe: Adam Returns

COMING NEXT WEEK

Friday, 3/26

• Billy Joel, Live With Regis & Kelly (check local listings for time and channel).

• Damien Rice, The Ellen DeGeneres Show (check local listings for time and channel).

• Fefe Dobson, The Tonight Show With Jay Leno (NBC, check local listings for time).

• Harry Connick Jr., Late Late Show With Craig Kilborn (CBS, check local listings for time).

• French Kicks and Kanye West, Last Call With Carson Daly (NBC, check local listings for time).

Saturday, 3/27

• Clay Aiken, Saturday Night Live (NBC, 11:30pm ET/PT).

Sunday, 3/28

• Britney Spears Live From Miami airs on Showtime (9pm ET/PT).

Monday, 3/29

• Chicago, Ellen DeGeneres.  
• Janet Jackson and John May-

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

• Los Lonely Boys, Jimmy Kimmel Live (ABC, check local listings for time).

• Stereophonics, Craig Kilborn.  
• Blondie, Carson Daly.

Tuesday, 3/30

• Kenny Chesney, Jay Leno.  
• Lou Reed, David Letterman.  
• Toby Lightman, Late Night With Conan O'Brien (NBC, check local listings for time).

• Joss Stone, Carson Daly.

Wednesday, 3/31

• Michael Buble, On-Air With Ryan Seacrest (check local listings for time and channel).

• The Walkmen, David Letterman.  
• Usher, Conan O'Brien.  
• N.E.R.D., Carson Daly.

Thursday, 4/1

• Puddle Of Mudd, Jay Leno.  
• Liz Phair, David Letterman.  
• Tesla, Jimmy Kimmel.  
• Usher, Carson Daly.

— Julie Gidlow

FILMS

BOX OFFICE TOTALS

March 19-21

Title	Distributor	Weekend	\$ To Date
1	Dawn Of The Dead (Universal)*	\$26.72	\$26.72
2	The Passion Of The Christ (Newmarket)	\$19.41	\$295.50
3	Taking Lives (WB)*	\$11.45	\$11.45
4	Starsky & Hutch (WB)	\$10.39	\$67.46
5	Secret Window (Sony)	\$9.26	\$32.77
6	Hidalgo (Buena Vista)	\$8.41	\$48.41
7	Eternal Sunshine Of The Spotless ... (Focus)*	\$8.17	\$8.17
8	Agent Cody Banks: Destination ... (MGM/UA)	\$6.03	\$17.32
9	50 First Dates (Sony)	\$4.18	\$113.08
10	Confessions Of A Teenage ... (Buena Vista)	\$1.56	\$27.59

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

COMING ATTRACTIONS: This week's openers include Scooby-Doo 2: Monsters Unleashed, starring Freddie Prinze Jr. The film's Warner Bros. soundtrack sports Simple Plan's "Don't Wanna Think About You," Ruben Studdard's "Shining Star (Shakespeare Remix)," Bowl'ing For Soup's "Here We Go," New Radicals' "You Get What You Give," Harvey Danger's "Flagpole Sitta," Fatboy Slim's "The Rockafeller Skank," 2 Unlimited's "Get Ready for This," Wild Cherry's "Play That Funky Music," and "Love Shack" by The B-52's. Bad Manners' version of "Woolly Bully" and cuts by Big

Brovaz, Apache Indian and Puffy AmiYumi complete the ST.

The Ladykillers, starring Tom Hanks, also opens this week. The film's Columbia soundtrack contains three songs each by Nappy Roots (including the new single "Trouble of This World [Coming Home]") and The Soul Stirrers, as well as two apiece by Donnie McClurkin and Bill Landford & The Landfordaires and more.

Rounding out this week's openers are Never Die Alone, starring recording act DMX, and Jersey Girl, featuring recording artist Jennifer Lopez in a supporting role.

— Julie Gidlow





# News/Talk: Fighting For The Front Seat

New research study debuts at TRS 2004

**A**t the recently held R&R Talk Radio Seminar in Washington, DC, one of the most popular learning sessions presented to attendees was a brand-new study, presented by Arbitron in conjunction with Edison Media Research, of News/Talk radio listeners' in-car habits.

Moderated by Arbitron's Bob Michaels and Edison's Larry Rosin, the study gave TRS 2004 attendees new insights into the habits and purchasing decisions made by commuters listening to radio overall and News/Talk radio specifically. The national in-car study was conducted with a total of 1,505 telephone interviews with diarykeepers 12+ from the spring 2003 Arbitron. More than 98% had been either a driver or a passenger in a "non-public transportation vehicle" during the past month, with 17% (256 respondents) reporting that they were P1 listeners to a News/Talk station.

According to Rosin, News/Talk ranks among the most listened-to formats when it comes to in-car listening. "More than a third of all News/Talk listening (37%) is done

in the car," said Rosin. "That certainly defines the car as a very important listening location for the News/Talk format."

### Some Basic Trends

"We began by asking people, 'In general are you spending more or less time listening to the radio in your car than a year ago?'" said Rosin. "By a significant margin, people said 'more.'" In fact, 39% of respondents reported more in-car listening vs. 24% who said they were listening less.



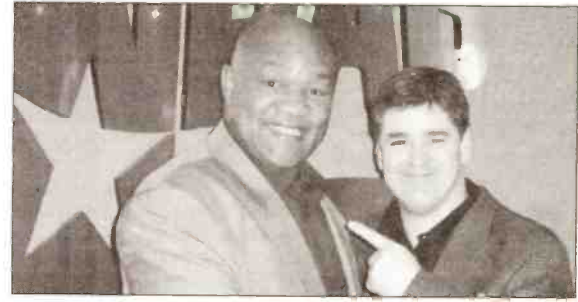
**Bob Michaels**

One of the reasons people said they were listening more in their cars was because they were spending more time there. "People perceive that traffic is getting worse," said Rosin. "Some 70% of the people in the study said it was getting worse."

When asked to estimate how

much time people were listening in their cars, weekday estimates hovered at around 2:12 a day. Surprisingly, weekend estimates were only slightly lower, with participants reporting about 2:05 of in-car listening time on both Saturday and Sunday. That figure just might give some News/Talk programmers food for thought about whether or not digressing too far from the station's usual weekday programming is really such a good idea. In the end, people reported in-car listening to News/Talk an average of 14-plus hours a week. "That means nearly 13% of your listeners' waking hours are being spent in their cars," Rosin noted.

Who listens in their cars more — men or women? Men averaged about 2:28 on weekdays, while women reported an average of 1:57 — just under two hours. Both men and women reported an average of 2:05 spent listening on Saturday and Sunday. "While women are increasing their percentage of the total each year," said Rosin, "men still tend to



**NOW YOU KNOW WHY WE CALL 'EM 'MUG SHOTS'**  
 Mugging for the camera during a recent visit to WBAP/Dallas are (l-r) former heavyweight champ and grilling magnate George Foreman with ABC Radio Networks' Talk radio heavyweight Sean Hannity

live farther from their workplace and have longer commutes than women do. Also, men are still more likely to be working out of the home in higher percentages, so they're more likely to have a daily commute."

### N/T Demos Are Heavy In-Car Users

When breaking down by age the percentage of listening done in-car,



**Larry Rosin**

the study notes that the largest number of mobile listeners falls into the 25-64 demo — and that spells good news for News/Talk. "The highest numbers — the heaviest in-car users as a percentage — are in the 35-44 and 45-54 demographics," said Rosin. "For most News/Talk stations,

that is the heart of their targeted audience, so once again we see another application of just how important in-car listening is to the News/Talk format."

Another statistic compared the average weekly mileage for News/Talk listeners vs. the total universe. "The average distance covered by drivers weekly is 306 miles," reported Rosin. "That's about the distance from Philadelphia to Pitts-

burgh." But News/Talk listeners averaged even more — an average of about 345 miles a week. That means they're not only spending more time in their cars, they're also traveling longer distances, so they have an opportunity to listen longer. "We're seeing that, over time, in-car listening is increasingly becoming a greater percentage of overall listening — from 30% in 1999 to 34% in 2003," said Rosin. "That will be an interesting number to continue to watch."

### The Major-Market Myth

The Arbitron/Edison study dispels the notion that in-car listening is mostly a concern in major markets, such as New York; Los Angeles; Chicago; Dallas; and Washington, DC, where long commutes to work are a way of life for residents. So, in an analysis of the spring 2003 Arbitron, which famous metropolis has the most overall in-car listening? Fredericksburg, VA! Residents of this suburban city outside of DC clock a whopping 44% of their radio listening time in the car. Same goes for listeners in Sussex, NJ (44%), with Raleigh-Durham; Nashville; Ann Arbor, MI; and Frederick, MD listeners logging a close 42% of their

Continued on Page 24

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## WEEKEND PROGRAMMING THAT GETS RESULTS!!

	Before Sisters P 12+ Share	with Sisters P 12+ Share	%Growth P 12+ Share	Before Sisters W 25-54	with Sisters W 25-54	% Growth W 25-54 Share
WMAL Washington	3.6	5.2	44%	0.0	3.8	100%
KXL Portland OR	4.0	4.9	23%	0.6	1.0	67%
KNUU Las Vegas	0.2	0.7	250%	0.0	0.5	100%
KNZR Bakersfield	1.3	1.8	38%	0.0	2.8	100%

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





## THE JIM ROME SHOW

<b>CHICAGO WMVP-AM</b> First Complete Book	<b>1.3 to 2.9</b>	<b>UP 123%</b>
San Francisco <b>KTCT</b>	<b>2.4 to 3.5</b>	<b>UP 46%</b>
Detroit <b>WDFN</b>	<b>3.9 to 6.0</b>	<b>UP 54%</b>
Phoenix <b>KGME</b>	<b>2.0 to 6.0</b>	<b>UP 200%</b>
Tampa <b>WDAE</b>	<b>5.3 to 6.9</b>	<b>UP 30%</b>
Cincinnati <b>WKCY</b>	<b>4.1 to 5.4</b>	<b>UP 32%</b>
Sacramento <b>KHTK</b>	<b>7.9 to 12.2</b>	<b>UP 54%</b>
Buffalo <b>WGR</b>	<b>5.8 to 7.5</b>	<b>UP 29%</b>
Albuquerque <b>KMML</b>	<b>3.0 to 9.7</b>	<b>UP 223%</b>

## ON THE ROAD OR ON THE RADIO



# ROME ROCKS

Source: Arbitron, Fall 2002 vs Fall 2003 AQH Share, Men 25-54, exact time, M-F, MSA • Reserve this show now call, Steve Kaufman at 818-461-5177

## PREMIERE TALENT



News/Talk

Continued from Page 22

listening time while behind the wheel.

"Interestingly," said Rosin, "Los Angeles came in way down near the bottom of the list for in-car listening, at only 32%." Asked what could make that possible in the city many would argue is the ultimate automobile society, Rosin suggested that L.A.'s large Hispanic population might be part of the answer. "Our findings suggest that Hispanics tend to have less in-car listening time compared to other groups," he said. "We think there are probably a variety of sociocultural reasons for that, but we haven't gone so far as to really run all the data. But it seems to be the most logical reason as to why L.A. came in lower on this score than many other markets."

**What Are You Doing At 5pm?**

It's likely no accident that ABC News Radio has high-profile ABC World News Tonight Sr. Editor Peter Jennings anchor the radio network's daily 5pm newscast. Ditto for CBS Radio News, where the venerable Dan Rather is heard regularly on the network's 5pm newscast. Network researchers have likely already learned what the Arbitron/Edison study confirmed, and that is that more than half of all in-car radio listening — 51% — is done during the 5-6pm hour. Even morning drive's 7-8am hour, with its phenomenal 44% showing for in-car listeners, pales in comparison.

In fact, the study points out that more than half of workers' morning drive commute time is over by 8am, with 19% leaving for work between 6-7am and 38% backing out of the driveway between 7-8am. Fifteen percent of the workforce can be called early birds, arriving on the job between 6-7am, while

34% punch in between 7-8am. Some 23% arrive at the office between 8-9am, while only 15% are given the luxury of rolling in after 9am. Among the more humorous findings in the study is that 7% of listeners replied "I don't know" when asked what time they usually arrive at their primary job each day. Nice work if you can get it.

Conversely, stations may want to review their afternoon programming features to better reach the 23% of listeners who leave work between 4-5pm. That's only marginally fewer than the 24% who exit work at the traditional "five o'clock whistle." Only 18% of overachievers head home between 6-7pm nightly, while 6% stay at work until after 7pm.

**Radio Still Rules In The Car**

When News/Talk PIs were asked what in-car audio-entertainment devices they have used as a driver or passenger within the past month, 97% said they'd listened to either an AM or FM radio station. Radio was followed by cell phones (61%), CD players (52%), cassette players (51%), DVD players (5%), GPS systems (4%), satellite radio (2%) and MP3 players (1%). In addition, 78% of News/Talk respondents said they use their car radio all or most of the time. Compare that to the second-most used device, the cell phone, at 14%, and it's clear that radio is still overwhelmingly the most used device in the car.

"Over time I think you'll see the numbers for CD use go up and cassette go down," said Rosin. "I also think that in-car DVD players have not gotten nearly enough attention when it comes to future competition for radio. When I asked a friend recently how often he has the DVD player on in his car, his reply was, 'When the kids are in the car, 100% of the time.' I worry about that for the long term, because if kids in the

back seat are always watching video entertainment, they are not learning the radio habit like we did when we were kids."

Rosin's concerns could be well founded, since the study also notes that while radio is still the overwhelming choice of in-car devices, it is less dominant among 12-24-year-olds. "This might not be immediately relevant to News/Talk radio stations," said Rosin. "But again, over the long haul, it's not a good sign for developing the radio habit in the car with younger listeners, and that is something I think should be of concern to radio broadcasters."

Finally on this topic, when asked what it would be if they could have only one device to use in the car, 69% of overall listeners said "radio"; a whopping 77% of News/Talk listeners said the same. "You can see just how central and important you are as News/Talk stations to your listeners in the car," Rosin told the crowd at TRS 2004.

**The Threat From Space**

Arbitron's Michaels took the podium next to look at how big a threat satellite radio would appear to be in the battle for in-car listening. And while 41% of News/Talk listeners were familiar with XM and 26% had heard of Sirius, only 1.2% of respondents actually subscribed to XM and none subscribed to Sirius. "When we asked News/Talk respondents how interested they would be in a new service that provides digital audio to your car all over the U.S., 57% said they were not at all interested," said Michaels. "Some 17% said they were not very interested, and only 23% — about a quarter of the sample — said they were somewhat or very interested in the idea."

However, before radio broadcasters pop too many champagne corks over that statistic, the numbers change considerably when the same question is asked about the service when pre-installed in a listener's car.

"The number of those who are somewhat or very interested when the equipment is pre-installed in the vehicle jumps to 38%," reported Michaels. "Additionally, the biggest interest by News/Talk PIs comes from men 25-34. With numbers that high, this could be a threat to traditional radio in the future."

**"More than a third of all News/Talk listening is done in the car. That certainly defines it as a very important listening location for the News/Talk format."**

Larry Rosin

**You Must Have A Button**

The study noted that 88% of News/Talk listeners have preset buttons in their primary car that are set to specific stations to which they do the majority of their listening. "An overwhelming 98% of respondents said that the station they listen to most in the car has a preset button," said Michaels. "The average number of AM stations preset by all listeners is 1.68, while the average number of preset FM's is 5.01. About 35% of overall participants said they had no AM presets in their car."

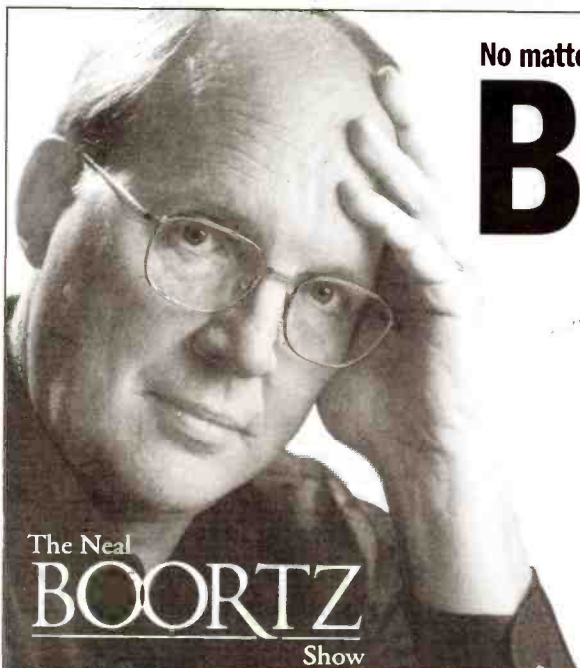
"But that changes when we looked at only News/Talk listeners, who reported an average of 2.99 AM

presets and 5.25 FM presets. So News/Talk PIs are much more likely to have AM presets in their car than are listeners in the overall radio universe." That fact should not go unnoticed by News/Talk programmers and marketers.

The good news is, once you get a button devoted to your station, listeners rarely change it. About half (49%) reported they had not changed presets on their car radio for more than a year, and 16% hadn't made a change in more than six months. In fact, 42% of News/Talk PIs said that once the buttons were set it was "not worth the hassle" to change them. That compares to 53% of respondents in the overall study who felt that way.

Finally, when asked how often they change stations in different locations, not surprisingly, most News/Talk listeners change stations most when in the car. "Nearly three-fourths of News/Talk PIs — 71% — said they mostly leave it on one station while they're at work," said Michaels. "And 65% tend to stick with one station when listening at home. But in the car, only 43% leave the radio tuned to one station, 40% 'occasionally' change it, and 17% 'frequently' change the station." However, News/Talk PIs are still a lot less likely to change stations while in the car than are overall radio listeners, 37% of whom report that they frequently change stations while driving or riding in a car.

There is a great deal more detail available on the subjects discussed on these pages, as well as additional insight into the importance of traffic reports, in-car buying decisions and strategies for defending your station's turf when it comes to that all-important in-car listening by News/Talk PIs. You can check out the "National In-Car Study" further at the Arbitron website ([www.arbitron.com](http://www.arbitron.com)) or the Edison Media site ([www.edisonmediaresearch.com](http://www.edisonmediaresearch.com)).



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**WSB Atlanta**

A 25-54 9.8 to 12.4 #1 ▲  
A 35-54 12.5 to 15.4 #1 ▲

**KRMG Tulsa**

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

**WOKV Jacksonville**

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

**WDBO Orlando**

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

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**Indecency**

Continued from Page 1

The proposed fines came as the FCC reversed an earlier decision regarding an expletive used by U2 frontman Bono during a live NBC-TV telecast of the 2003 Golden Globe Awards. The FCC now says that Bono's speech was indecent and profane, but it did not issue a fine to NBC.

The notice of apparent liability sent to WKRK attracted the most attention and prompted Infinity's KLSX/Los Angeles, which airs Stern's WXRK/New York-based morning show, to stage a rally for the embattled host in front of the Federal Building in the Westwood area of L.A. Approximately 200 fans attended the March 19 event, while hundreds of motorists honked their horns in support of Stern's fans.

WKRK was cited for the apparent willful broadcast of material in which the show's cast discussed sexual practices and techniques. Specifically, the commission found that the broadcast included explicit and graphic sexual and excretory references — material found to be "lewd and vulgar" and apparently used to "pander, titillate and shock." The FCC proposed the maximum fine due to Infinity's recent history of airing indecent broadcasts, the agency said.

**Copps Dissents**

Democratic Commissioner Michael Copps strongly dissented to the proposed fine. First, he pointed out that other stations airing Stern's show should have been fined, rather than just WKRK (the complaint against Stern's program came from a WKRK listener). Additionally, Copps pointed out that WKRK was fined last year "for airing some of the most vulgar and disgusting material I have had the misfortune to examine" — referring to the December 2003 issuance of a \$27,500 fine for the January 2002 airing of a segment of the *Deminski & Doyle* afternoon program during which station personnel invited listeners to call in to discuss sexual practices and techniques — and he criticized

his colleagues for failing to consider a license-revocation proceeding against the station.

Infinity relied on several unpublished decisions by the FCC Enforcement Bureau in making its case against the fine, citing two decisions in which Bureau staff ruled the phrases "giving head" and "finger banging" were not actionably indecent and pointing to an internal FCC staff memo discussing what constitutes indecent language. But the FCC said that such a defense was invalid because such unpublished documents are "not binding" on the commission, adding that the language in the examples cited was fleeting. The statement in the Stern broadcast, the commission said, was more blatant and thus actionably indecent. Infinity also argued that the changing nature of community standards has increased the range of what is acceptable.

In the matter involving the Florida Clear Channel stations, the proposed \$55,000 fine was for the broadcast of indecent material over WAVW/Ft. Pierce, FL — which was the home of co-owned Hot Talk WZZR before Jan. 1, 2003 — and simulcast partner WCZR/Vero Beach, FL. Specifically, the broadcasts, which aired before 2003, contained a dialogue by the on-air hosts with a man and a woman who were engaging in actual or simulated sex. The proposed penalty reflected the statutory maximum fine of \$27,500, multiplied by two. Commissioner Copps dissented, arguing that the mere \$27,500 fine for each incident represents a "cost of doing business" to a "media giant like Clear Channel."

Copps also expressed his frustration over the \$7,000 fine Infinity's WLLD received for its live airing of *The Last Damn Show*, a hip-hop concert organized by the station that included unedited references to oral sex. Copps specifically grumbled about how the FCC carries out its statutory enforcement responsibilities: The concert aired in September 1999, a notice of apparent liability wasn't sent to WLLD until December 2000, and a forfeiture order was not released until March 2001, and it then took an-

other 1 1/2 years to address Infinity's reconsideration petition.

Infinity had argued about the nature of the material being broadcast, as well as the constitutionality of the FCC's indecency standards. But the company's arguments fell on deaf ears at the commission.

**WKLS Duo Suspended**

At press time, rumors of proposed fines for broadcasts on such stations as KRXQ/Sacramento and WEBN/Cincinnati continue to swirl. At the same time, Clear Channel is holding its breath that its WKLS/Atlanta won't be penalized for a stunt gone awry during the March 19 *Regular Guys* morning show.

Show hosts Larry Wachs and Eric Von Haessler were suspended from the station hours after the duo were reportedly working during a commercial break on a stunt in which a porn actress was taped simulating various sex acts. The duo planned to air the tape backward, thus avoiding any indecency problems, but what they were trying to tape went out live over the air, rolling underneath a commercial.

When contacted by R&R on March 19, WKLS management said, "We're conducting a swift and thorough investigation of this morning's WKLS broadcast. Our preliminary understanding is that a microphone was left open accidentally during a commercial break. The on-air personalities known as The Regular Guys are suspended pending the outcome of the investigation." WKLS issued an on-air apology for the mishap.

The station was set to air best-of *Regular Guys* programs until Wachs and Von Haessler return. However, R&R has learned that all the members of the *Regular Guys* show, including the board operator, have retained their jobs following a closed-door session attended by Clear Channel Radio CEO John Hogan. Sources told R&R that the company does not plan to further investigate the incident unless the FCC becomes involved.

Additional reporting by Keith Berman.

**Entercom**

Continued from Page 3

number of sales-management positions during his 17-year tenure with the station. He'll report to Entercom/Seattle VP/Market Manager Kevin McCarthy.

Also at Entercom/Seattle, KISW Station Manager Dave Richards has added Station Manager duties at FM Talk clustermate KQBZ. He retains

PD duties at Rock KJISW. Richards, a 22-year radio veteran, has been with Entercom/Seattle since February 2002. His previous programming experience includes Alternative WKQX/Chicago, Active Rock WRCX/Chicago, Classic Rock KZOK/Seattle and Rock WMMR/Philadelphia.

Regarding Beck's promotion, Field said, "Ken has truly raised the bar on Entercom's News/Talk program-

ing since he joined the company. When we needed him to relocate to Seattle to lead KIRO, he stepped up immediately and has done a terrific job. Now we have a greater need for Ken to recommit to working with our corporate programming team. He will remain in Seattle and will continue to play an important role at KIRO."

Of Pridemore's and Richards' new duties, McCarthy said, "Dave Pridemore will bring 18 years of Seattle experience and know-how to his new role. His passion for our AM brands is second to none, and his commitment to involved, caring leadership will ensure that our AM dominance in Seattle will remain unshakable."

"And Dave Richards is a world-class programming talent. Having both of our male-focused FMs under his purview will allow us to harness the often elusive benefits of true synergy."

**Nakahara**

Continued from Page 1

Farber and Sr. VP/Music Operations Kevin McCabe for giving me the opportunity. I have always looked at R&R as a top-notch, credible and informative publication, and to be associated with the company is an honor."

Since leaving Infinity's Hot AC

KLLC nearly two years ago, Nakahara has been teaching and freelancing in Northern California. She earned a national reputation for her work at KLLC, one of the nation's pre-eminent Hot AC stations programming pop alternative music. Nakahara was also employed at Smooth Jazz KKSJ/San Francisco, where she worked with Smooth Jazz pioneer Steve Feinstein.



## Could Be True, Could Be Crap

**W**e're not buying this one just yet: Plans are allegedly afoot to flip six-share **KOHT (Hot 98.3)/Tucson** from CHR/Rhythmic to some sort of Spanish-language format on March 29. "I'm doing OK — for a guy who will probably be out of a job on Monday," PD R Dub! tells **ST**, pausing to wipe the tears off his phone. "The station was doing so well.... I can't understand why management would make a move like this." Neither can we, frankly. The news of Monday's pending flip



Free preview? Or cruel bilingual hoax?

was delivered in an e-mail that quoted an alleged news story from the *Tucson Citizen*, complete with authentic-sounding quotes from GM Debbie Wagner. Right now, interested parties can get a sneak pre-

view of the new Hot 98.3 by going to [www.hot983.com](http://www.hot983.com). Everyone else is cordially invited to tune in Monday at 7am to see what those Latin rascals are up to.

Meanwhile, in a semi-deserted warehouse across the street, congrats to **KMXZ (94-9 MIXfm)/Tucson** PD/morning legend **Bobby Rich**, who is seen here clutching his prestigious and anatomically correct Golden Mic Award.



Golden Mic? Or just enjoying the show?

"These awards are given out annually by the Tucson chapter of the Advertising Federation," Rich tells **ST**. "And while it's great to be nominated for, say, an **R&R** award, the Golden Mic is more meaningful, because it's not about our No. 1 ratings or market dominance, but about our involvement and support of local nonprofit and community organizations." The award comes just days after the *Bobby & Brad Good Clean Fun Show* celebrated 11 successful years on 94-9 MIXfm.

### When News Breaks, We Glue It

Spring cleaning came quickly to Alternative **WWRX/Providence**, which Entercom snapped up from Phoenix Media on March 22. The airstaff was quickly shuffled out the door, and PD **Kevin Mays** will leave on March 26. "I like the beach, but this is freakin' ridiculous!" says Mays, who exits after 7

1/2 years; reach him at 781-856-0430. On May 1, **WWRX** will begin a simulcast of Entercom Sports outlet **WEEI-AM/Boston**.

• **Raqiyah Mays**, a weekend at Clear Channel Urban **WWPR (Power 105.1)/New York**, was fired after making on-air remarks denouncing interracial dating. Station reps told the *New York Daily News* that they "decided to release her based on inappropriate remarks she made to listeners during her broadcast last Saturday." The station also said it received numerous phone calls and e-mails from listeners complaining about the remarks. Mays told the *Daily News*, "I said I was concerned about interracial relationships when the African-American community has our own inner work and healing to do.... I wasn't speaking against anybody, I was just being honest." She added, "Unfortunately, the industry is under FCC scrutiny, and the climate is ripe for reactionary measures."

### The Programming Dept.

• After a year at the helm, PD **Dan Kieley** exits Infinity CHR/Pop **KRBV (Wild 100)/Dallas**. Kieley previously programmed **KIIS-FM/Los Angeles**, **KDWB/Minneapolis** and **KQKQ/Omaha**, to name a few. **KRBV** Asst. PD/MD/afternoon driver **Alex Valentine** is now interim PD.

• **KFMA/Tucson** PD **Libby Carstensen** is named Asst. PD of Infinity Alternative **WHFS/Washington**. **Maggie McAleer** (ex-**WPLY/Philadelphia**, **KLYY/L.A.**) joins as Promotions Director, and swing jock **Jenn** jumps into middays as MD **Pat Ferrise** comes off the air.

**John Patrick**, PD of Clear Channel's **AC WOOD** and **Hot AC WVTI** in Grand Rapids, hands **WVTI** over to **Mark Feurie**, PD of Classic Rock sister **WBFX**. Patrick re-adds PD responsibilities over his former station, **WBXX/Battle Creek, MI**, replacing **Bill Anthony**, who exits.

• **KRXQ/Sacramento** MD/afternoon dude **Paul Marshall** heads east for afternoons at **WAAF/Boston** as **Eddie Webb** exits. **KRXQ** PD **Pat Martin** segues from middays to afternoons, night jock **Leigh Taylor** moves to middays, and **Joe Maume** joins for nights from afternoons at **WBYY/Ft. Wayne, IN**.

> The dangerously tall **Scott Chase** (pictured in the back-

## R&R Timeline

### 1 YEAR AGO

- **Mel Karmazin** signs new contract with Viacom through 2006.
- **Cumulus Media** buys **Gaylord Entertainment's** radio stations for \$65 million.
- **Drew Hilles** joins **Infinity** as Sr. VP/Market Manager, Philadelphia.



Mel Karmazin

### 5 YEARS AGO

- **Charlie Cook** elevated to GM/**Valencia Operations** for **Westwood One**.
- **Jacor** buys **KESZ-FM & KNIX-FM/Phoenix** from **Owens Broadcasting** for \$142 million.

### 10 YEARS AGO

- **Steve Leeds** promoted to VP at **PolyGram Label Group**.
- **Bob Harlow** named PD at **KLDE/Houston**.
- **Will Schutte** named Station Manager of **KYA/San Francisco**.

### 15 YEARS AGO

- **Dave Glew** named President of **Epic/Portrait/CBS Associated Labels**.
- **John Dowling** named PD at **KJOI/Los Angeles**.
- **Jim "Catfish" Prewitt** named PD at **KHQT/San Jose**.



Dave Glew

### 20 YEARS AGO

- **Michael Packer** joins **KTRH/Houston** as Station Manager.
- **Andy Carey** named PD at **WCOZ/Boston**.

### 25 YEARS AGO

- **Scott Shannon** returns to radio as PD at **WPGC/Washington**.
- **Southwestern Broadcasting** buys **KOGO/San Diego** for \$7 million from **Retlaw Broadcasting**.
- **KIOI/San Francisco** drops its **Disco** format and resumes its full-time **Pop/Adult** format after three months.



Scott Shannon



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ground, posing with some fans), is named OM of Saga's three-station cluster in exotic Clarksville, TN: CHR/Pop WCVQ (Q108), Country WVVR and Active Rocker WZZP. Chase will also be PD of Q108.

• Elsewhere in Tennessee,

PD Nick Elliott has made some changes at Citadel CHR/Rhythmic **WYIL (Wild 98.7)/Knoxville**: MD/midday guy **Vinny V** slides over into promotions, while the rest of the airstaff, including *The Bratt Morning Show* and night jock **Trav-E-Trav**, heads for the nearest exit.

• **Sue Tyler** is upped from swing to MD/middays at WZKL/Canton, OH.

• PD **Jamie "Babyface" Pendleton** exits Clear Channel's KMRK (Wild 96.1)/Midland-Odessa, TX. He can be reached at 432-366-3059 or [jamiependleton@eudora.mail.com](mailto:jamiependleton@eudora.mail.com)

### Wolf Makes Good On Its Idol Threat

Susquehanna's **KPLX (99.5 The Wolf)/Dallas** just wrapped up "Wolf Idol," the search for its next personality/utility player. Radio experience was strongly discouraged. "We wanted them untainted," says PD **Paul Williams**. Tapes were voted on by listeners and whittled down to five finalists — who included "a karaoke DJ/magician/balloon artist," says Williams, with a straight face.



Find Missy in the picture!

Once the field was narrowed down to two, noted radio talent agents Norm Schruttt, Paul Anderson and Lisa Miller selected the winner: 18-year-old **Missy Irvin**, who was formally introduced on *Wake Up With The Wolf* with Bobby Mitchell.

### Former Q104 Guys Make Good

**Danny Czekalinski**, last seen co-hosting mornings at snowy WQAL (Q104)/Cleveland, is named morning co-host at WRMF/West Palm Beach. PD **Chris Shebel** cleverly takes himself off mornings by inking Czek... etc. to a three-year deal, teaming him with market vet Jennifer Ross.

Instead of heading to the sunny south like Mr. C., former WQAL Asst. PD **Chris Pickett** chose to grab the PD gig at **KCLD/St. Cloud, MN** and planned to relaunch the station this week after several days of stunting by playing only songs with the word "change" in the title. Pickett replaces Sam Stevens, who becomes Production Director.

### Quick Hits

• KHKS/Dallas replaces a previously voicetracked midday shift with — get this — an actual human! Congrats on the mega-market leap to **Gina Lee Fuentez**, who's inbound from MD/middays at CC sister KPRR/EI Paso.

• Boston radio mainstay **Bill Abbate** is the new morning co-host at Greater Media Triple A WBOS, teaming up with Amy Brooks. For the past nine seasons, Abbate has hosted New England Patriots pre- and post-game shows on WBCN.

• WPLY (Y100)/Philadelphia night jock **Christine "Electra" Pawlak** is awarded Velcro Asst. MD stripes. A sumptuous celebratory feast of Girl Scout Thin Mints and Yoo-Hoo was served in the lobby.

• **Lori Sacco** rejoins Clear Channel AC KGBY (Y92.5)/Sacramento for middays. She replaces Mary Ellen Murphy, who had been tracking the shift from WOOD/Grand Rapids.

• Across the street, **Trace Nealy** is named morning co-host at First Broadcasting's '80s KXCL/Sacramento. She'll be joined by blind date **Troy Shannon**, who's inbound from mornings at WKXJ/Chattanooga, TN.

• **B. Brian** exits as PD of XM's The City channel and takes over afternoons at WBHJ/Birmingham, replacing the late Bartel Bartel.

• WWHV (Hot 102.1 & 107.9)/Norfolk hires a reunited *Supreme Team* for mornings. **Chase Thomas** and **Herman Hurston** spent 10 years together at crosstown rival WOWI; Hurston left the show in May 2003 to pursue his stand-up-comedy career, while **Thomas** was replaced at WOWI last month by the syndicated *Doug Banks Show* at WWAV.

• KENZ/Salt Lake City night guy **Jon Smith** exits for afternoons at crosstown KJQN.

• WHTG/Monmouth-Ocean MD/afternoon driver **Brian Phillips** segues to mornings and teams up with **Jen Ursillo**, formerly morning co-host at crosstown WOBN & WRAT.

### ST Shot O' The Week



Dozens of faux Britneys recently descended upon **WHTS (All Hit 98-9)/Quad Cities, IA-IL**. The goal: to win tickets to see the real Britney Spears in concert. The catch? All of the contestants were guys! You may now rinse. Pictured with the dudes who looked like ladies are (l-r) WHTS night maniac **Joey Tack**, afternoon driver **Red Hot Brian Scott**, PD/midday personality **Tony Waitekus** and morning guy **Mark Manuel**.

### Talk Topics

• Legendary WBZ/Boston evening host **David Brudnoy** returned to the air March 22 after a four-month leave to undergo treatment for skin cancer. First-night guests included Massachusetts Gov. **Mitt Romney**, Democratic presidential candidate **John Kerry**, former Minnesota governor **Jesse Ventura** and Boston Mayor **Tom Menino**.

• *The Arnie Spanier Show* returns to Sporting News Radio on March 29, airing weeknights from 7-10pm ET. The change displaces 12-year vet "Papa" **Joe Chevalier**.

### Condolences

• We are deeply saddened to announce the premature passing of **Amon Parker**, 31, Interscope's West Coast Regional Urban Promotion Manager, from injuries sustained in a Los Angeles-area motorcycle accident on March 20. Parker, who had only had the bike for a short time, was placed on life support, where he remained until he passed away March 21. Parker leaves behind his wife, **Melanie**, and two young children.

• Radio and records vet **Steve "Rocker" Richards** also passed away March 21, after a lengthy battle with brain cancer. He was only 36. Our condolences go out to his parents, **Barry** and **Debbie Richards**, as well as Steve's brothers, **Gary** and **Paul**.

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# 2004 INDUSTRY ACHIEVEMENT AWARDS

Here's your chance to celebrate excellence in the radio and record industries! Nominate your favorite radio stations, as well as radio and record professionals, for R&R's seventh annual Industry Achievement Awards. Your nominations will help our awards committee determine final nominations for each category. The final results will be announced at R&R Convention 2004, June 25th in Beverly Hills, CA.

Here is the nomination process:

1. Nominations are being accepted for the following formats only: CHR/Pop, CHR/Rhythmic, Urban, Urban AC, Country, Smooth Jazz, AC, Hot AC, Rock, Active Rock, Alternative, Spanish Contemporary, Tejano, Regional Mexican, and Tropical.
2. Nominations should be based on the highest standards of industry excellence and professionalism.
3. Any commercial, U.S.-licensed station, regardless of market size or Arbitron status, is eligible for nomination.
4. Nominees must have been employed at the company for which they were nominated between March 1, 2003 and February 29, 2004.
5. You can nominate yourself, your co-workers and your station or record label.
6. Only one form per person will be accepted. You must indicate your name and affiliation on the nomination form. All responses will remain confidential.
7. You do NOT have to make nominations in every category.
8. Deadline: April 9, 2004!

## R&R 2004 INDUSTRY ACHIEVEMENT AWARDS NOMINATION FORM

### RADIO AWARDS

**RADIO GROUP EXECUTIVE OF THE YEAR:** Name: \_\_\_\_\_ Company: \_\_\_\_\_  
(Programming, Sales or Management at the group level)

**RADIO STATION OF THE YEAR:** Calls: \_\_\_\_\_ Format: \_\_\_\_\_ Market: \_\_\_\_\_

**MARKET MANAGER/GENERAL MANAGER OF THE YEAR:** Name: \_\_\_\_\_ Format: \_\_\_\_\_ Station/Market: \_\_\_\_\_

**PROGRAM DIRECTOR OF THE YEAR:** Name: \_\_\_\_\_ Format: \_\_\_\_\_ Station/Market: \_\_\_\_\_

**PROMOTION/MARKETING DIRECTOR OF THE YEAR:** Name: \_\_\_\_\_ Format: \_\_\_\_\_ Station/Market: \_\_\_\_\_

**MUSIC DIRECTOR OF THE YEAR:** Name: \_\_\_\_\_ Format: \_\_\_\_\_ Station/Market: \_\_\_\_\_

**LOCAL AIR PERSONALITY OF THE YEAR:** Name: \_\_\_\_\_ Format: \_\_\_\_\_ Station/Market: \_\_\_\_\_

**SYNDICATED/MULTIMARKET PERSONALITY OF THE YEAR:** Name: \_\_\_\_\_ Program/Network: \_\_\_\_\_

### RECORD AWARDS

**RECORD LABEL OF THE YEAR:** \_\_\_\_\_

**SENIOR PROMOTION EXECUTIVE OF THE YEAR:** Name: \_\_\_\_\_ Label: \_\_\_\_\_  
(Sr. VP or above)

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PART TWO OF A TWO-PART SERIES

# The Politics Of Dancing

## MTV looks to bring 20 million young voters to the polls, MFA hopes to oust Bush

With the election year well underway, candidates have been traveling America's highways and byways on the road to the White House, and this year the intersection between music and politics seems busier than ever. Last week we talked with NOFX singer-bassist and Fat Wreck Chords head Mike Burkett about punkvoter.com and his Rock Against Bush campaign.

This week we check in with MTV, which is looking to register 20 million young voters with its Choose or Lose: 20 Million Loud campaign, and talk with Franz Hartl, one of the founding members of the nonprofit organization Music for America.

MTV has been actively informing viewers of the issues since 1992, when it kicked off its Choose or Lose campaign to inform young adults about the issues and candidates and to mobilize young adults aged 18-30 to register and vote. And while MTV is still securing interviews



Ian Rowe

with candidates and informing viewers of the issues through its programming, turnout is the main push this year.

"One thing we have always fought against is this perception of youth apathy," says Ian Rowe, MTV's VP/Public Affairs & Strategic Partnerships. "According to the U.S. Census Bureau, nearly 18 million 18- to 30-year-olds actually voted in the last election. When we started sharing that data with the people who are constantly maligning young people, they were flabbergasted.

"We realized we had an opportunity this year to break through conventional wisdom about young people voting. We set what we thought was achievable. '20 Million Loud,' that's the theme of the campaign. All of our efforts, including all of our partners' efforts, are now combining to ensure more than 20 million voters coming out to the polls."

### Personal Programming

MTV seeks to personalize the issues for its audience, Rowe explains. It recently featured a young soldier who had just returned from Iraq. He talked about how his decision not to vote in the last election directly impacted his life. "He had gone into the military to pay for school, and he suddenly found himself dodging bullets in Iraq,"

Rowe says. "In the special he says, 'No matter what you think of the war, the fact of the matter is that the president of the U.S. made this decision, and it had a direct impact on my life. I didn't vote, so I didn't have a voice.'

"When he says that to our audience, there's a huge amount of credibility, and he makes the war not this abstract concept that our audience is just looking at on TV. Virtually everyone who's fighting and dying in Iraq is between the ages of 18 and 30. The way in which we're engaging our audience, first and foremost, is in our programming, telling very personal stories of how this faraway concept of the presidential election is directly connected to the lives of our audience."

Rowe explains that Choose or Lose is not about choosing sides. "We just want to be in the middle of showing everyone's voice," he explains. "We're doing a story right now on the changing face of the Republican Party, showing a group of 'hip-hop-ubli-cans' who go to Howard University. People are adopting views that are very contrary to conventional wisdom.

"We're honestly reflecting what our audience is saying to us. Another piece of conventional wisdom is that young people are Democrat and liberal. But if you look at the data from four years ago, not only did 18 million 18- to 30-year-olds vote, 48% voted for Gore and 46% voted for Bush, so it's virtually split. In a study the Harvard Institute of Politics did among college undergraduates, 31% identified themselves as Republican, 28% as Democrat and the remainder undecided. Our audience is telling us they're either split or undecided. In our programming we have to ensure we're really showing all sides of the issue."

New this year to Choose or Lose is an exclusive online "PRE-Lecture" through MTV.com. The simulated

election will allow registered young adults to virtually vote for president. By registering for the PRE-Lecture, users are able to register in their home states to be able to vote in the 2004 national election.

"It's one of the ways we think we're going to dramatically increase voter-registration numbers," Rowe says. "The idea is that people are going to be able to register in late April through late September, and then for a three-week period we run the election itself. We'll announce the results in mid-October. This is a precursor to the 20 million votes that will happen two weeks from then, so Republicans or Democrats have to listen to this voice. It's the first time MTV has ever done anything like this. We think it can have a partial impact in those last few weeks in the run-up to the election."

"Our MTV research is saying that, when asked the question, 'Are you absolutely certain that you will vote?' we're 30% higher than we were at the exact same period for the 2000 election. It's not surprising. When you think back to 2000, the economy was relatively strong, there was no war; in many ways there wasn't as much at stake. This year, everything is different. Obviously, 9/11 changed things dramatically. The closeness of the race four years ago made everybody realize that their vote really counts. We have a net loss of jobs, we're at war — all these things are dramatically different. Our audience is telling us they're really engaged."

### The Meet Market

Another way MTV is keeping young adults engaged is by partnering with MeetUp.com and Rock the Vote to organize local "Meetups" on the first Tuesday of every month. The idea is to get young people involved in their local political process, discuss the issues and help register voters.

"This past Tuesday we had Meetups in more than 75 cities across the country," Rowe says. "This past one, the topic was gay marriage. It's really cool that young people from different parts of the city will, basically, just meet. They want to meet their peers. They're trying to figure this stuff out. Where do the candidates stand? Where do you stand and why? It's a cool thing that in these neighborhoods all across the country simultaneously, young people are gathering

to figure out where they stand with the election."

It was through such a Meetup that Music for America came about. Currently a third-year student at New York's Fordham Law School in New York, Boston College grad Hartl met up with like-minded individuals following the New York protests against the war in Iraq in February 2003. Teaming up with Dan Droller — a former Epic Records intern and a Harvard grad who helped plan large events for the university — and Mike Connery, another BC grad who is also a stringer for MTV Online, Hartl formed MFA last year.

After the protests failed to stop the war in Iraq, they decided to start what the Music for America website describes as "a political nonprofit organization working to empower young people by exposing the connection between their cultural lives and the political process."

"If you look at the past 50 years and look at all the major social movements, it's difficult to name 15 politicians who you think really made a difference or inspired people," says Hartl, who once worked in Connecticut state politics and even enjoyed a brief stint as a roadie for Metallica on their 1987 tour.

"You can name 15 musicians and artists in each genre of music who have made a difference. The big musicians and large cultural stars of the past 50 years, like Bob Marley, Bob Dylan and Bono, they've made as much of a difference, if not more, than any single politician. Music itself is an instrument of social change. What was it on Woody Guthrie's guitar? 'This Machine Kills Fascists'? There is something special about music, and it is the medium of communication to the youth. Every breakup has a soundtrack. Everything in life has a soundtrack. What's going to be the soundtrack to the movement? We decided music is the best way to reach people."

Targeting what he calls the "iPod generation," Hartl and MFA organize concerts to raise awareness, and, like Burkett's Rock Against Bush, MFA is focusing on ousting President Bush. With the help of private donations, MFA now has offices in San Francisco and Brooklyn and a satellite office in Seattle. Among the musicians participating in MFA are Henry Rollins, Krist

## Convention Countdown Begins Now

R&R Convention 2004 hits the Beverly Hilton in Los Angeles June 24-26. Check this space every week for updates to the official agenda. Also, see Page 28 for the nominating ballot for this year's R&R Industry Achievement Awards. The awards will, as usual, be presented at a special ceremony at the convention. Who'll get to take home an award? Your votes decide!



Novoselic, GZA from Wu-Tang Clan, members of The Roots, Arrested Development and more.

Hartl says, "We asked ourselves, Who are the artist's artists? Who are they looking into? Who really is influencing and reaching the hip-hop musicians? It's people like GZA. It's people like Del The Funky Homosapien. It's not about pure, mass consumption and who's going to reach the most people. It's about the small and the intimate."

"Some of these artists might only get 200 people, but those 200 people love that band and have a special relationship with that band. You feel like you can talk to the lead singer afterward. When he's up there and says, 'Hey, go check out Music for America, they're doing the right thing,' it creates that sense of community and has an influence that your Britney Spears show wouldn't have."

### Culture Club

As for the upcoming year, Hartl feels MFA is a good example of music's role in changing the world it reflects. "What's next for us is further erasing the line between culture and politics," he says. "In the State of the Union address, Bush said we must work to combat the negative effects of culture. We're really going to do the opposite: We're going to use culture to combat the negative effects of this government. This is gonna blow '68 out of the water for musician participation. There was silence in 2003. Remember how The Dixie Chicks were just scolded for an innocuous comment? Now they're going to come back with a vengeance. Musicians are reflecting the world around them."

Musicians or labels looking to participate in MFA can visit its website at [www.musicforamerica.org](http://www.musicforamerica.org). For more info on MTV's Choose Or Lose 2004 campaign, visit [www.mtv.com/chooseorlose/](http://www.mtv.com/chooseorlose/).

### TALK BACK TO R&R!

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

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Fax: 310-203-9763



## THE INDUSTRY'S NO. 1 RETAIL CHART March 26, 2004

LW	TW	ARTIST	ALBUM	LABEL	POWERINDEX	CHANGE
1	1	NORAH JONES	Feels Like Home	Blue Note/Virgin	149,226	-18%
—	2	CASSIDY	Split Personality	J	116,848	—
4	3	EVANESCENCE	Fallen	Wind-up	106,350	-1%
3	4	JESSICA SIMPSON	In This Skin	Columbia	100,156	-15%
—	5	GODSMACK	Other Side	Republic/Universal	98,670	—
6	6	KANYE WEST	College Dropout	Roc-A-Fella/IDJMG	94,808	+2%
5	7	KENNY CHESNEY	When The Sun Goes Down	BNA	85,654	-17%
7	8	MAROON 5	Songs About Jane	Octone/J	70,540	+4%
2	9	VARIOUS	Bad Boy's 10th Anniversary...	Bad Boy/Universal	69,208	-55%
8	10	SHERYL CROW	Very Best Of	A&M/Interscope	65,185	-2%
9	11	OUTKAST	Speakerboxxx/The Love Below	Arista	59,271	-10%
11	12	TWISTA	Kamikaze	Atlantic	58,664	-5%
10	13	JOSH GROBAN	Closer	143/Reprise	54,908	-12%
13	14	CHINGY	Jackpot	DTP/Capitol	50,862	+3%
14	15	BRITNEY SPEARS	In The Zone	Jive	47,050	0%
12	16	EAMON	Eamon	Jive	45,880	-21%
15	17	NICKELBACK	Long Road	Roadrunner/IDJMG	44,608	-1%
21	18	JAY-Z	The Black Album	Roc-A-Fella/IDJMG	44,022	+20%
18	19	LUDACRIS	Chicken & Beer	Def Jam South/IDJMG	40,540	+8%
—	20	CLAY AIKEN	Measure Of A Man	RCA	40,169	—
22	21	ALICIA KEYS	The Diary Of Alicia Keys	J	39,128	+6%
20	22	G-UNIT	Beg For Mercy	G Unit/Interscope	37,701	+2%
16	23	ALAN JACKSON	Greatest Hits Vol.2	Arista	36,148	-7%
24	24	INCUBUS	A Crow Left Of The Murder	Immortal/Epic	35,539	-1%
38	25	HOOBASTANK	The Reason	Island/IDJMG	35,403	+17%
23	26	TOBY KEITH	Shock 'n Y'all	DreamWorks	34,536	-5%
25	27	BLACK EYED PEAS	Elephunk	A&M/Interscope	34,235	-4%
30	28	JET	Get Born	Elektra/EEG	33,831	+2%
31	29	HILARY DUFF	Metamorphosis	Buena Vista/Hollywood	33,772	+2%
26	30	LOSTPROPHETS	Start Something	Columbia	33,586	-5%
27	31	BLINK 182	Blink 182	Geffen	33,520	-2%
29	32	LINKIN PARK	Meteora	Warner Bros.	32,875	-1%
17	33	YOUNG GUNZ	Tough Luv	Roc-A-Fella/IDJMGa	32,412	-16%
36	34	SOUNDTRACK	Passion Of The Christ	Integrity/Columbia	32,333	+7%
39	35	FIVE FOR FIGHTING	The Battle For Everything	Aware/Columbia	32,097	+8%
42	36	DARKNESS	Permission To Land	Atlantic	31,738	+16%
28	37	NO DOUBT	The Singles 1992-2003	Interscope	31,556	-7%
34	38	BEYONCE	Dangerously In Love	Columbia	30,658	-2%
50	39	YEAH YEAH YEAH	Fever To Tell	Interscope	29,479	+27%
35	40	NORAH JONES	Come Away With Me	Blue Note/Virgin	28,668	-6%
48	41	STORY OF THE YEAR	Page Avenue	Maverick	28,566	+17%
40	42	VARIOUS	Now That's What I Call...VOL. 14	Columbia	28,307	-4%
44	43	MICHAEL MCDONALD	Motown	Motown	28,269	+9%
47	44	AVANT	Private Room	Geffen	27,010	+9%
33	45	RUBEN STUDDARD	Soulful	J	26,096	-19%
32	46	HARRY CONNICK, JR.	Only You	Columbia	25,571	-21%
45	47	JOSH TURNER	Long Black Train	MCA	24,513	-4%
—	48	YELLOWCARD	Ocean Avenue	Capitol	23,962	—
49	49	3 DOORS DOWN	Away From The Sun	Republic/Universal	23,760	-2%
43	50	VARIOUS	Tha Down Low	Razor & Tie	23,575	-14%

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### ON ALBUMS

#### With Six You Get Norah

Norah, Norah, Norah, Norah, Norah, Norah.

The Blue Note diva notches her sixth week at the top of the HITS charts this week, as *Feels*



Norah Jones

*Like Home* soars towards the 2.3 million mark in sales and picks up a one-week total of nearly 150,000.

Jones' impressive streak will come to an end next week, though, with the release of Usher's *Confessions* album, which is expected to sell north of 700,000.

J Records' Cassidy, thanks to "Hotel," a red-hot collaboration with R. Kelly, sees his debut album, *Split Personality*, debut at No. 2, with 117,000 in sales.

The other top 10 newcomer is Re-



Cassidy

public/Universal's Godsmack, the Boston area hard rockers who show their *Other Side* with a new acoustic set that bows at No. 5.

The rest of the leaders include Wind-up's perennial goth-rockers Evanescence (No. 3), Columbia/CRG multimedia tuna spokesperson Jessica Simpson (No. 4), Roc-A-Fella/IDJMG's producer-turned-hip-hop star Kanye West (No. 6), BNA/RLG country star Kenny Chesney (No. 7), Octone/J Records' frosh sensations Maroon 5 (No. 8), Bad Boy/Universal's *Bad Boy's 10th Anniversary* album (No. 9) and A&M/Interscope's tireless Sheryl Crow (No. 10).

Thanks to *American Idol* promotion and a new single, RCA's Clay Aiken (No. 20) returned to the charts, while Capitol's up-and-

coming rockers Yellowcard broke through at No. 48.

Double-digit increases are registered by Jay-Z's Roc-A-Fella/IDJMG effort, *The Black Album* (could the 20% boost be a result of massive media exposure for DJ Danger Mouse's *The Grey Album*?), Island/IDJMG's Hoobastank (No. 38-25,+17%), Atlantic's *The Darkness* (No. 42-36,+16%) and Interscope's downtown Noo Yawk garage punks Yeah Yeah Yeahs (No. 50-39,+17%).



Godsmack





**MIKE TRIAS**

mtrias@radioandrecords.com

# His Royal Badness Returns

After years of laying low in the music scene, Prince returns to school youngsters on what music is all about. His comeback began with a show-stealing performance with current R&B queen Beyoncé during the opening minutes of this year's Grammys. He kept the hype machine going with other high-profile television appearances and was recently inducted into the Rock and Roll Hall of Fame, where he even thanked his former label, Warner Bros., with which he was long at odds in a highly publicized dispute.



Prince

Next week Prince will deliver a divine tune to both Urban and Urban AC as he presents "Musicology," the title track from his upcoming March 29 album. Classes will begin in earnest on the same night as Prince embarks on the Musicology Tour in Los Angeles. Shows will be performed in the round to accommodate more fans, and, for those who can't make it out to L.A., Regal Cinemas will present the opening show on some of its big screens as well. Other notable upcoming performances of the legendary artist include a Memorial Day appearance at the Tiger Jam for the Tiger Woods Foundation and the Essence Festival on July 2.



RJ Helton

Ruben Studdard and RJ Helton not only share a similar path to fame, they share similar song titles. They both made a name for themselves on the hit television show *American Idol*, where Helton was a finalist during the first season and Studdard won the competition in season two. Next week, Studdard is Going For Adds at Urban and Urban AC with "What If," while Helton debuts at AC radio with "Even If." For Studdard, "What If" marks

the second single from his debut CD, *Soulful*, which was executive-produced by Clive Davis. Studdard also recently won Best New Artist at the NAACP Image Awards and will be making his big-screen debut with a cameo appearance in the upcoming film *Scooby Doo 2: Monsters Unleashed*.

Meanwhile, Atlanta native Helton is just getting started. "Even If" serves as our first look into his just released CD, *Real Life*. Says the singer about his career thus far, "I wouldn't trade my experience on *American Idol* for anything. I made some great friends that I'll hold dear for the rest of my life. I think my greatest gain from the entire encounter is getting to know the team at B-Rite Music. Vicki Mack Lataillade has given me a platform and an opportunity to create the music I've dreamed of writing and performing. It's an amazing blessing."

If there's one temptation that Smooth Jazz and Triple A programmers should give in to, it should be to listen to Diana Krall's latest, "Temptation." The single is the first from the forthcoming album *The Girl in the Other Room*, slated for release in stores on April 27. Krall and her long-time producer, Tony LiPuma, did things a little differently this time out and co-produced the album together. Krall will be all over television during the week of her CD's release, including performances on *The Late Show With David Letterman* on April 26 and *The Today Show* on April 27.



Diana Krall

It seems Country will be celebrating St. Patrick's Day a couple of weeks late, and with more whiskey than beer: Trent Willmon is Going For Adds with "Beer Man"; Brad Paisley presents "Whiskey Lullaby," featuring Alison Krauss; and Toby Keith introduces "Whiskey Girl." Keith will also be hosting the first annual Toby Keith & Friends Golf Classic in Norman, OK on May 24. The event will benefit Ally's House Charity, a nonprofit organization that helps the families of Oklahoma children with cancer. The charity is named after Allison Webb, daughter of Keith's friend and original bandmate Scott Webb; Allison died of cancer one month before her third birthday.

"This is a special charity to me," says Keith. "I saw firsthand how a child's cancer diagnosis can devastate a family. The proceeds of this tournament will be used to help these special kids."

## R&R Going For Adds

Week Of 3/29/04

### CHR/POP

MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)  
SUGABABES Hole In The Head (Interscope)

### CHR/RHYTHMIC

AMANDA PEREZ I Pray (Virgin)  
BIG TYMERS No Love (Beautiful Life) (Cash Money/Universal)  
ELEPHANT MAN Jook Gal (VP/Atlantic)  
GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/IDJMG)  
YUNG WUN Tear It Up (J)

### URBAN

BIG TYMERS No Love (Beautiful Life) (Cash Money/Universal)  
ELEPHANT MAN Jook Gal (VP/Atlantic)  
GHOSTFACE f/MISSY ELLIOTT Push (Def Jam/IDJMG)  
PRINCE Musicology (Columbia)  
RUBEN STUDDARD What If (J)

### URBAN AC

PRINCE Musicology (Columbia)  
RUBEN STUDDARD What If (J)

### COUNTRY

BRAD PAISLEY f/ALISON KRAUSS Whiskey Lullaby (Arista)  
JEFFREY STEELE Good Year For The Outlaw (3 Ring Circus/Lofton Creek)  
JENKINS Blame It On Mama (Capitol)  
LANE TURNER Always Wanting More (Breathless) (Warner Bros.)  
RODNEY ATKINS Someone To Share It With (Curb)  
TOBY KEITH Whiskey Girl (DreamWorks)  
TRENT WILLMON Beer Man (Columbia)

### AC

LASHELL GRIFFIN Free (Epic)  
RJ HELTON Even If (B-Rite)

### HOT AC

CALLING Our Lives (RCA)  
HIM Join Me (Universal)  
JENNIFER MARKS Live (Bardic)  
JOE FIRSTMAN Now You're Gorgeous, Now You're Gone (Atlantic)

### SMOOTH JAZZ

ALKEMX Time To Lounge (Rendezvous)  
ANALYSIS Three's Company (Q&W)  
DARYL HALL What's In Your World (Rhythm & Groove/Liquid 8)  
DIANA KRALL Temptation (GRP/VMG)  
GENE DUNLAP Up South (Rhythm & Groove/Liquid 8)  
JASON MILES f/WALTER BEASLEY Attitude (Heads Up Int'l)

### ROCK

FLAW Recognize (Republic/Universal)  
JOHN LEE HOOKER f/GEORGE THOROGOOD Mad Man Blues (Spitfire)  
STONE TEMPLE PILOTS Plush (acoustic) (Atlantic)  
THREE DAYS GRACE Just Like You (Volcano/Jive)

### ACTIVE ROCK

40 BELOW SUMMER Breathless (Razor & Tie)  
FLAW Recognize (Republic/Universal)  
STONE TEMPLE PILOTS Plush (acoustic) (Atlantic)  
THREE DAYS GRACE Just Like You (Volcano/Jive)  
TONY C. AND THE TRUTH Little Bit More (Lava)

### ALTERNATIVE

COURTNEY LOVE Hold Onto Me (Virgin)  
CROSSFADE Cold (Columbia)  
FLAW Recognize (Republic/Universal)  
RAPTURE Sister Savior (Strummer/Universal)  
THREE DAYS GRACE Just Like You (Volcano/Jive)  
TONY C. AND THE TRUTH Little Bit More (Lava)  
VON BONDIES C'Mon C'Mon (Sire/Reprise)

### TRIPLE A

BOB SCHNEIDER Come With Me Tonight (Shockorama/Vanguard)  
CALEXICO Alive Again (Touch And Go)  
CHARLIE MUSSELWHITE Homeless Child (Real World)  
CRASH TEST DUMMIES Never Bother Looking Back (Cha-Ching)  
DEATH CAB FOR CUTIE The Sound Of Settling (Barsuk)  
DIANA KRALL Temptation (Yesterday/Today) (GRP/VMG)  
HELLO DAVE Golden (Fresh Tracks)  
JOE FIRSTMAN Now You're Gorgeous, Now You're Gone (Atlantic)  
JOHN LEE HOOKER f/GEORGE THOROGOOD Mad Man Blues (Spitfire)  
RANOALL BRAMBLETT You Can Be The Rain (New West)  
VAST CAPITOL Smile (Saraphin)  
WASIS OIOP Everything Is Never Enough (Trilokia/Artemis)  
ANGELA MCCLUSKY The Things We Do (album) (Blue Note/EMC)  
TOOTS & THE MATYALS True Love (album) (V2)

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.





# Anatomy Of A Stuntboy

WIOQ/Philadelphia's Diego endures abuse in the name of ratings

Faithful readers of Street Talk Daily are already familiar with some of the memorable exploits of WIOQ (Q102)/Philadelphia morning show stuntboy Diego, including last year's incarnation as the now-infamous "Gasman," bringing free gas to those paralyzed by outrageous gas prices — while dressed in an ill-fitting, attention-getting, stuntboy-issue superhero outfit, complete with a goofy yellow hat with horns.

This is the same guy who also auditioned for the road company of *Puppetry of the Penis*, a show in which participants practice the art of "genital origami." "All Diego could make was an acorn," recalls one traumatized eyewitness.

But what about the man behind the legend, the sometimes painful stunts and the wise-ass on-air cracks? "I've been at Q102 for 15 years," Diego says, describing a long career during which he has survived different morning shows like a nuclear-proof cockroach.

"I started as an intern, that led to becoming a promotion kid, then I became a board op, and then the Asst. Promotion Director. Then, after four years, they put me on the air on weekends. Then they hired Eddie & JoBo from WBBM-FM (B96)/Chicago to be our first big morning show. They wanted someone who would go out on the streets and do wacky stuff."

It was at that point that Diego embarked on his stuntboy career. It didn't take long to discover that Diego was not only fearless, an essential stuntboy character trait, he was also amazingly easy to talk into doing something crazy and/or life-threatening. Score!

"After working with Eddie & JoBo for about a year, they said doing stunts and working in promotions was too much for me to do," Diego says. "They preferred to keep me on the air, so I dropped the promotions stuff. Then Eddie & JoBo left, and I worked with Glenn Kalina for a couple of years, and now it's been four years with Chio."

"Diego was the only thing that we kept from the old show," says current Q102 morning show ringmaster Chio. Good thing, too: By that time, Diego had already established

huge name recognition in the market in his own right.

## Stupid Works

"He's like a celebrity here," says Q102 morning show Exec. Producer Joey B. "He grew up here. He went to school here. He's the hometown boy who hit it big. We market him as much as possible, strictly because of his name recognition and him being a good guy."

Chio says, "If you think about it, when you have a character like that, who does anything that's kind of stupid, wild or out of the ordinary, those are the things that stick in people's brains." In other words: Stupid works.

"It's the same stuff I used to do in high school. Now I'm getting paid lots of money to do it," Diego says. "I got kicked out of my high school for being a class clown. My parents were so embarrassed because I had to go to a different school, but now they're all proud of me."

"The hard part is trying to constantly come up with creative and stupid things all the time," Chio says. "We have these meetings where we try to figure out what's topical, then tie in something dumb for Diego to do." For example, Philly's SEPTA mass-transit system was recently poised to go on strike. Sensing a potential promotional gold mine, Q102 quickly secured the services of a loaner bus and had Diego ready to jump into the driver's seat.

Even though the strike was settled before it began, Q102 reaped promotional benefits based on the fact that Diego was marginally involved. "We started talking about it

Friday morning at 7am. By 8:30, the local NBC station called us, wanting to cover it," says Chio. The strike never happened, but, judging by the resulting media coverage of a non-event, it may as well have.

## Stuntboy Union

It's all about sharing, according to Diego. He says, "Joey B comes up with a lot of ideas. He talks to a lot of other producers from other radio stations. I also talk a lot with Greg Tee at Z100 [WHTZ/New York] and Spike at Channel 95-5 [WKQI/Detroit]. We try to talk once a week and

**"We have these meetings where we try to figure out what's topical, then tie in something dumb for Diego to do."**

Chio

exchange ideas — kind of like a stuntboy union. There used to be a lot more — eight of us — but the other guys just dropped out." (Editor's note: Or are they dead?)

Diego continues, "I'll go to Chio and Joey during our morning show meetings and throw these ideas at them. Sometimes they think it's too light of an idea, and Joey B will say, 'That sounds good, but let's make sure something crazier happens.'"

Diego's latest collection of stunts falls under the feature name "Do Things to Diego." "That's another term for 'How can we torture him?'" says Chio. Many of the stunts can be traced back to real-life situations encountered by other members of the show, which are then graciously transferred to Diego, who ends up paying the price.

## Convention Countdown Begins Now

R&R Convention 2004 hits the Beverly Hilton in Los Angeles June 24-26. Check this space every week for updates to the official agenda. Also, see Page 28 for the nominating ballot for this year's R&R Industry Achievement Awards. The awards will, as usual, be presented at a special ceremony at the convention. Who'll get to take home an award? Your votes decide!



"It's amazing sometimes how it all comes together," says Joey. "I went down to the Jersey Shore a few weeks ago when it was freezing and saw these crazy mofos out there surfing with their wetsuits on. I thought, 'They've got to be out of their minds — that water is freakin' cold, and I'm cold just out here on the beach with a coat on!' It hit me right then: He's going in the water."

"Next morning after the show, I walked into our meeting and said, 'Diego, what do you think?' He replied, 'All right, bro, tell me when.' The bits come to us on crazy whims; a lot of the listeners e-mail us as far as the 'Do Things to Diego' stunts. We like to get the listeners involved, but the morning show people come up with stuff too — it's a combination."

## 'Great For Ratings, Bad For Insurance'

"I think the most important thing is that you have to let the people hear it," Diego says. "I have to make sure that I'm painting the picture. That's the most important thing, and someone told me that I'm great at painting a picture for the audience. I try to describe everything that's going on. And now, with the website, we can put video up. People will ask me, 'Did you really do that?' and I can say, 'Well, look at the website. We can't fake that.'"

Do the morning show members factor in Diego's potential pain when coming up with ways for the hometown hero to injure himself in the name of entertainment? "Absolutely not!" replies Joey. "You know the old saying: Know your role. He knows what's got to be done, and he does it." Case in point: Diego recently suited up, reported to a local hockey rink, and was promptly laid out by former Philadelphia Flyer enforcer Bob Kelly. He suffered a concussion in the process.

"We don't want to kill him, even though that would be great for ratings but bad for insurance," Joey says. "I think there's always that underlying thing in the back of our heads that we're here to have fun and be entertaining and get the water-cooler talk, but at the end of the day, we all still have to go home and live our lives."



Diego as "Gasman"

What about home life? As it turns out, Diego's not such a wild and crazy guy once the mike is off. "I'm a single dad, and I'm not that crazy when I get home and spend time with my 6-year-old son," he says. "People say I must be crazy at home, but I'm a calm person. It's when I go on the air, that's when I turn it on."

"The funny thing is, my son hates all the stuff I do on the radio. He thinks I'm a bad guy. I'll show him the website and say, 'Check out what Daddy did,' and he'll say, 'That's really bad, Daddy, you're bad.' So I've stopped showing him stuff on the website."

But while the "On-Air" light is on, Diego is perfectly at home in the studio as a co-host, working with Chio and co-host Angi Taylor. "I only go out once a week, twice if something major comes up," he says. "The other four days, I'm just the wise guy on the morning show, the guy who's trying to hook up with every girl who calls in. I'm the local guy — I grew up here, so I know everything like it's the back of my hand."

Chio says, "He helps Joey B prep for the show every day, so he's like our producer/sidekick/co-host/stunt guy. He's not your typical \$5-an-hour intern. He's like our utility infielder who can do anything."

Diego says, "It's stuff that I enjoy doing, and this is something that nobody else can do. It's a fun job, it really is. I don't have the stress that Chio does, since he's got to run the board, do all the legals and times and weather, but I'm just the goof-ball. I get to be myself on the radio."



Chio



Joey B



# R&R CHR/POP TOP 50

March 26, 2004

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MEDIABASE

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)	8606	-33	722278	12	123/0
2	2	EVANESCENCE My Immortal (Wind-up)	7966	-39	672802	14	123/1
4	3	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	7944	+537	690903	9	113/1
3	4	JESSICA SIMPSON With You (Columbia)	7598	-399	619142	18	119/0
5	5	MAROON 5 This Love (Octone/J)	7148	+834	625447	9	124/1
6	6	OUTKAST The Way You Move (Arista)	5861	-405	413401	18	119/0
7	7	LINKIN PARK Numb (Warner Bros.)	5507	-314	483647	17	116/0
10	8	CHINGY One Call Away (DTP/Capitol)	5187	+567	396476	7	109/0
8	9	NICKELBACK Someday (Roadrunner Records/IDJMG)	4817	-486	360787	25	122/0
14	10	HILARY DUFF Come Clean (Buena Vista/Hollywood)	4550	+233	379437	10	117/1
11	11	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	4418	-14	318618	15	107/0
9	12	EAMON F**k It (I Don't Want You Back) (Jive)	4294	-518	277054	20	106/0
15	13	SARAH CONNOR Bounce (Epic)	4128	+292	243801	10	117/0
12	14	OUTKAST Hey Ya! (Arista)	3958	-377	296543	26	121/0
13	15	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3544	-700	218781	11	103/0
20	16	JET Are You Gonna Be My Girl (Elektra/EEG)	3154	+394	220951	7	114/1
23	17	J-KWON Tipsy (So So Def/Arista)	3128	+743	216818	5	89/12
16	18	FUEL Falls On Me (Epic)	3039	-751	170529	22	112/0
21	19	CASSIDY f/R. KELLY Hotel (J)	3033	+352	240603	8	96/2
17	20	3 DOORS DOWN Here Without You (Republic/Universal)	2926	-331	216106	32	116/0
37	21	D12 f/EMINEM My Band (Shady/Interscope)	2751	+1258	204595	2	108/12
28	22	AVRIL LAVIGNE Don't Tell Me (Arista)	2482	+533	197174	3	109/10
26	23	BLACK EYED PEAS Hey Mama (A&M/Interscope)	2377	+313	173965	9	93/1
18	24	NICK CANNON Gigolo (Jive)	2352	-614	164039	12	100/0
35	25	JESSICA SIMPSON Take My Breath Away (Columbia)	2330	+773	198422	3	109/7
27	26	KIMBERLEY LOCKE 8th World Wonder (Curb)	2255	+232	112786	8	98/4
34	27	HOOBASTANK The Reason (Island/IDJMG)	2209	+586	116455	4	106/11
29	28	3 DOORS DOWN Away From The Sun (Republic/Universal)	2149	+277	131469	5	85/3
31	29	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1951	+149	123201	11	93/2
32	30	FRANKEE F.U.R.B. (Independent)	1844	+177	144748	3	23/2
24	31	NELLY Work It (Remix) (Fo' Reel/Universal)	1702	-550	100065	8	49/0
36	32	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	1615	+109	122970	7	58/2
40	33	BLINK-182 I Miss You (Geffen)	1584	+275	119154	3	89/7
38	34	MURPHY LEE f/JERMAINE DUPRI Wat Da Hook Gon Be (Fo' Reel/Universal)	1485	+1	100687	14	57/0
39	35	ENRIQUE IGLESIAS f/KELIS Not In Love (Interscope)	1358	-83	89548	6	73/0
43	36	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1352	+213	53832	4	79/2
44	37	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1304	+196	38302	5	92/4
30	38	BEYONCE' Me, Myself And I (Columbia)	1177	-634	77653	16	100/0
33	39	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	1173	-387	60244	13	71/0
42	40	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	1030	-70	50298	9	50/0
41	41	FEFE DOBSON Everything (Island/IDJMG)	986	-289	41502	8	77/0
47	42	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	966	+51	56420	3	57/1
48	43	ROONEY I'm Shakin' (Geffen)	922	+60	59102	4	64/3
49	44	OUTKAST Roses (Arista)	852	+116	69720	2	56/9
45	45	GOOD CHARLOTTE Hold On (Epic)	817	-161	46959	16	92/0
50	46	KATY ROSE Overdrive (V2)	801	+32	34327	2	47/0
25	47	JANET JACKSON Just A Little While (Virgin)	797	-1293	38041	7	107/0
Debut	48	TOBY LIGHTMAN Devils And Angels (Lava)	729	+113	34689	1	55/2
46	49	KELIS Milkshake (Star Trak/Arista)	728	-179	42513	16	94/0
Debut	50	BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	667	+448	49938	1	79/46

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	46
CHERIE I'm Ready (Lava)	42
USHER Burn (Arista)	16
LIZ PHAIR Extraordinary (Capitol)	15
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	15
KYLIE MINOGUE Red Blooded Woman (Capitol)	14
D12 f/EMINEM My Band (Shady/Interscope)	12
J-KWON Tipsy (So So Def/Arista)	12
HOOBASTANK The Reason (Island/IDJMG)	11

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
D12 f/EMINEM My Band (Shady/Interscope)	+1258
MAROON 5 This Love (Octone/J)	+834
JESSICA SIMPSON Take My Breath Away (Columbia)	+773
J-KWON Tipsy (So So Def/Arista)	+743
HOOBASTANK The Reason (Island/IDJMG)	+586
CHINGY One Call Away (DTP/Capitol)	+567
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+537
AVRIL LAVIGNE Don't Tell Me (Arista)	+533
BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	+448
JET Are You Gonna Be My Girl (Elektra/EEG)	+394

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
BABY BASH Suga Suga (Universal)	2715
NO DOUBT It's My Life (Interscope)	2301
SIMPLE PLAN Perfect (Lava)	1973
TRAPT Headstrong (Warner Bros.)	1946
LUDACRIS f/HAWNNA Stand Up (Def Jam South/IDJMG)	1543
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	1498
BLACK EYED PEAS Where Is The Love? (A&M/Interscope)	1487
SANTANA f/ALEX BAND Why Don't You & I (Arista)	1487
50 CENT In Da Club (Shady/Aftermath/Interscope)	1446
BEYONCE' f/JAY-Z Crazy In Love (Columbia)	1335
MAROON 5 Harder To Breathe (Octone/J)	1320
NELLY f/P. DIDDY & MURPHY LEE Shake Ya... (Bad Boy/Universal)	1252
DIDO White Flag (Arista)	1232
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	1206
JUSTIN TIMBERLAKE Rock Your Body (Jive)	1202
CHRISTINA AGUILERA f/LIL' KIM Can't Hold Us Down (RCA)	969
R. KELLY Ignition (Jive)	959
MATCHBOX TWENTY Bright Lights (Atlantic)	928
MATCHBOX TWENTY Unwell (Atlantic)	927
KELLY CLARKSON Miss Independent (RCA)	859
EVANESCENCE Bring Me To Life (Wind-up)	829
LIZ PHAIR Why Can't I? (Capitol)	763
3 DOORS DOWN When I'm Gone (Republic/Universal)	713
SEAN PAUL Get Busy (VP/Atlantic)	698
STAIN'D So Far Away (Flip/Elektra/EEG)	640

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

124 CHR/Pop reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/14-3/20. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

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## 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)	3041	+23	71377	11	49/0
2	2	EVANESCENCE My Immortal (Wind-up)	2961	-22	69218	16	50/0
3	3	JESSICA SIMPSON With You (Columbia)	2695	-132	63127	17	49/0
5	4	MAROON 5 This Love (Octone/J)	2630	+180	62047	10	47/0
4	5	LINKIN PARK Numb (Warner Bros.)	2384	-186	51394	18	47/0
7	6	USHER f/LUDACRIS & LIL' JON Yeah (Arista)	2319	+176	54048	9	46/1
6	7	OUTKAST The Way You Move (Arista)	2174	-212	49755	17	46/0
8	8	NICKELBACK Someday (Roadrunner Records/IDJMG)	1919	-204	42839	26	44/0
9	9	HILARY DUFF Come Clean (Buena Vista/Hollywood)	1913	+85	44654	9	47/0
11	10	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	1862	+95	41669	22	47/0
12	11	SARAH CONNOR Bounce (Epic)	1672	+54	40784	8	48/1
10	12	EAMON F**k It (I Don't Want You Back) (Jive)	1624	-179	35051	16	41/0
16	13	CHINGY One Call Away (DTP/Capitol)	1448	+192	32737	7	45/3
13	14	FUEL Falls On Me (Epic)	1389	-198	28693	17	37/0
18	15	JET Are You Gonna Be My Girl (Elektra/EEG)	1353	+299	31199	8	42/3
14	16	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	1298	-253	28143	11	39/0
15	17	OUTKAST Hey Ya! (Arista)	1106	-220	25097	23	37/0
21	18	KIMBERLEY LOCKE 8th World Wonder (Curb)	1049	+128	24206	10	39/0
26	19	AVRIL LAVIGNE Don't Tell Me (Arista)	1048	+245	26270	3	45/4
24	20	BLACK EYED PEAS Hey Mama (A&M/Interscope)	1025	+167	23851	10	45/0
23	21	3 DOORS DOWN Away From The Sun (Republic/Universal)	999	+122	23062	7	41/1
31	22	HOOBASTANK The Reason (Island/IDJMG)	949	+355	23866	4	43/5
19	23	3 DOORS DOWN Here Without You (Republic/Universal)	907	-137	19217	33	30/0
33	24	D12 f/EMINEM My Band (Shady/Interscope)	778	+367	18097	2	44/9
29	25	CASSIDY f/R. KELLY Hotel (J)	755	+117	18865	6	31/1
25	26	NICK CANNON Gigolo (Jive)	675	-143	15146	9	30/0
42	27	JESSICA SIMPSON Take My Breath Away (Columbia)	661	+356	16325	2	43/13
32	28	SWITCHFOOT Meant To Live (Red Ink/Columbia)	612	+153	13794	9	32/3
30	29	ENRIQUE IGLESIAS f/KELIS Not In Love (Interscope)	571	-58	13320	7	30/0
37	30	BLINK-182 I Miss You (Geffen)	563	+216	12440	3	32/6
35	31	J-KWON Topsy (So So Def/Arista)	563	+188	13951	4	33/10
27	32	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	550	-182	10750	17	19/0
34	33	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	478	+72	11361	6	30/2
20	34	JANET JACKSON Just A Little While (Virgin)	471	-546	9904	7	19/0
28	35	NELLY Work It (Remix) (Fo' Reel/Universal)	442	-220	8240	7	18/1
36	36	THREE DAYS GRACE (I Hate) Everything About You (Jive)	369	+19	9839	5	22/2
49	37	FRANKEE F.U.R.B. (Independent)	339	+134	5888	2	20/5
41	38	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	338	+32	7258	3	20/2
40	39	ADELAYDA Not Tonight (Superkala)	332	+16	5876	6	14/0
44	40	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	279	+23	7530	5	18/0
38	41	FEFE DOBSON Everything (Island/IDJMG)	242	-99	4765	8	14/0
Debut	42	OUTKAST Roses (Arista)	214	+54	4492	1	18/3
48	43	TRAIN When I Look To The Sky (Columbia)	202	-16	6025	3	9/0
43	44	GOOD CHARLOTTE Hold On (Epic)	200	-79	3334	14	7/0
-	45	ROONEY I'm Shakin' (Geffen)	195	+24	3555	2	11/0
Debut	46	LIZ PHAIR Extraordinary (Capitol)	191	+92	4777	1	14/2
Debut	47	SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)	178	+35	3479	1	17/2
50	48	KELIS Milkshake (Star Trak/Arista)	174	-20	4558	15	12/0
Debut	49	BEN JELEN Come On (Maverick/Warner Bros.)	164	+19	3905	1	15/0
Debut	50	PLUMB Boys Don't Cry (Curb)	150	+36	3303	1	18/4

50 CHR/Pop reporters. Songs ranked by total plays for the airplay week of Sunday 3/14 - Saturday 3/20.  
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## Most Added®

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	19
JESSICA SIMPSON Take My Breath Away (Columbia)	13
J-KWON Topsy (So So Def/Arista)	10
D12 f/EMINEM My Band (Shady/Interscope)	9
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	7
CHERIE I'm Ready (Lava)	7
BLINK-182 I Miss You (Geffen)	6
DEL Careless Whisper (MBSC)	6
HOOBASTANK The Reason (Island/IDJMG)	5
FRANKEE F.U.R.B. (Independent)	5
USHER Burn (Arista)	5
AVRIL LAVIGNE Don't Tell Me (Arista)	4
PLUMB Boys Don't Cry (Curb)	4
CHINGY One Call Away (DTP/Capitol)	3
JET Are You Gonna Be My Girl (Elektra/EEG)	3
SWITCHFOOT Meant To Live (Red Ink/Columbia)	3
OUTKAST Roses (Arista)	3
AJA He's All Mine (Big3)	3
ALANIS MORISSETTE Everything (Maverick/Reprise)	3
KK Lose My Cool (Independent)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
D12 f/EMINEM My Band (Shady/Interscope)	+367
JESSICA SIMPSON Take My Breath Away (Columbia)	+356
HOOBASTANK The Reason (Island/IDJMG)	+355
JET Are You Gonna Be My Girl (Elektra/EEG)	+299
AVRIL LAVIGNE Don't Tell Me (Arista)	+245
BLINK-182 I Miss You (Geffen)	+216
CHINGY One Call Away (DTP/Capitol)	+192
J-KWON Topsy (So So Def/Arista)	+188
MAROON 5 This Love (Octone/J)	+180
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	+176
BLACK EYED PEAS Hey Mama (A&M/Interscope)	+167
SWITCHFOOT Meant To Live (Red Ink/Columbia)	+153
FRANKEE F.U.R.B. (Independent)	+134
KIMBERLEY LOCKE 8th World Wonder (Curb)	+128
3 DOORS DOWN Away From The Sun (Republic/Universal)	+122
CASSIDY f/R. KELLY Hotel (J)	+117
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	+95
LIZ PHAIR Extraordinary (Capitol)	+92
BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	+88
HILARY DUFF Come Clean (Buena Vista/Hollywood)	+85
N.E.R.D. She Wants To Move (Virgin)	+78
DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	+72
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	+57
SARAH CONNOR Bounce (Epic)	+54
OUTKAST Roses (Arista)	+54
YELLOWCARD Ocean Avenue (Capitol)	+45
FINGER ELEVEN One Thing (Wind-up)	+43
BURKE RONEY Sounds Of The Ocean (R World/Ryk)	+41
USHER Burn (Arista)	+40
PLUMB Boys Don't Cry (Curb)	+36

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America's Best Testing CHR/Pop Songs 12 +  
For The Week Ending 3/26/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 12-17	Women 18-24	Women 25-34
MAROON 5 This Love (Octone/J)	4.36	4.28	93%	14%	4.55	4.29	4.23
EVANESCENCE My Immortal (Wind-up)	4.15	4.04	97%	30%	4.35	4.07	4.19
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	4.07	4.04	92%	22%	4.26	4.15	4.03
BRITNEY SPEARS Toxic (Jive)	4.05	3.93	99%	28%	3.97	4.23	3.88
JESSICA SIMPSON With You (Columbia)	4.00	4.05	98%	36%	4.12	4.01	3.84
LINKIN PARK Numb (Warner Bros.)	3.96	3.97	96%	32%	4.17	3.84	3.90
KIMBERLEY LOCKE 8th World Wonder (Curb)	3.92	-	53%	7%	3.66	4.02	4.08
NICKELBACK Someday (Roadrunner Records/IDJMG)	3.87	3.98	97%	41%	4.08	3.81	3.75
3 DOORS DOWN Here Without You (Republic/Universal)	3.84	3.95	98%	48%	3.86	3.82	3.92
FUEL Falls On Me (Epic)	3.84	3.81	79%	20%	3.99	3.86	3.80
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.81	3.72	77%	15%	3.88	3.67	3.86
HILARY DUFF Come Clean (Buena Vista/Hollywood)	3.79	3.73	93%	25%	3.90	3.75	3.78
NELLY Work It (Remix) (Fo' Reel/Universal)	3.77	3.61	82%	18%	3.76	3.86	4.00
OUTKAST Hey Ya! (Arista)	3.75	3.69	99%	63%	3.35	3.67	4.05
OUTKAST The Way You Move (Arista)	3.73	3.70	98%	52%	3.45	3.71	3.98
SARAH CONNOR Bounce (Epic)	3.73	3.65	80%	19%	3.78	3.60	3.83
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.66	3.74	95%	37%	3.76	3.45	3.66
BLACK EYED PEAS Hey Mama (A&M/Interscope)	3.66	-	76%	17%	3.66	3.68	3.67
NO DOUBT It's My Life (Interscope)	3.59	3.54	99%	55%	3.20	3.45	3.88
J-KWON Topsy (So So Def/Arista)	3.57	-	55%	16%	3.89	3.57	3.35
EAMON F: *k It (I Don't Want You Back) (Jive)	3.51	3.58	93%	41%	3.80	3.52	3.35
CHINGY One Call Away (DTP/Capitol)	3.51	3.52	78%	27%	3.68	3.71	3.11
JET Are You Gonna Be My Girl (Elektra/EEG)	3.49	3.54	78%	25%	3.54	3.19	3.48
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3.34	3.39	83%	36%	3.60	3.34	3.00
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	3.33	3.41	94%	50%	3.40	3.46	3.29
BABY BASH Suga Suga (Universal)	3.29	3.41	96%	60%	3.35	3.33	3.35
CASSIDY f/R. KELLY Hotel (J)	3.29	3.24	77%	29%	3.71	3.33	3.07
JANET JACKSON Just A Little While (Virgin)	3.21	3.13	78%	26%	3.12	3.02	3.27
BEYONCE' Me, Myself And I (Columbia)	3.16	3.14	92%	44%	3.05	3.02	3.17

Total sample size is 441 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

LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)  
Total Plays: 664, Total Stations: 25, Adds: 1

YELLOWCARD Ocean Avenue (Capitol)  
Total Plays: 660, Total Stations: 68, Adds: 10

MARIO WINANS f/ENYA... I Don't Wanna Know (Bad Boy/Universal)  
Total Plays: 582, Total Stations: 31, Adds: 15

SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)  
Total Plays: 576, Total Stations: 48, Adds: 4

G UNIT f/JOE Wanna Get To Know You (Interscope)  
Total Plays: 573, Total Stations: 24, Adds: 1

JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)  
Total Plays: 556, Total Stations: 26, Adds: 3

JOJO Leave (Get Out) (BlackGround/Universal)  
Total Plays: 451, Total Stations: 39, Adds: 2

USHER Burn (Arista)  
Total Plays: 417, Total Stations: 33, Adds: 16

LIZ PHAIR Extraordinary (Capitol)  
Total Plays: 404, Total Stations: 53, Adds: 15

N.E.R.D. She Wants To Move (Virgin)  
Total Plays: 381, Total Stations: 32, Adds: 5

Songs ranked by total plays



**THIS ISN'T A MALL!** Prior to her Washington, DC Mall Tour stop, Avril Lavigne visited WIHT (Hot 99.5)/Washington to hang out and — according to Hot VP/Programming Jeff Wyatt — chat, hug people and pose for this picture. Here are (l-r) Wyatt, Hot midday goddess KT Harris, Lavigne and Hot MD/afternoon drive "pimp daddy" Albie Dee.



**JUST LIKE THE SONG....** Kid Rock's new single is called "Jackson, Mississippi," so it's a good thing the guys from WYOY (Y101)/Jackson, MS tracked him down at a recent concert in Memphis to demand this photo! Here are (l-r) Y101 Asst. PD/MD/afternoon driver Nate West, Rock and Y101 PD/morning guy Johnny O.



**BOYS' CLUB MEETING** During a recent concert in South Florida, John Mayer took a second backstage to hang with the guys. Seen here prior to creating some male-oriented mayhem are (l-r) Columbia's Brad Davidson, WHY1 (Y100.7)/Miami PD Rob Roberts, Mayer and Columbia's Rich Tardanio.

## Please Send Your Photos

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

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

R&R, c/o Keith Berman: [kberman@radioandrecords.com](mailto:kberman@radioandrecords.com)



Stations and their adds listed alphabetically by market

WFLY/Albany, NY
MD: John Feltz
AIA
CHERE

WXXX/Burlington\*
PD: Don Hamilton
APD: Pete Belas
No Adds

KHKS/Dallas, TX\*
PD: Patrick Davis
APD/MD: Fernando Ventura
No Adds

WXXB/Ft. Myers, FL\*
PD: Carol Goe
APD/MD: Randy Sharwyn
BEYONCE V.I.L.F. R/P
AIA

KCHZ/Kansas City, MO\*
OM/MD: Dave Johnson
APD/MD: Scott Adams
MD: Jason Lucky
2 11:30P-12
12 PHAR
BEYONCE V.I.L.F. R/P

WYOK/Mobile, AL\*
PD: Ted Striker
APD/MD: Scott Adams
1 JESSICA SIMPSON
MARIO WMANS YENYA & P DIDDY

WERZ/Portsmouth, NH\*
OM/MD: Mike D'Donnell
APD/MD: Kevin McCreary
1 ALANIS MORISSETTE
YELLOWCARD
CHERE

KSLY/San Luis Obispo, CA
PD: Andy Whitford
MD: Chris Marshall
BEYONCE V.I.L.F. R/P
2 LENNY KRAVITZ
3 LINT LUCAS
JESSICA SIMPSON

WMPY/Trenton, NJ\*
OM/MD: Dave McKay
APD/MD: Chris Puccio
12 PHAR
FINGER ELEVEN

WKCF/Albany, NY\*
PD/MD: Rob Drees
7 SEAN PAUL
GAVIN DEGRAW
MARIO WMANS YENYA & P DIDDY
USHER

WZLQ/Canton, OH\*
PD/MD: John Stewart
1 BEYONCE V.I.L.F. R/P
EVAN MCGARON

KRBV/Dallas, TX\*
PD: Alan Valentin
MD: Bethany Parks
45 JAYM
35 OUTCAST
NEED
CHERE
USHER

KISR/Ft. Smith, AR
OM/MD: "Big Dog" Rick Hayes
APD/MD: Michael Dillman
5 DIONISKY
5 BEYONCE V.I.L.F. R/P
2 JAYM
5 DEL

KMXX/Kansas City, MO\*
PD: Jon Zeller
MD: Holly Clark
2 KIMBERLY LOOKE
CHERE

WBBO/Monmouth, NJ\*
PD: Gregg "Rasc" Thomas
APD/MD: Kiki Knight
No Adds

WSPK/Poughkeepsie, NY
PD: Scotty Mac
APD: Sky Walker
MD: Frankie Cruz
USHER
LOONEY BOYS
BEYONCE V.I.L.F. R/P

WAEV/Savannah, GA
OM: Brad Kelly
PD/MD: Chris Allen
APD: Russ Francis
USHER
LUCAS & LIL' JON
AVRIL LAVIGNE

KROQ/Tucson, AZ\*
OM/MD: Tim Richards
APD/MD: Mike Piro
5 OUTCAST
3 BEYONCE V.I.L.F. R/P
YELLOWCARD

KQID/Alexandria, LA
PD: Ron Roberts
SEAN PAUL
NEED
CHERE
MERYME
DEL

WRZE/Cape Cod, MA
OM: Steve McVie
PD/MD: Steve Blue
13 SEAN PAUL
1 BEYONCE V.I.L.F. R/P
BLINK-182
KARY WEST KYLEEN JOHNSON

WDFK/Dayton, OH\*
OM: Tony Taylor
PD: Matt Johnson
SEAN PAUL
USHER

KZBB/Ft. Smith, AR
OM: Lori Matthews
PD/MD: Todd Chase
5 JESSICA SIMPSON
5 DIZ VEMEM

WWST/Knoxville, TN\*
PD: Rich Bailey
MD: Scott Robinson
No Adds

WHYH/Montgomery, AL
OM: Bill Jones
PD: Karen Rile
1 LIZ PHAR
1 BLINK-182
1 AVRIL LAVIGNE

WPRO/Providence, RI\*
OM/MD: Tony Bristol
APD/MD: Davey Morris
No Adds

KBKS/Seattle, WA\*
OM/MD: Mike Prustion
APD/MD: Marcus D.
1 BEYONCE V.I.L.F. R/P
MARIO WMANS YENYA & P DIDDY
CHERE
USHER
THREE DAYS GRACE

KHTT/Tulsa, OK\*
OM/MD: Tom Tisdler
APD: Matt "The Boss" Derrick
MD: Matt Taylor
20 BEYONCE V.I.L.F. R/P
22 CHRISTINA MILAN
8 FIVE MINGOLE
2 JAY-Z
12 PHAR
SEAN PAUL
CHERE

WAEV/Albany, NY\*
PD: Laura S. James
MD: Mike Kelly
3 USHER
LUCAS & LIL' JON
12 PHAR
2 HANSON
AVRIL LAVIGNE

KZIA/Cedar Rapids, IA
OM: Rob Horton
PD/MD: Travis Walker
18 SHAY BACH
17 BEYONCE V.I.L.F. R/P
17 HOUSTANK

WGTZ/Dayton, OH\*
OM: J.D. Kames
PD/MD/MD: Scott Sharp
ROOKEY

WYKS/Gainesville, FL\*
PD/MD: Jeri Banta
APD: Mike Forte
2 JAYM
2 KYLE MINGOLE
1 CHERE
AIA
CHRISTINA MILAN

KSMB/Lafayette, LA\*
APD/MD: Andrew "A.G." Gordon
1 LIZ PHAR
LOS LORELY BOYS
MARIO WMANS YENYA & P DIDDY
KYLE MINGOLE
CHERE

WVAQ/Morgantown, WV
OM: Holly Karver
PD: Larry Hill
2 JAYM
2 BEYONCE V.I.L.F. R/P
12 PHAR
DEL

KBFA/Quad Cities, IA\*
PD: Jeff James
3 USHER
12 PHAR
BEYONCE V.I.L.F. R/P
CHERE

KRFU/Shreveport, LA\*
PD: Chris Callaway
MD: Evan Hartley
12 PHAR
BEYONCE V.I.L.F. R/P
LIZ PHAR
LOS LORELY BOYS

KISA/Tyler, TX
OM: Dave Anderson
PD/MD: Larry Thompson
USHER
OUTCAST
LIZ PHAR
BEYONCE V.I.L.F. R/P

KPRF/Amarillo, TX
OM: John McDowell
PD/MD: Marshall Davies
17 HOUSTANK
16 JESSICA SIMPSON
11 JET
11 JAYM
3 DOORS DOWN
8 BLINK-182
5 NERD

WSSX/Charleston, SC\*
PD: Mike Edwards
APD: Greg Pyle
MD: Special Ed
3 DIZ VEMEM
1 BEYONCE V.I.L.F. R/P
JAY-Z
KYLE MINGOLE
AIA
LOS LORELY BOYS

WVVB/Daytona Beach, FL\*
OM: Frank Scott
PD/MD: Kotler
23 DOORS DOWN
12 PHAR
1 DIZ VEMEM
12 PHAR
BEYONCE V.I.L.F. R/P
GAVIN DEGRAW

WWSX/Grand Rapids, MI\*
PD/MD: Eric D'Brien
1 USHER
12 PHAR
12 PHAR
AVRIL LAVIGNE

WLAN/Lancaster, PA\*
OM: Michael Kelly
PD/MD: Holly Love
12 PHAR
GAVIN DEGRAW
CHERE

WVWV/Myrtle Beach, SC
PD/MD: Holly Burlington
APD: Jim Reddick
6 BLINK-182
BEYONCE V.I.L.F. R/P
DIONISKY
OUTCAST

WHTS/Quad Cities, IA\*
PD: Tony Westlake
MD: John Tack
10 JAYM
3 BLINK-182

WVOW/South Bend, IN
PD: Tony Frank
APD/MD: AJ Carson
6 JEWELL LOPEZ
KELLY
6 HOUSTANK
CASSIDY OR KELLY

WKSJ/Roseton, VA\*
OM: Drew Mitchell
PD/MD: Cassidy Christopher
JESS STONE
CHERE

KGOT/Anchorage, AK
OM: Mark Murphy
PD: Bill Stewart
24 CHRYZ
12 JAYM
12 DIZ VEMEM
5 JESSICA SIMPSON
5 JET

WVSR/Charleston, WV
OM: Jeff Whitehead
PD: Jay Roberts
APD: Todd Country
MD: Justin
27 JESSICA SIMPSON
10 YELLOWCARD
10 MELISSA ETHERIDGE
CHERE
AIA
BEYONCE V.I.L.F. R/P

KKDM/Des Moines, IA\*
PD: Greg Chance
MD: David Goldberg
BEYONCE V.I.L.F. R/P
YELLOWCARD

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PD/MD: Holly Burlington
APD: Jim Reddick
6 BLINK-182
BEYONCE V.I.L.F. R/P
DIONISKY
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**DONTAY THOMPSON**  
dthompson@radioandrecords.com

# Radio Personalities And Endorsements

## Lugz Shoes VP talks about using hip-hop culture to market products

**I'll admit this isn't your conventional R&R column, but as someone who believes in helping those in the radio and record industries get new ideas for branding themselves and making mo' money, mo' money, mo' money — OK, that was cheesy — I believe this column will offer some insight on how a fairly large company goes about giving individuals endorsement deals.**

Lugz Shoe Co., a subsidiary of J.S.S.I., has established itself as one of the leading urban footwear companies among American youth by forming partnerships with heavy hitters within the hip-hop culture.

"J.S.S.I. is a family business. My grandfather started it 68 years ago," says Lugz Exec. VP Larry Schwartz. "We started Lugz 10 years ago with the insight that fashion was changing from athletic footwear to more casual wear and boots. Also, the role models of the youth culture were changing from athletes to rappers. If Nike was going to have the best athletes, Lugz was going to have the best rappers. So, with those two things in mind, we launched Lugz."

The company established itself in 1993, using such hip-hop artists as Erick Sermon, Master P and Snoop Dogg as spokesmen, and Lugz's shoes quickly gained popularity and were being worn by many inner-city youths. "We were targeting the youth market — 15- to 25-year-olds," says Schwartz.

"We understood that hip-hop wasn't just a music genre, but it really was a whole lifestyle and a huge part of youth culture. We thought it was a very powerful culture to tap in to. And we've been very supportive of the culture for the entire 10 years of our Lugz brand."

The shoes' popularity reached a new level in 2003, after the company released the industry's first signature shoe by a radio personality, with WQHT (Hot 97)/New York's Funkmaster Flex. Lugz sold over 1 million pairs of Flex Driving Shoes, making Flex one of the top endorsers in the shoe industry.

Sales of Lugz shoes reached \$150 million in 2003. Now the company has made a deal with Baby, a.k.a.

Birdman, from Cash Money, to produce a shoe that's due out May 15. I recently spoke to Schwartz about how Lugz continues to be an innovator in partnering with hip-hop cultural icons to endorse its products.



**Larry Schwartz**

**R&R:** Did you get any resistance from individuals who were against teaming up with rappers for your products?

**LS:** We were starting a brand, so we were starting from zero. In the beginning, not too many people noticed. And we were really the only ones doing it. So the kids got it; they got it immediately. The retailers didn't at all, and it took awhile to place the shoes.

But once we placed the shoes, they started selling almost immediately. First of all, the shoes are great. We've been making shoes for 68 years. We started working with Erick and had our people going to clubs and talking to people, giving out some T-shirts and stuff to start some grass-roots awareness. Those people got it, but a lot of the conventional people didn't have a clue what we were doing at first. It took them awhile.

**R&R:** How does Lugz choose who it wants for an endorsement deal?

**LS:** We have a policy that we only work with people who like our product. It has to be genuine. If we do a print ad and put somebody in it but people say he'd never wear those shoes, what's the point? Kids are too smart. You have to be authentic. You have to be genuine.

**R&R:** Getting hip-hop artists to endorse your shoes is one thing, but doing it with a radio personality is another. What led to your giving Funkmaster Flex an endorsement deal?

**LS:** We've worked with Flex for many years. In fact, we're always out in the stores doing market research

all over the country, whether it's New York, L.A., Chicago, Atlanta, Houston or Dallas. A year ago, during one of our store checks — I guess it was the Foot Locker on 34th Street in New York — a couple of sales guys said, "You know who one of your biggest fans is?" I said, "No, who?" They said, "Funkmaster Flex. He comes in every six weeks and buys a load of Lugz." I said, "That's great."

So we contacted Flex and said, "Hey, listen, you know we'd love to give you some product. We hear you're into our brand. Come on up." That was probably five or six years ago, and it started a long-term relationship. About two or three years ago, we wondered about incorporating Flex into some advertising.

We did some national TV ads and some national print — we did a print ad with Flex with a very hot shoe we had at the time, called "Dub." The shoe sold really well. We did some more research, and the kids were really into Flex. He had a car show coming up and wanted us to sponsor it.

We'd been following cars, and they'd always been hot but seemed to be getting hotter. We said, "Why don't we combine them? We'll sponsor your car show, but we can come up with a driving shoe, a shoe that nobody else really has." That started a closer collaboration, which resulted in what really is the first signature shoe by any hip-hop artist. We beat out Jay-Z and Reebok by about three months.

**R&R:** But Flex isn't a hip-hop artist, he's a radio personality. Didn't you think that was risky?

**LS:** Hip-hop artists are MCs and DJs, and the five phases of hip-hop culture incorporate a lot more than just rap artists. We definitely consider Flex a part of the hip-hop culture. People tell us Flex is great but ask what made us choose him. We did it for a couple of reasons. One is that we had a great relationship. He liked our product, and he's very well known.

We knew he was a big New York personality. We knew he'd been on MTV, so he was well known outside New York, but that was a couple of years ago. But we did our home-

work, and we were initially surprised and very happy to find that he was still well known from coast to coast, which is important because you don't sell a million pairs of shoes in just New York.

More importantly, there was a story there that made sense. It made sense to Flex, it made sense to Lugz, and it made sense for developing a kind of shoe. We showed some shoes that we were developing, and the kids immediately recognized the FMF logo, which is great.

You know how athletic companies hire these athletes and then have to create logos for them? Well, Flex already had his brand logo, in effect.



**Baby**

market. When we started talking to Birdman, it became very clear that he was interested in taking off his Air Force Ones and coming up with something very cool that was his own.

We said, "We could do that with you." But, obviously, he really had to love those shoes because they would have his name on them. We told him we wouldn't do the deal if we couldn't come up with a design that he liked, which he understood, so that was cool.

He came up to our office a bunch of times to work with our designers and really craft together this new shoe, and it was great. We went through a whole bunch of different prototypes — different soles, different uppers — until we finally came up with something that he really felt good about. Because he was into Air Force Ones and Tims, the first shoe is in the genre of Air Force Ones, and the second shoe will be a kick-ass boot.

**R&R:** With your endorsement deals, do you require the individuals to do more than the obvious stuff?

**LS:** Sure, in terms of requiring it to be a partnership. I know that can sound like a cliché, but, as we found out with Flex, it really makes a huge difference if the guys are into it, because people will know that. We respect our consumers big-time. They teach us something every day, as long as we're willing to listen.

In the initial stages of talking to people, we tell them that they have to really want this to work; it's their name on the shoe as well as ours. There's a lot of pride involved. You've got to be into it. Birdman is putting the shoes in his videos, he's going to talk it up, he's going to wear them a lot, he's going to be out there with it. That's crucial. Flex did that all over the place. He's a great marketer, and so is Baby.

**R&R:** Do you see Lugz working with other hot radio personalities to endorse the company's products?

**LS:** We're certainly open to that. We are continuing to work with Flex. We expect to be working with Birdman for quite some time. Nike has certainly shown how you can market multiple people at the same time, but right now we're really focusing on Birdman and Flex.

## Convention Countdown Begins Now

R&R Convention 2004 hits the Beverly Hilton in Los Angeles June 24-26. Check this space every week for updates to the official agenda. Also, see Page 28 for the nominating ballot for this year's R&R Industry Achievement Awards. The awards will, as usual, be presented at a special ceremony at the convention. Who'll get to take home an award? Your votes decide!



**"If we do a print ad and put somebody in it but people say he'd never wear those shoes, what's the point?"**

Another thing was, when we showed the kids the shoes, they said, "Hey, do you know that Flex is really into cars?" There's a segment on MTV's *Cribs* that shows all of his cars.

So we understood that there was a real chance to do something that made sense, and that worked with Flex and with our brand. If he's into cars and nobody had really created an urban driving shoe, it would be natural that Flex would be into that.

**R&R:** Tell us about your recent deal with Baby, a.k.a. Birdman.

**LS:** He's worn Lugz in the past; we knew that. But he certainly hasn't been wearing Lugz fairly recently. We knew he was wearing Air Force Ones and Timberlands. We have what's called a brown-shoe company, but we do a surprising amount of business in white-colored shoes.

As you know, the athletic business is coming on strong these days. A lot of it is retro or classics, and Air Force Ones are certainly the mainstay of the



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)	6815	+217	835145	12	84/0
2	2	J-KWON Topsy (So So Def/Arista)	6294	+275	712363	12	82/0
3	3	CHINGY One Call Away (DTP/Capitol)	6026	+117	670488	12	78/0
6	4	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	4624	+569	538158	9	76/0
4	5	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	4284	-33	484607	13	80/0
7	6	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	4254	+326	445038	12	77/0
5	7	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	3453	-688	442216	16	82/0
13	8	USHER Burn (Arista)	3342	+702	353029	4	80/4
8	9	CASSIDY f/R. KELLY Hotel (J)	3275	-222	446538	21	76/0
11	10	G UNIT f/JOE Wanna Get To Know You (Interscope)	3248	+233	417922	11	79/1
10	11	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	3101	-174	324047	18	74/0
9	12	EAMON F**k It (I Don't Want You Back) (Jive)	3029	-391	273976	17	64/0
12	13	PETEY PABLO Freek-A-Leek (Jive)	2955	+274	270175	12	77/3
15	14	D12 f/EMINEM My Band (Shady/Interscope)	2953	+986	261781	3	74/2
22	15	TWISTA Overnight Celebrity (Atlantic)	2102	+606	222311	5	78/6
18	16	OUTKAST Roses (Arista)	1843	+167	126416	5	67/3
25	17	SEAN PAUL I'm Still In Love With You (VP/Anti)	1813	+346	266131	16	68/5
29	18	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	1811	+535	223795	4	79/8
20	19	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	1797	+139	124046	6	44/1
16	20	T.I. Rubber Band Man (Grand Hustle/Anti)	1791	+97	166797	13	63/0
24	21	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	1761	+286	195875	7	64/7
14	22	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	1675	-288	229314	16	65/0
28	23	FRANKEE F.U.R.B. (Independent)	1613	+253	145858	3	10/1
35	24	BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	1598	+773	186730	2	73/15
19	25	NICK CANNON Gigolo (Jive)	1515	-158	147326	20	59/0
23	26	BRITNEY SPEARS Toxic (Jive)	1492	-6	115133	8	33/0
17	27	RUBEN STUDDARD Sorry 2004 (J)	1404	-263	144553	12	58/0
21	28	BEYONCE' Me, Myself And I (Columbia)	1144	-372	125940	19	56/0
26	29	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	1021	-429	114902	9	55/0
32	30	M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	1015	-108	83735	7	58/0
31	31	AVANT Read Your Mind (Geffen)	1007	-108	117968	19	41/1
27	32	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	868	-510	77725	10	65/0
30	33	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	855	-320	111430	10	49/0
42	34	ALICIA KEYS If I Ain't Got You (J)	832	+226	114849	3	52/8
34	35	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	754	-72	67827	13	35/0
37	36	JAGGED EDGE What It's Like (Columbia)	703	-7	41643	6	43/1
44	37	NB RIDAZ f/GEMINI So Fly (Upstairs)	690	+82	36967	6	8/2
39	38	BLACK EYED PEAS Hey Mama (A&M/Interscope)	654	-64	23727	8	26/0
40	39	TECH N9NE Here Comes Tecca Nina (M S C Music)	626	-60	19870	7	34/0
45	40	BEENIE MAN f/MS. THING Dude (Virgin)	546	+3	112397	8	32/2
43	41	RYAN DUARTE You (Universal)	529	-102	72038	17	26/0
49	42	DILATED PEOPLES f/KANYE WEST This Way (Capitol)	523	+83	38724	2	45/7
41	43	KELIS Trick Me (Star Trak/Arista)	521	-139	23258	4	42/0
38	44	ALICIA KEYS You Don't Know My Name (J)	516	-173	73486	17	52/0
48	45	JOJO Leave (Get Out) (BlackGround/Universal)	504	+62	38365	2	33/5
Debut	46	JOE f/G UNIT Ride Wit U (Jive)	479	+104	55267	1	42/11
46	47	BABY BASH Shorty Doowop (Universal)	464	-76	59021	19	17/0
Debut	48	CHRISTINA MILIAN Dip It Low (Island/IDJMG)	444	+143	60093	1	33/6
Debut	49	PITBULL f/LIL' JON Culo (TVT)	433	+180	53942	1	26/16
Debut	50	DO OR DIE f/TWISTA & JOHNNY P. Do U? (Rap-A-Lot)	420	+43	18653	1	22/1

87 CHR/Rhythmic reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/14-3/20. 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\*

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
YUNG WUN Tear It Up (J)	20
PITBULL f/LIL' JON Culo (TVT)	16
BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	15
AMANDA PEREZ I Pray (Powerhouse/Universal)	12
JOE f/G UNIT Ride Wit U (Jive)	11
TAMIA Questions (Elektra/EEG)	9
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	8
ALICIA KEYS If I Ain't Got You (J)	8
BAD AZZ What I'm Spillin' (Independent)	8

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
D12 f/EMINEM My Band (Shady/Interscope)	+986
BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	+773
USHER Burn (Arista)	+702
TWISTA Overnight Celebrity (Atlantic)	+606
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+569
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+535
SEAN PAUL I'm Still In Love With You (VP/Anti)	+346
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	+326
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	+286
J-KWON Topsy (So So Def/Arista)	+275

## New & Active

- MR. VEGAS Pull Up (Delicious Vinyl/Geffen)  
Total Plays: 332, Total Stations: 14, Adds: 4
- YUNG WUN Tear It Up (J)  
Total Plays: 298, Total Stations: 28, Adds: 20
- JANET JACKSON I Want You (Virgin)  
Total Plays: 295, Total Stations: 23, Adds: 1
- GUERRILLA BLACK Guerilla Nasty (Virgin)  
Total Plays: 270, Total Stations: 17, Adds: 1
- CYPRESS HILL What's Your Number? (Columbia)  
Total Plays: 239, Total Stations: 21, Adds: 1
- TAMIA Questions (Elektra/EEG)  
Total Plays: 237, Total Stations: 41, Adds: 9
- T.O.K. Gal You Lead (VP)  
Total Plays: 214, Total Stations: 11, Adds: 0
- WYCLEF JEAN f/SHARISSA Take Me As I Am (J)  
Total Plays: 208, Total Stations: 23, Adds: 2
- PLAY-N-SKILLZ Freaks (Independent)  
Total Plays: 175, Total Stations: 13, Adds: 4
- CONWAY Nutcracker (Universal)  
Total Plays: 146, Total Stations: 9, Adds: 3

Songs ranked by total plays

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

### RULE # 1

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

### RULE # 2

Don't forget rule #1.

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RANK ARTIST TITLE LABEL

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

Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/14-3/20 © 2004, R&R, Inc.

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## PHIAT MIX SIX

- NINA SKYE Move Your Body (Universal)  
 TWISTA f/KANYE WEST Overnight Celebrity (Atlantic)  
 BEYONCÉ f/LIL FLIP Naughty Girl (Columbia)  
 D12 f/EMINEM My Band (Shady/Aftermath/Interscope)  
 CHRISTINA MILIAN Dip It Low (Def Soul/IDJMG)  
 N.E.R.D. She Wants To Move (Virgin)

## ON THE RECORD

### This Week's Hottest Music Picks

#### Erik Bradley MD, WBBM/Chicago

White Boy featuring Kanye West's "U Know" (ICEE): Kanye is unstoppable!

Tamar Braxton featuring Bump J's "I'm Leaving" (Independent): Keep an eye on this track. Sounds like a huge hit to me. And Bump J is the next MC to blow up. Another Chi-town hitmaker!

Usher's "Confessions Part 2" (LaFace/Arista): His album is incredible!  
 Janet Jackson's "Sexhibition" (Virgin): Among the many standout tracks from *Damita Jo*.

#### Eric Powers PD, KUBE/Seattle

Guerilla Black's "Guerilla Nasty" (Virgin): Love the sound of this record; it's got the right feel to be a hit!

Usher's "Confessions Part 2": My favorite album cut. Any time you can confess to your girl that you're cheating and your side action is having your baby — wow!

Omarion's "Damn" (Independent): I'm surprised, but I like it!

#### Beata MD, WLLD/Tampa

Lil Flip's "Game Over" (Sucka Free/Columbia): This is turning into a big record for us. It was in mix show for three weeks, and it came in top 10 phones this week from the mix show play.

Usher's "Confessions": This is a hot album we are looking at. A couple tracks off it now are "Caught Up" and, my favorite, "Confessions Part 2."

#### Jimi Jamm PD, WPKF/Poughkeepsie, NY

Sham's "Vitamin S" (Atlantic): Keep an eye on this.

Erick Sermon featuring Sean Paul's "Feel It" (J): Just hearing the vocals takes me back in the day.

Pitbull's "Culo" (TVT): Party jam for anybody with a pulse.

#### Sarah O'Connor WPGC/Washington

Usher's "Confessions Part 2": That song is so personal that I felt like I had to leave my office so that my Usher CD could be alone for a minute.

Mary J. Blige's "It's a Wrap" (Geffen): How many women have felt just what Mary is talking about? Bitter Mary is back!

#### Eric Sean PD, KWWV/San Luis Obispo, CA

Akon's "Locked Up (Remix)" (Universal): This sh\*t is fire. Can't wait to start throwin' this in. Send me vinyl, Universal!

Sean Paul featuring Sasha's "I'm Still in Love" (VP/Atlantic): I'm really feelin' this record. It's growing on the audience too.

D12 featuring Eminem's "My Band" (Shady/Aftermath/Interscope): OK, do I even have to say why I picked this?

#### Lucas Asst. PD/MD, WWKL/Harrisburg

Nina Skye's "Move Your Body" (Universal): This song is sizzling hot! It will be the next club banger, guaranteed.

JoJo's "Leave (Get Out)" (Universal): We are getting phones on it already. This girl is a superstar in the making, and she is still a teenager. Check out the full-length. Amazing!



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# Morning Show Mamas

Representin' your P1 listeners

Most Urban and Urban AC radio stations still target female listeners as their primary audience. While there has always been a female presence at the format, it's only been in recent years that female personalities have taken on larger roles as drivetime anchors in major markets. At some stations women are dominating the lineup.

In many instances, ratings have proven this is a winning choice. Just look at New York, where WQHT (Hot 97)'s Angie Martinez and WBLS's Wendy Williams (now syndicated nationally) have taken afternoon drive to new ratings heights. Looking back, New York has always had great success with women in drivetime, from Wanda Ramos to Carol Ford.

So why do so many programmers still think of female personalities only as the midday choice or as morning show sidekicks? And why do we still hear some programmers say, "This station has too many women on the air"? I don't think I've ever heard a programmer say, "There are too many male voices on the station." Maybe it's just the way programmers have been brought up in the business. Maybe all they need is to see the success stories to change their minds.

To help them along, I've interviewed three female morning show personalities about their careers in radio, their personal lives and how they believe they relate to the core listeners of their radio stations: women.

## Back In The Saddle

Olivia Fox was part of the very successful nationally syndicated *Russ Parr Morning Show* until December 2002, when contract negotiations with her employer broke down. Finding herself out of work — and pregnant with her and her husband's first child — was sobering. Yet she says, "It was probably the best thing that could have happened to me, in retrospect. It gave me time to focus on the pregnancy, which was difficult due to health complications, and to take a breather from a career that was very satisfying, yet very demanding on a family."

Seven months after the birth of daughter Nina, Fox was contacted by Clear Channel VP/Urban Programming Doc Wynter about a morning show job at one of CC's newest stations, WBTP (95.7 The Beat)/Tampa. Fox has been on the air there for al-



Olivia Fox

most two months and is settling back into radio without skipping a beat.

Denise Jordan-Walker has been a fixture on-air in the Chicago market for almost 20 years. She's worked at such legendary stations as WJPC, Ur-

ban AC WVAZ and Smooth Jazz WNUA, but in 1998 she decided to take a sabbatical from radio to concentrate on her own public relations and promotions firm.

Late last year Crawford Broadcasting reached out to Jordan-Walker and asked her to return to radio as morning host of newly launched Urban AC WSRB (Soul 106.3)/Chicago. She now hosts the show with market veteran Wally Muhammad while raising two children as a single parent.

Monie Love, co-host of WWPR (Power 105.1)/New York's morning show for more than a year, just stepped up her role on the show with the departure of Dr. Dre last month. A hip-hop artist-turned-radio DJ, Love says she "fell into radio" after being discovered on MTV by then-WQHT/New York PD Steve Smith in 1994.

Love is married with three children and says she's a lucky mom because "I have a very supportive husband and a nanny!" Love says that until she joined Power 105.1 last year, she was known as "New York's No. 1 part-timer," having never had the chance to show her talent full-time until Ed Lover brought her on board for mornings at WWPR.

## The Female Perspective

What exactly are female personalities doing for these radio stations? Fox says, "A lot of women listeners are just happy to have a female perspective in the morning. And I don't mean male-bashing. I hate that 'all men are dogs' kind of approach. I just feel there is more to talk about than that."

"And I hope that programmers

aren't trying to push that kind of theme with their female personalities, because even though women feel that way sometimes, they certainly don't feel that way all the time. I have good men in my life — my father, my husband, my brothers, the men I work with. So if all I did was talk about the negative side of men, that wouldn't be very accurate or honest."

Honesty is what Fox says has endeared her to her listeners. "If you're someone who is messing up, I will put you out there," she says. "At the same time, you can do the same to me. If you see me out at a club and my weave isn't tight, and the next morning you call me on the air to let me know, then I have to take it. This is who I am. I have an opinion, and I will let it be known. It doesn't have to be the same as your opinion. It's all about having a healthy debate, and I think women like to hear that, even if they don't agree with everything I might say."

Jordan-Walker explains, "I do my show as a listener. We also have the philosophy to talk less and play more music, so it might be a little different than some other morning shows across the country. But when we do talk, I make sure we have something to say. I like to keep it positive. People don't want to wake up and go to work in the first place, so we try to make their listening experience as pleasant as possible."

"For example, when the incident happened with Janet Jackson at the Super Bowl, most radio personalities took it upon themselves to make a joke about her or to put her on blast. Well, we took the high road. I said that I felt she made a mistake, and let's just pray for her. I found a lot of listeners felt the same way. They love Janet, and even if they didn't agree with what she did, they still want to support her."

"In the back of my mind I'm always thinking, My listeners could be parents listening to my show with their children in the car. So everything we talk about on the air is something a parent would not feel they needed to turn off because of their kids."

Love feels she's a typical mom, albeit with strange hours. She says, "My typical day is to get up at 3:30am,

## Convention Countdown Begins Now

R&R Convention 2004 hits the Beverly Hilton in Los Angeles June 24-26. Check this space every week for updates to the official agenda. Also, see Page 28 for the nominating ballot for this year's R&R Industry Achievement Awards. The awards will, as usual, be presented at a special ceremony at the convention. Who'll get to take home an award? Your votes decide!



leave the house by 4:00 and be at work by 5:15. During the day I might have production or meetings to go to, but I always try to be back at home and making dinner when the girls and my husband get home. It's the same as any working mom."

Because of that, she says she can represent the moms listening to Power 105.1. "Ed will deliberately sit back sometimes and let me run with a topic," Love says. "Even before Dre left, he felt my voice needed to be heard because so many of our listeners are women — working moms or just women with an opinion, like me. And what woman wants to hear a guy just spew his opinion?"

"Look at New York radio and how it's evolved in recent years. Look at how many strong female personalities you hear on the radio: Angie Martinez, Wendy Williams and [WWPR afternoon host] Steph Lover. We are all worthy of these primetime slots — we're confident and strong, yet funny. I think it comes from female personalities being secure in themselves."

## Family Affair

Each of the women we spoke with feels her role as a mother has added a unique perspective to her on-air persona and helped her bond with listeners. Fox says she's "disappointed and angry" that she wasn't able to share her pregnancy with listeners because she wasn't working at the time. She continues, "I think what I went through — all the health concerns and even just the day-to-day changes — could have been something really interesting for my listeners, for women with children or for women thinking about having a baby. Now I can talk about all the great things a first-time parent experiences."

In fact, Fox says her role as a mom has changed her perspective on many issues in her career. "I'm much more aware of what comes out of my mouth now," she explains. "In the past I might have spoken before I thought about what I was saying, which could get me into trouble. But now I think about everything beforehand. Not only because it's a new age we live in at radio, but also because I am a parent. I'm also more conscious of things that come across my desk that could have a positive influence on kids and families, or things that can help parents who are listening."

She continues, "Here's a funny story: My daughter loves *SpongeBob SquarePants*. Now if you're a parent, you know what I'm talking about. Whenever the music comes on the television, she just lights up. So we got an idea to help parents get their kids out of bed in the morning and ready for school: We play the *SpongeBob* theme song. The kids jump out of bed thinking he's on TV, but it's just us on The Beat morning show! Parents love that."

Jordan-Walker says, "Besides the fact that I've matured over the years and like a different style of music than my kids, I still have to listen to what they are listening to. My son pays very close attention to every word. And my daughter, she's at that stage where she imitates everything she sees and hears. So what I do to play it safe is have them listen to Radio Disney. From talking to my listeners, I know many feel the same way I do."

**"I hate that 'all men are dogs' kind of approach. I just feel there is more to talk about than that."**

Olivia Fox

"Being a mom helps me see where the line is," says Love. "Every radio personality knows it's out there. So just like to push it further than others. And that's when you as a parent have to decide what your children can and can't listen to. For our morning show, we're not rated PG. We're definitely talking to adults. But that means I can also express my opinion as a woman, popular or not."

"After the Janet Jackson Super Bowl incident, I went on the air and said how I was really disappointed in her. A lot of women called in and disagreed with me. But my argument was that the Super Bowl is a family event. At my house we were all sitting around watching with the kids, and, bam, there's a boob. This disappointment came out of the fact that I loved Janet, her music, her image and how my girls could look up to her. Maybe that's a view only a parent could have."



March 26, 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)	3732	-85	547526	12	69/0
3	2	CHINGY One Call Away (DTP/Capitol)	3391	+2	400824	10	66/0
2	3	LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	3359	-200	443890	12	60/0
5	4	JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	3293	+196	463656	12	67/0
6	5	J-KWON Tippy (So So Def/Arista)	3231	+202	422270	10	64/0
4	6	RUBEN STUDDARD Sorry 2004 (J)	2633	-561	371979	13	67/0
7	7	CASSIDY f/R. KELLY Hotel (J)	2457	-219	350531	13	66/0
10	8	ALICIA KEYS If I Ain't Got You (J)	2354	+317	329831	6	66/1
17	9	USHER Burn (Arista)	2292	+638	270514	3	64/0
9	10	T.I. Rubber Band Man (Grand Hustle/Arista)	2134	+64	248197	14	63/0
8	11	TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	2027	-367	262397	17	66/0
13	12	SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	2002	+139	198980	9	63/0
15	13	G UNIT f/JOE Wanna Get To Know You (Interscope)	1924	+178	245935	9	58/1
18	14	M. WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	1865	+390	288446	5	55/2
16	15	PETEY PABLO Freek-A-Leek (Jive)	1796	+122	209161	13	61/2
20	16	LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	1699	+279	176444	7	59/1
14	17	YOUNG GUNZ No Better Love (Def Jam/IDJMG)	1661	-132	219210	11	59/0
12	18	YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	1642	-264	200426	17	55/0
19	19	AVANT Don't Take Your Love Away (Geffen)	1639	+165	214087	6	61/0
11	20	BEYONCE' Me, Myself And I (Columbia)	1606	-364	196286	20	57/0
28	21	KANYE WEST f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	1439	+412	199110	4	66/2
23	22	JANET JACKSON I Want You (Virgin)	1300	+81	136866	4	65/0
24	23	SEAN PAUL I'm Still In Love With You (VP/Arista)	1287	+75	261585	8	53/1
26	24	JAGGED EDGE What It's Like (Columbia)	1187	+73	144797	8	51/1
21	25	KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	1134	-283	168772	17	57/0
30	26	TAMIA Questions (Elektra/EEG)	1088	+85	110806	6	59/0
22	27	JUVENILE f/MANNIE FRESH In My Life (Cash Money/Universal)	1008	-247	103665	15	47/0
25	28	TRILLVILLE Neva Eva (BME/Warner Bros.)	977	-155	93751	19	52/0
35	29	TWISTA Overnight Celebrity (Atlantic)	955	+277	116937	4	58/56
43	30	BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	945	+528	157743	2	65/2
27	31	ALICIA KEYS You Don't Know My Name (J)	921	-148	125444	20	66/0
33	32	MUSIQ Whoknows (Def Soul/IDJMG)	889	+33	82885	7	52/0
31	33	BEENIE MAN f/MS. THING Dude (Virgin)	864	-30	159643	8	43/2
34	34	ATL Make It Up With Love (Noontime/Epic)	851	+41	72257	6	51/0
36	35	OUTKAST Roses (Arista)	843	+185	94106	3	52/5
29	36	MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	785	-242	87659	10	53/0
37	37	JUVENILE Slow Motion (Cash Money/Universal)	713	+123	70172	6	1/0
32	38	OUTKAST Hey Ya! (Arista)	640	-237	67541	16	40/0
41	39	CARL THOMAS Make It Alright (Bad Boy/Universal)	575	+120	64197	2	46/0
39	40	M. LEE f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	479	-11	40661	6	26/0
49	41	R. KELLY Happy People (Jive)	476	+161	76651	2	3/2
Debut	42	JOE f/G UNIT Ride Wit U (Jive)	468	+214	76543	1	49/8
42	43	JAY-Z Encore (Roc-A-Fella/IDJMG)	459	+6	92738	9	1/0
38	44	MEMPHIS BLEEK f/T.I. AND TRICK DADDY Round Here (Roc-A-Fella/IDJMG)	441	-53	41467	10	18/0
48	45	JENNIFER LOPEZ f/R. KELLY Baby I Love U (Epic)	416	+97	42158	2	34/2
46	46	DWELE Hold On (Virgin)	360	-19	36607	4	32/0
45	47	EAMON F**k It (I Don't Want You Back) (Jive)	335	-57	30241	4	13/0
40	48	JACKI O Slow Down (Poe-Boy/Sobe/Warner Bros.)	317	-146	21589	5	38/0
47	49	MASTER P Them Jeans (New No Limit/Koch)	309	-59	22853	10	37/0
50	50	JAY-Z Change Clothes (Roc-A-Fella/IDJMG)	303	-4	33750	19	43/0

**Most Added**

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ARTIST TITLE LABEL(S)	ADDS
TWISTA Overnight Celebrity (Atlantic)	56
JOE f/G UNIT Ride Wit U (Jive)	8
SLUM VILLAGE Selfish (Barak/Capitol)	8
OUTKAST Roses (Arista)	5
MONICA U Should've Known Better (J)	5
8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)	5
MISTA NAKED f/KANDI ALI Keep Hitten (Liquid 8)	4
MARQUES HOUSTON Because Of You (T.U.G./EEG)	3
D12 f/EMINEM My Band (Shady/Interscope)	3

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
USHER Burn (Arista)	+638
BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)	+528
K. WEST f/S. JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	+412
M. WINANS f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	+390
ALICIA KEYS If I Ain't Got You (J)	+317
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	+279
TWISTA Overnight Celebrity (Atlantic)	+277
JOE f/G UNIT Ride Wit U (Jive)	+214
J-KWON Tippy (So So Def/Arista)	+202
MONICA U Should've Known Better (J)	+202

**New & Active**

- MONICA U Should've Known Better (J)  
Total Plays: 273, Total Stations: 38, Adds: 5
- GUERRILLA BLACK Guerilla Nasty (Virgin)  
Total Plays: 267, Total Stations: 32, Adds: 2
- WYCLEF JEAN f/SHARISSA Take Me As I Am (J)  
Total Plays: 266, Total Stations: 26, Adds: 2
- DILATED PEOPLES f/KANYE WEST This Way (Capitol)  
Total Plays: 266, Total Stations: 19, Adds: 1
- 8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)  
Total Plays: 264, Total Stations: 32, Adds: 5
- MARQUES HOUSTON Because Of You (T.U.G./EEG)  
Total Plays: 211, Total Stations: 25, Adds: 3
- PASTOR TROY I'm Ridin' Big Yo (Universal)  
Total Plays: 211, Total Stations: 19, Adds: 2
- CALVIN RICHARDSON Not Like This (Hollywood)  
Total Plays: 195, Total Stations: 29, Adds: 2
- SMOOTH Zoom (T.U.G.)  
Total Plays: 157, Total Stations: 16, Adds: 0
- SLUM VILLAGE Selfish (Barak/Capitol)  
Total Plays: 146, Total Stations: 28, Adds: 8

Songs ranked by total plays

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

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 3/14-3/20. 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 ADH 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 Urban Songs 12 +  
For The Week Ending 3/26/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 12-17	Persons 18-24	Persons 25-34
USHER f/LUDACRIS & LIL' JON Yeah (Arista)	4.51	4.58	99%	20%	4.47	4.48	4.46
CHINGY One Call Away (DTP/Capitol)	4.31	4.35	96%	20%	4.27	4.41	3.95
USHER Burn (Arista)	4.18	—	60%	7%	4.02	3.98	4.11
J-KWON Tipsy (So So Def/Arista)	4.14	4.26	91%	20%	4.06	4.06	4.06
LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)	4.12	4.20	91%	19%	4.07	4.06	4.10
JAY-Z Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	4.12	4.26	90%	17%	3.99	3.95	4.08
MARIO WINANS f/P. DIDDY I Don't Wanna Know (Bad Boy/Universal)	4.11	—	69%	11%	4.14	4.12	4.17
G UNIT f/JOE Wanna Get To Know You (Interscope)	4.09	4.13	83%	15%	4.09	4.15	3.95
YOUNG GUNZ No Better Love (Def Jam/IDJMG)	4.06	4.01	73%	14%	4.03	4.02	4.04
TWISTA f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	4.01	4.15	97%	44%	4.04	3.95	4.27
KANYE WEST Through The Wire (Roc-A-Fella/IDJMG)	3.98	4.03	93%	37%	4.02	3.86	4.38
PETEY PABLO Freek-A-Leek (Jive)	3.91	3.84	72%	13%	3.84	3.73	4.04
CASSIDY f/R. KELLY Hotel (J)	3.86	4.13	96%	37%	3.81	3.80	3.82
ALICIA KEYS If I Ain't Got You (J)	3.86	3.93	68%	14%	3.80	3.84	3.69
BEENIE MAN f/MS. THING Dude (Virgin)	3.85	3.99	51%	9%	3.85	3.90	3.78
JAGGED EDGE What It's Like (Columbia)	3.83	3.84	55%	9%	3.82	3.89	3.69
YING YANG TWINS f/LIL' JON & THE EASTSIDE BOYZ Salt Shaker (TVT)	3.81	3.84	95%	32%	3.77	3.78	3.75
SEAN PAUL I'm Still In Love With You (VP/Atlantic)	3.81	3.81	88%	28%	3.75	3.80	3.64
MISSY ELLIOTT I'm Really Hot (Gold Mind/Elektra/EEG)	3.76	3.92	88%	24%	3.71	3.78	3.54
AVANT Don't Take Your Love Away (Geffen)	3.75	3.79	52%	11%	3.70	3.67	3.75
TAMIA Questions (Elektra/EEG)	3.72	3.88	40%	7%	3.71	3.69	3.76
T.I. Rubber Band Man (Grand Hustle/Atlantic)	3.71	3.58	74%	20%	3.44	3.22	3.82
RUBEN STUDDARD Sorry 2004 (J)	3.67	3.88	94%	34%	3.73	3.75	3.68
BEYONCE' Me, Myself And I (Columbia)	3.64	3.80	97%	46%	3.65	3.74	3.45
ALICIA KEYS You Don't Know My Name (J)	3.59	3.72	93%	50%	3.78	3.77	3.81
LIL' FLIP Game Over (Sucka Free/Loud/Columbia)	3.58	3.45	43%	10%	3.39	3.21	3.67
SLEEPY BROWN f/OUTKAST I Can't Wait (Interscope)	3.57	3.81	73%	18%	3.54	3.41	3.78
OUTKAST Hey Ya! (Arista)	3.54	3.78	99%	62%	3.77	3.71	3.94
TRILLVILLE Neva Eva (BME/Warner Bros.)	3.47	3.52	69%	19%	3.36	3.36	3.36

Total sample size is 383 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.

**Indicator**

Most Added

TWISTA Overnight Celebrity (Atlantic)

DILATED PEOPLES f/KANYE WEST This Way (Capitol)

Songs ranked by total plays

**Recurrents**

AVANT Read Your Mind (Geffen)	804
OUTKAST The Way You Move (Arista)	785
R. KELLY Step In The Name Of Love (Jive)	732
YOUNGBLOODZ f/LIL' JON Damn! (Arista)	702
JAGGED EDGE Walked Outta Heaven (Columbia)	640
LIL' JON & THE EASTSIDE BOYZ Get Low (TVT)	487
YOUNG GUNZ Can't Stop, Won't Stop (Def Jam/IDJMG)	332
BEYONCE' f/SEAN PAUL Baby Boy (Columbia)	331
CHINGY Right Thurr (DTP/Capitol)	325
M. LEE f/J. DUPRI Wat Da Hook Goo Be (Fo' Reel/Universal)	320
KELIS Milkshake (Star Trak/Arista)	317
LUDACRIS f/SHAWNNA Stand Up (Def Jam South/IDJMG)	306
ASHANTI Rain On Me (Murder Inc./IDJMG)	285
AALIYAH f/TANK Come Over (BlackGround/Universal)	276
JOE More & More (Jive)	273
50 CENT In Da Club (Shady/Aftermath/Interscope)	262
NELLY f/P. DIDDY & M. LEE Shake Ya Tailfeather (Bad Boy/Universal)	262

**Reporters**

<b>WAJZ/Albany, NY*</b> OM/ PD: Susan Beal APD: Wonder Woman 12 TWISTA	<b>WJZD/Biloxi, MS*</b> OM/ PD: Ron Neal 7 TWISTA 1 LIL' C	<b>WENZ/Cleveland, OH*</b> OM/ PD: Kim Johnson MD: Eddie Bauer 3 TWISTA DIZ EMINEM	<b>WIKS/Greenville, NC*</b> OM/ PD: B.K. Kirkland 3 OUTCAST 2 PETEY PABLO	<b>WBTF/Lexington, KY*</b> OM/ PD: Jay Alexander 12 TWISTA	<b>WNPL/Nashville, TN*</b> OM: Jim Kennedy PD: Cy Young MD: Sharon Alexander 5 TWISTA	<b>WOOX/Raleigh, NC*</b> OM: Chuck Atkins PD: Dwight Stone No Adds	<b>KATZ/SI. Louis, MO*</b> OM: Rick Atkins PD: Dwight Stone No Adds
<b>KBCE/Alexandria, LA</b> OM/ PD: James Alexander MD: Derek Monette TWISTA	<b>WBOT/Boston, MA*</b> PD/MD: Lamar "LBD" Robinson No Adds	<b>WHXT/Columbia, SC*</b> PD: Chris Connors APD: Bill Black MD: Shane Miesie 22 TWISTA 6 MISTA NAKED (KANDI) ALI	<b>WJMJ/Greenville, SC*</b> OM: Tony Fields APD: Karen Bland MD: Doug Davis 14 TWISTA BEYONCE LIL' FLIP JOE VG UNIT	<b>KIPR/Little Rock, AR*</b> OM/ PD/ MD: Joe Booker 3 TWISTA	<b>WUBT/Nashville, TN*</b> PD/MD: Pamela Aniese MARQUES HOUSTON SLUM VILLAGE	<b>WBTJ/Richmond, VA*</b> PD: Aaron Maxwell APD/MD: Mike Street 5 TWISTA	<b>WFUN/SI. Louis, MO*</b> PD: Craig Black 15 OUTCAST 3 TWISTA 2 MARIO WINANS YENYA & P. DIDDY
<b>KEDG/Alexandria, LA</b> OM/ PD: Jay Stevens MD: Wade Hampton 42 DJ JAGGED 20 TWISTA	<b>WBLK/Buffalo, NY*</b> PD/MD: Chris Reynolds No Adds	<b>WFXE/Columbus, GA</b> Sales Manager: Angela Verdejo OM: Cheryl Davis PD/MD: Michael Soul No Adds	<b>WEUP/Huntsville, AL*</b> OM: Steve Murry PD: Big Ant MD: Jay Daniels No Adds	<b>KKBT/Los Angeles, CA*</b> PD: Rob Scarpio 15 BEENIE MAN/MS. THING 15 TWISTA 2 KANYE WEST/SLYLEENA JOHNSON	<b>KNOU/New Orleans, LA*</b> PD: Lamonda Williams 38 TWISTA	<b>WCOX/Richmond, VA*</b> PD/MD: Reggie Baker 6 SLUM VILLAGE 2 TWISTA 1 8-BALL & MJG	<b>WTMP/Tampa, FL</b> OM/ PD: Louis Muhammad APD/MD: Big Money Ced 20 SLUM VILLAGE 19 DILATED PEOPLES f/KANYE WEST 15 KERO
<b>WHTA/Atlanta, GA*</b> PD: Jerry Smokin B APD: Dimitrios Stevens MD: Ramona Debraux 29 TWISTA 2 BEYONCE LIL' FLIP	<b>WSSP/Charleston, SC*</b> OM: Jay Philpot PD: Nychal Maguire APD: Ray "Dat Bot" Sherrill 29 TWISTA 14 PETEY PABLO 3 8-BALL & MJG	<b>WCKX/Columbus, OH*</b> PD: Paul Strong MD: Warren Stevens 1 SLUM VILLAGE TWISTA	<b>WJMJ/Jackson, MS*</b> OM/ PD/ MD: Stan Branson APD: Alice Dixon TWISTA	<b>WGZB/Louisville, KY*</b> PD: Mark Gunn MD: Gerald Harrison TWISTA DIZ EMINEM	<b>WQOE/New Orleans, LA*</b> OM: Carla Boatner MD: Angela Watson 31 TWISTA 9 MONICA 8-BALL & MJG	<b>WDRX/Rochester, NY*</b> OM/ PD: Andre Marcel APD: Jim Jordan MD: Tara Spence TWISTA ALLEN ANTHONY	<b>KJMM/Tulsa, OK*</b> PD: Terry Monday APD/MD: Aaron Bernard 22 TWISTA 4 MONICA
<b>WVEF/Atlanta, GA*</b> PD: Tony Brown MD: Tosha Love No Adds	<b>WWWZ/Charleston, SC*</b> OM/ PD: Terry Base MD: Yonni Rude 31 TWISTA 4 CALVIN RICHARDSON MISTA NAKED (KANDI) ALI LIL' C	<b>KKDA/Dallas, TX*</b> PD: Skip Cheatham 19 KANYE WEST/SLYLEENA JOHNSON 19 TWISTA 1 MONICA	<b>WRJH/Jackson, MS*</b> PD/MD: Steve Poston 42 TWISTA	<b>WFXM/Macon, GA</b> OM/ PD/ MD: Ralph Meacham 49 KICK TURNER f/KNOPF DOGG 36 KANYE WEST 29 KRAMPHIS BLEEK UTL AND TRICK DADDY 24 SLEEPY BROWN f/OUTKAST	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	<b>WTLZ/Saginaw, MI*</b> PD/MD: Eugene Brown 1 TWISTA JOE VG UNIT	<b>WESE/Tupelo, MS</b> OM: Rick Stevens PD: Jeff Lee MD: Julian "DJ XTC" Vaughn 43 ALICIA KEYS 2 BABYFACE 19 NELLY
<b>WFXA/Augusta, GA*</b> OM/ PD/ MD: Ron Thomas 14 G UNIT/AGE 11 JAGGED EDGE 7 TWISTA 3 SLUM VILLAGE	<b>WPEG/Charlotte*</b> PD: Terri Avery MD: Dece Cole 26 TWISTA 11 R. KELLY	<b>WRJH/Jacksonville, FL*</b> OM: Gail Austin PD: G-Wiz 2 OUTCAST 14 LIL' FLIP MONICA MARQUES HOUSTON	<b>WRKX/Memphis, TN*</b> PD: Kate Bell APD/MD: Devin Steel 18 TWISTA 2 GURILLA BLACK 1 JOE VG UNIT	<b>WFKM/Macon, GA</b> OM/ PD/ MD: Ralph Meacham 49 KICK TURNER f/KNOPF DOGG 36 KANYE WEST 29 KRAMPHIS BLEEK UTL AND TRICK DADDY 24 SLEEPY BROWN f/OUTKAST	<b>WBLS/New York, NY*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	<b>WBPR/New York, NY*</b> PD: Michael Saunders MD: Mara Hernandez No Adds	<b>KBTT/Shreveport, LA*</b> 7 JENNIFER LOPEZ f/R. KELLY 2 TWISTA 1 ALICIA KEYS
<b>WPRW/Augusta, GA*</b> PD: Tim Small MD: Tufo 25 TWISTA WOLF JEAN f/SHARISSA SLUM VILLAGE	<b>WJTT/Chattanooga, TN*</b> PD: Keith Landecker MD: Hagar Crutcher 8 TWISTA 6 R. KELLY	<b>WRJH/Jacksonville, FL*</b> OM: Gail Austin PD: G-Wiz 2 OUTCAST 14 LIL' FLIP MONICA MARQUES HOUSTON	<b>WHRK/Memphis, TN*</b> PD: Kate Bell APD/MD: Devin Steel 18 TWISTA 2 GURILLA BLACK 1 JOE VG UNIT	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQOW/Norfolk, VA*</b> OM/ PD: Eric Mychajko No Adds	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	<b>KMLJ/Shreveport, LA*</b> PD/MD: John Long 8 TWISTA
<b>WERD/Baltimore, MD*</b> PD: Victor Starr MD: Neke Howse 4 TWISTA	<b>WJLB/Detroit, MI*</b> PD: KJ Holiday APD/MD: Kris Kelley 26 TWISTA 2 BEENIE MAN/MS. THING DILATED PEOPLES f/KANYE WEST	<b>KPRR/Kansas City, MO*</b> OM: Mac Edwards PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQOW/Norfolk, VA*</b> OM/ PD: Eric Mychajko No Adds	<b>KVSP/Oklahoma City, OK*</b> PD: Terry Monday MD: Eddie Brasco 11 TWISTA 3 MONICA	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	<b>WJKS/Wilmington, DE*</b> MD: Manuel Mena SLUM VILLAGE
<b>WEMX/Baton Rouge, LA*</b> PD: J-Tweedy MD: Kool DJ Supa Mike 2 TWISTA 1 SLUM VILLAGE MISTA NAKED (KANDI) ALI WOLF JEAN f/SHARISSA	<b>WJUN/Dothan, AL</b> OM/ PD/ MD: Jamar Wilson No Adds	<b>KIIZ/Killeen, TX</b> OM: Tim Thomas PD/MD: The BabySitter 63 USHER f/LUDACRIS & LIL' JON 35 MARIO WINANS YENYA & P. DIDDY 27 5 UNIT 18 TWISTA 5 DILATED PEOPLES f/KANYE WEST	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQOW/Norfolk, VA*</b> OM/ PD: Eric Mychajko No Adds	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	
<b>KTXX/Beaumont, TX*</b> 12 TWISTA	<b>WZFX/Fayetteville, NC*</b> OM: Mac Edwards PD: Jeff Anderson APD: Mike Tech 37 TWISTA	<b>KRRQ/Lafayette, LA*</b> PD/MD: John Kinnitt 8 TWISTA 8-BALL & MJG SLUM VILLAGE MISTA NAKED (KANDI) ALI	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQOW/Norfolk, VA*</b> OM/ PD: Eric Mychajko No Adds	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	
<b>WBUV/Biloxi, MS*</b> OM: Walter Brown PD/MD: Terrence Bibb 9 TWISTA	<b>WTMG/Gainesville, FL*</b> PD/MD: Scott Hinds APD: Terrence Brown 25 TWISTA KERED WHITE BOY	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQOW/Norfolk, VA*</b> OM/ PD: Eric Mychajko No Adds	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	
<b>WJZF/Cincinnati, OH*</b> PD: Terri Thomas MD: Greg Williams 7 TWISTA	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQOW/Norfolk, VA*</b> OM/ PD: Eric Mychajko No Adds	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	
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	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQOW/Norfolk, VA*</b> OM/ PD: Eric Mychajko No Adds	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	
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	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQOW/Norfolk, VA*</b> OM/ PD: Eric Mychajko No Adds	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	
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	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQOW/Norfolk, VA*</b> OM/ PD: Eric Mychajko No Adds	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	<b>WQEN/New Orleans, LA*</b> PD: Vinny Brown MD: Geneva Womack 15 MARIO WINANS YENYA & P. DIDDY	
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	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQED/Miami, FL*</b> OM: Andre Carson PD/MD: Myron Fears 18 TWISTA JOE VG UNIT	<b>WQ</b>			





**IN MEMORY OF AMON** We are saddened to lose our friend Amon Parker, West Coast Promotion Regional/Interscope Records. Parker died after a motorcycle accident in Los Angeles on March 21. A few weeks ago Parker (left) spent time with friends in the industry: (l-r) Epic's Calessa Batcham, KKBT/Los Angeles MD Tawala Sharp and Priority's Claude Wesley.

**Michael Tee**  
PD, WXST (Star 99.7)/Charleston, SC



We launched the new WXST (Star 99.7)/Charleston, SC on Sept. 1, 2003. In one book, the station has vaulted to No. 2 12+, with a 6.6, and No. 1 25-54, with a 9.1. We beat all the Urban competition, and there is a lot of it in Charleston, including heritage WWWZ (Z93) and Urban AC WMGL, our main competitor. In the first winter '04 trend we've climbed to No. 1 overall, posting a 7.5 share, and jumped to 10.3 in our target demo of 25-54. We are ecstatic, to say the least! • What we did was launch a very focused station with an incredible signal. Our gold list is tight, with core artists and familiar titles, while our currents — and we do play currents — are by core artists, like Luther Vandross, Anita Baker and R. Kelly. I was surprised that our main competitor, WMGL, was not playing Kelly's "Step in the Name of Love." That's the type of proven current we embrace. I am also typically early on tracks by artists like Vandross. It only makes sense. • The station has an incredible signal; we reach as far south as Savannah, GA and as far north as Myrtle Beach. One of the positioners we kicked off with was "Static Free R&B and Old School." We were surprised when listeners jumped on that right away and started using it when they called us. So we're sticking with it. • When we launched, we went jock-free and commercial-free for about two weeks. Then I added a staff of mostly out-of-town personalities. But in mornings we tapped market veteran Jay Gregory, who had once worked at WWWZ but was most recently out of the format working on an Oldies station. We also hired Danielle Nottingham to handle news. She is the anchorwoman for local ABC News affiliate WCIV-TV. Because of that, we've been able to do some nice cross-promotion with them, including a series of 15-second promos when we launched. We also kicked off with 46 billboards throughout the Charleston metro. Everything just fell into place!



**ARTIST:** Beyoncé  
**LABEL:** Columbia  
**CURRENT PROJECT:** *Dangerously In Love*  
**IN STORES:** Now  
**CURRENT SINGLE:** "Naughty Girl"  
**HOMETOWN:** Houston

By DANA HALL/URBAN EDITOR



**Personal Stats:** Born in Houston in 1981, Beyoncé started singing in R&B groups at a young age. At 15 she co-founded the four-girl singing group Destiny's Child, managed by her father, Mathew Knowles. By the time she was 16, they had a recording deal with Columbia Records. In 1997 their debut album, *Destiny's Child*, brought radio the multiplatinum hit "No, No, No," produced by Wyclef Jean. In 1999 *The Writing's on the Wall* sold more than 10 million copies. By 2000 the group had a new album, *Survivor*, and a new lineup: Beyoncé, co-founding member Kelly Rowland and new songstress Michelle Williams. The group has sold more than 33 million records to date.

**The Album:** Beyoncé's debut solo album, *Dangerously In Love*, has already sold more than 3 million records, fueled by three chart-topping singles: "Crazy in Love," "Bad Boy" and "Me, Myself And I." She's currently on her fourth single, "Naughty Girl," which samples the '70s

disco record "Love to Love Ya Baby" by Donna Summer. The album features production work by such names as Mark Batson, Mario Winans, Rich Harrison, Fanatic, Scot Storch and D-Roy and Mr. B. It has guest performances by Sean Paul, Missy Elliott, Big Boi of Outkast, Luther Vandross and, of course, Jay-Z.

**Past Successes:** Beyoncé was nominated for five Grammys Awards this year. She's also nominated at the Nickelodeon Kids Choice Awards, airing April 13, and she just earned herself two Soul Train Awards. In 2001 Beyoncé won ASCAP's Pop Writer of the Year Award, marking the first time an African American has won that prestigious honor and only the second time a woman has. Beyoncé has already appeared in three movies: MTV's hip-hopera *Carmen*, *Austin Powers in Goldmember* and *The Fighting Temptations*, which featured Beyoncé as the leading lady. Currently she is under consideration for a role in the remake of *The Pink Panther* starring Steve Martin. Beyoncé also has lucrative contracts as a spokeswoman for Pepsi and L'Oréal.

See her: On the Ladies First Tour along with Missy Elliott, Alicia Keys and Tamia: March 27, Charlotte; March 28, Atlanta; March 30, Indianapolis; April 1, Minneapolis; April 2, Chicago; April 3, Detroit; April 5, East Rutherford, NJ; April 6, Pittsburgh; April 7, Washington, DC; April 9, Hartford; April 10, New York; April 11, Washington DC; April 12, New York; and April 15, Phoenix.

**TALK BACK TO R&R!**

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

Call me at 201-656-3431  
or e-mail:  
[dhall@radioandrecords.com](mailto:dhall@radioandrecords.com)

**Urban AC Reporters**

Stations and their adds listed alphabetically by market

<b>WWH/Baltimore, MD*</b> PD: Tim West APD/MD: Keith Fisher 4 EN VOUE 1 PATTI LABELLE	<b>WZAK/Cleveland, OH*</b> OM/MD: Kim Johnson MD: Bobby Rush PATTI LABELLE	<b>WUKS/Fayetteville, NC*</b> PD: Garrett Davis MD: Carlie Pie TAMIA PATTI LABELLE	<b>WSOL/Jacksonville, FL*</b> PD/MD: KJ Brooks No Adds	<b>WHQT/Miami, FL*</b> PD: Derrick Brown APD/MD: Karan Vaughn 18 TEEJA MARIE 17 R KELLY	<b>WRKS/New York, NY*</b> OM: John Mallen PD: Tony Beasley MD: Julie Castles No Adds	<b>WKJS/Richmond, VA*</b> OM/PD/MD: Kevin Gardner PATTI LABELLE	<b>WIMX/Toledo, OH*</b> PD: Rocky Love MD: Brandi Browne No Adds	
<b>KQXL/Baton Rouge, LA*</b> OM: Jeff Jarrigan PD/MD: Mya Vernon No Adds	<b>WLXC/Columbia, SC*</b> PD: Doug Williams TAMIA PATTI LABELLE LAMONT DOZIER	<b>WZZZ/Flint, MI*</b> PD: Jerold Jackson No Adds	<b>KMJK/Kansas City, MO*</b> PD: Greg Love MD: Trey Michaels No Adds	<b>WJMR/Milwaukee, WI*</b> PD/MD: Lauri Jones No Adds	<b>WSWY/Norfolk, VA*</b> OM/MD: Eric Mychaets No Adds	<b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford JESSE POWELL	<b>WLVH/Savannah, GA</b> OM: Brad Kelly PD/MD: Gary Young APD: Jewel Carter 6 R&B/STATION	<b>WHUR/Washington, DC*</b> PD/MD: Dave Dickson 23 PATTI LABELLE
<b>WWDM/Columbia, SC*</b> PD: Mike Love MD: Lori Hock No Adds	<b>WFLM/Ft. Pierce, FL*</b> OM/PD/MD: Mike James PATTI LABELLE	<b>WFLM/Ft. Pierce, FL*</b> OM/PD/MD: Mike James PATTI LABELLE	<b>KNEK/Lafayette, LA*</b> PD/MD: John Kianitt No Adds	<b>WMCS/Milwaukee, WI</b> OM: Steve Scott APD/MD: Terese Jackson 8 PATTI LABELLE	<b>WWSY/Norfolk, VA*</b> OM/MD: Eric Mychaets No Adds	<b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford JESSE POWELL	<b>WMMJ/Washington, DC*</b> PD: Kathy Brown MD: Mike Chase 11 PATTI LABELLE TAMIA	
<b>WBHK/Birmingham, AL*</b> OM/MD: Jay Dixon APD/MD: Charly Johnson No Adds	<b>WQMG/Greensboro, NC*</b> PD/MD: AC Stone THE ST. SOUL PATTI LABELLE	<b>WFLM/Ft. Pierce, FL*</b> OM/PD/MD: Mike James PATTI LABELLE	<b>KOKY/Little Rock, AR*</b> OM: Joe Booker PD/MD: Mark Dytan No Adds	<b>WOLY/Mobile, AL*</b> OM: Jim Mahabady PD: Steve Crambley MD: Kathy Barlow 13 TRINA BROWN 7 AVANT	<b>WVBE/Roanoke, VA*</b> PD/MD: Don London No Adds	<b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford JESSE POWELL		
<b>WMGL/Charleston, SC*</b> OM/MD: Terry Sosa APD/MD: Belinda Parker 1 PATTI LABELLE LAMONT DOZIER	<b>WAGH/Columbus, GA</b> OM: Grant Waters PD/APD: Owen Raskeeda MD: Edward Lewis No Adds	<b>KMJQ/Houston, TX*</b> PD: Tom Calococi MD: Sam Choies PATTI LABELLE	<b>KJHL/Los Angeles, CA*</b> MD: Andrea Russell SUNCA	<b>WQOK/Nashville, TN*</b> PD/MD: Derrick Corbett No Adds	<b>WCFB/Oriando, FL*</b> PD: Steve Holbrook No Adds	<b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford JESSE POWELL		
<b>WBVA/Charlotte*</b> PD/MD: Terri Avery 14 PATTI LABELLE	<b>WRNB/Dayton, OH*</b> OM/MD: J.D. Kones TAMIA	<b>WTLN/Indianapolis, IN*</b> PD: Brian Wallace APD/MD: Garth Adams PATTI LABELLE	<b>KJMS/Memphis, TN*</b> PD: Nate Bell APD/MD: Eileen Collier PATTI LABELLE	<b>WYBC/New Haven, CT*</b> OM: Wayne Schmitt PD: Joe Tambarro APD/MD: Jo Gamble 4 PATTI LABELLE 1 MIL ST. SOUL	<b>WVBE/Roanoke, VA*</b> PD/MD: Don London No Adds	<b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford JESSE POWELL		
<b>WWAZ/Chicago, IL*</b> OM/MD: Elnoy Smith APD/MD: Armando Rivera No Adds	<b>WMXD/Detroit, MI*</b> OM: KJ Holiday PD: Jamillah Muhammad APD: Oneil Stevens MD: Sheila Little 18 PATTI LABELLE 2 WILL DOWING	<b>WTKL/Jackson, MS*</b> OM/PD/MD: Stan Branson PATTI LABELLE		<b>WYLD/New Orleans, LA*</b> OM: Carla Boatner PD: AJ Appleberry No Adds	<b>WFYC/Raleigh, NC*</b> PD: Cy Young APD/MD: Jodi Berry PATTI LABELLE	<b>WVBE/Roanoke, VA*</b> PD/MD: Walt Ford JESSE POWELL		

**Monitored Reporters** **POWERED BY**  
**46 Total Reporters** **MEDIABASE**  
**42 Total Monitored**  
**4 Total Indicator**  
**Did Not Report, Playlist Frozen (1):**  
**WRBV/Macon, GA**



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	RUBEN STUDDARD Sorry 2004 (J)	1242	+6	163310	13	42/0
2	2	LUTHER VANDROSS Think About You (J)	1220	+162	152683	18	42/0
3	3	BEYONCE' Me, Myself And I (Columbia)	1080	+105	142306	9	37/0
10	4	ALICIA KEYS If I Ain't Got You (J)	780	+207	124568	4	33/0
4	5	ALICIA KEYS You Don't Know My Name (J)	737	-56	79564	20	41/0
7	6	KEM Love Calls (Motown/Universal)	725	+56	110641	59	32/0
14	7	TEENA MARIE Still In Love (Cash Money/Universal)	712	+154	82061	5	38/1
6	8	JOE More & More (Jive)	681	-2	86095	23	40/0
8	9	BABYFACE The Loneliness (Arista)	676	+7	64385	10	37/0
5	10	AVANT Read Your Mind (Geffen)	676	-59	69619	23	40/0
9	11	GERALD LEVERT Wear It Out (Elektra/EEG)	644	-9	51921	9	40/0
13	12	WILL DOWNING A Million Ways (GRP/VMG)	568	+9	50692	25	33/1
12	13	OUTKAST The Way You Move (Arista)	562	-2	94877	15	10/0
16	14	SILK Side Show (Liquid 8)	511	+76	46385	14	30/0
15	15	SMOKIE NORFUL I Need You Now (EMI Gospel)	477	-9	60832	49	30/0
18	16	JANET JACKSON I Want You (Virgin)	451	+77	39605	3	35/0
19	17	VAN HUNT Seconds Of Pleasure (Capitol)	378	+11	25973	17	29/0
20	18	ANTHONY HAMILTON Charlene (So So Def/Arista)	341	+7	21308	6	24/0
21	19	DWELE Hold On (Virgin)	340	+27	46771	5	26/0
17	20	JAGGED EDGE Walked Outta Heaven (Columbia)	305	-70	25837	17	19/0
22	21	MUSIC Whoknows (Def Soul/IDJMG)	285	+2	31665	5	19/0
25	22	HIL ST. SOUL Pieces (Shanachie)	256	+16	21547	7	20/2
27	23	EN VOGUE Ooh Boy (33rd Street/Funky Girl)	247	+54	21251	4	22/1
26	24	KINDRED THE FAMILY SOUL Stars (Hidden Beach)	229	-10	29900	14	15/0
23	25	JAVIER Beautiful U R (Capitol)	215	-60	11927	12	21/0
Debut	26	R. KELLY Happy People (Jive)	181	+91	30184	1	3/1
29	27	AVANT Don't Take Your Love Away (Geffen)	177	+34	17633	2	4/1
30	28	GOAPELE Closer (Columbia)	133	-10	10227	3	14/0
Debut	29	PATTI LABELLE New Day (Def Soul/IDJMG)	132	+22	20699	1	21/19
Debut	30	RHIAN BENSON Stealing My Peace Of Mind (DKG)	130	-11	5691	1	17/0

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 3/14-3/20. 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

**CALVIN RICHARDS** Not Like This (Hollywood)  
Total Plays: 119, Total Stations: 16, Adds: 0

**TRINA BROUSSARD** Losing My Mind (Motown/Universal)  
Total Plays: 114, Total Stations: 4, Adds: 1

**TAMIA** Questions (Elektra/EEG)  
Total Plays: 75, Total Stations: 15, Adds: 4

**JESSE POWELL** Did You Cry (Liquid 8)  
Total Plays: 75, Total Stations: 14, Adds: 1

**CREA** U Lied (Aezra)  
Total Plays: 75, Total Stations: 11, Adds: 0

**MONICA** U Should've Known Better (J)  
Total Plays: 71, Total Stations: 14, Adds: 1

**FREDDIE JACKSON** Natural Thang (Martland)  
Total Plays: 30, Total Stations: 4, Adds: 0

**LAMONT DOZIER** I Hear A Symphony (Jam Right/WEA Distribution)  
Total Plays: 15, Total Stations: 7, Adds: 2

Songs ranked by total plays

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
PATTI LABELLE New Day (Def Soul/IDJMG)	19
TAMIA Questions (Elektra/EEG)	4
HIL ST. SOUL Pieces (Shanachie)	2
LAMONT DOZIER I Hear A Symphony (Jam Right/WEA Distribution)	2

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
ALICIA KEYS If I Ain't Got You (J)	+207
LUTHER VANDROSS Think About You (J)	+162
TEENA MARIE Still In Love (Cash Money/Universal)	+154
BEYONCE' Me, Myself And I (Columbia)	+105
R. KELLY Happy People (Jive)	+91
JANET JACKSON I Want You (Virgin)	+77
SILK Side Show (Liquid 8)	+76
MONICA U Should've Known Better (J)	+68
KEM Love Calls (Motown/Universal)	+56
EN VOGUE Ooh Boy (33rd Street/Funky Girl)	+54

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
R. KELLY Step In The Name Of Love (Jive)	457
HEATHER HEADLEY I Wish I Wasn't (RCA)	322
LUTHER VANDROSS Dance With My Father (J)	299
GERALD LEVERT U Got That Love (Call It A Night) (Elektra/EEG)	299
JAHEIM Put That Woman First (Divine Mill/Warner Bros.)	270
ARETHA FRANKLIN Wonderful (Arista)	250
ERYKAH BADU Back In The Day (Motown)	221
KINDRED Far Away (Epic)	220
TAMIA Officially Missing You (Elektra/EEG)	213
FLOETRY Say Yes (DreamWorks/Interscope)	175

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

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## Industry Mourns Tom Rivers

Continued from Page 1

when it was honored as the CMA's Major Market Station of the Year in 2001.

Tom was born in Erie, PA, and his father left the family when he was 7. His mother, Mariellen Cvetic, told the *Tampa Tribune* that Tom told her of his radio dreams at an early age, over macaroni and cheese. She also told the paper that as a single mom, she struggled to provide for Tom and his siblings. She said Tom often boosted her spirits. "We bonded in poverty," she told the newspaper. "He was my bud."

Rivers' radio career began in 1981. Styles Media Managing Partner Kim Styles was the Sales Manager for CHR/Pop WRGI/Naples, FL at the time. She remembers, "One of our top clients told me his daughter was dating a guy who wanted to be in radio and asked if I'd help him out. Tom wasn't even old enough to drive—his mom brought him by the station. He was just a skinny, geeky high school kid with glasses.

"We hired him to pass out fliers to clients. He began to help out at remotes and eventually got a weekend shift. He was just so eager, always asking, 'What do you need done? I can do it.' One time he forgot to put a tag on a spot that was in the traffic director's office. Tom crawled through the ceiling to get into the locked office to finish the job, but he fell through the ceiling."

Infinity/Tampa VI/GM Charlie Ochs was the GM of WQYK when Rivers was hired in 1987. He recalls, "[PD]

Jay Miller was looking for a part-timer, and this tall, skinny kid wearing his only suit showed up to interview for this part-time on-air job. Jay came to my office and said, 'You gotta meet this kid. I think there's something special about him.' Well, I did, and I was just so impressed by the enthusiasm and charisma he had, for being such a young kid. I told Jay that we'd find the money somewhere, but to hire him now. We put him right into nights instead of part-time.

"He became very well known and well loved in this town because of his work in town and his on-air gifts. He was a great air talent. He knew how to talk on the air as if he were there next to you. Plus, he was a great interviewer. Tom put WQYK on the map almost by himself with his talent. Tom was one of those rare people who just had the magic."

Among the highlights of Rivers' career was broadcasting from the Barcelona Olympics in 1992, while he was at WMZQ. A year ago, he was the Infinity Broadcasting liaison for troops stationed in Qatar. He recorded audio clips from troops and sent the clips to the troops' hometown stations, which aired them as "Postcards from the Gulf."

Rivers was on the Country Radio Broadcasters' board of directors and a graduate of Nashville's Leadership Music.

He is survived by his mother, Mariellen; sisters Lisa and Katie; and brother

John. Memorial donations may be made to a scholarship foundation set up in Tom's name at St. John Neumann High School, 3000 53rd Street SW, Naples, FL 34116; Attention: Jason Theriault, Director/Development; [jtheriault@sjnceltics.com](mailto:jtheriault@sjnceltics.com).

To say Tom was beloved by people in this business is a vast understatement. No more perfect example exists than what happened after we sent out a few e-mails asking people for their remembrances and favorite Tom stories. That e-mail spread like fire throughout the entire country industry, and we had an incredible number of responses in a very short time—many from people who received our e-mail from a friend.

**"Lots of us in the music industry considered Tommy a friend first and a business associate second."**

Denise Nichols

While the stories were solicited, the themes were not. And what you will find as you read them are the many, many untold stories of Tom's kindness. The common threads running through all the stories—indeed, the two most used words in them—are "class" and "heart." The stories you are about to read speak more to who Tom Rivers Cvetic was than anything one person could write.

### Tom Baldrica BNA Records

As I sit here in shock thinking about all the time I spent with Tom over these past 10 years, I keep coming back to one word that describes him best: classy. Whether he was entertaining an artist on his morning show, visiting with record reps at dinner, participating in CRS panel discussions or solving the format's problems over a cocktail in the wee hours of the morning, he always did it with class. He took care of the details, he took care of his people, and he took care of business. I will miss my friend. Godspeed, Tommy.



**CHELY WRIGHT** "I met Tom in 1994, on my very first radio tour. He was charismatic, smart, polite and, most of all, loved songs. He and I instantly became friends and spent countless hours talking by phone and in person about the things we wanted to accomplish in our careers. One of Tom's great aspirations was to be the best at his particular job. He did that, climbing the ranks with great excitement. Have we ever seen a young man accomplish all that Tom did with his time in radio? He saw his dream come to fruition. I have a full heart knowing that he knew he was a good son, a capable and compassionate boss, a lover of great songs and, most of all, a good friend to many. Our entire country music community will certainly miss Tom and the passion with which he approached his job and his life."

### Scott Borchetta DreamWorks Nashville

Tom and I, along with Bruce Shindler, had put together a plan in 1994 to go see The Rolling Stones at their Tampa appearance on the Voodoo Lounge tour. We got hooked up with great seats, suite passes and "Voodoo Lounge" passes, but no actual backstage passes. The local Virgin Records rep was a friend of Tom's, and we hit her up before the show to go backstage. When the rep returned, she told us that she could get only one of us backstage. Tom immediately turned to the rep and pointed at me and said, "This is the guy that has to meet the Stones. End of story." Anyone who knows me knows what a huge Stones fan I am, and, because of Tom, I got to meet them for the first time in '94.

When I was out at MCA, Tommy was one of the first to call and say, "You need a break. Get Sandi and get down to the beach house. My house, my car are yours. You will come. Soon." We took him up on it. Mike Culotta picked us up at the airport, took us to the house and handed us the house keys and the car keys, and I started a much needed decompression. We partied like mad dogs, hung out on the water, went on the boat, played with Winston the dog, told Tom about this young future star named Eric Logan, cooked, ate, drank, passed out by the pool a few nights, and, generally, Tom convinced me to stay in this business, because he was sure I wasn't finished. He was that rare person that I knew I could always count on. And he knew he could always count on me. I already miss him dearly.

### Rita Ciccarello WQYK/Tampa

Tom was always running late for his show, and he knew that was one of my biggest pet peeves. He would do his first two breaks from his car. I would tell him, "Tom, you just can't be late for

your own show." Before I could go any further, he'd tell me to come out to his car, and in the back there would be two huge bags with Styrofoam boxes containing every breakfast item that you could imagine from the Bob Evans menu. The man knew the only way to my heart was through my stomach.

### Hank Dale WQYK/Tampa

I have lost a very dear friend. Tom Rivers was more than my boss, more than a friend, he was a member of my family I just hung out with after I was off the clock. He cared about my mom and asked when she was bringing over some homemade stuffed cabbages. One of my fondest memories was playing "Name That Tune," where Tom would fire up a CD from the '70s and I would nail it within the first three notes. It's the little things that we did together that mattered the most, and I'll always have fond memories in my heart. I love you, Tom!

### Larry Daniels

What a guy. Tom Rivers was one of those industry pros you loved to be around. Enthusiastic, fun, a good "thinker." I'll never forget one year in the mid-'90s, when he came to Phoenix to spend New Year's Eve. He wanted to observe an event KNIX had participated in, the New Year's Eve Block Party in downtown Tempe, and, if I remember correctly, Diamond Rio were our headliners that year. This was only our third or fourth year presenting a live country act, and it was turning into a huge event, with more than 150,000 people attending.

Well, Tom wanted to see how it was done, all the details. He was programming WQYK in Tampa, and within a couple of years he would become the GM. You could tell he was going to go far, with his attitude, his love for the industry and the fact that he was one



**TWO TOMMYS** Gen. Tommy Franks, CentCom Commander, presents Tom Rivers with the Commander-in-Chief's Outstanding Community Service Medal in recognition of Rivers' efforts on behalf of the CentCom staff. The award was presented March 7, 2003, two days before Rivers left Tampa for Chicago.

Continued on Page 49





Tom,

Last night we got a call from Lon Helton who wanted us to submit a story for this issue of R&R, but as we have always discussed, there are many things locked in our minds. Many stories that really never happened. (Does "Operation Weekend at Bernie's" ring a bell?) We would never violate that covenant. So, in this world of heavy scrutiny and FCC regulations we chose to write you a letter instead. Remember, we still have to live in this world.

Whether or not you knew it, you made us nuts! NO, correct that, you knew you drove us crazy. You relished in the fact that you were running late and we were somewhere losing our minds, freaking out and not speaking to you. You were even late for your own show usually doing the first 30 minutes from your cell phone. You probably even did the first two call-ins before you got to the pearly gates from your cell. All you would do is grin, and say, "What? You thought I'd be here on time?"

Well, Tommy... we hate to be the one's to break it to you, YOU'RE EARLY! You weren't supposed to be in heaven yet. You always sent us out first to get everything ready... get your parking space, grab the tickets, make sure the artist knew you were coming and sound the marching band, "TOMMY'S HERE!!!!" Hell you never knew it but we had code words via the two-ways at Bucs game so we all knew when you got there. We also had pools where we would gamble on the exact time of when you would arrive. (Pepper of course would make the line.) We always got things ready, as much as we hated it, we laughed about it time and time again. Always late, but always there in the nick of time for everyone around you who needed help.

Now, since you're there EARLY you get to return the favor. After you've shown all the Saints and everybody your photos of your dogs Winston and Dudley, cuff links from the President and coins from Tommy Franks, Mike and I have a few requests: Meet us at the door, have everything ready, then we'll know what you would have done differently this week, I'm sure there is something. (We know you Tom Rivers.)

While we're waiting to see you again, please help guide us. And while you're at it, pass along some of that amazing luck you have in Vegas.

We miss you, we love you. Our best friend, our brother.

Mike and Erik  
a.k.a. Scooby and Bob Jones



We will miss  
our friend Tom.





## Industry Mourns Tom Rivers

Continued from Page 46

of those people everybody liked.

A couple of weeks ago he announced to me during the Country Radio Seminar that he was going to join us in Arizona for baseball's spring training. Man, was he excited! It's where the Chicago Cubs train, and now that he was on the air in Chicago, it made sense. A week later we were told that his plans had changed and he wouldn't be able to make the trip. This morning, while listening to the radio and hearing Alan Jackson sing "Remember When," it struck me. We'll never forget you, Tom. We'll always remember.

### Jeri Detweiler Arista Nashville

Tom was one of my dear friends. I will very much miss talking to him about everything. We lost one of the truly passionate people in radio.

I had just ended a week's run on the road in Tampa and was looking for a spa to relax. So what do I do? I call Tom Rivers, because he knows the finest of the finest in Tampa. After a half-hour discussion about spas and our lives, I went with the one he suggested. I proceeded to get a facial, massage, pedicure, manicure and lunch. This was a reward to myself for all my hard work. After about four hours of relaxation I went up to pay for my prize. Needless to say, in Tom Rivers fashion, he had already paid for the whole thing. I was in shock! Usually, as reps, we are the ones paying, but it was on rare occasions that he let me pay.

He is one of the most generous and kind men I've known in my life. He was so proud to be in the business of music and loved new artists as much as he loved the superstars. And, most of all, he loved a great song. I miss him so much already.

### Matt Galvin Arista Nashville

A few years ago, when I first became the promo coordinator for Arista, I flew to Tampa to help with a Brooks &

Dunn show. Jeri Detweiler and I were going to meet Tom (me for the first time) for dinner. We rode with Tom, and on the way to the restaurant he drove us by some land where he planned to build his new house.

Tom pulled his car up on the property, and his car got stuck in sand. Frustrated, he was about to call a tow truck to pull us out when I said, "Let me try and push." After about three tries, with me pushing and Tom flooring the car in reverse, we got the car out of the sand. As I climbed back in and shut the car door, Tom said, "Son, you just got your first add."

### Bill Garcia WUSN/Chicago

Even though I knew Tom only a year, I got to spend his last moments on earth with him. I had dinner with him on Friday night. He was working late at the station, and I was in one of our production studios doing some production. We spent almost three hours eating and talking about his passion for radio and how he rose through the ranks.

One thing he learned was that radio is about people. The more genuine you are, the more listeners will love you. He said, he was always open when he was on the air about his feelings, and we, as air personalities, have to learn that — instead of being mechanical card readers giving sponsor-related liners or commercials. The trick is to insert your own personality and create a spark for the listeners for the short time they are listening. That was Tom's way of getting a point across while he was being your friend. I will miss him.

### Sherri Garrett Former Record Promoter

I was in college and working nights at a small AM/FM combo in 1987. No reporting status, no industry friends, no nothing. I bought four tickets for a Reba McEntire show in Tampa, gave two away on the air and kept two for me and a guest. I drove 8 1/2 hours to the show, getting there a little early.

On my way to the ticket window, there was this good-looking dark-

haired guy chatting with passers-by and busily setting up for a live broadcast. I watched him for several minutes until he realized I was there, looked over and said, "Hey — are you a Reba fan?" Of course I said yes, and he said, "Me, too." We talked about music and radio for a little while, and then I went in to see the show while Tom continued his broadcast.

I was sitting in my seat when my winners came to sit down. A little startled, I saw an elderly woman with a small, fragile-looking little girl, maybe 6 or 7 years old, wearing a blue-jean bucket cap. I introduced myself as the woman explained that it was her daughter-in-law who had actually called in to win the tickets and had given them to her so she could bring her granddaughter, "the biggest Reba fan in the entire world." I found out the little girl, Mandy, was sick with something called auto-immune deficiency syndrome. She was at the children's hospital, but they checked her out to see the show.

The woman explained that her husband was outside waiting in the car. He'd driven them from their home in Jacksonville and was going to wait until the show was over and drive them back that night. A little shaken, I went outside to buy another ticket so her husband could enjoy the show too. As I waited in line, Tom came up and asked what I was doing.

I told him the story, and before I got to the window he took me aside. He pulled four tickets out of his pocket. "Take these," he said. "They're for the front row. And meet me beside the stage when the show's over." I asked why. "You'll see," was his response, accompanied by a confident smirk and a wink.

Not only did Tom get the little girl and her family backstage to meet the little girl's favorite singer, he got them T-shirts from Reba and WQYK, signed pictures, autographed posters, cassettes and, before the night was over, a ride on Reba's bus and a one-on-one conversation. I waited outside the bus while they spent time with Reba. Tom came out with a tear in his eye.



**BILL MAYNE** "I took Carlene Carter to Tampa on a radio tour. Carlene and I jumped in a limo to go to dinner with WQYK GM Charlie Ochs, Charlie's 15-year-old son, PD Jay Miller and pup MD Tom Rivers. While we were seated for dinner, Tom excuses himself to the men's room. We conspired with the cocktail waitress, and she waited for Tom to return to the table to take our orders. She takes all the orders, including Charlie's son's "scotch on the rocks" and when she gets to Tommy, she cards him. He's feeling so manly sitting next to the lovely Carlene and goes red as a tomato — followed by a big round of gotchas!"

"What's the matter?" I asked. "Absolutely nothing," he said, shaking his head and smiling. "Absolutely nothing."

The family came from inside the bus, all trying not to cry in front of the little girl, who was beaming with joy from ear to ear. Tom bent down to talk with her, and she kissed him and gave him a huge hug. Tom smiled and told us he had to run, handed me his card and said he had to get back to the station to put together his interview with Reba for his show the next day. It was already late, so I profusely thanked him, and he, as usual, graciously shrugged it off as nothing and walked away with a wave.

The overwhelmed family was speechless. I asked them if they wanted to follow me to the gas station so I could fill up their car with gas. The grandmother, whose name I can't recall, looked at me kind of funny and said, "Uh, well, we really don't need it. Tom gave us a couple of hundred dollars so we could spend the night if we needed to, but we're gonna head on back." She added, "That boy's a saint. God bless him." Yeah, God bless him.

### John Howell WUSN/Chicago

Tom taught me how to loosen up both on and off the air — a daily reminder of how to really have a bunch of fun in a goofy business. He gave me the nickname "Bobby Knight" because, he laughed, "At any time, you might throw a chair down the hallway." Tom encouraged me to "take it easy and have fun." He never believed that technique should trump our humanity on-air.

In addition, I'll never forget the several memorable nights we toured low-life Chicago taverns after I dragged him out of his beloved Palm restaurant. Chicago never had the chance to know Tom fully. It's this city's loss. Rest in peace, T.

### Bobby Kraig Arista Nashville

It was always a pleasure to bring an artist by or just visit any station Tom was with. He always treated the artist, the reps, the nationals and the VPs with

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### To Our Industry Friends

*Sadness struck all of us this week. The loss of Tom Rivers is shocking and it gives us thoughts and feelings we never expected to face. All of us at Universal will miss him dearly.*

*Memories rushed in today as we sat as a group to write this letter. Folks from MCA remember a fun-loving Tom letting them borrow his jet ski for an entire afternoon in Tampa. Mercury didn't thank Tom enough for his true diligence in helping make Shania's return to the United States a huge success. Tom was a wonder the weekend of Shania's free concert in Chicago - carrying two cell phones, a walkie talkie, and a camera crew. He was a huge driving force behind the success of that show, as he always gave unparalleled effort for US99, WQYK, and all stops along a far-too-short career.*

*Tom was focused. Tom was brilliant. Tom could be brash. Tom paid no mind to outside distractions when chasing one of his promotional flashes. He sure had plenty of ideas, and here at Universal we're going to miss those times he'd give us an urgent call.*

*"Hey guys! What about we go on the air Monday morning with this one?"*

*We'll miss Tom Rivers. More than we can write. More than we can now, today, understand.*

**MCA**  
NASHVILLE  
A UNIVERSAL MUSIC COMPANY

**Mercury**  
RECORDS  
A UNIVERSAL MUSIC COMPANY



Tommy,

*How do we say goodbye? 15 years of great memories, big hits, great times, great promotions, making history...*

*At the beach house & on the jet-skis in '92, at the Stones in '94, Mons Venus... Oh boy..., Leadership Music in '95, the Reba dinners, the Vince promotions, it goes on and on - from WQYK to WMZQ back to WQYK and finally, US-99... all the way to our last hug at CRS and our last phone call last week - you had to have the piano/vocal of Jimmy Wayne's "Stay Gone" to play on the air the next day... You ALWAYS loved the music and the artists... I realize that now we have to figure out how to do this without you. And that's going to be very hard. But, you and your spirit will live with us. Always. Godspeed, my brother, Godspeed...*

Love,

ScottyB and the Dream Team



*We Believe in Tom Rivers*





## Industry Mourns Tom Rivers

Continued from Page 49

respect and was enthusiastic about the music. He always made sure any artist left with a good feeling. In this ever-changing world, Tom never changed his way of doing business. I enjoyed a long friendship with Tom beyond music and radio and will miss him every day.

### Bill Lloyd WUSN/Chicago

Tom's best trait was that he never lost sight of the big picture. It's easy for programmers to get caught up in the nuts and bolts of day-to-day radio operations, but Tom made it clear to me on several occasions that his main purpose as my boss was to help me achieve as much success as I wanted, radio or otherwise. He had his priorities straight.

### Jon Loba Broken Bow Records

The best tribute I can give Tom is that he treated me the same when I was a coordinator at Warner Bros., the Southeast rep at Atlantic and the VP at Broken Bow. It didn't matter who I was, what position I held or what I could do for him, Tom always extended a warm and welcoming hand, treated me with the highest respect and *always* took time out when I needed him. He was a class act who lit up a room and always left you feeling enriched. It was impossible to walk away from Tom without smiling. He was just that type of guy.

A perfect example was when Sherrie Austin and I were visiting him in Chicago several months ago. Tom brought out a picture of himself, Tommy Franks, Robert De Niro, Kevin Spacey and Billy Crystal. Everyone in the picture was smiling with publicity-shot poses, except for De Niro, who was staring at Tom with a "Who the f\*\*\* is this guy?" look. Tom thought it was hilarious that De Niro was being so honest. All three of us laughed uncontrollably, looking at the picture. Sherrie made a comment that she would love to have a copy. When we got back into Nashville a couple of days later, an envelope was on my desk with a picture enclosed, thanking us for taking the time to visit him. Class act.

### Bill Macky Sony Music Nashville

The one thing that will always remain with me about Tom is how he inspired and pushed his fellow staff members to be the very best they could

be, and how good they made people feel when they came to his radio station. Tom and the staff treated you like a family member. Whenever you brought a new artist by the station, even when Tom was the General Manager, he always took time — not just a few minutes, but sometimes hours with a new act.

He did the same with me the first time I had the opportunity to meet him. He didn't know me. I came from the West Coast and he was an East Coast guy, but he made me feel welcome and we became friends. I will miss him very much.

### Skip Mahaffey WQYK/Tampa

One thing I think that people seem to forget was that Tommy was a very spiritual man. Before radio, he seriously considered becoming a priest. It was something he didn't discuss with a lot of people, but since I had been a seminary school dropout, we had many conversations about God and religious matters. Him, the devoted Catholic, and me, the backsliding Baptist, made for some very interesting debates. Those are the conversations I will truly cherish.

## "Now God has backstage passes to any show he wants."

Ramblin' Ray, WUSN/Chicago

His work ethic was amazing. He worked totally from passion. He would do his show in the morning, take care of whatever managerial problems of the day, then catch a plane to Nashville for meetings or *Nashville Now*. Often I would be passing him leaving the station as I was coming in for my shift.

His generosity is legendary. Long after he had left the air, he happened to be in the studio — lying on the floor playing with Braden Gunn's dog Coty — when an elderly lady called in tears. Her dog was sick and all of her funds were depleted, having been spent on medical bills for her late husband. Within 30 minutes, Tommy had a limousine on the way to take the lady and her dog to Tommy's vet. He spent over \$3,500 on a stranger's pet, with no one other than the four of us in the room

knowing about it. For months afterward, he sent one of the girls in the office who lived nearby to check on the lady occasionally. She never met him face-to-face.

He completely understood that the listeners came first. My first week in Tampa was also Garth Brooks' last tour stop. Every night for four nights Tommy handed me thousands of dollars in cash from his own personal account and said, "Go make people happy." I would wander around the arena buying beers, souvenirs and pizza for those in the cheap seats.

I could go on.

### Daniel Lee Martin Chin Music Records

Tom Rivers was not only a friend, but the reason I moved to Nashville to pursue my dream of being a country artist. Tom is the person who convinced me I had what it takes to make it in the business that he knew so well.

While I was still living in Florida, Tommy and the morning crew invited me to perform on their morning show. I had nothing to my name yet, just a few concerts under my belt. But Tommy gave me a chance that others would not. Knowing that this was my first performance on-air, he asked me to perform one of my own songs. He stopped me as I began, to make sure I wasn't nervous. Of course I said I wasn't, but it was obvious — I was shaking like a leaf. Tommy said, "Just wanted to make sure, because there are about half a million people listening right now."

Tommy was also instrumental in my career after I moved to Nashville. He and Mike Culotta from WQYK hosted my first showcase, at Nashville's Exit Inn. On Tommy's word alone, over 300 of the most influential people in Nashville showed up to watch me perform. Being a friend and a believer, Tommy offered the introduction, comparing me to the likes of some of the biggest country stars of our time. When he finished he turned around and said with a smirk, "Don't screw up."

It's ironic that I heard the news while performing at a concert promoting our debut album. I'll miss you, pal.

### Les McDowell WQYK/Tampa

Don't take it wrong when I say, "I know what it's like to walk in Tommy's shoes." I can say that with confidence because, you see, he gave me quite a few. I have often said that Tom was one of the smartest guys I know. He could've been a top attorney or even the president — whatever he set his mind to. But everyone knew, at his age, he was going



**VINCE GILL** "This is such a shock. It was a great kinship — we genuinely liked one another, and we always got a big kick out of the fact that we looked alike and that we both struggled with our weight. We had a running gag on who had lost the most vs. who had gained the most. He said some things that were really neat about my last record that I will always carry with me."

to be a star. I never saw anyone with that much drive and ambition.

### Reba McEntire

I first met Tom many years ago, when I started touring in Florida. We became friends and through the years had many great times together. I respected him as a music person who had incredible marketing and promotional skills. He loved and was passionate about music and the music industry. And I have lost a great friend.

### Bob McKay WXTU/Philadelphia

I've known Tom since he began as PD in Tampa. Charlie Ochs and I were good friends, both having programmed KCBQ in San Diego. I recall asking Charlie about this new guy. He said, quite simply, "Just wait, you'll see." Charlie was right.

Tom was quite a bit younger than me and Charlie, one of the "new breed" of PDs who "got it" and found many ways of reinventing it. His creativity had no bounds, his intelligence was superior, his energy and enthusiasm were unparalleled.

I saw him in Las Vegas last year during the ACMs. He was so thrilled to be back in the competitive environment; as he told me, "I'm going back to the future and have never been happier."

I recall the Eagles-Buc's NFC Championship Game two years ago. Tampa crushed Philly. He called to tell me he thought Tampa was going to play a pro team.

Tom Rivers was a great programmer and an outstanding person. He defined class, integrity and honor. Our industry now has a hole in it.

### Dave McKay WQYK/Tampa

Tom and I really didn't like each other in the beginning because we were competitors. He eventually gave me the biggest compliment by telling me I was the biggest pain in his ass — then he hired me! It is the best job I've ever had, thanks to Tom Rivers. He and I became best friends. I mean, to-the-grave kind of best friends. Tom loved his free time hanging around the pool with his dogs, and occasionally, that's where I'd be on any given weekend.

He was one of the most generous guys I know, and generous to a fault. I had to occasionally remind him to slow down with his handouts. There are a lot of things about this business that I learned from Tom. He's a guy who lived 80 years in his 38 years of life. We can only dream of the places he has been and the things he has accomplished. I'll miss his friendship.

### Brant Miller WMAQ-TV/Chicago

I do the weather on the WUSN morning show. From the very first day together on the air, Tom and I became close friends. He often joined me for dinner between newscasts here in Chicago. On one of those nights a smoky high-rise fire in a Loop skyscraper trapped office workers in a stairwell, where many perished. After the 10pm broadcast, as Tom and I were pulling out of the station garage we met one of our NBC5 photographers who was just returning from the story. I rolled down the window and shouted one of

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In loving memory of our friend Tom  
We will miss you...



## Industry Mourns Tom Rivers

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my usual greetings, and all he said in response was, "My brother was in there."

Tom and I both got out of the car and walked over to Todd Roberts' side to offer comfort. I gave Todd a hug and asked what I could do. Before being introduced, Tom asked Todd if he was Catholic. Todd said he was. Seemingly out of nowhere, Tom pulled a chain with a St. Christopher medal out of his pocket and pressed it into the photographer's hands. Tom looked him in the eyes and said, "I'll pray for you." This display of Tom Rivers' true character in the shadows outside the television-station garage that night is a moment I will never forget.

### Charlie Morgan WFMS/Indianapolis

I met Tom Rivers at CRS in 1988, and we instantly became close friends. Over the ensuing 16 years I frequently stayed at Tom's house, listened to his radio stations, became a part of his wide network of friends, almost went to work together, shared some really good wine and learned a lot about life. Since Tommy's passing, I've thought a great deal about all the lessons he taught me, some intentional and some not. In an attempt to give a bit more insight into Tom, I'd like to share a few:

- A \$20 bill will get you almost anything you want! Up-front parking, a better table, a room upgrade, you name it.

- If you like it in blue, you'll love it in khaki and black, too! Why buy one when you can buy three?

- Honor thy mother. No matter what else was going on in Tom's life (and often there was more than one could imagine), he always put his mother first. He was, first and foremost, a good son.

- The Ritz Carlton Naples Beach hotel is one of the finest on the planet. My family joins me there several times a year now.

- Your biggest weaknesses are your greatest strengths. Behind his bigger-than-life persona was an amazingly

magnetic vulnerability that pierced your soul and pulled you in. It made you love him even when you were pissed off at him.

- If you have the best toys, people will want to come over and play. I never stayed at his house when there weren't friends around swimming in the pool, using the Jet Skis or drinking his liquor.

- Generosity is a virtue. Tom may have had the best toys, but he always shared everything he had. Privately, he did more kindnesses than anyone will ever know. He was the most generous person I know.

- Have a relationship with a good flower shop and gift store. A quick bouquet or gift basket to recognize someone's achievement will be remembered for a long time.

**"Wow, this guy is in radio and he's taking care of us! It's supposed to be the other way around."**

Royce Risser

- You always want what you don't have. On more than one occasion I found my mind wondering about what life would be like with a home on the intercoastal waterway, more money than I knew what to do with, a fabulous career and friends galore. Meanwhile, Tom regularly commented on how lucky I was to have a wonderful wife, two great kids and to be living and working in my hometown. We were both right!

- When you have good friends, you are rich beyond measure. Tom was the wealthiest man I knew.

I loved Tommy and will miss him

more than I can find the words to describe. But he is with me in the lessons he shared, and I am a better man for knowing him.

### Rick Morgan Jones Radio Networks

I got to know him during my days in Tampa, and when I got popped in '91, Tom called me to see if I wanted to do some part-time work. That's Tom. He cared about people.

### Tom Morreale BNA Records

My cousin, a former major-market Rock DJ who will remain nameless, was working for Tom part-time at WMZQ while attending law school. My cousin didn't take the weekend job seriously and would tell people who called the studio to "call back during the week," when someone who knew about country music was in the studio. For whatever reason, Tom didn't fire him for his lax attitude and kept him on board until he received his degree. What Tom didn't realize was that my cousin's first legal job would be with the licensing division of the FCC, which Tom later found was a rewarding contact to have.

After his stint with the FCC, my cousin moved on to greener pastures, but Tom always kept in touch, either directly or through me, even as recently as last week. I quickly learned that it was more than a work relationship with Tom Rivers, and that really stuck with me from the first time I met him. He was your friend no matter where you landed and had a big heart to back it up. He really cared beyond work, no matter how frequently, or infrequently, you spoke. I still owe him one on a personal level for some help he provided a few years ago. He'll be deeply missed.

### Denise Nichols TBA Entertainment

My heart broke when I got the news. I know lots of us in the music industry considered Tommy a friend first and a business associate second. I first met him when he was MD in Tampa and then had the pleasure of being his rep while he was in DC. From that point



**KIM LESLIE** "I met Tom in 1992. when Charlie Ochs teamed us up to do mornings at WMZQ. My first day with Tom we spent nine hours on an airplane, flying from Washington, DC to Barcelona to broadcast live from the Olympics. No surprise to anyone who has met Tom: He talked to me for eight of those hours. The other hour he schmoozed everyone else on the plane, buying drinks for anyone who would let him. When I asked him why, he turned to me with that Tom Rivers sparkle in his eye and said, 'One of these people may get [an Arbitron] diary someday.' I have never forgotten that, and I hope Tom knows what kind of impact he had and will continue to have on my career and my life."

"After a six-year hiatus from Country radio, I called Tom when I decided to get back on the air. His response was, 'It's about time!' I don't think Tom could understand anyone wanting to do anything else for a living. And, in typical Tom fashion, he said, 'Where do you want to work? I'll make a phone call for you!' A dozen years after we were on the air together at WMZQ, Tom always told me how much he believed in me and strongly influenced my decision to get back in the business. I am so glad I got to tell him I loved him and give him a hug at CRS a few weeks ago. I will miss him more than I can say."

forward, I had the pleasure of calling him my friend.

Despite his successes throughout the years, he never hesitated to reach out to anyone who found themselves in a trying situation. And it wasn't unusual to get a call from Tom seeking a favor — not for himself, but for a sick child or needy family or a charity event he was involved with. He had a warm soul and will be sorely missed by all who knew him.

### Mike Owens Universal South

Tommy Rivers and I were very close. In fact, one of the first radio stations Alan Jackson ever visited after signing with Arista was when I took him to WQYK.

Anyway, I had a brain hemorrhage in 1998 and really came close to dying. Tommy had a lawn man come to my house every week and mow my yard. No one asked him to do that. He told me later that he and Tari Laes worked the idea up while trying to figure out what they could do for me. It was a gesture that most people would never think of, but he wanted to do something for me that I could use, not just flowers or something. He was a great friend and a good man. I am deeply saddened.

### Larry Pareigis Sony Music Nashville

What comes to mind immediately is a dinner that [John] Grady, [Mark] Wright, [Bill] Macky, Bo [Martinovich] and I had before a Dixie Chicks show in Chicago shortly after Tom took the job. He told us many stories about broadcasting live from Qatar and U.S. Central Command and about his con-

nection with another remarkable character, Gen. Tommy Franks. He was so proud, and rightly so, of what he accomplished broadcasting from the Middle East before the recent Iraqi conflict.

What always comes to mind is Tom's humanity, caring and innate kindness. He was just a good, good man, and the shockwave of his loss reverberates through this industry. His kind won't come again, and he'll be missed.

### Michael Powers UMG Nashville

We were all in Chicago for the big Shania week and had a dinner scheduled. Me, Haley, Dave Kelly, Eric and Erin Logan, Evan Croft and Gabrielle Graf were waiting for Tom to join us. I talked to him several times, and he said he was on his way, traffic was bad and he was "a little confused on where the restaurant was." Two hours later and at the end of dinner, Tom comes in: "Sorry, everybody, I got caught up and traffic was terrible."

So we all decide to go out for a drink. Tom says, "Ride with me, you gotta see my new truck." So we get in, and he's showing off the \$2,500 computer-navigation system on the dash of his truck. I just thought, "Hmm. I wonder how long it would have taken Tommy without that, since he was lost for two hours with it?" I just kept quiet!

### Randy Price WQYK/Tampa

I had the unique opportunity to watch Tom's career from Day One. He was tall, baby-faced, appearing all of

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**ANALYZE WHAT?** The stars of the movie *Analyze That* are pictured here during a 2002 screening of the film for troops at MacDill Air Force Base in Tampa. Pictured (l-r) are Tom Rivers, Robert De Niro, Gen. Tommy Franks, Billy Crystal and Kevin Spacey.



*.....partner in radio*

*.....friend in life*

*in memory of Tom Rivers*

**LYRIC STREEY**  
RECORDS



## Industry Mourns Tom Rivers

Continued from Page 52

17 and following my afternoon show. Actually, I found out he was all grown up and 21. Despite his baby face, it didn't take long to find that Tom was going to place himself on the fast track. Unlike many newcomers in the business, Tom had the something extra that would make that a reality. Some things are impossible to measure, but if it could be, Tom had it by the bucketful.

**"Tom pulled a chain with a St. Christopher medal out of his pocket and pressed it into the photographer's hands. Tom looked him in the eyes and said, 'I'll pray for you.'"**

Brant Miller

I watched Tom grow from evening jock to music director, and it was clear the sky was the limit. I was with Tom on his first trip to Nashville, during CMA week in 1988. To watch Tom work a room would make the most seasoned politician jealous. At the CMA post-show party, within an hour Tom had shaken every hand and made sure he was known by the who's who of Nashville. I could only watch in awe. Tom set the pace for himself and this radio station.

## Jack Purcell Koch Records

Tom's passion for our format and generosity with his time always amazed me. Whether it was with a new artist, a superstar or a promo guy, Tom always made them feel welcome, appreciated and respected. He was an incredible diplomat, but it wasn't about who he was trying to be, but rather about who he was. In a word, I'd describe him as genuine. You would think a busy guy like Tom would just send out a mass e-mail requesting liners for his station. Not Tom. You'd see him at CRS standing in line during the ARTS session just like anybody else. He never acted above others, but only in partnership to reach common goals. I miss ya, Tommy.

## Ramblin' Ray WUSN/Chicago

Tom loved talking with my 5-year-old son, Conner. One morning during a stopset I told Tommy how Conner was chewing (basically eating) the walls in my basement. Well, with Tom you lived your life on the air, so we proceeded to call my little guy and have him explain his behavior.

I was ready for some warm, friendly fun when Rivers took over the conversation and gets right down there on the 5-year-old level. (That's where Tom was best.) We figured out that Conner was pretending to be a beaver from some cartoon he was watching. Tom convinced my son that it was OK to chew walls, that it was perfectly OK to be an "angry beaver" and that he should chew everything he could get his teeth on!

Now, mind you, I have a 5-year-old pretending to be a beaver on the air, a co-host who's out of his mind, and dry-wall in my house being digested by a little kid! It took a contractor and two months to break my son of the "angry beaver" habit. But every time "Uncle Tommy" saw my son, it was back to the same thing. We made a running bit out of it.

I'm sure my son will have some

physiological effects down the road. My family and listeners have a fun Tom Rivers memory we will never forget. I have a lifetime of stories, and now God has backstage passes to any show he wants! My family and I miss you, Tommy. Godspeed!

## Chuck Rhodes Koch Records

Tom and I had been friends since the mid-'80s, when we were both in radio, he at WQYK and me at KVII-FM in Dallas. We were both Infinity stations and constantly talked, sharing promotional and marketing ideas. Tom was the consummate radio guy. He lived it, loved it and was lauded for it most of his short life. As he skyrocketed up the corporate ladder and I moved to the record side of the fence, we still found a little time to steal away and talk shop, remembering great promotions or remotes from hell.

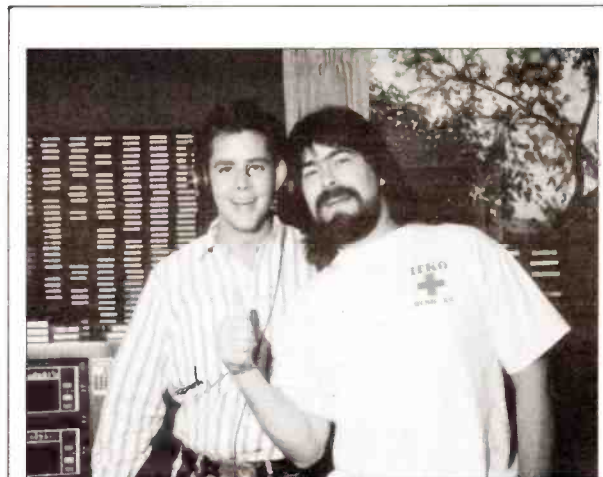
We laughed until we cried, and today I find myself quietly weeping once again. I think Reba sang it best: "If I had only known I'd never hear your voice again/I'd memorize each thing you ever said." God bless you, my friend.

## Royce Risser MCA Nashville

First time I ever met Tom, we were at our quarterly meeting in Tampa. He and a pal came roaring up to the beach on a SeaDoo and gave our company rides all day. It was awesome. I remember thinking, "Wow, this guy is in radio, and he's taking care of us! It's supposed to be the other way around." That never changed. Tom was always the guy who went the extra mile for his friends. We will miss him.

## Tim Rushlow

Tom was the kind of friend who would always go beyond the call of duty to treat me great any way he could. He proved that time and again, but one particular time really touched me. I was in Tampa seeing Jay Roberts. Tom heard I was there and sent for me to come to his office. We talked for a while, and I told him I was staying the night and my best friend was in town



**SWEET HOME ALABAMA** A very young Tom Rivers is pictured here with Alabama's Randy Owens.

for naval meetings. (My friend is Cmdr. Mark Waddell, with Seal Team Special Forces.)

Tom said, "Tim, hang on a second." And, in one phone call, he set Mark and me up with several top Cuban cigars, a limousine for the night and dinner at a swank French pad in Ybor City, FL. All on him! I said, "Bro, you didn't have to do that!" And he said, "Tim, we've known each other a long time, and that's what brothers do when someone's in your town. Go and have fun!" I'll never forget his sincerity and hospitality. He may have been a big radio name, but to me, he was my friend, and I will miss him dearly.

## Hank Shaw WQYK/Tampa

I've been at WQYK 17 years, and doing overnights nearly 13. I'd been doing the shift two years or so, and one morning about 4am I dropped the needle on a brand-new Starday 45 of Johnny Bond's "Ten Little Bottles." Within minutes, the hotline lights up. I answer, and it's Tom. He says, "What the hell are you playing?" I told him, and he says, "Don't ever play that song again. It is, after all, the '90s, and we don't need to play that. Just play the hits."

Later that day the turntable came out of the control room. Every time I think of that, I have to chuckle. He was a great person whom I will personally miss.

## Tony Stephens Tour Manager, Alan Jackson

There are so many great things to say about Tom Rivers, but the best thing is his friendship. He always had a smile and kind words to say. In the tough business of radio and dealing with people, Tom always made it a pleasure to be in his company.

He will truly be missed.

## Brian Thomas

After originally being competitors, Tom and I became great friends working together at Infinity. We had mutual respect for each other after the tough Country battle in Tampa. But Tom didn't just have radio figured out, he had life figured out. You always learned something from Tom that you put in your war chest for life. He had such a big heart and knew how to cel-

brate life every day! I always loved Tom; he was the one guy I've never beat 12+. He will be missed — till we see him again.

## Aaron Tippin

Since I was introduced to radio in 1989, my career and Tom's sort of coincided. It was neat to see his rise in the industry, and, at some point during the '90s, Tom and I co-hosted a show on TNN that was a blast to do. Tom was a class act, and I can't believe we've lost him so suddenly.

## Dale Turner Lyric Street Records

Back in the days when WRBQ and WQYK in Tampa were competing stations under different parent companies, there were issues of artists' concert "presents." And as political and tricky as these were, Tom Rivers was always a class act in all our dealings with him. One of the really good guys.

## Eva Wood Curb Records

Sunday I was 40 minutes from Chicago, driving over to hook up with Tom, when Karen McGuire called me and told me he had died. I was stunned.

Tom was always a promotion person's best friend. We could always count on him to make us look good when we brought an act through town. I called him last week and said Rodney Atkins was doing the Wal-Mart Tour in Bradley, IL on a Sunday afternoon. I asked if he could come out, but told him I understood if he had other plans on his day off. He said he couldn't let me go it alone. I asked him where Bradley was, and he said "Hell, I don't know, but call me when you hit the city limits, and we'll go find it."

I loved Tom very much. He was a true professional and a dear friend since 1993. I will miss him so much.

## Jules Wortman Warner Bros. Nashville

Tom was in my Leadership Music class and we became very close. He was one of the most honorable, direct and passionate people I have met in the business. He had many dreams of more careers in the industry. A treasure we will all miss. A true gentleman with a heart of gold and I am just so saddened.

- with Chuck Aly



**A RIVERS RUNS THROUGH IT** When George Strait comes to town, everyone wants to be in the shot. Pictured (l-r) are Mike Culotta, Eric Logan, Louie Newman, Tom Rivers, Strait, Skip Mahaffey, John Fennesy, Bill Macky and David Haley



*A*s we mourn the loss of one of our own,  
we celebrate the life of a shining star.

His heart, compassion and drive for excellence  
is overshadowed only by the love  
he put into everything.

For the greatest of these is Love.

We Love You Tom —  
You will be deeply missed.

*Your friends,*

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ASYLUM





To live in hearts we leave behind  
is never to die. Tom, you'll forever  
be in our hearts.

- Your WQYK Family



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS	± POINTS	TOTAL PLAYS	± PLAYS	TOT. AUD. (00)	± AUD. (00)	WEEKS ON	TOTAL ADDS
4	1	KENNY CHESNEY #UNCLE KRACKER When The Sun Goes Down (BNA)	13249	1553	4092	+521	391259	35995	9	112/0
2	2	TOBY KEITH American Soldier (DreamWorks)	11842	-855	3790	-292	348879	-24257	18	112/0
5	3	KEITH URBAN You'll Think Of Me (Capitol)	11521	1097	3557	+352	349481	35666	14	112/0
1	4	TIM MCGRAW Watch The Wind Blow By (Curb)	11405	-1344	3836	-382	322716	-44565	21	112/0
3	5	BRAD PAISLEY Little Moments (Arista)	10989	-1332	3502	-473	322623	-42713	27	111/0
6	6	SARA EVANS Perfect (RCA)	10783	379	3553	+174	310133	15289	27	112/0
8	7	BUDDY JEWELL Sweet Southern Comfort (Columbia)	10616	1194	3601	+389	311106	33227	21	112/0
9	8	RASCAL FLATTS Mayberry (Lyric Street)	9650	454	3048	+190	291181	15646	12	111/1
11	9	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	8989	1285	2808	+385	269485	50488	10	110/2
7	10	TRACE ADKINS Hot Mama (Capitol)	8482	-1864	2876	-604	232848	-46209	26	109/0
16	11	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	7763	1420	2457	+421	212907	42605	20	104/3
15	12	GEORGE STRAIT Desperately (MCA)	7579	821	2421	+225	213409	29227	11	110/2
13	13	GARY ALLAN Songs About Rain (MCA)	7176	191	2346	+85	191610	6667	18	108/0
14	14	CLINT BLACK Spend My Time (Equity Music Group)	6939	133	2202	+13	193832	8813	21	109/0
17	15	BLUE COUNTY Good Little Girls (Asylum/Curb)	6902	567	2266	+163	189359	16429	22	105/1
10	16	JIMMY WAYNE I Love You This Much (DreamWorks)	6268	-2758	2085	-908	185100	-67324	30	112/0
18	17	DIERKS BENTLEY My Last Name (Capitol)	6173	435	2025	+202	165144	11365	21	106/2
19	18	CAROLYN DAWN JOHNSON Simple Life (Arista)	6116	613	1982	+184	157350	12596	16	107/2
20	19	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	5881	1149	1898	+373	159844	37166	8	108/0
21	20	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	5571	1150	1708	+374	163807	25433	8	106/4
25	21	LONESTAR Let's Be Us Again (BNA)	5073	1246	1430	+407	155666	43943	5	103/11
23	22	SHEDAISY Passenger Seat (Lyric Street)	4662	602	1474	+206	120727	14692	9	98/2
30	23	GRETCHEN WILSON Redneck Woman (Epic)	4590	2292	1385	+742	124380	57066	4	94/17
24	24	BIG & RICH Wild West Show (Warner Bros.)	4540	558	1393	+169	116836	18124	12	91/3
22	25	BRIAN MCCOMAS You're In My Head (Lyric Street)	4224	49	1322	+35	112929	-542	22	88/2
26	26	CLAY WALKER I Can't Sleep (RCA)	4205	593	1363	+233	100189	13488	14	96/2
27	27	REBA MCGENTIRE Somebody (MCA)	3558	210	1195	+82	91345	8309	11	89/3
28	28	DAVID LEE MURPHY Loco (Audiom)	3510	357	1132	+133	89768	11776	11	89/5
29	29	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	2867	398	902	+143	84003	13831	7	78/11
31	30	PAT GREEN Guy Like Me (Republic/Universal South)	2633	408	742	+110	64112	6150	19	60/0
32	31	EMERSON DRIVE Last One Standing (DreamWorks)	2400	206	771	+64	54929	7216	10	77/6
33	32	BILLY CURRINGTON I Got A Feelin' (Mercury)	2352	178	684	+44	57150	4970	10	65/4
34	33	JEFF BATES I Wanna Make You Cry (RCA)	1766	148	639	+33	41542	4145	10	74/4
35	34	WYNONNA #NAOMI JUDD Flies On The Butter... (Asylum/Curb)	1756	169	576	+65	48516	1784	11	53/2
36	35	LEE ANN WOMACK The Wrong Girl (MCA)	1653	259	561	+113	35715	5423	6	62/9
37	36	JOE DIFFIE Tougher Than Nails (BBR/C4)	1607	467	560	+148	34975	10266	7	57/3
40	37	ANDY GRIGGS She Thinks She Needs Me (RCA)	1430	364	494	+116	34312	8729	4	64/6
38	38	BILLY DEAN Thank God I'm A Country Boy (View2)	1267	167	390	+40	35213	6206	5	33/2
39	39	AMY DALLEY Men Don't Change (Curb)	1253	176	454	+72	26450	3965	7	49/5
41	40	RACHEL PROCTOR Me And Emily (BNA)	1147	202	284	+87	36984	4429	4	27/10
42	41	CHRIS CAGLE I'd Be Lying (Capitol)	974	145	377	+55	17353	2617	7	52/1
44	42	JULIE ROBERTS Break Down Here (Mercury)	944	249	357	+88	19924	5011	3	47/4
43	43	JOSH GRACIN I Want To Live (Lyric Street)	883	82	266	+25	25604	8264	3	47/31
47	44	TOBY KEITH Whiskey Girl (DreamWorks)	698	226	162	+63	20111	5001	2	13/6
45	45	PINMONKEY Let's Kill Saturday Night (BNA)	610	242	188	+90	10865	1697	2	20/12
46	46	CROSS CANADIAN RAGWEED Sick And Tired (Universal South)	532	-73	177	-20	12911	-1592	4	22/3
Debut	47	CHELY WRIGHT Back Of The Bottom Drawer (Vivaton)	501	283	160	+93	14566	8559	1	21/4
Debut	48	HANK WILLIAMS JR. Why Can't We All Just... (Asylum/Curb)	496	286	187	+103	12549	8316	1	30/8
Debut	49	BLAKE SHELTON When Somebody Knows You That Well (Warner Bros.)	459	390	178	+140	8825	7469	1	40/5
46	50	JENKINS Blame It On Mama (Capitol)	447	-40	100	-38	12770	4477	2	17/11

## Most Added

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ARTIST TITLE LABEL(S)	ADDS
JOSH GRACIN I Want To Live (Lyric Street)	31
JOE NICHOLS If Nobody Believed In You (Universal South)	28
GRETCHEN WILSON Redneck Woman (Epic)	17
PINMONKEY Let's Kill Saturday Night (BNA)	12
LONESTAR Let's Be Us Again (BNA)	11
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	11
JENKINS Blame It On Mama (Capitol)	11
RACHEL PROCTOR Me And Emily (BNA)	10
TRACY BYRD How'd I Wind Up In Jamaica (RCA)	10
LEE ANN WOMACK The Wrong Girl (MCA)	9

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GRETCHEN WILSON Redneck Woman (Epic)	+2292
K. CHESNEY #UNCLE KRACKER When The Sun Goes Down (BNA)	+1553
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+1420
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+1285
LONESTAR Let's Be Us Again (BNA)	+1246
BUDDY JEWELL Sweet Southern Comfort (Columbia)	+1194
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+1150
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+1149
KEITH URBAN You'll Think Of Me (Capitol)	+1097
GEORGE STRAIT Desperately (MCA)	+821

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GRETCHEN WILSON Redneck Woman (Epic)	+742
K. CHESNEY #UNCLE KRACKER When The Sun Goes Down (BNA)	+521
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+421
LONESTAR Let's Be Us Again (BNA)	+407
BUDDY JEWELL Sweet Southern Comfort (Columbia)	+389
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+385
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+374
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+373
KEITH URBAN You'll Think Of Me (Capitol)	+352
CLAY WALKER I Can't Sleep (RCA)	+233

## Breakers

No Songs qualify for Breaker Status this week.

Songs ranked by total plays

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

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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
6	1	KENNY CHESNEY If Uncle Kracker When The Sun Goes Down (BNA)	5272	476	3941	+348	116341	10857	9	109/0
5	2	BUDDY JEWELL Sweet Southern Comfort (Columbia)	5192	303	3799	+216	113934	6814	22	109/0
3	3	SARA EVANS Perfect (RCA)	5164	202	3807	+123	113424	3996	26	107/0
8	4	KEITH URBAN You'll Think Of Me (Capitol)	4892	230	3651	+200	106975	4832	15	111/0
1	5	TIM MCGRAW Watch The Wind Blow By (Curb)	4661	-577	3375	-445	105216	-12041	21	106/0
10	6	RASCAL FLATTS Mayberry (Lyric Street)	4589	292	3437	+217	101160	6447	12	111/1
4	7	TRACE ADKINS Hot Mama (Capitol)	4279	-612	3096	-461	95948	-13371	27	100/0
12	8	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	4151	410	3117	+311	90656	8755	10	110/1
13	9	GEORGE STRAIT Desperately (MCA)	4076	400	3017	+279	89196	8725	11	108/0
11	10	GARY ALLAN Songs About Rain (MCA)	3907	103	2911	+76	85066	1898	18	110/0
14	11	TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	3397	366	2509	+310	74062	6806	21	101/7
15	12	CAROLYN DAWN JOHNSON Simple Life (Arista)	3187	209	2379	+142	70502	4684	16	106/1
18	13	DIERKS BENTLEY My Last Name (Capitol)	2986	215	2271	+164	63818	4073	21	105/4
20	14	BROOKS & DUNN That's What She Gets For Loving Me (Arista)	2955	507	2232	+381	63976	11397	8	109/4
17	15	BLUE COUNTY Good Little Girls (Asylum/Curb)	2899	96	2149	+53	65355	2860	23	91/0
19	16	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	2832	290	2132	+227	62599	6313	8	106/3
26	17	LONESTAR Let's Be Us Again (BNA)	2356	625	1774	+433	51506	13957	5	101/8
21	18	REBA MCKENZIE Somebody (MCA)	2232	86	1654	+64	48618	1283	12	87/1
22	19	BIG & RICH Wild West Show (Warner Bros.)	2153	110	1596	+89	46309	1853	12	91/2
23	20	SHEDAISSY Passenger Seat (Lyric Street)	2144	326	1593	+233	46096	6716	8	96/5
24	21	CLAY WALKER I Can't Sleep (RCA)	2078	264	1526	+216	44352	4202	15	85/6
25	22	BRIAN MCCOMAS You're In My Head (Lyric Street)	1884	105	1396	+69	42034	2352	25	80/3
28	23	DAVID LEE MURPHY Loco (Audiom)	1785	201	1330	+143	39220	4580	11	79/4
29	24	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/DJMG)	1731	318	1305	+226	38283	7132	7	75/2
38	25	GRETCHEN WILSON Redneck Woman (Epic)	1505	854	1108	+642	33069	18506	2	77/23
30	26	EMERSON DRIVE Last One Standing (DreamWorks)	1381	89	1051	+64	29201	1773	11	73/1
32	27	BILLY CURRINGTON I Got A Feelin' (Mercury)	1163	118	954	+93	23868	2419	11	70/4
31	28	PAT GREEN Guy Like Me (Republic/Universal South)	1159	-91	907	-90	25273	-1437	12	61/0
34	29	LEE ANN WOMACK The Wrong Girl (MCA)	1105	211	847	+166	23793	4442	6	71/7
33	30	WYNONNA & NAOMI JUDD Flies On The Butter... (Asylum/Curb)	1051	94	813	+67	22215	2143	10	55/1
35	31	JOE DIFFIE Tougher Than Nails (BBR/CA)	1001	124	701	+82	21639	3098	7	58/5
36	32	JEFF BATES I Wanna Make You Cry (RCA)	877	108	691	+81	18164	2323	11	55/1
37	33	CHRIS CAGLE I'd Be Lying (Capitol)	793	83	638	+60	15783	1551	7	51/0
39	34	AMY DALLEY Men Don't Change (Curb)	580	85	406	+62	13423	2142	7	34/3
40	35	ANDY GRIGGS She Thinks She Needs Me (RCA)	559	185	442	+133	12113	4596	3	43/6
41	36	JULIE ROBERTS Break Down Here (Mercury)	417	51	358	+37	8460	1087	4	35/3
Debut	37	JOE NICHOLS If Nobody Believed In You (Universal South)	406	295	323	+235	8303	5753	1	37/26
44	38	CHELY WRIGHT Back Of The Bottom Drawer (Vivaton)	390	138	308	+97	8460	3031	2	33/8
45	39	BLAKE SHELTON When Somebody Knows You That Well (Warner Bros.)	382	147	258	+106	8602	3046	2	23/8
42	40	BILLY DEAN Thank God I'm A Country Boy (View2)	361	36	289	+30	8552	648	5	20/1
48	41	JOSH GRACIN I Want To Live (Lyric Street)	356	148	260	+105	8083	3099	2	29/14
43	42	SHERRIE AUSTIN Drivin' Into The Sun (BBR/CA)	304	51	244	+37	6745	1345	3	26/1
Debut	43	RACHEL PROCTOR Me And Emily (BNA)	287	177	227	+134	5909	3642	1	25/7
47	44	SCOTTY EMERICK The Coast Is Clear (DreamWorks)	263	42	218	+27	5523	803	5	21/1
46	45	CROSS CANADIAN RAGWEED Sick And Tired (Universal South)	244	17	225	+16	4293	544	2	22/2
Debut	46	BRAD PAISLEY & ALISON KRAUSS Whiskey Lullaby (Arista)	226	165	190	+135	4559	3136	1	18/11
Debut	47	JIMMY WAYNE You Are (DreamWorks)	219	87	186	+78	4489	1863	1	21/8
-	48	BILLY RAY CYRUS Face Of God (Word/Curb/Warner Bros.)	207	41	171	+33	3577	758	2	16/2
50	49	TRACY BYRD How'd I Wind Up In Jamaica (RCA)	202	28	170	+21	4284	453	2	14/5
49	50	COLT PRATHER I Won't Go On And On (Epic)	191	-9	114	-7	4270	-311	2	10/0

112 Country reporters. Songs ranked by total plays for the airplay week of Sunday 3/14 - Saturday 3/20.  
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## Most Added

www.rindicator.com

ARTIST TITLE LABEL(S)	ADDS
JOE NICHOLS If Nobody Believed In You (Universal South)	26
GRETCHEN WILSON Redneck Woman (Epic)	23
JOSH GRACIN I Want To Live (Lyric Street)	14
BRAD PAISLEY & ALISON KRAUSS Whiskey Lullaby (Arista)	11
TOBY KEITH Whiskey Girl (DreamWorks)	11
HANK WILLIAMS JR. Why Can't We All Just... (Asylum/Curb)	10
LONESTAR Let's Be Us Again (BNA)	8
CHELY WRIGHT Back Of The Bottom Drawer (Vivaton)	8
B. SHELTON When Somebody Knows You That Well (Warner Bros.)	8
JIMMY WAYNE You Are (DreamWorks)	8

## Most Increased Points

ARTIST TITLE LABEL(S)	TOTAL POINT INCREASE
GRETCHEN WILSON Redneck Woman (Epic)	+854
LONESTAR Let's Be Us Again (BNA)	+625
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+507
K. CHESNEY If Uncle Kracker When The Sun Goes Down (BNA)	+476
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+410
GEORGE STRAIT Desperately (MCA)	+400
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+366
SHEDAISSY Passenger Seat (Lyric Street)	+326
S. TWAIN It Only Hurts When I'm Breathing (Mercury/DJMG)	+318
BUDDY JEWELL Sweet Southern Comfort (Columbia)	+303

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GRETCHEN WILSON Redneck Woman (Epic)	+642
LONESTAR Let's Be Us Again (BNA)	+433
BROOKS & DUNN That's What She Gets For Loving Me (Arista)	+381
K. CHESNEY If Uncle Kracker When The Sun Goes Down (BNA)	+348
J. MICHAEL MONTGOMERY Letters From Home (Warner Bros.)	+311
TRACY LAWRENCE Paint Me A Birmingham (DreamWorks)	+310
GEORGE STRAIT Desperately (MCA)	+279
JOE NICHOLS If Nobody Believed In You (Universal South)	+235
SHEDAISSY Passenger Seat (Lyric Street)	+233
MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)	+227

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Table listing radio stations across various states (e.g., TX, MS, CO, AL, FL, TN, KY, VA, NC, SC, GA, OH, PA, WV, MD, DE, NJ, NY, CT, RI, MA, VT, NH, ME, HI, AK, VT, NH, ME, HI, AK) with columns for call letters, frequency, and reporter names.

POWERED BY MEDIABASE
Monitored Reporters
224 Total Reporters
112 Total Monitored
112 Total Indicator
Did Not Report, Playlist Frozen (7):
KAFF/Flagstaff, AZ
KHAK/Cedar Rapids, IA
KNFM/Odessa, TX
WDEZ/Wausau, WI
WDJR/Dothan, AL
WJLS/Beckley, WV
WPSK/Blacksburg, VA



PART TWO OF A THREE-PART SERIES

# Reinventing Radio

## Positioning and personalities are key

**Y**ou're going to reinvent your station? Then ask yourself these questions: What is your brand? Who are you? Tell people what your radio station does, but use a statement that is founded in a benefit for the listener. It should be easily understood, easily remembered and credible. It should be brief. A positioning statement doesn't have to explain your ingredients.

I am seriously considering throwing out the liner cards. They sound canned. They're not believable. Telling people that you play "the best songs of yesterday and today without a lot of talk and interruption" doesn't say a whole lot. It is like going to Starbucks and seeing a sign that says, "Hot coffee with caffeine or decaf—your choice; we can even add flavors." Starbucks is known for "the best coffee." Burger King equals "Have it your way." Branding isn't something new. I remember seeing the letters LSMFT on the bottom of my father's cigarette pack — "Lucky Strike Means Fine Tobacco." Those are all statements that sell a benefit.

Show the usage of your station. By showing people how your station is used ("Helps you through the workday," for example), you can explain to the audience why they should come back on a regular basis. Usage statements explain *why* someone should use your radio station.

An intangible benefit comes with listening to a radio station you like: Comfort. Companionship. Entertainment. By the way, ask the question and you'll find that the No. 1 reason people use the radio is for "companionship." Listeners want something on in the background when they are running their errands or doing their chores.

### How Much News?

Why do we air news? The answer "Well, because it is something we have done for a long time and have to do" isn't good enough. You need to sit down and think about what is valuable about having news on your radio station and then decide what type of news you will present.

News need not air on every radio station. Yes, I'm actually suggesting that you may not *have* to air news. I spend my mornings listening to a Classic Rock station in Cleveland. It has no news reports in morning drive. It airs traffic and weather, but no news. I tune in to the News/Talk AM station to catch the news.

The older the demographic, the more important news is to them. The younger the demographic, the less important it is and the more likely they would enjoy hearing an *Entertainment Tonight*-like update. Research shows that blue-collar workers are less interested in the news than white-collar workers. Know your audience, and you'll know how much news they want to hear.

Why not use the news resources of your News/Talk sister station's newsroom? If you don't have a News/Talk sister station, then consider creating a relationship with a station across town or a TV station. These people specialize in news. Take advantage of their skills.

I'm boldly suggesting that you even say on-air, "Now the news from News/Talk AM 1220 WXXX."

Promote on your music station any upcoming sporting event that will be on your News/Talk sister station. Run a commercial inside the broadcast of that same sporting event that advertises your music station. Take advantage of the audience inside your cluster, and keep them in the family. Cross-promotion between your properties is appropriate.

School closings, while important to many radio stations in many markets, are becoming less important in major markets. This is because television does such a fine job of presenting that information. TV can run a continual scroll across the bottom of the screen with all of the school closings, while we at radio are unable to provide the audience with such instant access to that information. I am suggesting it is time that we create a relationship with television stations whereby we alert the audience that there are school closings and then direct them to our TV partner and our own website for a complete list.

This isn't right for every situation. In times of crisis such as 9/11 or a severe weather disaster, simulcasting with your sister stations makes perfect sense. There are situations where utilization of a network can

be shared across all stations as a way not only to combine your resources, but also to brand all of your products under one umbrella.

I found that during my recent six-week recovery I spent more time focused on News/Talk stations than on music stations. The primary reason for that wasn't that I didn't like listening to music, but rather that there was so much going on in the world that I wanted to know about. The war in Iraq, the Democratic primaries and a kidnapped child were all news topics in January and February. The music stations that I had available to me made poor attempts at being local. Get rid of the comedian newscaster.

### Weather, Sports & Traffic

Weather should be presented in morning drive as a three-day forecast. Weather in other dayparts should be the present daypart plus one. Do that every day, except when you reach the weekend. On the weekend, you should do the weather for Friday, Friday night, Saturday and Sunday.

Sports reports have value on the radio, even on female-targeted radio

**I am seriously considering throwing out the liner cards. They sound canned.**

stations. All too often the comment is made that "Women don't like sports." When was the last time you researched that? I have evidence to the contrary. I have asked women if they want to hear quick sports updates and know the scores of the biggest events, and the answer is yes. They do not want to hear on-going conversation about sporting events or scores for teams that are outside of their local cities.

When presenting traffic, report the location before reporting what the situation is. And, if you are going to present traffic, don't make it silly. If I am on the way to work or on the way home, the traffic information is important to me. I want to know what is going on, and I want to know where the problem areas are. You need to tell me so I can consider alternate routes. By the way, traffic for the ride home is more im-

## Convention Countdown Begins Now

R&R Convention 2004 hits the Beverly Hilton in Los Angeles June 24-26. Check this space every week for updates to the official agenda. Also, see Page 28 for the nominating ballot for this year's R&R Industry Achievement Awards. The awards will, as usual, be presented at a special ceremony at the convention. Who'll get to take home an award? Your votes decide!



portant than on the ride to work. People want to get home as quickly as possible.

Announce alternate routes when there is a major traffic event. I have responded to PDs and news directors in many markets, when I've been told there really is no other way to get from here to there, that people still want an alternate route. There are alternate routes. The regulars know it.

### 'Era Of Talent'

Personality is necessary if we are going to battle the competition that is on the horizon. Despite all the impending FCC fines and censorship, I believe the next 10 years will be the "era of talent." Talents who bond with an audience make it more difficult for a competitor to steal away your listeners.

Talent is what will help keep us local and make us unique. This means that the talent you use must be good. This also means that we'll see more radio stations import voice talent and network their shows. The availability of quality talent is limited. You may think that you're really good, but does the audience agree? Oh, and there is nothing wrong with importing talent. David Letterman isn't based in your town, but he relates to his audience in your town.

Today's talent pool, it has been said, is really a puzzle. It is incumbent upon us as broadcasters to begin the training of talent. Seminars are important for talent, but not enough radio managers and owners send their talent to these seminars. Having consultants come into your town and conduct personality-training sessions is important. Companies like McVay Media feature talent coaches. Find one, and hire that company to train your talent.

Lately I am reading about stations trying out the concept of the two-person afternoon drive show. An entertaining afternoon show has value and a benefit to a station, but a two-person, co-anchored show does not necessarily mean it is twice as entertaining. My personal experience is that a two-person afternoon drive show equals, in the listener's mind, more talk. If you're going to have a two-person afternoon drive show, the talents had better be *really* good.

### Nights & Weekends

Nighttimes, weekends and fringe times are tough for all radio stations. You have to take the attitude that if people are going to listen to the radio at night, then it should be to your station. If someone has gone to television or if his or her habit is to turn the radio off at night, then you are not going to be successful in bringing those listeners to your station. At nighttime, that means airing programs like *Delilah*, *The John Tesh Radio Show*, *Lia*, the *Tom Kent Hall of Fame* oldies show and a slew of others that may be locally produced or syndicated.

Weekends need time and attention. Many of us have forgotten the RADAR reports that show that Saturday midday is the second-heaviest radio-usage time and Sunday midday is the third-most used time period for radio listening. Morning drive, Monday through Friday, is No. 1. We put weaker talent on Saturday midday and Sunday midday, or we voicetrack or run a syndicated countdown. Why should we expect to have good numbers on the weekends when we don't air our best talents there?

Given the amount of material available to air personalities today, there is no excuse for poor preparation. A smorgasbord of services is available from several networks and syndication companies. There are websites, including [www.mcvaymedia.com](http://www.mcvaymedia.com), that you can visit for free. Make them a part of your daily prep.

When I was an air talent, I had to watch television every night and get the newspaper every morning to look for content. Today there are so many more options. A poorly prepared air talent should be considered as extinct as the dinosaur.

*Next week: Promoting and marketing your station, and the importance of training.*

*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](mailto:mcvaymedia@aol.com) or 440-892-1910.*



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)	2273	-90	204585	21	110/0
2	2	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	2203	+49	224297	24	103/3
4	3	DIDO White Flag (Arista)	2107	+117	215808	24	97/1
3	4	SHANIA TWAIN Forever And For Always (Mercury/IDJMG)	2089	-28	180901	46	119/0
5	5	TRAIN Calling All Angels (Columbia)	2038	+79	156148	37	112/0
7	6	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	1984	+167	176897	12	108/2
6	7	UNCLE KRACKER f/DOBBIE GRAY Drift Away (Lava)	1847	-102	158869	54	104/0
8	8	MATCHBOX TWENTY Unwell (Atlantic)	1720	-60	166527	44	99/0
9	9	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	1655	+42	126830	20	91/1
12	10	MARTINA MCBRIDE This One's For The Girls (RCA)	1410	+96	105415	10	103/2
11	11	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	1388	+49	113720	9	96/2
10	12	LUTHER VANDROSS Dance With My Father (J)	1386	-72	123449	40	103/0
13	13	COUNTING CROWS Big Yellow Taxi (Geffen/Interscope)	1042	-78	103063	45	89/0
16	14	SEAL Love's Divine (Warner Bros.)	1020	+124	106994	8	80/4
17	15	WYNONNA I Want To Know What Love Is (Curb)	941	+120	32106	6	84/2
18	16	3 DOORS DOWN Here Without You (Republic/Universal)	770	+38	92115	13	48/1
20	17	LUTHER VANDROSS Buy Me A Rose (J)	663	+155	78062	3	66/7
19	18	SANTANA f/ALEX BAND Why Don't You & I (Arista)	594	-27	91022	19	39/0
27	19	LIONEL RICHIE Just For You (Island/IDJMG)	405	+169	61549	2	67/17
21	20	ROD STEWART Time After Time (J)	389	+47	30085	4	62/7
24	21	MICHAEL BUBLE Sway (143/Reprise)	287	+16	8141	5	49/3
25	22	KENNY LOGGINS I Miss Us (All The Best)	280	+12	10698	6	43/2
22	23	NO DOUBT It's My Life (Interscope)	266	-24	23607	7	20/0
23	24	ISRAEL KAMAKAWIWO'OLE Over The Rainbow (Big Boy)	213	-59	8906	4	30/5
28	25	MELISSA ETHERIDGE Breathe (Island/IDJMG)	210	+24	34420	3	21/1
26	26	CHRISTINA AGUILERA The Voice Within (RCA)	204	-56	19608	17	22/0
29	27	TRAIN When I Look To The Sky (Columbia)	200	+24	19093	3	19/1
30	28	NORAH JONES Sunrise (Blue Note/EMC)	197	+35	28126	2	18/2
Debut	29	HOOTIE & THE BLOWFISH Goodbye Girl (Rhino/WSM)	196	+60	7497	1	33/4
Debut	30	KATRINA CARLSON Count On Me (Kataphonic)	194	+42	2420	1	40/5

**Most Added**

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
KIMBERLEY LOCKE 8th World Wonder (Curb)	27
SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)	24
LIONEL RICHIE Just For You (Island/IDJMG)	17
GLORIA ESTEFAN I Wish You (Epic)	11
JESSICA SIMPSON Take My Breath Away (Columbia)	10
LUTHER VANDROSS Buy Me A Rose (J)	7
ROD STEWART Time After Time (J)	7
CHERIE I'm Ready (Lava)	6
KATRINA CARLSON Count On Me (Kataphonic)	5
ISRAEL KAMAKAWIWO'OLE Over The Rainbow (Big Boy)	5

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LIONEL RICHIE Just For You (Island/IDJMG)	+169
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	+167
NORAH JONES Don't Know Why (Blue Note/Virgin)	+159
LUTHER VANDROSS Buy Me A Rose (J)	+155
VANESSA CARLTON A Thousand Miles (A&M/Interscope)	+133
SEAL Love's Divine (Warner Bros.)	+124
WYNONNA I Want To Know What Love Is (Curb)	+120
DIDO White Flag (Arista)	+117
CELINE DION A New Day Has Come (Epic)	+116
MARTINA MCBRIDE This One's For The Girls (RCA)	+96

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

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 3/14-3/20. 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**

**HARRY CONNICK, JR.** For Once In My Life (Columbia)  
 Total Plays: 156, Total Stations: 26, Adds: 2

**PHIL COLLINS** No Way Out (Hollywood)  
 Total Plays: 114, Total Stations: 23, Adds: 4

**GLORIA ESTEFAN** I Wish You (Epic)  
 Total Plays: 78, Total Stations: 27, Adds: 11

**SHANIA TWAIN** It Only Hurts When I'm Breathing (Mercury/IDJMG)  
 Total Plays: 60, Total Stations: 32, Adds: 24

**JESSICA SIMPSON** Take My Breath Away (Columbia)  
 Total Plays: 59, Total Stations: 13, Adds: 10

**KIMBERLEY LOCKE** 8th World Wonder (Curb)  
 Total Plays: 29, Total Stations: 30, Adds: 27

Songs ranked by total plays

# How to Deal with the Decency Issue.

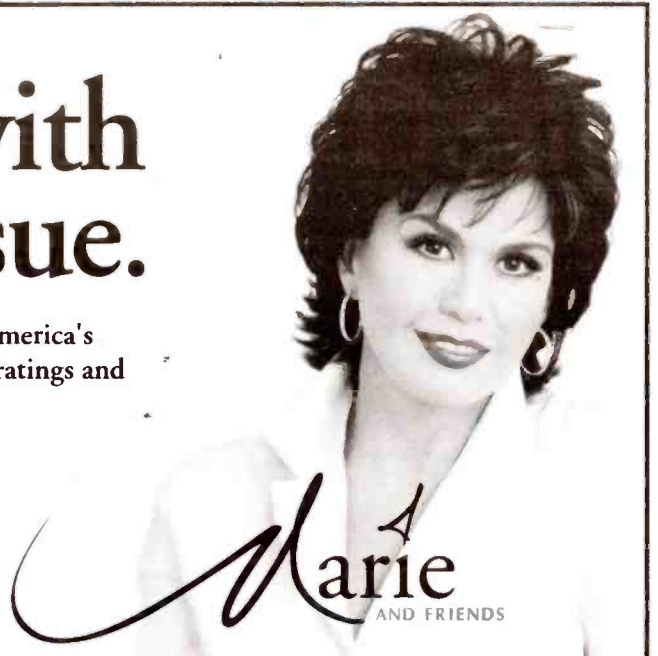
Marie Osmond's talent and integrity have made her one of America's most respected superstars. With Marie on afternoon drive your ratings and your reputation are in good hands.

Marie is AC's Afternoon Superstar.

Hear the live feed: [jonesradio.com/marie](http://jonesradio.com/marie)  
 800.426.9082



jonesradio.com





RATE THE MUSIC POWERED BY MEDIABASE

America's Best Testing AC Songs 12 + For The Week Ending 3/26/04

Table with columns: Artist Title (Label), TW, LW, Familiarity, Burn, Women 25-54, Women 25-34, Women 35-54. Lists songs like 'You Raise Me Up' by Josh Groban, 'Invisible' by Clay Aiken, etc.

Total sample size is 350 respondents. Total average favorability estimates are based on a scale of 1-5. (1=disklike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song.

Indicator Most Added

- LIONEL RICHEL Just For You (Island/IDJMG)
NORAH JONES Sunrise (Blue Note/EMC)
CLAY AIKEN The Way (RCA)
VANESSA CARLTON A Thousand Miles (A&M/Interscope) 1061
SANTANA f/MICHELLE BRANCH The Game Of Love (Arista) 950

Recurrents

- CELINE DION Have You Ever Been In Love (Epic) 833
CHRISTINA AGUILERA Beautiful (RCA) 794
SHERYL CROW Soak Up The Sun (A&M/Interscope) 785
MERCYME I Can Only Imagine (INO/Curb) 740
CELINE DION A New Day Has Come (Epic) 738

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 PD: Carl Hansen MD: Steve Hamilton No Adds
WEEB/Bridgeport, CT PD: Dave Dillan MD: Osany Lyons No Adds
WJYE/Buffalo, NY OMP/D: Tom Johnson APO: Mike McNamee GLORIA ESTEFAN



\*Monitored Reporters 137 Total Reporters 17 Total Indicator

Did Not Report, Playlist Frozen (1): WIKY/Evansville, IN



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (00)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
2	1	EVANESCENCE My Immortal (Wind-up)	3557	+199	231654	17	96/1
5	2	MAROON 5 This Love (Octone/J)	3476	+297	248890	11	98/2
1	3	3 DOORS DOWN Here Without You (Republic/Universal)	3281	-90	232300	32	95/0
3	4	NICKELBACK Someday (Roadrunner Records/IDJMG)	3268	+76	220110	26	87/0
4	5	SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3128	-60	215834	25	89/0
6	6	NO DOUBT It's My Life (Interscope)	3104	-46	247095	21	91/0
8	7	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	2846	+76	185676	18	98/1
7	8	MATCHBOX TWENTY Bright Lights (Atlantic)	2706	-75	196589	32	92/1
10	9	SANTANA f/ALEX BAND Why Don't You & I (Arista)	2572	-86	197796	40	93/0
9	10	DIDO White Flag (Arista)	2473	-260	188209	35	88/0
12	11	MELISSA ETHERIDGE Breathe (Island/IDJMG)	2238	+53	126218	13	89/1
11	12	SARAH MCLACHLAN Fallen (Arista)	2121	-287	160179	27	88/1
13	13	OUTKAST Hey Ya! (Arista)	2040	-143	145298	16	50/0
14	14	JOHN MAYER Clarity (Aware/Columbia)	1943	+22	123092	11	82/0
15	15	TRAIN When I Look To The Sky (Columbia)	1772	-129	108079	21	76/0
16	16	LIZ PHAIR Extraordinary (Capitol)	1562	+90	81927	13	82/3
17	17	FUEL Falls On Me (Epic)	1372	+116	56479	19	58/2
19	18	NORAH JONES Sunrise (Blue Note/EMC)	1159	+109	73202	9	68/3
21	19	HOOBASTANK The Reason (Island/IDJMG)	1130	+248	47880	5	61/9
18	20	TOBY LIGHTMAN Devils And Angels (Lava)	1102	+48	44829	10	62/1
20	21	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	1080	+113	54614	6	59/2
22	22	3 DOORS DOWN Away From The Sun (Republic/Universal)	957	+146	50857	6	51/5
23	23	JESSICA SIMPSON With You (Columbia)	862	+61	56484	7	36/1
24	24	SEAL Love's Divine (Warner Bros.)	815	+54	46555	8	49/0
25	25	JOSH KELLEY Everybody Wants You (Hollywood)	707	-5	26404	7	51/1
31	26	LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	600	+181	37196	3	47/6
27	27	LINKIN PARK Numb (Warner Bros.)	597	+87	29480	9	10/0
30	28	JET Are You Gonna Be My Girl (Elektra/EEG)	559	+98	32895	5	20/2
29	29	MATCHBOX TWENTY Downfall (Atlantic)	554	+82	26505	4	36/2
28	30	NELLY FURTADO Try (DreamWorks/Interscope)	528	+36	19038	3	45/3
39	31	AVRIL LAVIGNE Don't Tell Me (Arista)	507	+192	22990	2	41/9
32	32	SARAH MCLACHLAN Stupid (Arista)	489	+106	29344	2	44/3
26	33	KID ROCK Cold And Empty (Top Dog/Atlantic)	481	-171	15940	10	41/0
33	34	KIMBERLEY LOCKE 8th World Wonder (Curb)	396	+13	19158	6	26/0
34	35	SIMPLE PLAN Perfect (Lava)	393	+24	16929	15	14/0
Debut	36	LOS LONELY BOYS Heaven (Or/Epic)	340	+115	17262	1	27/6
38	37	OUTKAST The Way You Move (Arista)	339	+11	19166	4	9/0
35	38	CLAY AIKEN Invisible (RCA)	328	-39	21417	18	17/0
Debut	39	GAVIN DEGRAW I Don't Want To Be (J)	316	+71	12518	1	31/4
36	40	GUSTER Careful (Palm/Reprise)	307	-48	10131	7	26/0

99 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 3/14-3/20. 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
ALANIS MORISSETTE Everything (Maverick/Reprise)	46
CHERIE I'm Ready (Lava)	13
HOOBASTANK The Reason (Island/IDJMG)	9
AVRIL LAVIGNE Don't Tell Me (Arista)	9
SKYE MOORE What's Up With That? (Southern Signal)	7
LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	6
LOS LONELY BOYS Heaven (Or/Epic)	6
3 DOORS DOWN Away From The Sun (Republic/Universal)	5
LENNY KRAVITZ Where Are We Runnin' (Virgin)	5

MELISSA ETHERIDGE  
Breathe  
Now Top 10!!!  
12\*-10\* Top 40 Adult Monitor  
ISLAND 10\*-8\* Modern Adult Monitor

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
MAROON 5 This Love (Octone/J)	+297
HOOBASTANK The Reason (Island/IDJMG)	+248
EVANESCENCE My Immortal (Wind-up)	+199
ALANIS MORISSETTE Everything (Maverick/Reprise)	+199
AVRIL LAVIGNE Don't Tell Me (Arista)	+192
LIVE W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	+181
3 DOORS DOWN Away From The Sun (Republic/Universal)	+146
FUEL Falls On Me (Epic)	+116
LOS LONELY BOYS Heaven (Or/Epic)	+115
BARENAKED LADIES Testing 1, 2, 3 (Reprise)	+113

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



“Love's Divine”

the second single for SEAL IV

R&R:

Hot AC: 24 815x (+54)

AC: 16-14 1020x (+124)

Monitor:

Adult Top 40: 24\* 704x (+53)

Mainstream AC: 15\*-12\* 806x (+93)

Modern Adult: 26\* - 25\*

COMBINED AUDIENCE OF 12 MILLION

OVER 650,000 ALBUMS SOLD TO DATE!

“LOVE'S DIVINE” is currently being featured in promos for AVERAGE JOE, ADAM RETURNS on NBC







America's Best Testing Hot AC Songs 12+  
For The Week Ending 3/26/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Women 18-34	Women 18-24	Women 25-34
MAROON 5 This Love (Octone/J)	4.42	4.43	96%	13%	4.51	4.52	4.50
MATCHBOX TWENTY Downfall (Atlantic)	4.32	-	52%	3%	4.31	4.28	4.36
MATCHBOX TWENTY Bright Lights (Atlantic)	4.20	4.15	95%	27%	4.15	4.08	4.30
EVANESCENCE My Immortal (Wind-up)	4.18	4.19	97%	27%	4.28	4.35	4.14
3 DOORS DOWN Away From The Sun (Republic/Universal)	4.18	4.15	71%	7%	4.22	4.26	4.15
HOOBASTANK The Reason (Island/IDJMG)	4.12	4.13	57%	5%	4.14	4.25	3.88
3 DOORS DOWN Here Without You (Republic/Universal)	4.09	4.01	99%	42%	4.19	4.18	4.22
FUEL Falls On Me (Epic)	4.06	4.04	85%	16%	4.07	4.07	4.05
JOHN MAYER Clarity (Aware/Columbia)	4.05	3.97	73%	11%	4.17	4.20	4.11
LINKIN PARK Numb (Warner Bros.)	4.04	4.03	89%	26%	4.06	4.07	4.04
NICKELBACK Someday (Roadrunner Records/IDJMG)	4.02	4.06	98%	38%	4.03	4.05	4.00
TRAIN When I Look To The Sky (Columbia)	4.02	3.95	87%	19%	4.04	4.01	4.09
SANTANA w/ALEX BAND Why Don't You & I (Arista)	3.97	4.03	97%	41%	3.97	3.89	4.14
JOSH KELLEY Everybody Wants You (Hollywood)	3.90	3.94	43%	7%	3.97	4.02	3.88
FIVE FOR FIGHTING 100 Years (Aware/Columbia)	3.88	3.85	84%	19%	3.76	3.79	3.71
SARAH MCLACHLAN Fallen (Arista)	3.84	3.84	91%	28%	3.98	3.97	3.98
BARNAKAD LADIES Testing 1, 2, 3 (Reprise)	3.73	3.79	47%	8%	3.68	3.56	3.93
DIDO White Flag (Arista)	3.69	3.63	96%	44%	3.81	3.77	3.89
JESSICA SIMPSON With You (Columbia)	3.67	3.53	91%	35%	3.92	3.99	3.78
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	3.58	3.65	99%	48%	3.81	3.71	4.02
OUTKAST Hey Ya! (Arista)	3.58	3.59	98%	57%	3.83	3.78	3.94
CLAY AIKEN Invisible (RCA)	3.57	3.40	95%	40%	3.56	3.54	3.60
LIZ PHAIR Extraordinary (Capitol)	3.56	3.48	68%	18%	3.55	3.43	3.80
NO DOUBT It's My Life (Interscope)	3.54	3.56	98%	52%	3.73	3.57	4.06
TOBY LIGHTMAN Devils And Angels (Lava)	3.50	3.57	46%	10%	3.36	3.45	3.18
MELISSA ETHERIDGE Breathe (Island/IDJMG)	3.47	3.52	78%	22%	3.41	3.35	3.53
SEAL Love's Divine (Warner Bros.)	3.46	3.41	57%	15%	3.45	3.43	3.49
NORAH JONES Sunrise (Blue Note/EMC)	3.35	3.33	70%	19%	3.44	3.41	3.51

Total sample size is 461 respondents. Total average favorability estimates are based on a scale of 1-5. (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace 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

**JOSH GROBAN** You Raise Me Up (143/Reprise)  
Total Plays: 241, Total Stations: 12, Adds: 2

**DURAN DURAN** Sunrise (Capitol)  
Total Plays: 234, Total Stations: 20, Adds: 2

**ALANIS MORISSETTE** Everything (Maverick/Reprise)  
Total Plays: 199, Total Stations: 47, Adds: 46

**SWITCHFOOT** Meant To Live (Red Ink/Columbia)  
Total Plays: 191, Total Stations: 16, Adds: 4

**MICHAEL ANDREWS w/GARY JULES** Mad World (Universal)  
Total Plays: 190, Total Stations: 10, Adds: 1

**BLONDIE** Good Boys (Sanctuary/SRG)  
Total Plays: 183, Total Stations: 20, Adds: 0

**311** Love Song (Volcano/Maverick)  
Total Plays: 181, Total Stations: 18, Adds: 3

**DAMIEN RICE** Cannonball (Vector Recordings/Warner Bros.)  
Total Plays: 144, Total Stations: 17, Adds: 2

**RICK SPRINGFIELD** Will It? (Gomer/Red Ink)  
Total Plays: 118, Total Stations: 11, Adds: 1

**HANSON** Penny & Me (3CG)  
Total Plays: 106, Total Stations: 10, Adds: 1

Songs ranked by total plays

## Indicator

Most Added\*

ALANIS MORISSETTE Everything (Maverick/Reprise)

AVRIL LAVIGNE Don't Tell Me (Arista)

## Reporters

<b>WDDO/Alton, OH</b> OM: Kevin Kennedy ALANIS MORISSETTE	<b>WDDO/Cape Cod, MA</b> OM/PM: Gregg Cassidy MD: Cheryl Park No Adds	<b>KLTV/Carpas Christi, TX</b> OM/PM: Bert Clark CHRIE ALANIS MORISSETTE SKYE MOORE	<b>WVNC/Fl. Myers, FL</b> OM/PM: Bob Gressinger APD: Bruce Cannon MD: Rocky Rogers 1 LOS LOVELY BOYS ALANIS MORISSETTE	<b>KURB/Life Rock, AR</b> PD: Randy Cain MD: Becky Rogers ALANIS MORISSETTE CHRIE SKYE MOORE	<b>WJLK/Monmouth, NJ</b> OM/PM: Lou Russo MD: Debbie Baccante ALANIS MORISSETTE	<b>WVNY/Philadelphia, PA</b> OM/PM: Gerry DeFranco MD: Jill DeWitt APD: Joe Frick NO ADDS	<b>KFRW/San Diego, CA</b> OM/PM: Tracy Johnson MD: Jill DeWitt 14 ALANIS MORISSETTE	<b>WVTV/St. Louis, MO</b> PD: Kirby Loch MD: Jill DeWitt 8 ALANIS MORISSETTE LOS LOVELY BOYS	<b>WVFX/Washington, DC</b> OM/PM: Tommy King MD: Carol Parker No Adds
<b>WVNY/Albany, NY</b> PD: Randy MacLean APD: Kevin Ross MD: Tracy Johnson SARAH MCLACHLAN ALANIS MORISSETTE SWITCHFOOT	<b>WMT/Cedar Rapids, IA</b> OM/PM: JJ Cook No Adds	<b>KDMX/Dallas, TX</b> PD: Paul Robinson MD: Lisa Thomas 1 LOS LOVELY BOYS CHRIE ALANIS MORISSETTE	<b>WVNEE/Fl. Wayne, IN</b> PD: Hank Evans MD: Chris Cope 1 MAROON 5	<b>KDML/Los Angeles, CA</b> MD: John Foye MD: Claudi MD: Robert Archer No Adds	<b>KCDU/Monterey, CA</b> PD/MD: Mike Stot MD: Mike Stot AVRIL LAVIGNE ALANIS MORISSETTE	<b>KNXP/Phoenix, AZ</b> PD: Ron Price MD: John Principale 11 311 3 SWITCHFOOT ALANIS MORISSETTE	<b>KNMY/San Diego, CA</b> PD: Duncan Payton MD: Neil Mackay 11 LENNY KRAVITZ 8 SARAH MCLACHLAN 4 DURAN DURAN 4 DIDD 3 LIZ PHAIR 1 ALANIS MORISSETTE	<b>WVWHM/Toledo, OH</b> OM: Tom Roberts PD: Steve Marshall MD: Jeff Webster ALANIS MORISSETTE	<b>WVZZ/Washington, DC</b> PD: Sammy Simpson APD/MD: Sean Sellers MD: Heather Leigh PAT MCCOY BAND
<b>KPEK/Albuquerque, NM</b> PD: Tony Meador MD: Deanna McClerton 71 1 DAMIEN RICE 1 ALANIS MORISSETTE FLAME AVRIL LAVIGNE	<b>WALC/Charleston, SC</b> PD: Brent McKay TOBY LIGHTMAN	<b>WDAQ/Danbury, CT</b> PD: Bill Trulla MD: Scott McDonald 28 ALANIS MORISSETTE	<b>WVTV/Grand Rapids, MI</b> OM: Doug Montgomery PD: Mark Fouts APD/MD: Ken Evans No Adds	<b>KYSRA/Los Angeles, CA</b> Star/PM: Angela Perotti MD: Chris Payne 15 LENNY KRAVITZ 1 ALANIS MORISSETTE	<b>WPLJ/New York, NY</b> OM: Tom Cuddy PD: Scott Shannon MD: Tony Mascano No Adds	<b>WZPT/Pittsburgh, PA</b> OM/PM: John Hartwell APD: Jimmy Hartwell MD: Scott Alexander MD: Michael Martin MD: James Baker CHRIE JESSICA SIMPSON ALANIS MORISSETTE	<b>WVWPC/Traverse City, MI</b> PD: Rob Weaver MD: Heather Leigh 11 LIZ PHAIR 11 JOHN MAYER AVRIL LAVIGNE ALANIS MORISSETTE	<b>KSZR/Tucson, AZ</b> OM: Herb Crow PD/MD: Chris 4 3 DOORS DOWN 4 MATCHBOX TWENTY SKYE MOORE	<b>KFBZ/Wichita, KS</b> No Adds
<b>KMUS/Anchorage, AK</b> PD: Paul Lamm MD: Meekia Thomas No Adds	<b>WALN/Charlotte</b> PD: Neil Sharpe APD/MD: Cheryl James ALANIS MORISSETTE	<b>WMMX/Dayton, OH</b> PD: Jill Stevens MD: Shawn Vincent 6 MARTINA MCBRIDE NELLY FURTADO	<b>WVZN/Greensboro, NC</b> LOS LOVELY BOYS	<b>WOMA/Louisville, KY</b> PD: George Layton MD: Katrina Bley ALANIS MORISSETTE	<b>WVPE/Norfolk, VA</b> PD: Steve Mack APD/MD: Jason Goodman ALANIS MORISSETTE	<b>WVMD/Portland, ME</b> PD: Rami Krahonen APD/MD: Elaine Blanton ALANIS MORISSETTE SKYE MOORE	<b>KLLC/San Francisco, CA</b> PD: John Puck APD/MD: Jay 14 ALANIS MORISSETTE HOBBSTANK	<b>KSFB/Wichita, KS</b> No Adds	<b>WVWZ/Wichita, KS</b> No Adds
<b>WVKS/Appleton, WI</b> OM: Greg Hill PD: Dayton Kane APD/MD: Dan "Hoddy" Hodges 2 ALANIS MORISSETTE	<b>WVND/Chicago, IL</b> PD/MD: Mary Ellen Kachinski 3 ALANIS MORISSETTE	<b>KALC/Denver, CO</b> PD: BJ Harris APD/MD: Kevin Kaske No Adds	<b>WVWZ/Memphis, TN</b> OM: Jerry Owen PD/MD: Tony "Kramer" Britton 4 LIVE W/ SHELBY LYNNE 1 AVRIL LAVIGNE	<b>WVXN/Madison, WI</b> OM: Mike Farns APD/MD: Jason Goodman ALANIS MORISSETTE	<b>WVPT/Portland, OR</b> PD: Steve Puck MD: Sherry Stewart 3 DIDD 1 DECATUR	<b>KLLC/San Francisco, CA</b> PD: John Puck APD/MD: Jay 14 ALANIS MORISSETTE HOBBSTANK	<b>KZPT/Tucson, AZ</b> OM: Tom Lued PD: Greg Denton MD: Leslie Lala JOSH GROBAN HOBBSTANK	<b>WVLO/Worcester, MA</b> OM/PM: Jay Owen Jones APD/MD: Mary Knapf ALANIS MORISSETTE	<b>WVWZ/Wichita, KS</b> No Adds
<b>WVWZ/Atlantic City, NJ</b> PD: Brad Carman MD: Gabe Turner 11 ALANIS MORISSETTE SKYE MOORE	<b>WVRO/Cincinnati, OH</b> APD: Grover Collins MD: Brian Douglas 1 NORA JONES	<b>KVUN/Denver, CO</b> PD: Bruce Hartzel APD/MD: Michael Griford No Adds	<b>WVWZ/Memphis, TN</b> OM: Jerry Owen PD/MD: Tony "Kramer" Britton 4 LIVE W/ SHELBY LYNNE 1 AVRIL LAVIGNE	<b>WVXN/Madison, WI</b> OM: Mike Farns APD/MD: Jason Goodman ALANIS MORISSETTE	<b>KYS/Oklahoma City, OK</b> OM/PM: Chris Baker MD: Pamela Reaming GAVIN DEGRAW	<b>WVSN/Providence, RI</b> PD: Steve Puck MD: Jerry Trust CHRIE ALANIS MORISSETTE	<b>KVTV/San Jose, CA</b> OM/PM: Jim Wang APD/MD: Michael Martinez 9 ALANIS MORISSETTE LIVE W/ SHELBY LYNNE	<b>KZPS/Tulsa, OK</b> PD/MD: Kim Cooper 7 3 DOORS DOWN HOBBSTANK JESSICA SIMPSON	<b>WVWZ/Wichita, KS</b> No Adds
<b>KAND/Austin, TX</b> PD: Daryl Hayes MD: Clay Calver CHRIE	<b>WVRC/Cincinnati, OH</b> PD/MD: Steve Bender MARTINA MCBRIDE	<b>WVWZ/Memphis, TN</b> OM: Jerry Owen PD/MD: Tony "Kramer" Britton 4 LIVE W/ SHELBY LYNNE 1 AVRIL LAVIGNE	<b>WVWZ/Memphis, TN</b> OM: Jerry Owen PD/MD: Tony "Kramer" Britton 4 LIVE W/ SHELBY LYNNE 1 AVRIL LAVIGNE	<b>WVXN/Madison, WI</b> OM: Mike Farns APD/MD: Jason Goodman ALANIS MORISSETTE	<b>KVY/Oklahoma City, OK</b> OM/PM: Chris Baker MD: Pamela Reaming GAVIN DEGRAW	<b>WVRE/Reading, PA</b> PD/MD: Al Buba OM: Don Perreault SOMETHING CORPORATE DURAN DURAN ALANIS MORISSETTE	<b>KVTV/San Jose, CA</b> OM/PM: Jim Wang APD/MD: Michael Martinez 9 ALANIS MORISSETTE LIVE W/ SHELBY LYNNE	<b>WVWZ/Wichita, KS</b> No Adds	<b>WVWZ/Wichita, KS</b> No Adds
<b>KLLY/Bakersfield, CA</b> PD: E. J. Tyler APD: Erin Fox 15 ALANIS MORISSETTE SKYE MOORE CHRIE	<b>WVWZ/Memphis, TN</b> OM: Jerry Owen PD/MD: Tony "Kramer" Britton 4 LIVE W/ SHELBY LYNNE 1 AVRIL LAVIGNE	<b>WVWZ/Memphis, TN</b> OM: Jerry Owen PD/MD: Tony "Kramer" Britton 4 LIVE W/ SHELBY LYNNE 1 AVRIL LAVIGNE	<b>WVWZ/Memphis, TN</b> OM: Jerry Owen PD/MD: Tony "Kramer" Britton 4 LIVE W/ SHELBY LYNNE 1 AVRIL LAVIGNE	<b>WVXN/Madison, WI</b> OM: Mike Farns APD/MD: Jason Goodman ALANIS MORISSETTE	<b>KVY/Oklahoma City, OK</b> OM/PM: Chris Baker MD: Pamela Reaming GAVIN DEGRAW	<b>KVCA/Reno, NV</b> OM: Dan Schultz PD: Beau Brutz MD: Connie Wray 211 ALANIS MORISSETTE	<b>WVWZ/Wichita, KS</b> No Adds	<b>WVWZ/Wichita, KS</b> No Adds	<b>WVWZ/Wichita, KS</b> No Adds
<b>WVWZ/Baltimore, MD</b> OM: Josh Woodcock PD/MD: Steve Hartz 3 NELLY FURTADO 1 ALANIS MORISSETTE	<b>WVWZ/Memphis, TN</b> OM: Jerry Owen PD/MD: Tony "Kramer" Britton 4 LIVE W/ SHELBY LYNNE 1 AVRIL LAVIGNE	<b>WVWZ/Memphis, TN</b> OM: Jerry Owen PD/MD: Tony "Kramer" Britton 4 LIVE W/ SHELBY LYNNE 1 AVRIL LAVIGNE	<b>WVWZ/Memphis, TN</b> OM: Jerry Owen PD/MD: Tony "Kramer" Britton 4 LIVE W/ SHELBY LYNNE 1 AVRIL LAVIGNE	<b>WVXN/Madison, WI</b> OM: Mike Farns APD/MD: Jason Goodman ALANIS MORISSETTE	<b>KVY/Oklahoma City, OK</b> OM/PM: Chris Baker MD: Pamela Reaming GAVIN DEGRAW	<b>WVWZ/Wichita, KS</b> No Adds	<b>WVWZ/Wichita, KS</b> No Adds	<b>WVWZ/Wichita, KS</b> No Adds	<b>WVWZ/Wichita, KS</b> No Adds
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**CAROL ARCHER**  
 carcher@radioandrecords.com

PART TWO OF A TWO-PART SERIES

# Columbia: Still Deep Into Jazz After 116 Years

Adult artists like Chris Botti and Peter White remain important in label's vision

Last week, in Part One, the subject was Columbia Records' illustrious 116-year heritage, including the company's perennial commitment to jazz, which began nearly a century ago with Scott Joplin and Louis Armstrong. In Part Two, Columbia Sr. VP/Jazz & Legacy Recordings Jeff Jones and Columbia VP/Adult Promotion & Marketing John Vernile discuss Columbia's adult roster, especially two core smooth jazz artists — Peter White and Chris Botti — who currently have top five Smooth Jazz singles.

Three years ago Jones was asked to run what is loosely called Columbia's jazz division, although it would be more accurately described as part of the label as a whole, as opposed to a full-fledged, free-standing division that focuses on one genre of music.

Jones explains, "The artists are signed to Columbia Records — the same company Bob Dylan, Bruce Springsteen, John Mayer and Beyonce are signed to — which brings the same marketing and promotional support to their projects.

"Peter White, who is one of the best guitar players I've ever seen; Chris Botti, a phenomenal artist who just gets better and better; Angelique Kidjo; Derek Trucks; and Steve Tyrell — all are signed to Columbia Records.



Jeff Jones

"We believed that the best thing we could do was to be small and diversified, so that our artists represent a number of different musical points of view and genres: Angelique Kidjo in the world music arena; Chris Botti and Peter White, who are some of the best artists in the smooth jazz genre; Bela

Fleck and Jorma Kaukonen, who might be considered folk-bluegrass-traditional; or, in the traditional jazz mold, David Sanchez, James Carter and The Bad Plus, as well as Robinella & The CC String Band, an acoustic group from Knoxville with tendencies to traditional swing, country, folk and bluegrass. They are all adult artists within the context of the Columbia Records Group and, in our opinion, the best artists in their genres."

Under this organizational umbrella, Vernile manages a variety of radio formats, including Smooth Jazz, NPR, traditional Jazz, Folk and some Country and Americana. Mark Feldman, who handles marketing for much of the adult genre, especially new, contemporary artists, is also Bob Dylan's product manager.

**"Without radio's wholehearted support — including scrupulous back- and front-announcing — in creating active awareness, it won't be viable for labels to put out SJ records."**

John Vernile

Columbia is a major, but the label encounters the same resistance from mainstream media — most notably, TV — to exposing its adult artists that other labels face. However, as the opening act on Sting's current U.S. tour, Botti has appeared on local TV morning shows across the country. Jones says, "Our perspective is that Chris needs to play and tour as often as possible so we can get him in front of the cameras, but with instrumental music on television, it's very difficult."

Vernile says, "It is critical for record companies to have Smooth Jazz radio available to get the word out on art-

## Convention Countdown Begins Now

R&R Convention 2004 hits the Beverly Hilton in Los Angeles June 24-26. Check this space every week for updates to the official agenda. Also, see Page 28 for the nominating ballot for this year's R&R Industry Achievement Awards. The awards will, as usual, be presented at a special ceremony at the convention. Who'll get to take home an award? Your votes decide!



## Chris Botti, The Champion Of Chill

Rendezvous Entertainment has teamed with Crystal Media, which syndicates *The Dave Koz Radio Show*, to present *Let's Chill With Chris Botti*. Rendezvous partner Frank Cody says, "Chris knows chill and lounge better than just about anyone I know, and he's passionate about it. You can hear the chill influences organically incorporated in his last two Columbia albums."

"I first heard Chris on the radio when he was sitting in for Dave Koz on KTWV/Los Angeles. He's a natural," Cody continues. "He knows that the music is the star and backs up his enthusiasm with great personal stories from his world tours with Sting.

"*Let's Chill* is perfect destination programming for Smooth Jazz. Special weekend programming is an important ratings booster and revenue generator for stations, and *Let's Chill* allows affiliates a safe way to expose this exciting new genre with a star of the format as host. Several major-market stations immediately called us when they heard about *Let's Chill*, so we're very optimistic about the show's potential.

"HBO doesn't air reruns of *The Sopranos* during sweeps, it rolls out the season premiere, with new characters and plot development. *Queer Eye for the Straight Guy* was so successful it established Bravo as a real player. If Smooth Jazz is going to continue to grow and compete, it needs fresh specialty programming like *Let's Chill*."

Botti offers this perspective: "Chill is a fresh new sound, rapidly rising in popularity all over the world. I've traveled so much the past four years and seen the rest of the world embrace this music. It has roots in smooth jazz, dance, world, electronica and pop, but, unlike dance club music, chill appeals to a wide spectrum of ages and musical tastes. Whether you're in a great clothing store in Paris, a beautiful hotel in Rome or a chill-out bar or lounge in South America or Southeast Asia, that's what they're playing. And that music, chill, is finally coming here to America — a great thing."



Chris Botti

ists like Chris and Peter because there are so few opportunities on the commercial front to get instrumental artists on the air, and Smooth Jazz provides access. We signed on early with *Smooth Jazz TV*. Those guys have done a tremendous job of connecting the dots, not only with television, but with inventory they've been able to trade with local stations to provide focus."

He continues, "The larger issue is that this format is really responsible for artist development, and it is the only way to develop them. It is in the stations' interest to develop these artists along with us, to differentiate themselves from the ACs in their markets. It's important for Smooth Jazz radio to take an active role in creating viable careers for these artists. Without radio's wholehearted support —

including scrupulous back- and front-announcing — in creating active awareness, it won't be viable for labels to put out SJ records."

Jones says, "If you're going to be in the business of signing artists and promoting their careers and their projects, you have to market them. There is a partnership between retail, radio, publicity and touring, and it is to our advantage as a record company to bring a lot of people into the tent. It's our philosophy that we will continue to look for unique, talented, smart, diverse artists for Columbia Records — artists with a unique vision and an understanding of the work that's required, both in making great records and in marketing them alongside us. And it's crucial for Smooth Jazz to create enduring superstars, not just hit songs."



John Vernile

## Confidential, But No Secret

With arresting cover art by Mark Zingarelli, Peter White's *Confidential* hits retail this week. White's fourth project on Columbia captures his unique signature acoustic-guitar sound — complete with the indelible melody lines and stunning technique that have made White a beloved core SJ artist — while also introducing a range of new writing and production approaches.



Peter White

The opening bars of the first track, for instance, establish a chill vibe. Brazilian and other global rhythms interweave, and, later, Christopher Cross adds an enticing vocal. "Talkin' Bout Love," White's dynamic first single from *Confidential*, earns No. 4\* on this week's R&R SJ Top 30.

"Columbia has always had a small smooth jazz roster," White says. "When I joined the label in 1996, they had Grover Washington Jr. — bless his heart — and Gato Barbieri. I was just a guy from England who had come from a small independent label, and suddenly I was in such great company artistically. Kevin Gore signed me. By the time Columbia signed Chris Botti, he doubled the label's SJ roster. Both of us get a lot of personal attention, and that's really good.

"We're trying to get a tour going with me, Rick Braun and Mindi Abair, which would be wonderful. I toured with Mindi in December and my eyes were totally opened. She's so fun, so pop and so different. She's a great performer, and she brings that female element that has been missing in smooth jazz."



March 26, 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)	834	-35	104680	18	40/0
2	2	RICHARD ELLIOT Sly (GRP/VMG)	803	+30	100498	16	39/0
3	3	CHRIS BOTTI Indian Summer (Columbia)	666	-92	69924	26	35/0
5	4	PETER WHITE Talkin' Bout Love (Columbia)	640	+42	73346	10	40/0
9	5	PAUL BROWN 24/7 (GRP/VMG)	618	+79	91627	9	38/3
7	6	STEVE COLE Everyday (Warner Bros.)	539	-20	63491	23	34/0
8	7	HIL ST. SOUL For The Love Of You (Shanachie)	538	-6	58829	10	38/1
4	8	NICK COLIONNE High Flyin' (3 Keys Music)	526	-74	46849	24	28/0
6	9	JAZZMASTERS Puerto Banus (Trippin' N' Rhythm)	525	-62	42825	31	28/0
10	10	EUGE GROOVE Livin' Large (Narada)	493	+61	61647	7	37/1
11	11	PAUL TAYLOR Steppin' Out (Peak)	441	+12	64573	8	35/2
13	12	BASS X Vonni (Liquid B)	433	+23	42297	19	30/1
12	13	DAVE KOZ All I See Is You (Capitol)	431	+18	62931	4	36/1
16	14	NORAH JONES Sunrise (Blue Note/EMC)	407	+82	41238	8	33/3
14	15	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)	387	-21	42220	20	30/0
15	16	RICHARD SMITH Sing A Song (A440)	386	+32	34885	15	30/0
18	17	MINDI ABAIR Save The Last Dance (GRP/VMG)	353	+39	38141	5	31/2
17	18	MARC ANTOINE Mediterraneo (Rendezvous)	349	+31	39921	5	34/2
21	19	JOYCE COOLING Expression (Narada)	301	+69	32344	2	30/4
20	20	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)	284	+46	35163	3	27/1
19	21	JEFF GOLUB Pass It On (GRP/VMG)	272	+6	25047	7	22/0
23	22	NAJEE Eye 2 Eye (N-Coded)	249	+25	27082	13	21/1
22	23	DAVID SANBORN Isn't She Lovely (GRP/VMG)	223	-5	23369	6	18/0
24	24	RICK BRAUN Daddy-O (Warner Bros.)	217	+35	14685	3	23/3
25	25	BRIAN BROMBERG Bobblehead (A440)	168	-13	8102	7	13/0
30	26	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)	144	+27	6773	2	11/1
26	27	DAN SIEGEL In Your Eyes (Native Language)	134	-4	5741	4	13/0
Debut	28	PRAFUL Let The Chips Fall (Rendezvous)	129	+104	17079	1	24/10
Debut	29	PETE BELASCO Deeper (Compendia)	125	+28	6748	1	10/2
27	30	SPECIAL EFX Ladies Man (Shanachie)	121	-7	9715	4	11/0

## Most Added®

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
PRAFUL Let The Chips Fall (Rendezvous)	10
DIANA KRALL Temptation (Yesterday/Today) (GRP/VMG)	6
JOYCE COOLING Expression (Narada)	4
NESTOR TORRES Maybe Tonight (Heads Up International)	4
CHUCK LOEB Bring It (Shanachie)	4
PAUL BROWN 24/7 (GRP/VMG)	3
NORAH JONES Sunrise (Blue Note/EMC)	3
RICK BRAUN Daddy-O (Warner Bros.)	3
KEIKO MATSUI Reflections (Narada)	3
ALAN HEWITT Breathless (215)	3

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PRAFUL Let The Chips Fall (Rendezvous)	+104
DIANA KRALL Temptation (Yesterday/Today) (GRP/VMG)	+93
NORAH JONES Sunrise (Blue Note/EMC)	+82
PAUL BROWN 24/7 (GRP/VMG)	+79
JOYCE COOLING Expression (Narada)	+69
EUGE GROOVE Livin' Large (Narada)	+61
B. CULBERTSON f/N. BROWN Come On Up (Warner Bros.)	+46
PETER WHITE Talkin' Bout Love (Columbia)	+42
MINDI ABAIR Save The Last Dance (GRP/VMG)	+39
RICK BRAUN Daddy-O (Warner Bros.)	+35

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
RONNY JORDAN At Last (N-Coded)	293
SEAL Touch (Warner Bros.)	255
DAVID BENOIT Watermelon Man (GRP/VMG)	234
PRAFUL Sigh (Rendezvous)	232
JIMMY SOMMERS Take My Heart... (Gemini/Higher Octave)	224
PAMELA WILLIAMS Afterglow (Shanachie)	174
SIMPLY RED Sunrise (simplyred.com/Red Ink)	153
DARYL HALL She's Gone (Rhythm & Groove/Liquid B)	133
DAVE KOZ Honey-Dipped (Capitol)	114
KENNY G. Malibu Dreams (Arista)	100
PAUL JACKSON, JR. It's A Shame (Blue Note)	100
LUTHER VANDROSS Dance With My Father (J)	90
LEE RITENOUR Inner City Blues (GRP/VMG)	90
CANDY DULFER Finsbury Park, Cafe 67 (Eagle Rock)	77
MINDI ABAIR Flirt (GRP/VMG)	70
GREGG KARUKAS Riverside Drive (N-Coded)	66

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

40 Smooth Jazz reporters. Songs ranked by total plays for the airplay week of 3/14-3/20. 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: 118, Total Stations: 14, Adds: 2

**DIANA KRALL** Temptation (Yesterday/Today) (GRP/VMG)  
Total Plays: 108, Total Stations: 12, Adds: 6

**BRIAN HUGHES** Wherever You Are (A440)  
Total Plays: 102, Total Stations: 10, Adds: 0

**PAUL JACKSON, JR.** Walkin' (Blue Note/EMC)  
Total Plays: 78, Total Stations: 10, Adds: 1

**MICHAEL MCDONALD** Ain't Nothing Like The Real Thing (Motown)  
Total Plays: 74, Total Stations: 6, Adds: 0

**KEN NAVARRO** In The Sky Today (Shanachie)  
Total Plays: 63, Total Stations: 9, Adds: 2

**ROBERT LAMM** I Could Tell You Secrets (Blue Infinity)  
Total Plays: 61, Total Stations: 6, Adds: 0

**BOB BALDWIN** I Wanna Be Where You Are (A440)  
Total Plays: 56, Total Stations: 6, Adds: 1

**JEFF KASHIWA** Show Me Love (Native Language)  
Total Plays: 50, Total Stations: 4, Adds: 0

**BLAKE AARON** Keepin' It Real (Innervision)  
Total Plays: 49, Total Stations: 5, Adds: 1

Songs ranked by total plays

## Reporters

<p><b>WZMR/Albany, NY</b> OM: Michael Morgan PD: Kevin Callahan 1. PRAFUL 2. DIANA KRALL 3. KEIKO MATSUI 4. ALEX SUSHON</p>	<p><b>WNWV/Cleveland, OH</b> OM/PD: Bernie Kimble 8. SIMPLY RED 8. CHUCK LOEB</p>	<p><b>WDRR/Ft. Myers, FL</b> OM: Steve Amari PD: Joe Turner MD: Randi Bachman 1. BRAXTON BROTHERS</p>	<p><b>WJZN/Memphis, TN</b> PD/MD: Norm Miller PETE BELASCO KEIKO MATSUI ALAN HEWITT</p>	<p><b>WQCD/New York, NY</b> OM: John Mullen PD/MD: Charley Connolly KEN NAVARRO NESTOR TORRES CHUCK LOEB</p>	<p><b>KSSJ/Sacramento, CA</b> PD/MD: Lee Hansen APD: Ken Jones NAJEE</p>	<p><b>WEIB/Springfield, MA</b> PD: Carol Gilling MD: Juanita Shavers CHRIS STANDING CHUCK LOEB</p>
<p><b>KAJZ/Albuquerque, NM</b> OM: Jim Walton PD: Paul Lavioie APD/MD: Jeff Young PAUL JACKSON, JR. PRAFUL</p>	<p><b>WJZA/Columbus, OH</b> PD/MD: Bill Harman No Adds</p>	<p><b>KHJZ/Houston, TX</b> PD: Maxine Todd APD/MD: Greg Morgan No Adds</p>	<p><b>WLVE/Miami, FL</b> OM: Rob Roberts PD/MD: Rich McMillan No Adds</p>	<p><b>WLOQ/Orlando, FL</b> PD: Brian Morgan MD: Patricia James No Adds</p>	<p><b>KBZN/Salt Lake City, UT</b> OM/PD/MD: Dan Jessop 6. BOB BALDWIN 8. LUTHER VANDROSS</p>	<p><b>WSSM/St. Louis, MO</b> PD: David Myers 16. PAUL BROWN 5. BLAKE AARON</p>
<p><b>KNIK/Anchorage, AK</b> OM/PD: Aaron Wallender 11. NORAH JONES 13. MARC ANTOINE 13. PAUL BROWN 13. EUGE GROOVE</p>	<p><b>KOAI/Dallas, TX</b> OM/PD: Kurt Johnson MD: Mark Sanford MINDI ABAIR</p>	<p><b>KOAS/Las Vegas, NV</b> PD/MD: Erik Fox DIANA KRALL</p>	<p><b>WJZI/Milwaukee, WI</b> OM/PD: Steve Scott MD: Jeff Peterson 4. PETE BELASCO 2. PRAFUL 1. ALAN HEWITT</p>	<p><b>WJZJ/Philadelphia, PA</b> PD: Michael Tozzi MD: Frank Childs 8. LUTHER VANDROSS 7. LUTHER VANDROSS 5. RICK BRAUN 5. JOYCE COOLING</p>	<p><b>KIFM/San Diego, CA</b> OM: John Dimick PD: Mike Vasquez APD/MD: Kelly Cole No Adds</p>	<p><b>WSJT/Tampa, FL</b> PD: Ross Block MD: Kathy Curtis MIL ST. SOUL NORAH JONES</p>
<p><b>WJZZ/Atlanta, GA</b> PD/MD: Nick Francis 2. DANIE REZ 2. PAUL BROWN 2. PRAFUL</p>	<p><b>KJCD/Denver, CO</b> PD/MD: Michael Fischer NORAH JONES PRAFUL RICK BRAUN KEN NAVARRO</p>	<p><b>KSBR/Los Angeles, CA</b> OM/PD: Terry Wedel MD: Susan Koshbay 1. NESTOR TORRES 1. KEIKO MATSUI 1. ALAN HEWITT</p>	<p><b>KRVR/Modesto, CA</b> OM/MD: Doug Wirth PD: Jim Bryan 1. BRAXTON BROTHERS 1. TERRY DISLEY 1. DAVID GARFIELD 1. NESTOR TORRES</p>	<p><b>KYDT/Phoenix, AZ</b> PD: Shaun Holly APD/MD: Angie Hanks PAUL TAYLOR PRAFUL</p>	<p><b>KKSF/San Francisco, CA</b> OM: Michael Morin PD: Michael Erickson 7. DIANA KRALL</p>	<p><b>WJZW/Washington, DC</b> OM: Kenny King PD: Carl Anderson MD: Renee DePuy PRAFUL</p>
<p><b>KSMJ/Bakersfield, CA</b> OM/PD/MD: Chris Townsend APD: Matt Kelly MARC ANTOINE PAUL TAYLOR PRAFUL</p>	<p><b>WVMV/Detroit, MI</b> OM/PD: Tom Sleeper MD: Sandy Kovach BASS X</p>	<p><b>KTWV/Los Angeles, CA</b> PD: Paul Goldstein APD/MD: Samantha Wiedmann 1. BLACK MIGHTY ORCHESTRA</p>	<p><b>Jones Smooth Jazz/Network</b> PD: Steve Hubbard MD: Laurie Cobb 1. PRAFUL 1. NESTOR TORRES 1. ALAN HEWITT 1. CHUCK LOEB</p>	<p><b>KJZS/Reno, NV</b> OM: Rob Brooks PD/MD: Robert Dees No Adds</p>	<p><b>KJZY/Santa Rosa, CA</b> PD: Gordon Zlot APD/MD: Rob Singleton 7. JOYCE COOLING</p>	<p><b>*Monitored Reporters</b></p>
<p><b>WNUA/Chicago, IL</b> OM: Bob Kaake PD/MD: Steve Stiles ALAN HEWITT</p>	<p><b>KEZL/Fresno, CA</b> OM: E. Curtis Johnson PD/MD: J. Weidenheimer 2. DIANA KRALL</p>	<p><b>WELV/Macon, GA</b> OM: Eric West PD/MD: Rick Smith 10. DIANA KRALL 11. JOYCE COOLING</p>	<p><b>Jones Smooth Jazz/Network</b> PD: Steve Hubbard MD: Laurie Cobb 1. PRAFUL 1. NESTOR TORRES 1. ALAN HEWITT 1. CHUCK LOEB</p>	<p><b>KWJZ/Seattle, WA</b> PD: Carol Handley OM: Diana Rose 15. LUTHER VANDROSS 10. JEFF GOLUB 9. BONEY JAMES 8. DAVID SANBORN 8. MINDI ABAIR NORAH JONES DIANA KRALL</p>	<p><b>40 Total Reporters</b></p>	<p><b>40 Total Indicator</b></p>
<p><b>Did Not Report, Playlist Frozen (1): WYJZ/Indianapolis, IN</b></p>						





# PD Roundtable

## A discussion of tempo vs. texture, indecency in song lyrics

Deciding which track to release to radio can be one of the more contentious issues that labels, artists, managers and programmers debate. Factor in that it's the Rock or Active Rock format, and the tensions really rise. With that in mind, I asked a select group of programmers for their opinions on the matter.

I proposed this scenario: Let's say there's a great rock band out there, and their label can't decide between two songs to work to radio. Pretend both songs are equally great, with nice fat hooks, but one song is more of a power ballad and the other song is more of a straight-ahead rocker.

Then I asked the programmers, What is more important in a song, the tempo or the texture? Would their answer be the same if the band is brand-new or an established artist?

WZZN/Chicago PD Bill Gamble says the tempo-vs.-texture question depends on what the station needs at the time. "If we are overloaded with power ballads, then it's the rock song," he says. "If the playlist is full of rock songs, we go for the ballad. When 'I Am the Highway' started to show some burn, we knew we wanted to put in something fresh from Audioslave. We didn't want another ballad, so we went for 'Gasoline.'"

As to whether there's a different answer if the artist is new or established, he says, "Established artists always seem to get the benefit of the doubt with ballads."



Bill Gamble

### New Bands Need To Rock Out

KMRQ/Modesto, CA PD Jack

Paper says both tempo and texture are important. "You have to look at and listen to each song on an individual basis," he explains. "You can have a really slow-tempo song, but the lyrics and maybe a crunchy riff or two can make it appear to be really heavy."

But he adds that new bands need to rock out. He says, "If the band truly wants to be known as a hard rock band, then I prefer that baby bands give us their up-tempo song out of the box. Put your rocker on the table first, gain that Active Rock acceptance, and then take it from there."

"The last two Hoobastank songs are great examples of this. 'Out of Control' was a great reentry for them and did pretty well. Then came 'The Reason,' which is obviously a great song, but

not heavy by any stretch of the imagination. And we don't doubt

they rock because of their choice for the first single."

He agrees with Gamble about established artist, I think you have a bit more freedom to decide which song goes to radio first. Although I still believe even those acts should go with the heavier song first." But Paper admits that there are exceptions: "Nickelback put out 'Someday' first and 'Figured You Out' second, and they're doing just fine. So who knows which theory works best? If you like the way it sounds and you feel it in your gut, put it on."



Jack Paper

KLBJ/Austin OM Jeff Carrol feels that texture has an edge over tempo, and that holds true regardless of whether the artist is new or established.

Randy Hawke, PD of WJJO/Madison, concurs: "Texture is way more important. Tempo hits are usually followed by my least favorite phase, which is 'We're going to try and cross this one over to Pop.' I want the rock song every time. AC/DC have never made a ballad, and it works for them. I see a lot of bands on VH1 talking about the ballad that killed them."

"I've always been a texture guy," says KMOD/Tulsa OM Don Cristi. "Power ballad after power ballad tends to breed a constant flow of them from the labels, and a great texture tune really stands out and reminds our listeners that we're still a Rock station!" He says it makes no difference to him whether the song is from a well known act or a baby band.

### Indecency Concerns

We then moved on to the question of indecency on the air and pointed to some of the current news on the subject.

• On March 11, the House of Representatives passed the Broadcast Decency Enforcement Act of 2004 by a 391-22 vote. The bill would hike the maximum FCC fine for the airing of broadcasts deemed indecent from \$27,500 to \$500,000. The Senate is working on its own broadcast-indecency bill.

• A man recently filed a complaint with the FCC against a station

for airing an Eminem song with sexually explicit lyrics.

• There are rumors that broadcast groups could be investigated for the song lyrics their stations air, especially on Urban and Rhythmic stations.

Do programmers have concerns that the new hoopla over indecency could roll over to include songs played on the air at radio? Have they reexamined their playlists with that in mind? Do they air "clean" versions of songs, or album versions? What's their policy on swear words in lyrics?

Gamble says, "We air clean versions. Our policy on swear words is that they're never allowed on the air, and only allowed in the weekly music meeting."

Carrol weighs in on the indecency issue: "I am very nervous about how far-reaching the effect of these new changes will be on what we can and cannot air on the station. This could be a very slippery slope into suppression of our freedom of speech and artists' expression."

"I am looking at the entire library of songs for explicit words to edit. However, if I tried to edit or pull off all songs based on innuendo, I would have very few remaining to play. It appears that music has more protection, especially because of the number of stations airing a song. Some of these songs have been on the air for over 30 years."

### Very Scared

"I'm very scared," admits Hawke. "It seems like we find out what we can and cannot do when the fine rolls in. The rules on radio are very gray. Rock the Vote has a whole meaning in this year's elections. Four more years of the last two months could turn all of radio into Disney story time."

"But, then again, history has proven censorship works. Keep the people ignorant. Just ask any of the great dictators — Hitler, Stalin, Saddam. Or check in with the people trying to drive a truck through the ocean from Cuba. The success of prohibition certainly proved that only good comes when the govern-



## Convention Countdown Begins Now

R&R Convention 2004 hits the Beverly Hilton here in Los Angeles June 24-26. Check this space every week for updates to the official agenda. Also, see Page 28 for the nominating ballot for this year's R&R Industry Achievement Awards. The awards will, as usual, be presented at a special ceremony at the convention. Who'll get to take home an award? Your votes decide!



Randy Hawke

ment gets too involved with adults and the way they choose to live their adult lives. I must take some of the blame. My name is Randy, I am a recovering Bush supporter. I am sorry — Al Gore scared me, in an evil Howdy-Doody kind of way."

Cristi says he is somewhat concerned, then adds, "If it leads to another appearance of Dee Snider at a Congressional hearing, I'm all for it."

Cristi is the OM for Clear Channel's entire Tulsa cluster, so when asked whether he airs clean-edit versions of songs, he replies, "On my Hip-Hop station, yes. Every other word is 'fuck.' You have to."

With regard to a policy on the matter, Cristi says that at the Rock stations he has worked at, past and present, "I do not play edited versions of songs. We play the 'shit' version of 'Man in the Box' and the 'fuck' version of 'Who Are You.' If



Jeff Carrol



Don Cristi

it's flat-out explicit, we stay away from it. If it's in the texture of the song and it's accepted, we play the version the artist meant us to unless it's way over the top."

In the days ahead we'll see if rock will continue to be allowed to retain its rock attitude. Maybe the issue will even ignite a new flame of passion for radio and music in the format's listeners. Radio would be wise to be proactive and invite its listeners to the discussion table.

### TALK BACK TO R&R!

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

Call me at 310-788-1668

or e-mail:

cmaxwell@radioandrecords.com



**REDEFINE A LIGHT** Soil paid a visit to the studios of WAMX/Huntington, WV recently and were interviewed by PD/midday guru Paul "Ozz" Oslund on the air. The band's "Redefine" is currently rising on the Active Rock chart. Shown with their new Soil lighters are (l-r) Oslund, Soil bassist Tim King and guitarist Shaun Glass, and WAMX afternoon chick/Promotions Director Robin Wilds.



Table with columns: LAST WEEK, THIS WEEK, ARTIST TITLE LABEL(S), TOTAL PLAYS, +/- PLAYS, TOTAL AUDIENCE (00), WEEKS ON CHART, TOTAL STATIONS/ ADDS. Lists top 30 songs including Nickelback, Incubus, Audioslave, etc.

Most Added

www.radds.com

Table with columns: ARTIST TITLE LABEL(S), ADOOS. Lists newly added songs like Jet Cold Hard Bitch, Godsmack Running Blind, etc.

Most Increased Plays

Table with columns: ARTIST TITLE LABEL(S), TOTAL INCREASE. Lists songs with significant play increases like Aerosmith Baby, Please Don't Go, etc.

Most Played Recurrents

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAYS. Lists frequently played songs like Staind So Far Away, Audioslave Show Me How To Live, etc.

27 Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/14-3/20. Bullets appear on songs gaining plays or remaining flat from previous week.

New & Active

FINGER ELEVEN One Thing (Wind-up) Total Plays: 80, Total Stations: 6, Adds: 0
DEFAULT Throw It All Away (TVT) Total Plays: 76, Total Stations: 7, Adds: 1

STATIC-X So (Warner Bros.) Total Plays: 46, Total Stations: 7, Adds: 0
EDGEWATER Eyes Wired Shut (Wind-up) Total Plays: 43, Total Stations: 4, Adds: 0

Songs ranked by total plays

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

Reporters

Grid of reporter information including station call letters, location, and contact details for reporters across various cities like Albuquerque, Buffalo, Cleveland, etc.



Monitored Reporters
39 Total Reporters
27 Total Monitored
12 Total Indicator



March 26, 2004

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	TOTAL AUDIENCE (000)	WEEKS ON CHART	TOTAL STATIONS/ ADDS
1	1	INCUBUS Megalomaniac (Epic)	1890	+23	85125	12	60/0
2	2	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1755	-64	86610	19	58/0
5	3	A PERFECT CIRCLE The Outsider (Virgin)	1560	+116	66261	16	60/0
3	4	GODSMACK Re-Align (Republic/Universal)	1478	-94	63091	18	57/0
6	5	SHINEDOWN 45 (Atlantic)	1436	+13	68855	22	57/1
4	6	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1378	-72	62293	42	53/0
9	7	JET Cold Hard Bitch (Elektra/EEG)	1333	+194	71054	12	60/0
14	8	LINKIN PARK Lying From You (Warner Bros.)	1179	+130	52422	8	58/7
13	9	PUDDLE OF MUDD Heel Over Head (Geffen)	1173	+131	52274	7	57/0
10	10	LOSTPROPHETS Last Train Home (Columbia)	1120	+45	35588	14	56/1
8	11	TANTRIC Hey Now (Maverick/Reprise)	1119	-47	48448	13	54/0
11	12	TRAPT Echo (Warner Bros.)	1073	+7	33886	10	53/0
12	13	DAMAGEPLAN Save Me (Elektra/EEG)	1053	-10	42347	11	60/0
7	14	LINKIN PARK Numb (Warner Bros.)	1008	-176	48888	25	56/0
16	15	HOOBASTANK The Reason (Island/IDJMG)	906	+100	31076	7	49/1
18	16	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)	868	+73	32150	9	52/1
15	17	AUDIOSLAVE I Am The Highway (Interscope/Epic)	825	-145	48921	26	49/0
22	18	DROWNING POOL Step Up (Wind-up)	798	+49	25599	7	57/2
19	19	SEVENDUST Broken Down (TVT)	797	+31	26831	11	50/1
20	20	LO-PRO Sunday (Geffen)	741	-14	23797	12	46/0
29	21	GODSMACK Running Blind (Republic/Universal)	678	+228	30123	3	55/10
25	22	OFFSPRING (Can't Get My) Head Around You (Columbia)	668	+111	21566	4	46/3
21	23	OFFSPRING Hit That (Columbia)	580	-185	27938	19	41/0
26	24	CROSSFADE Cold (Columbia)	572	+40	17103	8	45/0
27	25	SOIL Redefine (J)	561	+81	18318	6	46/3
30	26	AUDIOSLAVE What You Are (Interscope/Epic)	557	+141	17820	3	52/7
31	27	AEROSMITH Baby, Please Don't Go (Columbia)	547	+181	23903	2	41/4
17	28	STAIN'D How About You (Flip/Elektra/EEG)	541	-239	20520	19	36/0
33	29	DROPBOX Wishbone (Re-Align/Universal)	440	+84	8830	9	43/5
24	30	KORN Y' All Want A Single (Immortal/Epic)	405	-171	19367	12	36/0
23	31	FUEL Million Miles (Epic)	389	-216	14602	13	30/0
37	32	STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	338	+41	5975	4	21/0
42	33	PRE)THING Faded Love (V2)	327	+54	12739	3	30/0
34	34	THOUSAND FOOT KRUTCH Rawklist (Tooth & Nail/EMC)	319	-20	8597	8	31/2
35	35	STATIC-X So (Warner Bros.)	315	+4	6620	5	36/3
40	36	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	305	+12	10899	5	25/1
28	37	P.O.D. Change The World (Atlantic)	296	-136	6123	8	32/0
43	38	TESLA Caught In A Dream (Sanctuary/SRG)	291	+19	16843	7	19/1
39	39	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	284	-14	7293	17	24/0
50	40	SMILE EMPTY SOUL Silhouettes (Lava)	279	+137	5569	2	39/6
44	41	MUSHROOMHEAD Crazy (Universal)	278	+24	8168	6	22/0
32	42	3 DOORS DOWN Away From The Sun (Republic/Universal)	263	-108	6977	10	21/0
38	43	BLINDSIDE All Of Us (Elektra/EEG)	252	-31	5589	9	25/0
Debut	44	THORNLEY So Far So Good (Roadrunner Records/IDJMG)	211	+160	5996	1	38/11
46	45	EVERLAST White Trash Beautiful (Island/IDJMG)	205	+20	9570	5	19/0
45	46	EDGEWATER Eyes Wired Shut (Wind-up)	204	+6	4875	5	24/2
36	47	ILL NINO This Time's For Real (Roadrunner Records/IDJMG)	196	-95	5954	9	22/0
48	48	UPO Free (Nitrus)	193	+39	7884	2	16/0
41	49	APARTMENT 26 Give Me More (Atlantic)	186	-69	4094	10	22/0
47	50	JOSH TODD Shine (Todd Entertainment/XSRECORDS)	158	+3	2406	6	17/0

## Most Added

www.rradds.com

ARTIST TITLE LABEL(S)	ADDS
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	11
GODSMACK Running Blind (Republic/Universal)	10
THREE DAYS GRACE Just Like You (Jive)	8
LINKIN PARK Lying From You (Warner Bros.)	7
AUDIOSLAVE What You Are (Interscope/Epic)	7
CLUTCH The Mob Goes Wild (DRT)	7
SMILE EMPTY SOUL Silhouettes (Lava)	6
DROPBOX Wishbone (Re-Align/Universal)	5
SEETHER Broken (Wind-up)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
GODSMACK Running Blind (Republic/Universal)	+230
JET Cold Hard Bitch (Elektra/EEG)	+194
AEROSMITH Baby, Please Don't Go (Columbia)	+181
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	+160
AUDIOSLAVE What You Are (Interscope/Epic)	+141
SMILE EMPTY SOUL Silhouettes (Lava)	+137
PUDDLE OF MUDD Heel Over Head (Geffen)	+131
LINKIN PARK Lying From You (Warner Bros.)	+129
A PERFECT CIRCLE The Outsider (Virgin)	+116
OFFSPRING (Can't Get My) Head Around You (Columbia)	+111

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
TRAPT Still Frame (Warner Bros.)	717
PUDDLE OF MUDD Away From Me (Geffen)	604
JET Are You Gonna Be My Girl (Elektra/EEG)	576
STAIN'D So Far Away (Flip/Elektra/EEG)	559
LINKIN PARK Faint (Warner Bros.)	530
TRAPT Headstrong (Warner Bros.)	506
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	506
DISTURBED Liberate (Reprise)	499
CHEVELLE Send The Pain Below (Epic)	494
AUDIOSLAVE Show Me How To Live (Interscope/Epic)	461

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

62 Active Rock reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/14-3/20. 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 3/26/04

Artist Title (Label)	TW	LW	Familiarity	Burn	Men 18-34	Men 18-24	Men 25-34
LINKIN PARK Numb (Warner Bros.)	4.36	4.33	99%	34%	4.11	4.26	3.90
LINKIN PARK Lying From You (Warner Bros.)	4.34	4.30	89%	12%	4.16	4.37	3.87
THREE DAYS GRACE (I Hate) Everything About You (Jive)	4.33	4.32	98%	28%	4.15	4.19	4.10
HOOBASTANK The Reason (Island/IDJMG)	4.14	3.93	78%	12%	3.89	4.14	3.56
SHINEDOWN 45 (Atlantic)	4.14	4.06	66%	11%	4.19	4.33	4.03
GODSMACK Re-Align (Republic/Universal)	4.13	4.14	83%	13%	4.16	4.17	4.15
SEVENDUST Broken Down (TVT)	4.13	4.10	62%	5%	4.16	4.36	3.90
TRAPT Echo (Warner Bros.)	4.10	3.86	82%	11%	3.82	3.91	3.69
A PERFECT CIRCLE The Outsider (Virgin)	4.08	4.01	76%	11%	4.01	4.06	3.94
LOSTPROPHETS Last Train Home (Columbia)	4.03	4.02	79%	14%	3.74	3.91	3.50
STAIN'D How About You (Flip/Elektra/EEG)	3.97	3.95	86%	18%	3.77	3.73	3.84
KORN Y'all Want A Single (Immortal/Epic)	3.97	3.83	72%	14%	4.27	4.27	4.26
DROWNING POOL Step Up (Wind-up)	3.97	3.87	53%	6%	4.00	4.09	3.90
INCUBUS Megalomaniac (Epic)	3.95	3.97	95%	24%	4.04	4.05	4.03
NICKELBACK Figure You Out (Roadrunner Records/IDJMG)	3.93	3.96	96%	24%	3.87	3.88	3.84
DAMAGEPLAN Save Me (Elektra/EEG)	3.92	3.85	47%	6%	3.92	3.94	3.89
CROSSFADE Cold (Columbia)	3.92	-	40%	3%	4.07	4.26	3.86
PUDDLE OF MUDD Away From Me (Geffen)	3.89	3.93	92%	28%	3.69	3.47	3.97
FUEL Million Miles (Epic)	3.84	3.95	63%	10%	3.67	3.78	3.52
3 DOORS DOWN Away From The Sun (Republic/Universal)	3.80	3.74	78%	20%	3.56	3.50	3.65
TANTRIC Hey Now (Maverick/Reprise)	3.75	3.77	65%	13%	3.65	3.71	3.58
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.71	3.80	96%	37%	3.41	3.38	3.45
LO-PRO Sunday (Geffen)	3.71	-	43%	7%	3.65	3.87	3.28
PUDDLE OF MUDD Heel Over Head (Geffen)	3.70	3.69	62%	12%	3.48	3.37	3.64
JET Cold Hard Bitch (Elektra/EEG)	3.68	3.67	72%	18%	3.58	3.71	3.42
OFFSPRING Hit That (Columbia)	3.64	3.75	95%	37%	3.52	3.56	3.47
AUDIOSLAVE I Am The Highway (Interscope/Epic)	3.61	3.72	93%	39%	3.71	3.70	3.71
P.D.D. Change The World (Atlantic)	3.56	-	65%	15%	3.24	3.36	3.10
JET Are You Gonna Be My Girl (Elektra/EEG)	3.46	3.35	96%	45%	3.20	3.17	3.23

Total sample size is 370 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: 137, Total Stations: 15, Adds: 0

EVANESCENCE Everybody's Fool (Wind-up)  
Total Plays: 117, Total Stations: 13, Adds: 1

DEFAULT Throw It All Away (TVT)  
Total Plays: 105, Total Stations: 13, Adds: 3

THREE DAYS GRACE Just Like You (Jive)  
Total Plays: 79, Total Stations: 13, Adds: 8

ATREYU Lip Gloss And Black (Victory)  
Total Plays: 65, Total Stations: 7, Adds: 0

CLUTCH The Mob Goes Wild (DRT)  
Total Plays: 49, Total Stations: 10, Adds: 7

LENNY KRAVITZ Where Are We Runnin' (Virgin)  
Total Plays: 36, Total Stations: 6, Adds: 4

Songs ranked by total plays  
**Indicator** **Most Added**

THORNLEY So Far So Good (Roadrunner Records/IDJMG)

THREE DAYS GRACE Just Like You (Jive)

SMILE EMPTY SOUL Silhouettes (Lava)

DEFAULT Throw It All Away (TVT)

ATREYU Lip Gloss And Black (Victory)

LENNY KRAVITZ Where Are We Runnin' (Virgin)

SEETHER Broken (Wind-up)

**Reporters**

<b>WQBK/Albany, NY</b> PD: MD: Chris Walker DETAILS OFFSPRING	<b>WZZN/Chicago, IL*</b> PD: Bill Gamba APD: Steve Levy MD: James VanDol NANTIC	<b>WBWN/Flint, MI*</b> OM: Michael Pizzoli PD: Brian Bedlow APD/MD: Tony LaBrie CLUTCH	<b>WCCB/Hartford, CT*</b> PD: Michael Pizzoli APD/MD: Mike Karolyi SUNBELT BROTHERS THORNLEY	<b>KDJL/Little Rock, AR*</b> OM: PD: Ken Wall 2 SECTION THOUSAND FOOT KRUTCH GOODSMACK	<b>WCLG/Morgantown, WV</b> OM: PD: Jeff Murdock MD: Dave Murdock 1 CLUTCH	<b>KDOT/Reno, NV*</b> OM: Jim McClain OM: PD: Mike Patterson MD: Barry Bennett 1 SMILE EMPTY SOUL 2 GODOSMACK THORNLEY	<b>KHTQ/Spokane, WA*</b> OM: Brad Michaels OM: Rich Richards APD: Mike Austin MD: Barry Bennett 1 SMILE EMPTY SOUL 2 SEVENDUST CLUTCH	<b>WWDG/Syracuse, NY*</b> OM: Brad Michaels OM: Rich Richards APD: Mike Austin MD: Barry Bennett 1 SMILE EMPTY SOUL 2 SEVENDUST CLUTCH
<b>KZRK/Amarillo, TX</b> PD: MD: Eric Staylor 5 LIMP BIZKIT	<b>KROR/Chicago, CA</b> OM: Ron Woodward PD: MD: Dan Sandwell 5 SMILE EMPTY SOUL 1 THREE DAYS GRACE SEETHER	<b>KRZR/Fresno, CA*</b> OM: PD: E. Darin Johnson APD: Don De La Cruz MD: Rick Roddam 5 NO ADDS LINKIN PARK	<b>KPOL/Honolulu, HI*</b> PD: Ryan Scan APD/MD: Mike Karolyi 63 BURN 152 40 SEETHER 21 SMILE PLAN 22 EVANESCENCE STAND THREE DAYS GRACE	<b>WTFX/Louisville, KY*</b> PD: Michael Lee MD: Frank Webb 41 LINKIN PARK 31 SEETHER OFFSPRING PROJECT 86 EMMY AEROSMITH	<b>WKZQ/Myrtle Beach, SC</b> OM: Barry Brown PD: Brian Rickman APD/MD: Charley STAMP THREE DAYS GRACE SEETHER	<b>WVNE/Rochester, NY*</b> PD: Eric Anderson MD: Nick DiPocci OFFSPRING	<b>WOLZ/Springfield, IL</b> PD: Ray Lytle APD: Mike Austin MD: Smash 2 AEROSMITH 1 ATREYU	<b>WXTB/Tampa, FL*</b> OM: Brad Michaels OM: Rich Richards APD: Mike Austin MD: Barry Bennett 1 SMILE EMPTY SOUL 2 SEVENDUST CLUTCH
<b>WWWX/Appleton, WI*</b> PD: MD: Greg Davis 5 LIMP BIZKIT DROWNING POOL	<b>KILO/Colorado Springs, CO*</b> OM: Rich Hawk PD: MD: Ross Ford APD: Matt Gentry THORNLEY	<b>WBYY/Fl. Wayne, IN*</b> No Adds	<b>WAMX/Huntington</b> PD: Paul Ostland 2 OFFSPRING 1 AEROSMITH 1 CROSSFADE	<b>KFMX/Lubbock, TX</b> OM/MD: Wes Hessmann No Adds	<b>WJQJ/Madison, WI*</b> PD: Randy Hovak APD/MD: Blake Patton SEETHER BLACK LABEL SOCIETY	<b>WKQZ/Saginaw, MI*</b> PD: Jerry Tarrant APD/MD: Mason Lucas OFFSPRING GODOSMACK	<b>WLXZ/Springfield, MA*</b> PD: Neal Mersfield MD: Becky Pohorsky 1 LIMP BIZKIT 2 THORNLEY 1 AEROSMITH 1 GODOSMACK	<b>KICT/Wichita, KS*</b> OM: Ron Eric Taylor PD: D.C. Carter MD: Rob Thomas 1 THORNLEY 1 AEROSMITH 1 NICKELBACK
<b>WCHZ/Augusta, GA*</b> OM: Harley Drew PD/MD: Chuck Williams SOUL AEROSMITH	<b>WBZK/Columbus, OH*</b> PD: Hal Fish APD/MD: Ronni Hunter OFFSPRING	<b>WRUF/Gainesville, FL*</b> OM: Brian Lee APD: Brian Lee MD: Matt Jones THORNLEY	<b>WRIT/Huntsville, AL*</b> OM: Rob Harder PD/MD: Jimbo Wood No Adds	<b>WJQJ/Madison, WI*</b> PD: Randy Hovak APD/MD: Blake Patton SEETHER BLACK LABEL SOCIETY	<b>KATT/Oklahoma City, OK*</b> OM: Chris Baker MD: Jake Daniels 1 OFFSPRING THORNLEY	<b>WZBH/Salisbury, MD</b> OM/MD: Shawn Murphy APD/MD: Mimi Hunter No Adds	<b>KZRO/Springfield, MO</b> OM: Adam Barnes MD: George Spankmeister GODOSMACK DROWNING POOL	<b>WBSX/Wilkes Barre, PA*</b> OM: Jules Lloyd MD: Chris Lloyd THOUSAND FOOT KRUTCH
<b>KRAB/Bakersfield, CA*</b> PD/MD: Danny Sparks No Adds	<b>WRUX/Columbus, OH*</b> PD: Hal Fish APD/MD: Ronni Hunter OFFSPRING	<b>WRUX/Jackson, MS*</b> OM: Brent Roberts PD: Darrin Amiens APD: Sean Kelly MD: Sealt 2 DROWNING POOL 3 JIMIE'S CHICKEN SHACK (KARON LEWIS)	<b>WRXW/Jackson, MS*</b> OM: Brent Roberts PD: Darrin Amiens APD: Sean Kelly MD: Sealt 2 DROWNING POOL 3 JIMIE'S CHICKEN SHACK (KARON LEWIS)	<b>WGR/Manchester, NH</b> PD: Valorie Knight MD: Jason "JR" Russell 1 SUNBELT BROTHERS	<b>WTKX/Pensacola, FL*</b> PD: Leon Vargas APD/MD: Mark The Shark No Adds	<b>WZBH/Salisbury, MD</b> OM/MD: Shawn Murphy APD/MD: Mimi Hunter No Adds	<b>KISS/San Antonio, TX*</b> PD: Leon Vargas MD: C.J. Cruz AUDIOSLAVE KID ROCK SOUL	<b>WAOX/Syracuse, NY*</b> OM: Tom Mitchell APD/MD: Ryno No Adds
<b>KRFR/Bakersfield, CA*</b> OM: Bob Lewis PD/MD: Alan Daigley 2 THORNLEY	<b>KEGL/Dallas, TX*</b> PD: Matt Degan APD: Chris Ryan MD: Cindy Scutt No Adds	<b>WRXW/Jackson, MS*</b> OM: Brent Roberts PD: Darrin Amiens APD: Sean Kelly MD: Sealt 2 DROWNING POOL 3 JIMIE'S CHICKEN SHACK (KARON LEWIS)	<b>KQPC/Kansas City, MO*</b> PD: Bob Edwards APD/MD: Dave Fritz CLUTCH	<b>WGR/Manchester, NH</b> PD: Valorie Knight MD: Jason "JR" Russell 1 SUNBELT BROTHERS	<b>WTKX/Pensacola, FL*</b> PD: Leon Vargas APD/MD: Mark The Shark No Adds	<b>WZBH/Salisbury, MD</b> OM/MD: Shawn Murphy APD/MD: Mimi Hunter No Adds	<b>KISS/San Antonio, TX*</b> PD: Leon Vargas MD: C.J. Cruz AUDIOSLAVE KID ROCK SOUL	<b>WAOX/Syracuse, NY*</b> OM: Tom Mitchell APD/MD: Ryno No Adds
<b>WYYY/Baltimore, MD*</b> OM: Kerry Plackmeyer PD: Dave Hill APD/MD: Rob Heckman LINKIN PARK AEROSMITH	<b>KBPR/Denver, CO*</b> PD: Bob Richards APD/MD: Willie B. LINKIN PARK	<b>WRXW/Jackson, MS*</b> OM: Brent Roberts PD: Darrin Amiens APD: Sean Kelly MD: Sealt 2 DROWNING POOL 3 JIMIE'S CHICKEN SHACK (KARON LEWIS)	<b>KLFX/Killeen, TX</b> PD/MD: Bob Fonda 15 SMILE EMPTY SOUL 15 GODOSMACK	<b>WGR/Manchester, NH</b> PD: Valorie Knight MD: Jason "JR" Russell 1 SUNBELT BROTHERS	<b>WTKX/Pensacola, FL*</b> PD: Leon Vargas APD/MD: Mark The Shark No Adds	<b>WZBH/Salisbury, MD</b> OM/MD: Shawn Murphy APD/MD: Mimi Hunter No Adds	<b>KISS/San Antonio, TX*</b> PD: Leon Vargas MD: C.J. Cruz AUDIOSLAVE KID ROCK SOUL	<b>WAOX/Syracuse, NY*</b> OM: Tom Mitchell APD/MD: Ryno No Adds
<b>WCPR/Biloxi, MS*</b> OM: Jay Taylor PD: Scott Fox MD: Mitch Coy SMILE EMPTY SOUL	<b>KAZR/Des Moines, IA*</b> OM: Jim Schaefer PD: Ryan Palack MD: Joe Michaels GODOSMACK SEETHER STATIC-X	<b>WRXW/Jackson, MS*</b> OM: Brent Roberts PD: Darrin Amiens APD: Sean Kelly MD: Sealt 2 DROWNING POOL 3 JIMIE'S CHICKEN SHACK (KARON LEWIS)	<b>WJQJ/Lansing, MI*</b> PD: Bob Olson MD: Carolyn Stone CLUTCH	<b>WTKX/Pensacola, FL*</b> PD: Leon Vargas APD/MD: Mark The Shark No Adds	<b>WTKX/Pensacola, FL*</b> PD: Leon Vargas APD/MD: Mark The Shark No Adds	<b>WZBH/Salisbury, MD</b> OM/MD: Shawn Murphy APD/MD: Mimi Hunter No Adds	<b>KISS/San Antonio, TX*</b> PD: Leon Vargas MD: C.J. Cruz AUDIOSLAVE KID ROCK SOUL	<b>WAOX/Syracuse, NY*</b> OM: Tom Mitchell APD/MD: Ryno No Adds
<b>WKGB/Binghamton, NY</b> OM: PD: Jim Free APD/MD: Tim Boland 6 SOUL	<b>WRIF/Detroit, MI*</b> OM: Keith Hastings MD: Mithras Corrie 5 SMILE EMPTY SOUL 1 CLUTCH THORNLEY	<b>WRXW/Jackson, MS*</b> OM: Brent Roberts PD: Darrin Amiens APD: Sean Kelly MD: Sealt 2 DROWNING POOL 3 JIMIE'S CHICKEN SHACK (KARON LEWIS)	<b>WJQJ/Lansing, MI*</b> PD: Bob Olson MD: Carolyn Stone CLUTCH	<b>WTKX/Pensacola, FL*</b> PD: Leon Vargas APD/MD: Mark The Shark No Adds	<b>WTKX/Pensacola, FL*</b> PD: Leon Vargas APD/MD: Mark The Shark No Adds	<b>WZBH/Salisbury, MD</b> OM/MD: Shawn Murphy APD/MD: Mimi Hunter No Adds	<b>KISS/San Antonio, TX*</b> PD: Leon Vargas MD: C.J. Cruz AUDIOSLAVE KID ROCK SOUL	<b>WAOX/Syracuse, NY*</b> OM: Tom Mitchell APD/MD: Ryno No Adds
<b>WAAF/Boston, MA*</b> PD: Keith Hastings MD: Mithras Corrie 5 SMILE EMPTY SOUL 1 CLUTCH THORNLEY	<b>WRXW/Jackson, MS*</b> OM: Brent Roberts PD: Darrin Amiens APD: Sean Kelly MD: Sealt 2 DROWNING POOL 3 JIMIE'S CHICKEN SHACK (KARON LEWIS)	<b>WRXW/Jackson, MS*</b> OM: Brent Roberts PD: Darrin Amiens APD: Sean Kelly MD: Sealt 2 DROWNING POOL 3 JIMIE'S CHICKEN SHACK (KARON LEWIS)	<b>WJQJ/Lansing, MI*</b> PD: Bob Olson MD: Carolyn Stone CLUTCH	<b>WTKX/Pensacola, FL*</b> PD: Leon Vargas APD/MD: Mark The Shark No Adds	<b>WTKX/Pensacola, FL*</b> PD: Leon Vargas APD/MD: Mark The Shark No Adds	<b>WZBH/Salisbury, MD</b> OM/MD: Shawn Murphy APD/MD: Mimi Hunter No Adds	<b>KISS/San Antonio, TX*</b> PD: Leon Vargas MD: C.J. Cruz AUDIOSLAVE KID ROCK SOUL	<b>WAOX/Syracuse, NY*</b> OM: Tom Mitchell APD/MD: Ryno No Adds
<b>WRXR/Chattanooga, TN*</b> OM: Kris Van Dyke PD: Boner MD: Ogie 1 AUDIOSLAVE GODOSMACK	<b>WGBF/Evansville, IN</b> OM: Mike Sanders PD: Fallon APD/MD: Slick Nick THORNLEY	<b>WRXW/Jackson, MS*</b> OM: Brent Roberts PD: Darrin Amiens APD: Sean Kelly MD: Sealt 2 DROWNING POOL 3 JIMIE'S CHICKEN SHACK (KARON LEWIS)	<b>WJQJ/Lansing, MI*</b> PD: Bob Olson MD: Carolyn Stone CLUTCH	<b>WTKX/Pensacola, FL*</b> PD: Leon Vargas APD/MD: Mark The Shark No Adds	<b>WTKX/Pensacola, FL*</b> PD: Leon Vargas APD/MD: Mark The Shark No Adds	<b>WZBH/Salisbury, MD</b> OM/MD: Shawn Murphy APD/MD: Mimi Hunter No Adds	<b>KISS/San Antonio, TX*</b> PD: Leon Vargas MD: C.J. Cruz AUDIOSLAVE KID ROCK SOUL	<b>WAOX/Syracuse, NY*</b> OM: Tom Mitchell APD/MD: Ryno No Adds

**POWERED BY MEDIABASE**  
\* Monitored Reporters  
82 Total Reporters  
62 Total Monitored  
20 Total Indicator  
Did Not Report, Playlist Frozen (2):  
KIBZ/Lincoln, NE  
KNRQ/Eugene, OR

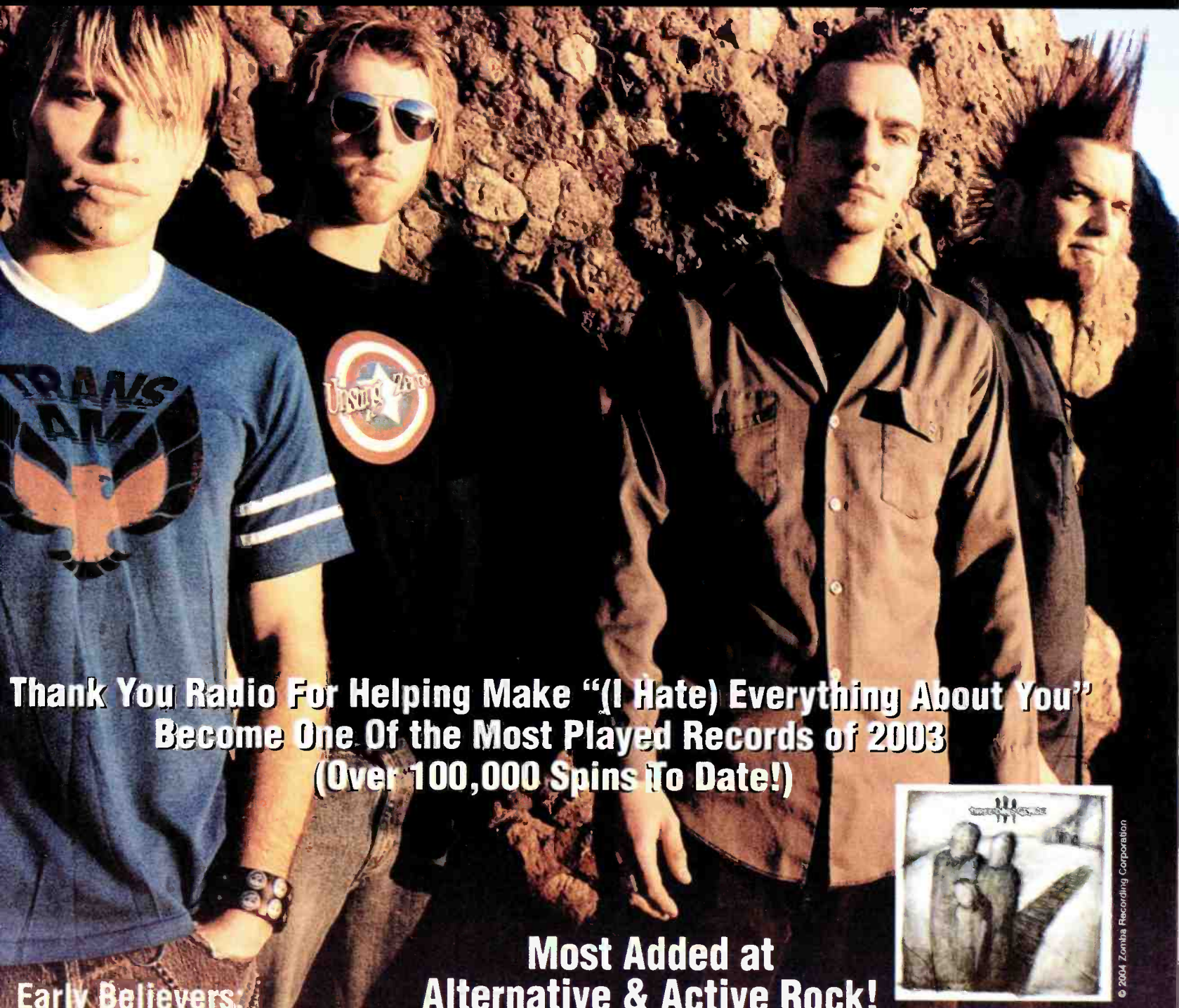


# THREE DAYS GRACE

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| WXTM | KIOZ | KXTE | KOMP | WZNE | WNOR |
| KTZO | KPOI | KHRO | WXQR | KLEC | KILO |
| WARQ | KORB | WXTW | WGIR | WCYY | WZOR |
| KQRA | WRQC | KEZO |      |      |      |

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Management: Mark Adelman/Stu Sobol for Spivak Sobol Entertainment  
www.threedaysgrace.com

Produced by Gavin Brown







**THE DUDE GOES LO** Geffen artists Lo-Pro stopped by the studios of WEBN/Cincinnati and offered a live on-air performance of their current single, "Sunday." They also took to the phones and wreaked general havoc in the studios. Pictured (standing, l-r) are Lo-Pro's Pete Murray; WEBN MD The Dude; the band's Jonathan Fahestock, Tommy Stewart and Pete Ricci; and (front) the band's Neil Godfrey.



**SILHOUETTE OF A FROG** Smile Empty Soul were also in Cincinnati recently, necessitating a trip to "Frog Mountain," home of WEBN, to share a brew with MD The Dude. Shown (l-r) are Smile Empty Soul's Sean Danielson, The Dude and the band's Ryan Martin and Derek Gledhill. Smile Empty Soul's new single, "Silhouettes," is beginning to impact the charts.

**G**odsmack's "Running Blind" runs away with all the spin increases — a whopping +230. The picture is even brighter, with 10 more adds this week and a bump up the Active chart to 21 ... Thornley's "So Far So Good" debuts at 44 and picks up another 11 adds ... Eight stations champ at the bit to add "Just Like You" by **Three Days Grace** before the box ... **Jet** get another hefty spin increase of +194, catapulting "Cold Hard Bitch" to No. 7 ... **Linkin Park's** "Lying From You" continues to store up adds as seven more come in this week and the track rises to No. 8 on the chart ... "What You Are" by **Audioslave** keeps edging upward on the chart and gets seven new adds ... "The Mob Goes Wild" for **Clutch** (seven adds) and **Smile Empty Soul's** "Silhouettes" (six adds). Smile Empty Soul also post a nice gain on the chart of 50-40 ... **Aerosmith's** "Baby, Please Don't Go" is winning accolades from Active, with +181 spins. **MAX PIX: THREE DAYS GRACE** "Just Like You" (Jive)

— Cyndee Maxwell, Active Rock/Rock Editor



## Record Of The Week

**ARTIST:** Clutch  
**TITLE:** *Blast Tyrant*  
**LABEL:** DRT

For a band that's done as much label hopping as they have, Maryland's Clutch have remained amazingly consistent, cranking out albums, EPs and singles that all capture the quartet's unique space rock vibe. Now on DRT Records after leaving Atlantic following 2001's *Pure Rock Fury*, Clutch come back with an album that's nothing short of amazing. *Blast Tyrant* packs all the barnyard dance grooves you've come to expect in a Clutch album in with Tim Sult's amazing fretwork and Neil Fallon's distinctive vocals and trademark lyrics (i.e. "Condoleeza Rice is nice but I prefer A-Roni"). "Promoter" swings like a prizefighter, while "Cypress Grove" has an intoxicating groove. The slower, pensive "Regulator" is a watershed moment for the group, and the lead single, "The Mob Goes Wild," let their their politics dance over an amazing backbeat. Even better, "Mob" is finding its way onto Active playlists, with spins at WXQR/Greenville, NC; WJJO/Madison; and KRZR/Fresno, among others. Too good to ignore.

— Frank Correia, Rock Specialty Editor



# active INSIGHT

**ARTIST:** Dropbox

**LABEL:** Re-Align/Universal

By **FRANK CORREIA** / ROCK SPECIALTY EDITOR

**I**s it what you know or who you know? For Lee Richards, guitarist for new Universal act **Dropbox**, it's a little of both.

Originally the axeman for Godsmack, Richards left his six-string duties behind in 1997 upon the birth of his son. As Godsmack went on to multiplatinum success and Grammy awards, Richards remained close friends with Godsmack frontman Sully Erna. In 2002, backstage at a Godsmack show in New York, Erna ran into promising young vocalist John Kosco, who gave the singer a demo that immediately impressed him. Erna then played matchmaker, phoning Richards about Kosco's talent. The seeds for Dropbox were sown.

Hitting the studio with Kosco, Richards knew he had found the right act and immediately relocated from Massachusetts to New Jersey, where the rest of Dropbox lived. Forming what Richards refers to as a "rock commune," the group lived together and wrote nonstop. Eighteen months later, it seemed as if Richards had come full circle, as he was back in the studio with Erna to record Dropbox's debut. Not only is the band the first signing to Erna's Re-Align imprint, Erna did them one better and hopped behind the kit while Dropbox were between drummers. Richards and Kosco repaid the favor with the track "Touche," which ap-



pears on the new acoustic album from Godsmack, *The Other Side*.

Produced by Dave Jerden (Alice In Chains, Jane's Addiction, Offspring), Dropbox's self-titled debut is a slab of guitar-driven, honest rock heavy enough to crush the competition. Need proof? Look no further than the lead single, "Wishbone," three minutes and 50 seconds of expertly crafted hard rock that meshes the warm tones of '70s arena rock with the gritty grind of post-grunge headbanging. Kosco brings a rough-edged power to the sound with Alice In Chains-like harmonies joining his muscular tones at the bar for a shot and a smoke. And "Wishbone" is proving to be exactly what Active Rockers have been wishing for — more and more of the panel is getting behind the track, which moves up to the top 30 this week. With songs this strong, not only will Dropbox join their friends Godsmack on tour this spring, they could also be sharing space at the top of the charts.

## RR TOP 20 SPECIALTY ARTISTS

1. **SOULFLY** (*Roadrunner/IDJMG*) "Prophecy"
2. **FEAR FACTORY** (*Liquid 8*) "Cyberwaste"
3. **DAMAGEPLAN** (*Elektra/EEG*) "New Found Power"
4. **36 CRAZYFISTS** (*Roadrunner/IDJMG*) "At The End Of August"
5. **EXODUS** (*Nuclear Blast*) "War Is My Shepherd"
6. **CLUTCH** (*DRT*) "The Mob Goes Wild"
7. **GOD FORBID** (*Century Media*) "Better Days"
8. **ICED EARTH** (*SPV*) "The Reckoning"
9. **PROBOT** (*Southern Lord*) "Centuries Of Sin"
10. **BRIDES OF DESTRUCTION** (*Sanctuary/SRG*) "Shut The Fuck Up"
11. **SOIL** (*J/RCA*) "Redefine"
12. **CANNIBAL CORPSE** (*Metal Blade*) "Severed Head Stoning"
13. **GRIP INC.** (*SPV*) "Curse (Of The Cloth)"
14. **DEICIDE** (*Earache*) "Scars Of The Crucifix"
15. **BRING YOU TO YOUR KNEES: A TRIBUTE TO GN'R** (*Law Of Inertia*) "Anything Goes"
16. **SCARS OF TOMORROW** (*Victory*) "From My Existence"
17. **PRONG** (*Locomotive*) "Siriusly Emerging"
18. **KATAKLYSM** (*Century Media*) "Serenity In Fire"
19. **STAMPIN' GROUND** (*Century Media*) "Killer Of Society"
20. **PREMONITIONS OF WAR** (*Victory*) "The Octopus"

Ranked by total number of shows reporting artist.



Stations and their adds listed alphabetically by market

Reporters

<p><b>WHRL/Albany, NY*</b> OM: John Cooper PD: Lisa Biello THORNEY</p> <p><b>KTZO/Albuquerque, NM*</b> PD: Scott Saurada MD: Don Kelley 1 AUTOPLOTT OFF 1 THORNEY MODEST MOUSE</p> <p><b>WNNX/Atlanta, GA*</b> OM: Leslie Fram PD: Chris Williams MD: Jay Harren No Adds</p> <p><b>WJSE/Atlantic City, NJ*</b> PD: Al Parnello SHINEDOWN STAND AUTOPLOTT OFF GODSMACK BEN KWELLER</p> <p><b>KROX/Austin, TX*</b> OM: Jeff Carroll PD: Melody Lee MD: Toby Ryan 3 DIRTY WORKAZ 2 ENDCHINE 2 MODEST MOUSE KISSINGER VINES</p> <p><b>WRAX/Birmingham, AL*</b> PD: Susan Groves MD: Mark Lindsey STELLASTARR CYPRESS HILL EYES AROUND</p> <p><b>KQXR/Boise, ID*</b> OM: Dan McCally PD: Eric Kristensen MD: Jeremi Smith SHINEDOWN LINKIN PARK MUSE</p> <p><b>WBON/Boston, MA*</b> PD: Desipus APD/MD: Steven Strick DARKNESS</p> <p><b>WFHX/Boston, MA*</b> PD/MD: Paul Discoll APD: Keith Dakin 13 VON BONDIES 12 DEATH CAB FOR CUTIE ELEFANT 2 BEN KWELLER</p> <p><b>WEDG/Buffalo, NY*</b> PD: Lenny Diana 13 DAMAGEPLAN 2 DEFAULT STAINO</p> <p><b>WBZ/Burlington*</b> OM: Matt Grasso 1 VON BONDIES AUDIOSLAVE</p>	<p><b>WAVF/Charleston, SC*</b> PD: Dave Rossi MD: Sully Roe 14 LENNY KRAVITZ GRAHAM COLTON DEXTER FREEBISH</p> <p><b>WEND/Charlotte*</b> OM: Bruce Logan PD: Jack Daniel APD/MD: Kristen Honeycutt No Adds</p> <p><b>WKDQ/Chicago, IL*</b> PD: Mike Stern APD/MD: Jacent Jackson 16 YEAR YEAH YEARS</p> <p><b>WAZQ/Cincinnati, OH*</b> PD/MD: Jeff Nagel GODSMACK DISTILLERS</p> <p><b>WXTM/Cleveland, OH*</b> PD: Kim Monroe APD: Don Maddella MD: Pete Sciale THORNEY BREAKING BENJAMIN</p> <p><b>WARQ/Columbia, SC*</b> PD: Dave Stewart MD: Dave Fara 2 THREE DAYS GRACE 1 FIRE THEFT LENNY KRAVITZ</p> <p><b>WWCD/Columbus, OH*</b> OM: Randy Malloy PD: Andy Davis MD: Jack DeVoss 12 LENNY KRAVITZ VON BONDIES DISTILLERS BEN KWELLER</p> <p><b>WDGE/Dallas, TX*</b> PD: Duane Doherty APD/MD: Alan Ayo 1 MODEST MOUSE EVANESCENCE LINKIN PARK FIRE THEFT A PERFECT CIRCLE</p> <p><b>WEGD/Dayton, OH*</b> OM: Tony Tiltford PD: Steve Kramer MD: Soumer No Adds</p>	<p><b>KTCL/Denver, CO*</b> PD: Mike O'Connor APD: Rich Rubin MD: Hill Jordan 35 FINGER ELEVEN 35 BLINK-182 30 LUCKY BOYS CONFUSION 22 THREE DAYS GRACE 21 YELLOWCARD 21 311 20 DESCENDENTS 20 INCUBUS 19 LINKIN PARK 16 OFFSPRING 12 3 DODDERS DOWN 12 TRAPT 12 AF 11 LINKIN PARK 10 LOVE45 STAINO</p> <p><b>CIMX/Detroit, MI*</b> PD: Murray Brookshaw APD: Vince Cannova MD: Matt Franklin SEETHER THORNEY MORRISSEY</p> <p><b>WKRO/El Paso, TX*</b> OM: Mike Preston PD/MD: Jojo Garcia 8 HIM SUGARCULT BEN KWELLER THREE DAYS GRACE</p> <p><b>KFRF/Fresno, CA*</b> PD: Chris Squares MD: Reverend No Adds</p> <p><b>WXTW/Ft. Wayne, IN*</b> OM: JJ Fabian PD: Don Walker APD: Matt Jencho MD: Greg Travis 4 DEFAULT 1 VON BONDIES 1 THREE DAYS GRACE INCUBUS BEN KWELLER CROSSFADE</p> <p><b>WGRD/Grand Rapids, MI*</b> PD: Bobby Duncan APD: Kevin Cornow MD: Michael Grey 1 SMILE EMPTY SOUL</p> <p><b>WXNR/Greenville, NC*</b> APD/MD: Charlie Snow SHINEDOWN MODEST MOUSE</p> <p><b>WEED/Hagerstown</b> PD/MD: Dave Roberts 1 EGGWATER 1 AGENTS OF THE SUN 1 THORNEY</p>	<p><b>KUCB/Honolulu, HI*</b> PD: Jamie Hyatt 5 TRAPT 4 JUST JACK 2 EVANESCENCE GODSMACK</p> <p><b>KTBB/Houston, TX*</b> PD: Vince Richards APD: Eric Schmidt MD: Don Jantzen 3 TONY C. &amp; THE TRUTH</p> <p><b>WRZX/Indianapolis, IN*</b> PD: Scott Jamison MD: Michael Young 2 THORNEY 1 SHINEDOWN AUDIOSLAVE</p> <p><b>WPLA/Jacksonville, FL*</b> OM: Gail Austin APD/MD: Chad Chumley No Adds</p> <p><b>WRZK/Johnson City*</b> PD: Mark McKinney SHINEDOWN INCUBUS THORNEY BEN KWELLER</p> <p><b>KRBZ/Kansas City, MO*</b> PD: Greg Bergen APD: Lutz MD: Jason Ulaner No Adds</p> <p><b>WNFZ/Knoxville, TN*</b> PD: Anthony Proffitt STAINO DAMAGEPLAN</p> <p><b>KFTE/Lafayette, LA*</b> PD: Scott Perrin MD: Chris Oliver 1 STILLS INCUBUS</p> <p><b>KXTE/Las Vegas, NV*</b> PD: Dave Wellington APD/MD: Chris Ripley THORNEY</p> <p><b>KLEA/Little Rock, AR*</b> PD: Hoser APD/MD: Adroq 2 SEETHER THREE DAYS GRACE INCUBUS</p> <p><b>KRRQ/Los Angeles, CA*</b> PD: Kevin Weatherly APD: Gene Santhorn MD: Matt Smith 1 PUDDLE OF MUDD MORRISSEY STORY OF THE YEAR BLINK-182</p>	<p><b>WLRS/Louisville, KY*</b> APD/MD: Anrae Fitzgerald INCUBUS MODEST MOUSE</p> <p><b>WFMF/Memphis, TN*</b> PD: Rob Crossman MD: Sydney Nabors No Adds</p> <p><b>WZTA/Miami, FL*</b> PD: Troy Hanson MD: Mike Killabrew THREE DAYS GRACE CROSSFADE GODSMACK</p> <p><b>WLUM/Milwaukee, WI*</b> PD: Tommy Wilde MD: Keny Neumann 1 CYPRESS HILL DEFAULT</p> <p><b>WHTG/Monmouth, NJ*</b> PD: Darrin Smith APD: Mike Gavin MD: Brian Phillips 7 SOMETHING CORPORATE 1 ALANIS MORISSETTE 1 LIVING END</p> <p><b>KMBY/Monterey, CA*</b> PD/MD: Kamy Allen SUGARCULT INCUBUS THORNEY</p> <p><b>WBUZ/Nashville, TN*</b> OM: Jim Panna PD/MD: Russ Schenk 1 OFFSPRING VON BONDIES GODSMACK LENNY KRAVITZ APOLLO SUNSHINE</p> <p><b>KKND/New Orleans, LA*</b> OM: Tony Florentino PD: Sig APD: Nick Peniclaro 2 AUDIOSLAVE 2 DROWNING POOL</p> <p><b>WXRK/New York, NY*</b> PD: Robert Cross MD: Mike Peer 7 INCUBUS</p> <p><b>WRRV/Newburgh, NY</b> PD: Andrew Boris MD: James McKay LENNY KRAVITZ</p> <p><b>KQRX/Odessa, TX</b> PD: Ashley MD: Michael Todd 24 MATCHBOX TWENTY 17 EVANESCENCE 7 SOUNDS</p>	<p><b>KHBZ/Oklahoma City, OK*</b> OM: Bill Hurley MD: Jimmy Barreda No Adds</p> <p><b>WJRR/Oriando, FL*</b> OM: Adam Cook PD: Pat Lynch APD: Rick Everett MD: Brian Dickerman 2 THREE DAYS GRACE INCUBUS THORNEY</p> <p><b>WOCL/Oriando, FL*</b> PD: Bobby Smith No Adds</p> <p><b>WPLV/Philadelphia, PA*</b> PD: Jim McGuinn MD: Dan Fein No Adds</p> <p><b>KEDJ/Phoenix, AZ*</b> OM: Laura Havre APD: Dead Air Dave MD: Robin Nash No Adds</p> <p><b>KZON/Phoenix, AZ*</b> OM: Vitre Lewis No Adds</p> <p><b>WXDX/Pittsburgh, PA*</b> PD: Vinole F. MD: Vinole F. No Adds</p> <p><b>WCYY/Portland, ME</b> PD: Herb Ivy MD: Brian James SOUNDS THREE DAYS GRACE DARKNESS APOLLO SUNSHINE INCUBUS</p> <p><b>KNRK/Portland, OR*</b> PD: Mark Hamilton APD: Jaime Cooley No Adds</p>	<p><b>WBRU/Providence, RI*</b> PD: Seth Restler MD: Andy Yen No Adds</p> <p><b>WWRX/Providence, RI*</b> PD: Kevin Mays MD: Bryan Slater No Adds</p> <p><b>KRZO/Reno, NV*</b> OM: Rob Brooks PD: Jeremy Smith APD/MD: Mat Diabolo VON BONDIES GODSMACK</p> <p><b>WDL/Richmond, VA*</b> PD: Mike Murphy MD: Dustin Matthews 6 FIRE THEFT</p> <p><b>WRXL/Richmond, VA*</b> OM: Gili Cahill PD/MD: Casey Krukowski No Adds</p> <p><b>KEDJ/Phoenix, AZ*</b> OM: Laura Havre APD: Dead Air Dave MD: Robin Nash No Adds</p> <p><b>KZON/Phoenix, AZ*</b> OM: Vitre Lewis No Adds</p> <p><b>WXDX/Pittsburgh, PA*</b> PD: Vinole F. MD: Vinole F. No Adds</p> <p><b>WCYY/Portland, ME</b> PD: Herb Ivy MD: Brian James SOUNDS THREE DAYS GRACE DARKNESS APOLLO SUNSHINE INCUBUS</p> <p><b>KNRK/Portland, OR*</b> PD: Mark Hamilton APD: Jaime Cooley No Adds</p>	<p><b>KBZT/San Diego, CA*</b> PD: Garrett Michaels APD/MD: Michael Halloran MORRISSEY</p> <p><b>XTRA/San Diego, CA*</b> PD: Jim Richards MD: Marly Whitney 4 INCUBUS 3 VON BONDIES MORRISSEY</p> <p><b>KITS/San Francisco, CA*</b> APD/MD: Aaron Arzelsen STAINO</p> <p><b>KCNL/San Jose, CA*</b> PD/MD: John Aiters 3 ALANIS MORISSETTE</p> <p><b>WRXK/Salt Lake City, UT*</b> OM: Alan Hague PD: Todd Moker MD: Arnie Fulman 3 INCUBUS</p>	<p><b>WXSR/Tallahassee, FL</b> OM: Steve Cannon PD: Dale Flint APD/MD: Meathard No Adds</p> <p><b>WSUN/Tampa, FL*</b> PD: Paul Cillano PD: Shark No Adds</p> <p><b>KFMA/Tucson, AZ*</b> PD: Libby Carstensen MD: Matt Spry 3 MODEST MOUSE</p> <p><b>KMYZ/Tulsa, OK*</b> PD: Lynn Barstow MD: Corbin Preece 1 SMILE EMPTY SOUL 1 OFFSPRING 1 MODEST MOUSE GODSMACK</p> <p><b>WPBW/W. Palm Beach, FL*</b> PD: John D'Connell MD: Nik Rivers 1 SHINEDOWN AUTOPLOTT OFF INCUBUS</p> <p><b>WHFS/Washington, DC*</b> PD: Lisa Worden MD: Pat Ferrise INCUBUS NEW FOUND GLORY</p> <p><b>WWOC/Washington, DC*</b> PD: Tommy Mattern MD: Jon Bevilacqua MD: Donelle Flynn 1 TONY C. &amp; THE TRUTH AFI</p> <p><b>WFSM/Wilmington, NC</b> PD: Keith Lee MD: Mike Kennedy 5 ARMS&amp;LEGNS 1 SHINEDOWN</p>
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POWERED BY  
MEDIABASE

\*Monitored Reporters

87 Total Reporters

79 Total Monitored

8 Total Indicator

Did Not Report, Playlist Frozen (1):  
KXNA/Fayetteville, AR

New & Active

**DROWNING POOL Step Up (Wind-up)**  
Total Plays: 229, Total Stations: 19, Adds: 2

**HIM Join Me (Universal)**  
Total Plays: 208, Total Stations: 21, Adds: 1

**STELLASTARR My Coco (RCA)**  
Total Plays: 185, Total Stations: 17, Adds: 1

**MARS VOLTA Televators (Gold Standard/Universal)**  
Total Plays: 165, Total Stations: 13, Adds: 0

**VON BONDIES C'mon C'mon (Sire Records/Reprise)**  
Total Plays: 153, Total Stations: 11, Adds: 8

**FIRE THEFT Chain (Rykko)**  
Total Plays: 144, Total Stations: 14, Adds: 3

**THREE DAYS GRACE Just Like You (Jive)**  
Total Plays: 141, Total Stations: 12, Adds: 7

**INCUBUS Talk Shows On Mute (Epic)**  
Total Plays: 140, Total Stations: 18, Adds: 13

**PRE)THING Faded Love (V2)**  
Total Plays: 131, Total Stations: 14, Adds: 0

**DEFAULT Throw It All Away (TVT)**  
Total Plays: 128, Total Stations: 14, Adds: 3

Songs ranked by total plays

Indicator

Most Added\*

SOUNDS Living In America (New Line)

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Please include the names and titles of all pictured  
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WWCD WROX WRZX WBUZ KHBZ  
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**TOP 10 PHONES @ Y100!**

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# REDEFINING al•ter•na•tive

## Now The Real Work Begins

Continued from Page 1

most people think it is. And it's even harder to describe today than it was back in the '80s.

Let's pretend for a moment that radio is like one big family (stop laughing) and all the various music formats are a gaggle of brothers and sisters. Alternative has always been the colorful, often obnoxious and rebellious sibling that pouts in its messy room all day while playing loud, hostile music the rest of the family doesn't understand. Alternative is constantly breaking the family rules. It comes to dinner late, if at all, dresses to offend and generally behaves like a spoiled child. By the way, this was the role formerly played by AOR/Rock until it grew up, got a real job and moved out of the house.

Alternative is still something of an adolescent. As a format, it's either 12 years old or 22 years old. Over the past few years I've come to realize that that seems to depend on your point of view and how you define "format." And here we are again, trying to define our terms.

### BN Or AN?

Some in the industry believe that it was not until Nirvana, when the number of Alternative stations went from roughly 11 to 50 in the span of three years, that this genre could be described as a format. They divide Alternative's history into Before Nirvana and After Nirvana. It is my fervent belief that these people are nincompoops. I'm in the "This format is 22 years old" category. Naturally.

The desire to hang a title on all this nonmainstream activity gathered steam when R&R broke out those stations that were *not* playing Led Zeppelin, Aerosmith, AC/DC and all the other bands that were staples of mainstream Rock and put them in their own little hell at the dawn of the '90s. I was still in radio then, trying to ignore everyone else, so don't blame me.

The first name R&R came up with for the format was New Rock. Out in the real world we had a good laugh over that. Thankfully, the term never got any traction in the industry. As the number of stations grew, programmers and promotion types started to use the term "Alternative" on a very casual basis. It seemed natural and descriptive, and to be the lesser of the labeling evils.

Labeling sucks. Labels are for cans and candy bars. But, alas, there is a need in humans to categorize, to find a short, clever way to describe something. That's why stations are called Alternative, and not "stations that play rock music from a lot of different sources that you can't normally find on other Rock stations."

### More Questions Than Answers?

So here we are, either 12 or 22 years after the start of the Alternative format, trying to figure out what's happening to this beast. Is it still Alternative? What's it an alternative to? Will the format remain a hard-rockin' entity so close to Active Rock that one can't tell the difference anymore? Will the move to more library tracks help or hurt? Will Classic Alternative stations appear in more cities? Will the format be able to keep its reputation as a new-music pioneer? Will the format ever become truly eclectic again?

Will this special issue answer all these questions? Probably not. In fact, it may generate even more insane queries. But we'll give it the old college try. I recruited the best panel of heavy thinkers that would return my phone calls. We're going to tap in to the brainpower of format veterans to get some history and perspective. We'll talk to some of the new young punks who have their ears to the ground and can tell us what's ahead.

Plus, it's been 10 years since the death of Kurt Cobain, leader of the band that profoundly changed the format at the dawn of the '90s, so we'll take a look back with Kurt St. Thomas and Troy Smith, both ex-PDs of WFNX/Boston.

And we're not done with books yet. Gary Spivack, now doing alternative promotion at Geffen, was the man at the helm when Capitol unleashed Coldplay on an unsuspect-

ing Alternative format. What an epic battle to get the band played at this format! Well, Gary's written a book about his travels with the band, called *Coldplay: Look at the Stars*. We'll give you a taste of it in the pages ahead.

Also, Todd "Nukem" Noker, PD of KXRX/Salt Lake City, apparently doesn't have enough on his plate running radio stations, so he writes novels in his spare time. Two of them so far. Coincidentally, his latest, *Rated F*, deals with indecency and censorship, so I begged him for an excerpt for this special issue.

There's that and much more in the pages that follow. It's best not to try to digest it all at once. Spread it out. read a page each night before you fall asleep. First, however, we're going to ask some of our modern-day Alternative PDs to tell us in their own words what it means to be Alternative today. Does the format need fixin'? How do we redefine it? Do we even need to?

### Mike Stern

PD, WKQX (Q101)/Chicago

You should be a lifestyle radio station for young adults, whether you're targeting just men or adults in our demo, 18-34 or 18-30. Alternative stations, especially today, when the music isn't as hot as it should be or has been, should be lifestyle conduits.

I'm going to let one of our trade secrets out of the bag here, but this is how I'm trying to get everybody to think about Q101. We have a target listener, a guy named Ed. Ed's last name is Giest — as in Edgiest. The problem with Ed, though, is that he only thinks he's edgy. He's really not. He's not as cool as he wants to be. And he's kind of aware of that.

Ed is not the guy who goes to the really small club to see the band play for the first time in the market when there are only 18 people there. Ed is the guy who hears about the band from a friend of his and sees them the next time, when they play the 1,500-seater.

We have to be that voice that tells Ed about that new band. We have to be the voice that tells Ed about that new trend, that new piece of equipment. We have to tell him that he needs an iPod, that he needs a flat-screen. We're a lifestyle conduit for Ed, so that when he's talking to his buddies, he's hip and he's up on things. He gets that from listening to us. That's our vision for how we do this."

### Sean Demery

PD, KITS/San Francisco

For better or worse, Alternative is about building a corral of artists that are mostly yours and, more important, building a culture that is you and only you and then inviting people to it.

The word "alternative" doesn't mean a damn thing anymore, because, yes, the question is: Alternative to what? It means music that probably

won't be on the CHR or Rock station for another month, but that's not even true anymore.

The problem is, we've all gone meat and potatoes in this format, and we've lost our identity along the way. We're dressing like all the other kids and wondering why people don't notice us. My No. 1 most played song last week was by The Postal Service. Find that on another station.

I can't get vanity numbers to save my life, but when it comes to the money demos, 18-34 and 25-34 men, we are in far better shape than we were two years ago when I got here. We were something like ninth with 25-34 men, and now we're No. 2.

It may not have been as much about the music as it was about the soul of this radio station. It didn't seem to have a soul back then. I don't know

if there's a difference between being the station that plays Limp Bizkit into Korn into Disturbed as opposed to being the station that plays The Postal Service into 311 into The White Stripes. Part of the reason we made the music change, though, was to wake up the disc jockeys and make them feel alive.

You also have to be market-specific. What they need in Cleveland and Vegas is not what they need in San Fran-

cisco, be it better, worse or sideways. I really believe in this market. You can choose to be either

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Mike Stern



Sean Demery



Max Tolkoff



# The Alternative Edge

Three programmers discuss defining Alternative and specialty shows

By Frank Correia

**M**ention the words "alternative music" to 10 different people and ... well, you know the rest. Of course, what's perfect for heavy rotation in your iPod may not be right for full-time spins on your airwaves, but there does seem to be some movement toward redefining this nebulous thing we call the Alternative format. Are we more Nickelback or Pennywise in the coming year? Pulling pranks with Sum 41 or sipping cappuccino with Zero 7 in the next 12 months or so?

With that in mind, I talked to three programmers who deal with both a weekly playlist and the more eclectic world of specialty shows. I asked them to talk a bit about their respective shows, the crossover they see from specialty to mainstream play, how they keep tabs on new tunes, what Alternative means in their market, and where they think the format's heading. And three out of three agree: The Von Bondies are the next big thing!

## Jaime Cooley

Asst. PD, KNRK/Portland, OR; host, *Something Cool*

**The show:** It's pretty much a snapshot of all sorts of new music that's out there. I try to play stuff that I know we won't ever put into regular rotation and to add in some local bands and imports. When I get a new full-length CD I try to go a little deeper than the single in what the album has to offer. It's just basically a big chance for me to get up on my soapbox and preach the word of what I think is decent out there in the alternative genre.

**Keeping up on new music:** I listen to peers from record labels, promotion companies and other radio stations. I try to keep up with what's out there on MTV and Fuse and check in on the U.K. charts, iTunes and stuff like that. Being a full-time programmer and doing the specialty show, I really get everything. It gives me a good chance to get familiar with a lot more stuff than someone who doesn't do a specialty show. It's a great perk, and it's a great way to kind of marry the two positions.

**Crossover:** Very recent examples include Stellastar, N.E.R.D., The Stills and Yeah Yeah Yeahs. I see Von Bondies and Muse doing pretty good. We're seeing more crossover.

**Alternative in Portland, OR:** Sometimes it surprises me, and sometimes I think I've got it under wraps. I went to the Elefant show — I've been playing "Misfit" a lot on my new-music show for a while — but I was really impressed with the turnout and how people were

reacting to the band. Portland is a very forward-thinking little big city, if that makes any kind of sense. We're kind of nudged in the middle between San Francisco and Seattle, so it makes sense that these cool bands like Elefant or Get Up Kids make a stop in Portland on their way along the West Coast.

I see a very open-minded group of music lovers here. At the Crystal Method show, I saw some people I'd seen at The Stills show. There's a lot of people crossing over to different sorts of sounds within the alternative vein. The listeners in Portland are pretty open. It's not as hip as Seattle or San Francisco, but it's pretty good for the size of the city. Bands that play here always say, "Oh, my God, the fans here are amazing." There's not a lot of ego from the listeners and the people who go to shows. That makes everybody feel comfortable, no matter if the show is sold out or halfway full. They can still feel there was a good vibe there.

**The format's future:** If you look at what we've added the last couple of weeks, there's been a balance. We put both Audioslave and Stellastar in. Alternative music goes in cycles, and for a while a lot of stations had to lean harder. The lines between Alternative and Active Rock were sort of blurred in certain markets.

I don't think Linkin Park are ever going to move away from Alternative, but I don't think that some bands who are really rocking a lot harder — let's say Drowning Pool, or even Godsmack and Metallica — are going to pick up as many Alternative stations as they would have in the last couple of years. There are more options out there musically. Alternative is becoming its own format again, where before I really was kind of freaked out by how Alternative and Active were sort of bleeding together.

**Three bands to watch for:** I know the record has been out for a long time, but I really think Stellastar have got it. I've been a big fan of Yeah Yeah Yeahs, and I think The Von Bondies are pretty cool and refreshing. I just adore that song. Gotta put The Killers in there too.

## Vinnie Ferguson

MD, WXDX/Pittsburgh; host, *Edge of the X*

**The show:** It's a four-hour sandbox of anything and everything that comes my way. Whatever I listen to — locally, regionally and nationally — is kind of what ends up on *Edge of the X*. It'll also be stuff that I come across while record shopping — any imports that are getting pressed that I can't get my hands on through normal services.

**Keeping up on new music:** The Internet, friends, word of mouth, all that sort of stuff.

**Crossover:** The biggest example in recent history would be Evanescence. That's an obvious one. Queens Of The Stone Age, to a certain extent. Phantom Planet. Those are the biggest examples I can think of. To me, the volume of crossover is about the same, because we really pick and choose those sorts of

records. The one example that sticks in my head that almost did what it needed to do was The Streets. That record kind of came out of nowhere. It was really huge in the U.K., and I was getting monstrous reaction out of a particular track off the album. We really kicked it around, but we never really pulled the trigger for full-time rotation.

**Alternative in Pittsburgh:** Pittsburgh's a notorious rock market, so we kind of have to toe the line between being an Active Rock station and an Alternative station. But the one thing that is preached to me day in and day out is balance: We can play a Phantom Planet, but it has to be buffered with a Stone Temple Pilots.

**The format's future:** I hope it goes upward. Musically, I don't know. It's gone all splintered. You've got your defining sounds, like your Linkin Parks and your Nickelbacks, but the garage rock revolution fell flat on its face, much like electronica did back in the late '90s. So I don't know. My hope is that as the record labels try to stifle the bleeding of money, they'll start making smarter signings — bands that can write records catering to the alternative audience but that also cross over so that we all benefit in one way or another. That's a very generic, political answer, but...

**Three bands to watch for:** I'd love to see The Cooper Temple Clause explode. That's a favorite right now. I'd kind of like to see The Von Bondies take off a little bit, and then, for a Pittsburgh band, I'd love to see The Modey Lemon catch the recognition. They're friggin' phenomenal.

## Jay Harren

MD, WNNX/Atlanta; host, *Sunday School*

**The show:** It encompasses several things. It gives bands or songs that we don't have room for in regular rotation some exposure while they're waiting in the wings. It's there for local music; we'll play about four Atlanta bands in a given week. Also, it's an opportunity for us to play some deeper tracks off albums from artists who are doing really well for us. It's kind of a testing ground, really.

Also, in every market there are always the indie-than-thou kids who won't listen to regular radio. It gives us credibility with that group to be the first to play The Walkmen and Muse when they're sick of Linkin Park and Audioslave in regular rotation. It serves a lot of purposes.

**Crossover:** The most recent would be The Darkness. That started in specialty last summer. It's funny, because when I think about the bands that started in specialty and I think about them now, it sounds silly that they were ever in specialty. I've been playing Jet on *Sunday School* for a long time. I was playing the original three-song EP that came out of England as an import. I was playing Coldplay as an import before they came out. Obviously, they crossed over.

Back in the day I started The Vines in specialty. There's a lot of crossover. Switchfoot's "Meant to

Live" went into specialty in January of last year, and that crossed over. It's a pretty healthy amount. Hot Hot Heat is another example.

I wouldn't say there's any more or less crossover than when we started the show three years ago. I think the eclecticism on a lot of Alternative playlists is a symptom of it being time for a change in general. Five years ago, when everybody started playing Limp Bizkit and Korn, that was kind of the new thing. Now that stuff is played out, and it's refreshing to hear the stuff we're hearing now.

We're being careful on the songs that we play and the bands that we add because times are tight in terms of room on the playlist. We want to make sure that we embrace bands that have a face and a following and a true story.

**Keeping up on new music:** I read a lot of magazines — *Blender*, *Rolling Stone*, etc. I go to a lot of websites; I really go to NME.com a lot. The problem there is that there's a lot of hype on a lot of the stuff, but, for whatever reason, I still check out whatever bands they're hyping. A lot of times I'm disappointed, but a lot of times they're dead on. I read a lot. I'm a big fan of music, so I'm always looking for what's out there.

I get a lot of calls from people who maybe don't work at major labels, but there are a lot of really cool small labels that are putting out the bands that I read about in the U.K. The Beggars Group has a lot of cool stuff.

**Alternative in Atlanta:** It means stuff that's not mainstream. That's just kind of defining what alternative means. I wouldn't say Nickelback is an alternative band. Puddle Of Mudd, in this market, is not alternative. They're rock bands.

A band on our playlist that is alternative would be The White Stripes. They're doing something different from what everyone else is doing. I'd even say The Darkness. Not because they're reinventing the wheel, but they're going against the grain and doing stuff that no one else dares do at this point. Certainly, I'd put AFI in that category. Stuff that's left-of-center. And that's the stuff that's been working for us.

AFI, The Darkness and The White Stripes all do really well here. That's not to say that bands like Nickelback and 3 Doors Down don't, because those are actually the bands that do the best in this neck of the woods. We are in the South, and those are Southern-rock type bands.

**The format's future:** I think a couple of the bands that had success over the past few years, like Linkin Park, will be able to squeeze through. But I really think we're going to see a dramatic shift in the bands that start getting more exposure. Yeah Yeah Yeahs, certainly. The Walkmen album is amazing. The Muse record is amazing.

There's so much great music out there. And it's not like these bands are so eclectic that they can't produce hits. Ultimately, mainstream radio has to play the hits. There are lots of bands out there that are left-of-center and that have been developing underground for an album or two that are finally going to start popping up on people's playlists. At least I hope so.

**Three bands to watch for:** Snow Patrol, The Von Bondies and The Walkmen.



Jaime Cooley




Jay Harren



Vinnie Ferguson





*This life is never fair  
The angels that you need are never there  
But sometimes he comes to me  
In the dead of winter  
Dead of night  
He's all that I can see*

### *Hold On To Me*

*We all get our glory  
A little bit of fame  
But there's no truth at the heart of any of it  
Just the brilliance and the passion  
And the bitterness remain*

*How he brings me down  
Down in to the ground  
I never will get out  
I never will get out*

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# Don't Shoot The Messenger

Do we really listen to the listeners?

»By Dave Beasing

**J**acobs Media Consultant Dave Beasing does a lot of sitting. In fact, when he's not sitting in an airport or an airplane, he's usually sitting in a radio-station conference room somewhere in North America hosting what he calls a "Listener Advisory Board" meeting. These "focus groups on a budget" are usually recruited from e-mail databases, and participants are lured into attending with promises of little more than pizza and T-shirts.

With such exotic incentives from their favorite radio stations, you might think they'd just tell Dave all the positive things they can think of and leave out the bad stuff. Actually, quite the opposite happens.

Maybe it's because of Dave's opening speech about how he knows nothing about the city the meeting is being held in or radio in general (yeah, right) that they feel obliged to educate him. Or maybe it's because they sense his easygoing, non-judgmental nature. Or maybe, just maybe, they actually care about Alternative radio and want us to improve.

For whatever reason, people really open up to Dave. And he listens. Even when he doesn't like what he hears, he listens. Maybe you should too. Read on as Dave shares some of the comments listeners make and what he recommends his successful Jacobs Media client stations do in response. Many of the changes the Alternative format is going through these days started with conversations between Dave and the listeners.

First of all, I should point out — for those who aren't experienced at interpreting qualitative research — that the biggest mistake you can make (and that is often made) is to overreact to anything that one or two people say at a focus group.

If we could be assured that the 10 people we choose for one of these groups are statistically representative of the world at large, we'd never have to pay for expensive quantitative research or for Arbitron again. Unfortunately, we can't.

Instead, we have to take what anyone says in these meetings with what we in the research business scientifically refer to as a grain of salt. All we can say with any certainty is that the person making these statements represents that one person in that one meeting.

Nevertheless, after doing dozens of these sessions all over the country, some common threads emerge. You can tell yourself that none of your listeners would ever say these things about your station, but that's what most of the programmers of the stations involved thought too. Until you actually sit listeners down and encourage them to open up to an outsider they won't be afraid of offending, you don't know for sure, do you?

Here's a rundown of some of the consistent complaints we hear again and again when we actually listen to our listeners.

**"I can set my watch by what song is on the radio."**

Anyone who has worked in this business for a few years is used to hearing complaints about song and artist repetition, but we've programmed ourselves to discount them. We tell ourselves that they say they don't like repetition, but if we rode along with them in their cars, we'd see them scanning the radio, looking for their favorite, familiar song. And that's probably true.

But maybe because our listeners have alternatives to FM radio now that they didn't before — or maybe because those options, including the Internet, have caused them to expect more variety than ever before — the complaints about repetition are louder than ever.

Do we therefore recommend that you slow down rotations on the hits? Not usually — and not much, if at all. But we should be more sensitive to "Tired Of" scores than in the past.

Also, where is it written that every new song and artist we add should be set on a track toward being a potential hot-rotation hit? Many Alternative stations are getting good feedback for breaking up the monotony by playing a limited number of new and different artists who don't sound like the others, but they often expose these for only a few weeks — to get credit for playing "new music first" — then drop them in favor of still more new, experimental sounds.

**"The nightly countdown is just the same songs you hear over and over all day long. It's what the kids are calling for."**

The people requesting songs at your station may not be the same kids who are seen screaming on the set of MTV's *Total Request Live* every afternoon, but that's who people often picture as influencing countdowns. The solution is to feature more mature callers on your night show, play more than just

**If you haven't already started forming a personal bond with each and every one of your listeners, there's no time like the present.**

four or five top songs in the countdown, and position the music as being new, not just popular.

**"All they play is 'Daughter' and 'Better Man.' There are so many good songs by artists like Pearl Jam that never get played anymore."**

The demand for variety extends beyond currents. Again, does that mean you don't play your best testing gold in hotter rotation? Not if you want ratings.

But many stations, like KBZJ (FM 94.9)/San Diego, also allow room for other songs from depth categories and requests each hour. It's not that listeners don't want to still hear their favorite older songs often; they just want to be surprised now and then with another track off those classic alternative albums as well.

**"I wish they'd play more one-hit wonders."**

Believe it or not, they actually say that. As programmers, we know it's important to build associations with core artists, so sometimes we've been guilty of dropping the one-hit wonders from our gold libraries. But listeners enjoy the variety that these songs can add. Again, they want to be surprised now and then — not only by a little greater depth from the core artists, but by broader libraries that include some noncore artists.

**"Only one or two companies own all the stations in our city. That's why they sound the same."**

Conspiracy theories about radio ownership run rampant. I even had a listener tell me that two staunch competitors are both owned by a specific major company, although, in reality, neither is. "Why would the same company own two such similar stations?" I asked. "Because that way no matter which station you listen to, they've gotcha!"

Your corporate office may not want to hear this, but if you're owned by one of the major companies, this may not be something to brag about in the legal ID. While it works for Wall Street, it often conjures up less positive images among the audience. We've asked about this in quantitative research, and being owned by a big company is usually not seen as a positive. Sorry, but that's the reality.

And when you think about it, most of the media coverage of radio over the past few years has either been decidedly negative or, at best, positive about how profitable the business is because of consolidation, voicetracking, economies of scale and the like. Again, great for investors, not wonderful for listeners.

**"I like some songs by (insert rap artist here), but they shouldn't be played on an Alternative station."**

You might get away with playing a few exciting new songs by artists from outside the Alternative format because you're known for "new music first," but after a song is on every other station in town, there's no reason to borrow artists from other formats. At that point — in the words of more than one listener — "You're not an alternative to the other stations" by playing it.

**"Record companies pay the stations to play certain songs."**

Listeners tell us this is a major source of revenue for radio stations, as important as commercials. Or they think that adds come from the corporation, influencing the hundreds of stations they must own. In their minds, that removes radio even further from the influence of real people in their hometowns, people with good taste in music.

**"The DJs have to follow a playlist provided by management."**

How many aspects of your radio station would 85% of your listeners agree about? Probably not many, right? But in our Jacobs Media Project ALT Web polls of Alternative listeners, 85% of them agree with this statement: "The DJs should have more control over the music they play."

Does that mean you should throw out the music-scheduling software and let the airstaff play whatever they want, whenever they want? Not a good idea. But are there opportunities for some of your staff to have some creative freedom?

On KXRR (X96)/Salt Lake City, PD and afternoon DJ Todd "Nukem" Noker has started playing a personal choice from "Todd's iPod" several times a day, and the response has been very positive. On KNDD (The End)/Seattle, night jock Harms has a few

**You can tell yourself that none of your listeners would ever say these things about your station, but that's what most of the programmers of the stations involved thought too.**

"write-in" slots on the log every hour, and his day-part is the station's highest rated. And KROQ/Los Angeles' Jed The Fish has been featuring his "Catch of the Day" for years now.

Of course, a lot of this is also about how the jocks "own" the music that's scheduled, in addition to the music they have a say in. But for many listeners, jocks represent the last bastion of good taste and local influence.

**"I hear about new bands from my friends or over the Internet."**

Depending on the survey, radio is still No. 1 — or darned close — as the source for new music. However, there's no denying that other ways of learning about new music are becoming increasingly important. Perhaps of more concern is that some of these new sources are quickly becoming perceived as being important, whereas radio — being a reliable and constant part of listeners' lives since they first discovered music — is getting less top-of-mind awareness.

The solution is usually not to play more new music percentagewise, but to highlight the new music you play more — on the air, online, on location, anywhere you come in contact with the listeners. For example, WKQX (Q101)/Chicago has started highlighting two or three songs every week as "Staff Picks" and FM 94.9 has a list of "Recommendeds" that changes monthly.

And remember that other media sources are doing a better job of doing something that everyone feels is important: telling consumers the titles and

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Dave Beasing



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# Is The Alternative Format Evolving?

## The view from the A&R office

**M**ike Savage and Sat Bisla are familiar names in this format. Savage was MD at the late KLYY (Y107)/Los Angeles before being tossed out with the rest of us. He then wound up as an editor, among other simultaneous positions, at Virtually Alternative.

Bisla was an icon, and doer of evil tasks, at Virtually Alternative long before Savage. He also spent time in radio at KKDJ/Fresno and KCRW/Los Angeles.

Bisla was famous for having his finger, and other body parts, on the pulse of indie music here and abroad for many years. When VA, and the rest of the Album Network empire, imploded, Savage and Bisla had to find new homes. Thus, they started A&R Worldwide.

The company is a resource for an industry that, even during all the current turmoil, is still standing in the middle of the street, screaming, "Where are all the good bands?" at the top of its lungs.

That's where Bisla and Savage come in. Along with Managing Director Jim McKeon, who has a long, sordid history of his own in the industry (go to the A&R Worldwide website for complete bios on everyone: [www.anworldwide.com](http://www.anworldwide.com)), they funnel talent to people who need it.

The company's mission statement says that they "deliver an innovative portfolio of artist discovery and development services to benefit songwriters, performers, producers and their professional representatives throughout the world."

I asked the collective hive-mind at A&R Worldwide to contribute an article about the redefinition of our format from an A&R perspective. Here ya go.

The mercurial term *alternative* always prompts the thought "to what?" Alternative anything doesn't exist without that comparative — by definition, a term of relativity.

The Ramones and The Clash existed as alternatives to disco and Ted Nugent in the '70s. The Cure, U2 and Depeche Mode? Alternatives to hair bands and Michael Jackson. Later, Nirvana and The Red Hot Chili Peppers contrasted with Janet Jackson and the early rappers. Today Linkin Park and Blink-182 are perceived as alternatives to Britney Spears and Eminem.

### The Central Problem

So while we attempt to redefine alternative for the 2000s, we consider what passes for alternative in a very murky cultural landscape, and we realize that it is near impossible to analyze the present that we live in, as opposed to the past we've come through. Which is why journalists don't, and historians do, write history.

The past few years have seen major labels chase and overpay for indie-label success-story

artists and, because of the demands of the investment numbers, have unrealistic expectations when it came to radio airplay and early sales. The fact of the matter is, you can't pay pop-star money to sign an alternative act and expect immediate pop-star sales figures. Not the same animal.

While it's encouraging that the majors are recognizing the good work of smaller labels that successfully develop new acts, they don't have the same luxury of time or even the desire to develop acts in the same manner, and therein lies the central problem.

Lava A&R executive Gregg Nadel says, "There is an alternative scene that looked like it was about to emerge mainstream, with bands like Thrice and Brand New that kids were discovering on their own. These bands were developing huge fan bases independently, but for some reason it didn't connect with the masses when brought to the major-label level."

### Feeling The Heat

With major-label mergers and shrinkage occurring as we speak, A&R executives are feeling the heat to become more selective and far more budget-conscious with their signings — especially after the Monopoly money spent on signing anything and everything emo/screamo-related over the past two years.

You'd better think twice if you believe you'll be hearing any of those acts in recurrent categories on the radio five years from now. And forget about catalog sales! These acts are not the Led Zeppelin perennials of the future. A&R executives must find and work with great artists who write great songs, regardless of what format their music is categorized into.

Longtime KROQ/Los Angeles air personality and our favorite cultural philosopher Jed The Fish astutely observes, "The Alternative cause has become obsessed with the fame game. Kids are chasing an increasingly devalued stardom rather than creating music because they have something unique to contribute."

"Thus the sameness, the sports rock, the metal and the pop bands masquerading as punk. They have their tiny fistfuls of hits burned out in mere months by the expanse of forgettable media outlets. Their legions of fans abandon them for the next hot band, and remaining fortunes are made from ad agencies."

"Since MTV came along, mediocre artists are rewarded for being mediocre marketers. Whatever was personal and transforming and visceral about songwriting has been co-opted by imitation and replication. There is a dearth of authenticity. Creed broke up, and no one cared."

### Fine Wine And Long Careers

The smaller indie labels are better able to develop new alternative talent because 1) they've got low overhead; 2) they don't have offensive A&R/promotion salaries and expense accounts to cover; 3) they're not spending ridiculous money on radio pro-

motion; 4) they get discounted deals for product placement at retail; and 5) they've got realistic expectations as far as sales early in a band's career.

In short, they budget smarter to make profit on lower unit volume than the majors. One hundred thousand is a success to the indie, and 500,000 could be a failure to the major. In defense of major-label A&R execs, the smaller labels don't have Wall Street pressure to hit unreachable numbers each fiscal quarter, so they allow the requisite time to do the developing. Which makes for fine wine and long careers.

Sometimes the development starts even before a label gets involved. Welsh artist Jem, now signed by Bruce Flohr to ATO Records, was fortunate to have the complete commitment and belief of her attorney, Sarah Stennett. Stennett helped guide Jem in her early development, recommending producers and providing additional resources to help further Jem's chances of being noticed by the industry.

In the past it was common for major labels to engage in that kind of support, but in these difficult times these kinds of development deals are few and far between. Jem is now in the process of moving to the States to acclimate to the U.S. market and tour for a solid six months, a tactic more overseas acts should realize is a necessary step to break stateside.

Flohr says, "Labels signing true alternative artists today are getting acts that have grown and flourished with a truly independent alternative spirit. This allows these acts to maintain far more creative and business-related control of their careers than ever before. Labels are now discovering acts that have had to artist-develop themselves and have, therefore, learned a great deal about the process and how to reach their fans without a big label's support."

"The advantage for the label is that these acts are in the midst of their development, not at the beginning. These acts are also now coming from all directions — regionally, nationally and globally."

### It's An Invasion!

Globally, indeed! We are seeing significant signs of a coming foreign invasion of high-quality acts, especially of the alternative variety, particularly from the U.K. Bands like Jet and The Darkness developed their sound, stage presence and fan base in their home countries before attempting to make a dent in the U.S. market.

Even unsigned acts from overseas are taking artist development into their own hands. U.K. act Verra Cruz have spent five weeks on the U.S. Alternative specialty-show chart and have been Jed The Fish's "Catch of the Day" twice in two weeks, all without major-label backing.

Conversely, some U.S. acts must export themselves to foreign territories and develop success stories there before conquering their homeland. San Diego natives Gary Jules and Michael Andrews couldn't get arrested in 2002, when their brilliant

version of the 1982 Tears For Fears song "Mad World" was featured on the *Donnie Darko* soundtrack.

It took grass-roots marketing and touring opportunities secured by management and A&R Worldwide sending the song to key radio stations in the U.K. and Australia to finally get the attention



of the international record community, subsequently garnering label deals for Jules from Adventures In Music/Sanctuary in England and Modular Records in Australia. Jules enjoyed substantial commercial and media success in the U.K. in 2003 and is headed back to the U.S. for release on Universal in 2004.

### Radio, Radio

Radio must still be considered a key marketing strategy for career success, but it's not the be-all, end-all of an artist's career, and certainly not the lone weapon. In years past labels would hear music from an up-and-coming alternative artist, determine which radio format said artist would be aimed at and present a marketing campaign to said artist with airplay as the central (and possibly only) element of the development campaign.

These days radio has and must become less important in the overall game plan if the goal is longevity. Nadel says, "We're constantly looking at alternative ways to expose our artists. O.A.R. are selling 5,000 tickets in a night in most cities, and we've sold 135,000 copies of their new album without a radio or video hit."

Every day, along with O.A.R.'s management and label, we're looking for touring partners, TV and movie placements, etc. O.A.R. were built on a grass-roots marketing campaign, and we've continued to be very innovative and aggressive with the Internet and growing the band's fan base via word of mouth."

Some U.S. radio stations do take chances on indie and unsigned acts, but they are few and far between. KCRW/Los Angeles, an NPR station and the alternative to Alternative radio, led the way with acts such as Coldplay, Norah Jones, Joss Stone and up-and-coming Interscope signing Keane (among others). Airplay on PD Nic Harcourt's show *Morning Becomes Eclectic* is a potent endorsement for an act, signed or unsigned. And the station actually feels that its audience wants to be turned on to important new acts and music trends.

### Such Great Heights

Another case in point: Sub Pop act The Postal Service. It's impressive that so many of the taste-making major-market Alternative radio stations (KROQ, KDLA/Los Angeles, KITS/San Francisco, KNDD/Seattle, etc.) have embraced "Such Great Heights" without having it rammed down their throats by a fully staffed promo team, but when we

Continued on Page 96



Mike Savage



Jim McKeon



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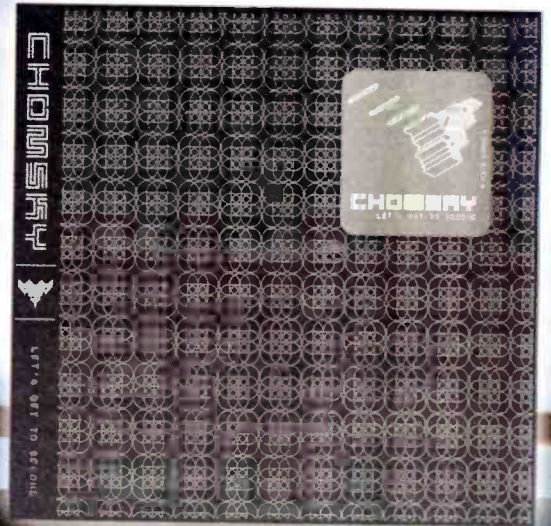
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# Ten Years After

## How is history treating the legacy of Nirvana?

>By Kurt St. Thomas and Troy Smith

**Kurt St. Thomas had already been at WFNX/Boston for two years before I arrived in 1989. His office was a production studio the size of a phone booth. Kurt did all the commercial and image production for 'FNX. To keep his head from exploding after too many years of that stuff I promoted him to Asst. PD/MD and let someone else take over production. That was then-part-timer Troy Smith.**

As soon as Kurt smelled Nirvana during the Sub Pop days he was all over them like a cheap suit. The band became his passion, then his obsession. But not in a weird stalker way. Just in a weird, collect-everything-ever-written-about-them sort of way. Soon three-ring binders filled with articles filled the shelves in his office. He wound up interviewing the band more than anyone else in radio. Gefen even hired him to put together an interview disc that was sent out to radio called Nevermind, It's an Interview.

When I left WFNX at the end of 1993 Kurt became PD and Troy Smith was Kurt's right-hand man as Asst. PD/MD. That same year Kurt decided that he was going to write a book about Nirvana and started the work that would lead, over 10 years later, to Nirvana: The Chosen Rejects.

Kurt eventually left WFNX for a five-year stint at Arista Records as an A&R geek and two years at Torimyo Boy before it imploded. He also wrote and directed two feature films you've never seen. Lately, Kurt has been directing music videos for various artists, including Brand New, Northern State, Reel Big Fish, J Mascis and Lucky Boys Confusion.

In the end it took both Kurt and Troy Smith to tell Nirvana's story. Nirvana: The Chosen Rejects is being published by St. Martin's Press and hits the streets April 1. For this special I asked Kurt to look back over the last 10 years and give us some perspective, a view from a distance. Here's what he and Troy Smith wrote.

On April 5, 1994, a disconsolate Kurt Cobain put a shotgun to his head and pulled the trigger. In an instant, the 27-year-old lead singer of Nirvana extinguished his astonishing career and his tortured life, both of which existed for far too brief a period of time.

It's hard to believe that 10 years have passed since his death. It was one of those moments in your life where, years later, you can remember exactly what you were doing at the exact time you heard the news. Like the night John Lennon was shot.

Where was I when we first heard the news about Kurt? I was sitting in my office at WFNX on April 8 when a disc jockey walked in and said

someone had found a dead body at Cobain's Seattle home. I knew in my heart that it was Kurt.

At first it just didn't make sense. Yeah, we knew about Kurt's endless references to suicide in his songs and interviews, but did any of us really think it would happen? I mean, just two years before, Nirvana had exploded on to the alternative music scene with their breakthrough anthem "Smells Like Teen Spirit." Cobain was in the world's most famous rock band, a 20-something multimillionaire with a wife and a beautiful new baby girl. He just had to be happy, right?

### Radio Comes To The Party

Kurt thought that radio and the music being played on it were terrible in 1992, but he saw hope, because he knew that because of Nirvana's success, other bands like Mudhoney, Dinosaur Jr. and Sonic Youth would get some attention at commercial radio. Nirvana helped open the doors for all of the underground bands to finally be heard by the masses, and they helped make 1992 a powerful, if not benchmark, year for Alternative radio.

Look at the number of Alternative stations on the panel today. Most of these stations were not in existence before "Smells Like Teen Spirit" broke out. When Kurt was living in Aberdeen, WA and writing songs for the *Bleach* album, the Alternative format as we know it barely existed.

There were a handful of stations, like WFNX, XTRA (91X)/San Diego, KROQ/Los Angeles, WLIR/Nassau-Suffolk and KITS (Live105)/San Francisco, that had somehow survived through the 1980s. These pioneer stations were the bastard children of radio, much like Nirvana was the bastard band of the format.

Sure, the format was showing promise with releases from The Red Hot Chili Peppers and Jane's Addiction, but it was "Smells Like Teen Spirit" that really changed the perception, marketing and programming of the Alternative format.

And then, sadly, a light went on in the corporate offices of major record labels and monster radio conglomerates. The feeling was, "Hey, we can make some money off this weird group of people."

Alternative stations popped up everywhere. They were being programmed by Top 40 programmers who looked to homogenize playlists with perceived alternative acts like Alanis Morissette and Hootie and the Blowfish — programmers who were not versed in Pixies' B-sides, the seminal vision of Soundgarden, the European alternative pop flavor of Teenage Fanclub or anything really having to do with the true alternative lifestyle.

They were consumed with TSL. They tightened the rotations, and suddenly we had Alternative consultants who were cookie-cutting the format into generic templates to be used whenever a property wanted to stop playing AC and jump on board the new hot format bandwagon.

General managers didn't smell teen spirit, they smelled money, and so did record companies. "Smells Like Teen Spirit" put the alternative world on the map and ruined it at the same time. Hell, the corporate mucks even gave this generation they were targeting a name: Generation X. And they tried

to make Kurt Cobain a spokesman for that generation.

### Influencing A Generation

The essence of alternative music was now in the hands of A&R geeks who were booking lots of flights to the Pacific Northwest. If you were from Seattle and you had Sub Pop hair, chances are you were going to get signed by one of these geeks. Everyone came looking for the next Nirvana, but it didn't take long to figure out that there was only one Nirvana and that there really weren't that many great bands in Seattle.

Nationally, the alternative music scene was changing, and Nirvana was a major catalyst for that change. There were daily references to the band in marketing and promotion conference calls across the nation. How videos should be shot, how bands should dress, how many records they could scan in one week were based, in large part, on Nirvana.

Not to say that there weren't other great bands that also helped explode the format — the whole grunge experience can also be attributed to Soundgarden, Pearl Jam or Alice in Chains — but the industry was paying strict attention to Nirvana as the ultimate marketing exercise.

The number of records that Nirvana sold in the first few months after *Nevermind*'s release was astonishing. Tens of thousands of their CDs were being scanned at retail registers throughout the country weekly. Eighties pop alternative bands like The Cure, Depeche Mode and The Smiths had never had that kind of launch. Top 40 stations that had never shared an artist with the Alternative format were playing "Smells Like Teen Spirit" out of Michael Jackson tunes. To say it was bizarre would be a tremendous understatement.

Kurt constantly struggled with this new perception. In his heart he simply wanted Nirvana to be big enough to be able to take unknown acts on tour with them so that those acts could be heard as well. While he was happy with the record sales of his product, that was never a driving force for him when it came to songwriting.

He hated the fact that Nirvana's commercial success had turned his audience into the people he had always rebelled against. The pseudo mosh pits in front of the stage were filled with the sexist, macho jocks who had tortured him throughout high school. Now those breast-groping jarheads were finding Nirvana's mosh pit a great place to let out adrenaline.

This horrified Kurt. It was not the audience he wanted. Ironically, it was songs like "In Bloom" that proved to be Nirvana's revenge. Those same macho jocks were singing every word, having no idea that the songs were a direct insult to them.

### Fast Forward

Ten years after the end of Cobain's, and, subsequently, Nirvana's, life, is the band as relevant today as the day they blew on to the alternative scene? You bet your ass they are. Their influence on the format is even more apparent. Now we have a developing format called Classic Alternative, and radio stations are flipping to it, using Nirvana as the benchmark of the their playlists.



Nirvana

God, it's horrible to say this, but Nirvana has become the Led Zeppelin of the new Classic Alternative format. Kurt might be rolling over in his grave with a smirk. If he were to come alive today, I'm sure he would wonder what has become of the punk rock world that he was so committed to honoring during his life, and he would certainly be disappointed with the corporate empire that so-called Alternative radio has become.

This new century has spewed out many Nirvana sound-alikes, and many of them are having great record sales. But none of them have had the impact of Nirvana, and none of them will have the staying power to influence people 10 years from now. Puddle Of Mudd will never be the voice of a generation, and I doubt anybody will care much about them in 2014.

So, as you put your playlist together this week, add something inventive and cool. And if you have to ask what "cool" is, I bet you have someone on your staff who can answer that question for you. Play a Pixies song (and not "Monkey Gone to Heaven") and think about Kurt, because if he hadn't written "Smells Like Teen Spirit," you probably wouldn't be working at your Alternative radio station. In fact, it might not even exist.

It's time for a new revolution. It's time for the underground to rise up again. The world is falling apart, and no one is writing or playing songs about it. And that's usually when music becomes great again.

We all fell asleep in the '90s with our cushy jobs at radio stations with big cumes and chunky TSL and record companies flying us around the country and stroking our big fat programming egos with never-ending expense accounts. That shit is over. Find a new band, a new scene. Scrap your callout, stop relying on "insultants," and use your heart to choose what's right to play.

Programmers, sit down and talk to your interns or your young assistant wasting her time in front of Selector. They might be listening to the new Nirvana right now, and you are not even aware of it. Because, after all, isn't this format all about the kids?

For Kurt Cobain, it was always about the kids, and the kids can see through any bullshit you put in front of them. They know when it's not cool and when it sucks. And if you try to fool them today, they'll be walking down the street tomorrow with 7,000 songs in their iPod. And that's way bigger than your library.



Kurt St. Thomas



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R&R: 24 - 23 (+56)

BDS: 23\* - 22\* (+65)

SPIN LEADERS: -

WPLY (23x) 89X (23x) Q101 (23x)

KPNT (24x) WZTA (18x) WXDX (22x)

KZON (17x) KBZT (16x)

TOP 10 REQUESTS:

WFNX/Boston DC101/D.C. WXDX/Pittsburgh  
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Seattle, SF, Sacramento & Phoenix

## "Float On"

R&R: 42 - 35 (+163)

BDS: Debut @ 34\* (+171)

NEW CLOSE-OUTS THIS WEEK:

KDGE, KROX, WLRS, KFMA, KTZO, KMYZ, WKRL, WXNR

ALREADY ON:

WXRK/New York KROQ/LA LIVE105/San Francisco  
WBCN/Boston WHFS/D.C. WPLY/Philadelphia  
91X/San Diego KPNT/St. Louis KBZT/San Diego  
KNDD/Seattle WFNX/Boston KNRK/Portland  
KRBZ/Kansas City X96/Salt Lake City KEDJ/Phoenix

TOP 5 REQUESTS: KROQ/LA, WFNX/Boston, KNDD/Seattle

TOP 10 REQUESTS: LIVE105/SF, KEDJ/Phoenix

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## "What You Are"

R&R: 41 - 39 (+74)

BDS: 40 - 36\* (+91)

NEW CLOSE-OUTS THIS WEEK:

WPLY, WRZX, KKND, WROX, WZNE, WBTZ

ALREADY ON:

KROQ, Q101, LIVE 105, WZTA, KNDD, KPNT,  
WXTM, KNRK, KFMA, WARQ, KRBZ...

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## "Talk Shows On Mute"

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"Megalomaniac"...

IN EARLY:

WXRK, KROQ, Q101, WHFS, KNDD, 91X,  
X96, WJRR, KWOD, WPBZ, WLRS, WAQZ,  
WROX, WRZK...

TOP 10 REQUESTS: **KNDD/Seattle!!!**

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FRANZ  
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# Hell, Yeahs

Karen O and The Yeah Yeah Yeahs redefine cool with *Fever to Tell*

By Frank Correira

**I** imagine this is what it was like to be Siouxsie Sioux in her prime. Throngs of jaded L.A. hipsters are shedding their cool veneer and buzzing about the show. A twenty-something guy tells me he just paid \$90 for a ticket, and there's a small army of underage girls dressed up as the woman they're about to see sweat, strut, sleaze and slosh her way across the stage.

It's the first sold-out show of a two-night stand for The Yeah Yeah Yeahs at Los Angeles' Henry Fonda Theater, and the crowd gives a hero's welcome to drummer Brian Chase and guitarist Nick Zinner when they understatedly saunter onstage.

Chase is a bespectacled beat master who could be mistaken for the head of your IT department, and he's a drummer's drummer who can both bash like a rocker and swing like a jazz student. Zinner is a rail-thin, Nick Cave-coiffed wonder on the guitar who can create delicate atmospheres of trilling high notes before dive-bombing into a wall of distortion.

The crowd is already enthralled by the sound they're laying down when frontwoman Karen O arrives. And it is an arrival. She's just walking onstage, and she screams that welcome her mean only one thing: rock star.

After a few years' worth of underground buzz and adoration, the Yeahs are dipping their pinkie toes into the mainstream, which is warming up to the perpetually cool outsiders thanks to the tender longing captured in current single "Maps." While Karen's beer-spitting, clothes-tearing performances initially pushed the hype machine into gear, it's her softer side that's now winning the hearts and minds of a new generation of Alternative radio listeners.

## Karen's Kids

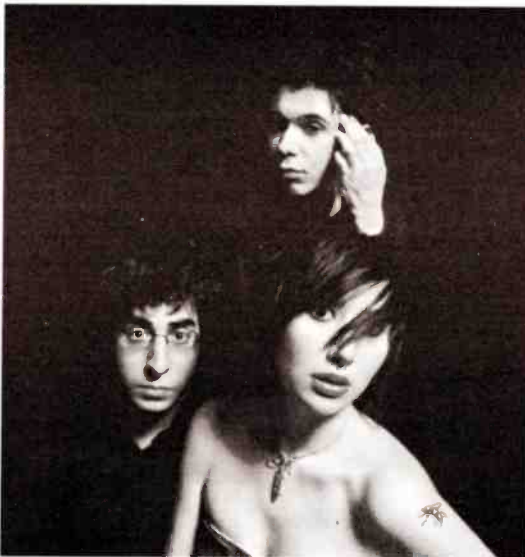
A few days earlier I'd caught up with Karen via phone on a tour stop in Tucson. While the tour is going well, she's finding it quite a workout. "It just steamrolls me in every way," she admits. "It's the most exhausting thing anyone can do, especially being the lead singer of a band and touring. I'm putting myself out there every night, physically and emotionally and psychologically. It's a bit taxing, but it's good."

And each show requires a little pregame warm-up. "Stretching and usually a bottle of champagne," Karen says, giggling. "I've been switching it up, actually. I've been on a champagne kick for the last year or so. Before that it was tequila. I'm back on tequila again because I just can't do champagne right now. They're both like crack."

Karen also gets a kick out of the fact that her sense of style is affecting younger fans. She says, "We were in Lawrence, KS the other day, and I was walking down the street and these two girls were totally decked out Karen O-style. They were really young. They came running up to me and said, 'Oh, my God, you look just like Karen O!

That's so cool that you look just like Karen O!' I was like, 'Well, OK, that's because I am Karen O.' They were totally freaking out. I took pictures with them, and they were totally decked out. It's amazing, all these little girls dressing up."

I was wearing rather than what we sounded like and what the shows were like. And they really over-focused on the sexual side of things — the whole me as some sort of sex monster or something. That was a little distracting. It was important for us to get people's attention back on the music, but it didn't hurt in terms of getting people to the shows."



The Yeah Yeah Yeahs

But it's not surprising, given the fact that Karen O had pretty much become an icon in the alternative press before the group even released a full-length album. Formed by Zinner and Karen O in 2000, the group played their first gig opening for a then-unknown White Stripes. The Yeahs' over-the-top live shows built a huge buzz, and the group's independent EPs, SXSW appearance in '02 and subsequent tours with Girls Against Boys and The Jon Spencer Blues Explosion made the arty New York trio the hottest thing since The Strokes. Mags like *Spin* were lending the same ink and photo space to Karen and crew that many major-label acts would kill for.

**"I understand people feeling a little skeptical about more mainstream rock bands and stuff like that. It's really sort of dead and uninteresting. That's really what we're here for. We want to shake things up a bit."**

"It seemed like people were more interested in the fashion aspect and the scenester aspect of what was surrounding us at the time," Karen says. "Most of the reviews and the press on us were about what

## Fever Pitch

Importing the onstage vibe into the studio was a challenge, Karen admits. "There was a lot of trial and error with that," she says. "We recorded the songs in many different ways, including sober and drunk [laughs]. It was also me recording vocals with the band live to get that sort of energy going, because I really feed off of Nick and Brian. And then trying things with me separate from them. Just trying to induce the same sort of mood and energy, but it'd be through alcohol or my proximity to Nick and Brian."

"One of the most positive things about our touring so much before we actually put the album out was cultivating and sauteing these songs and getting a better understanding of how we would perform them in the recordings so they would have the same energy. I think we did a pretty good job as far as capturing the same spirit that we have live."

While many an A&R guy had his sights set on The Yeah Yeah Yeahs, the group separated themselves from the feeding frenzy to record *Fever to Tell*. "We did all the recording before we signed, so it was completely on our own terms," Karen says. "Our good friend David Sitek produced it, and we recorded the album about three blocks from where we lived in Williamsburg, NJ. So we really had our own little bubble and did it on our own terms and sort of drove each other crazy on our own terms, with no outside forces or anything."

Making the jump to the major-label leagues was a soul-searching moment for the group, Karen acknowledges, but it was necessary to get their album to as many ears as possible. "It was really, really hard to leave Touch & Go," she says of the band's former label. "It was excruciatingly painful because we loved them so much; they were so good to us, as people and as a record label. We felt so comfortable with them, and there was so much support and love there. It was definitely more up our alley than a major label, but having the album in the can really made the decision for us."

"We were proud enough of this album and we believed in it enough that we wanted as many people to hear it as possible. You have to go with a major label to really get your music out to the world. Of the major labels, Interscope was the most appealing because they seemed to take a little bit more risk than other people. That's the way I put it to them: 'You realize you're going to be taking a massive gamble with us.'"

## Maps To The Mainstream

Interscope's gamble seems to be paying off. The passion for *Fever to Tell* had been boiling in the underground for a while, and both label and band worked on building the band slowly, hitting the indie and college rock scenes with songs like "Date With the Night" and "Pin" before pulling out all the stops for "Maps."

"It was completely a slow build," Karen says. "That was a lot for us, so we didn't get too freaked out. It was really important for us to be gaining fans in a more natural sort of way — widening our following through our live shows. 'Date With the Night' got noticed a little bit, and the label just wanted to keep the natural momentum that we had. All the press and the attention and our following came naturally. We never really went out to find it."

"By the time we wanted to put 'Maps' out, that was a song we really wanted to make a push with, and we were ready for them to just go with it. I think it's just a song that everyone should get to hear. It worked like that. It was in accord with our wishes, really."

While "Maps" is taking off for the group, Karen is looking forward to getting off the road for some much needed songwriting time. "We have a tour pretty much right after this tour in Europe, then after that there's this period of time that we're allowed to be off and work on new stuff, but that keeps getting pushed more and more," she says. "It's the most important thing for me personally."

"It's really, really, really important to have an entirely new set by the next time we really go out there. We used to put out two new songs every show we played. When we first started this band we were pumping them out like this crazy rock machine. Now it's like three or four songs every three or four months, and it's really hard for us to work that way — especially for me, because I have such a short attention span. The main focus now is to get writing new music."

## Shake It Up

As for the current music scene, Karen says her view on it is a bit skewed. "I feel like I sheltered myself, over the last year especially," she explains. "When everything started happening for us, I moved out to the middle of nowhere in Jersey. I didn't have the connection to the New York scene that I did when I was living there. I feel like I've been out of the loop for a while."

"But there are certain artists out there that I think are doing such daring and interesting things — more daring and interesting than have been going on for a while. But it's harder to find on the map. Maybe that's always going on, but that's really what inspires me and makes me really excited about playing music right now."

"We try to get those artists to play with us as often as possible. What happened in New York while we were there was pretty incredible, but I think the shelf life is supershort and expired already. That's not discouraging to us because I think there are a lot of bands that came out of there that will prove to be keeping doing amazing things."

"I understand people feeling a little skeptical about more mainstream rock bands and stuff like that. It's really sort of dead and uninteresting. That's really what we're here for. We want to shake things up a bit."



# The Cutting Edge Of Editing

An excerpt from Todd Noker's new novel, *Rated F*

**T**odd "Nukem" Noker is familiar to you as the PD of KXRK/Salt Lake City. Todd is also a published author, demonstrating that if you try hard enough you can, indeed, have a career outside of this wacky biz. I was chatting with Todd about a month ago about the *Alternative* special and he told me about his new book, which deals, coincidentally, with indecency and censorship. The timing couldn't be better, could it? Says Nukem, "It's about censorship and how everyone has their own view of what is indecent and should be edited out. The end result in attempting to create such a utopia is only insanity."

## Prologue

"What you're gonna do," he says, leaning over the counter, showing the barrel of the gun under my chin, "is put my clothes on."

He jabs the pistol into my neck for emphasis. "Understand?"

I can't really nod because of the gun in my neck, so I say, "Y-yeah." The thought running through my mind right now is, *How did running a video store in Provo, Utah end up so dangerous?*

And then he pulls out another gun — like the one shoved against my neck isn't enough — and slams it on the counter.

My eyes travel from his ski-masked face to the other gun, and then back to his eyes, peering from behind the knit covering. If he had a cape and tights, you'd think he was a superhero.

It's sort of like I'm being robbed by Batman. But the one played by Michael Keaton in the first two movies — after that you lose the hint of obsession and insanity that is crucial to the character. Nothing against the other Batmen, but Keaton is always the one I picture coming to the rescue when someone projects a huge bat signal onto the cloud canopy.

I kind of wish that was happening right now.

Here's another scenario that might save me: Clint Eastwood as Dirty Harry just happened to be in the store browsing around the new releases when this nut with the guns came in. No, Dirty Harry would probably like a good western. He'd be in the western section. The problem with this fantasy is that Dirty Harry — if he were a real person — would probably enjoy a western starring Clint Eastwood, and that little impossibility blows the illusion.

You can bet, though, that Dirty Harry wouldn't stand by and watch this robbery, or whatever it is, play on without pulling out his piece and taking care of this punk.

I hope this isn't over a late fee.

Talk about society crumbling to the ground, if this guy in the ski mask wants to risk so much over a couple of bucks. He should know that I waive late fees all the time, and that's without the prompting of a gun in my neck.

But I digress.

The stupidest thoughts wander into your mind when some lunatic in a ski mask has a gun on you.

And speaking of guns, why two?

I slide my eyes back down to the weapon lying on the counter.

"Don't worry," he says, grabbing it with his free hand. He puts the barrel of gun No. 1 against his forehead.

Oh, I think to myself. *I get what this is. Murder-suicide.*

Only this guy wants it simultaneous.

"This one, um, ain't loaded," he says, pulling the trigger.

I wince when it clicks, because what if, you know, on the way over here he got his guns mixed up? I'm hoping that something cool like that happens, because this could end up on one of those *Dumbest Criminals Caught on Tape* shows.

Welcome to my reality-television special.

Maybe I can say something sort of clever and witty and get a laugh. I don't want to be too much of a smart aleck, though, because it might piss this guy off and they'll have to pause the tape before he blows my head off.

Or at least blur out my exploding head.

I'd hate to come across like a bumbling, whimpering loser; I mean, millions of viewers might get to see this someday.

**In Risky Business, those sunglasses Tom Cruise wears when he dances around in his underwear? The studio got a check.**

"You get the *unloaded* one," says the guy that might kill me, placing the empty weapon on the counter in front of me. "I'm not as dumb as you think."

"I don't think you're dumb at all," I say, projecting my voice the way I learned in high school drama so the microphone can pick it up. I can fix the audio later with an overbub, but you always want to have as much authenticity as possible in the first take.

And maybe in postproduction — if this goes anywhere interesting — I can add in some witty line after the fact. Just a slight alteration on reality so I can look good compared to the guy in the ski mask.

In the editing room, almost anything is possible.

"You're right," he says. "I'm not dumb. I've planned this out."

I hate to admit it, but I am trembling just a little. Having a gun in your throat isn't exactly relaxing.

He's a little rattled as well: twitching, looking around, watching the door like he's afraid someone might come in. I want to tell him that on Thursday night the whole world is glued to the tube. We won't be disturbed.

Not when someone's about to get voted off the island.

Not when America is about to crown its next *Idol*.

Not when someone might win a million dollars if his final answer is correct.

When there's good stuff on TV, reality gets upstaged just a little bit.

I'm wearing a plain dress shirt, and I wish I had something with a logo — the Nike Swoosh, a Dodge Ram baseball cap, a Coke or Pepsi T-shirt, something more than this generic Wal-Mart button-up. When you're on television or in a movie, it's all about product placement. You know how in *Terminator II: Judgment Day* you see quite a few people drinking Pepsi and eating Subway sandwiches? That's no coincidence.

In *Risky Business*, those sunglasses Tom Cruise wears when he dances around in his underwear? The studio got a check.

If it's a commercial for laundry detergent showing a soccer mom with a team of grass-stained kids piling out of her minivan, you can bet that the minivan manufacturer paid some money to have its product featured. Ford pays Tide to be in Tide's commercial. It's a sponsorship of a sponsorship.

In *There's Something About Mary*, her niece Dodge Durango arrived on the movie set with a big fat check from DaimlerChrysler.

I think that people working graveyard shifts at convenience stores with video surveillance systems should sign endorsement deals with clothing manufacturers so that if they end up in those *Caught on Tape* specials they can get a check from Levi's.

Or Adidas.

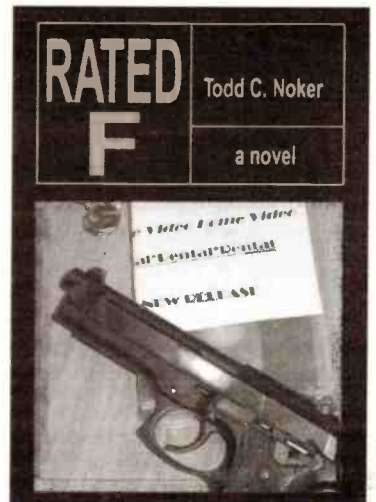
Or Wrangler.

Or Reebok.

I wish I hadn't left my Mountain Dew sitting in the video editing room. If it sat up here on the counter with the label showing — that's money in the bank.

In *Cops*, when the police and camera crew arrive at a domestic dispute where the drunken husband bloodies up his wife and you see the brand of beer he's drinking because there are cans everywhere, do the breweries kick in some dollars for the exposure? This act of domestic violence is

proudly brought to you by (insert beer brand here). They must, because the network doesn't blur out the label on the beer can.



But back to my current dilemma. Didn't Twitchy Guy in the ski mask say something about me putting on his clothes? Like I could ever work an endorsement with the stuff he's wearing.

He looks above my head and to the side, right at the security camera, and I think he smiles. *Good, I think to myself, at least he knows.*

Now maybe he'll watch his blocking so I don't get covered.

Still smiling, he turns to me and says, "Now, um, do what I say and I won't kill you."

Trying to quote Samuel L. Jackson from *Pulp Fiction*, I say, "Sure. I'll be just like Fonzie."

I'm hoping my masked gunman will ask something like, *What does Fonzie have to do with this?* And then I can say, *He's cool, and that's just what I'm going to be. Cool.*

Only my gunman simply tilts his head like a confused puppy and says, "Shut the *bleep* up."

I guess he hasn't seen the movie.

## One

This guy with the gun in my throat — it's all because of Kate Winslet's breasts.

And the Holocaust.

And God.

And this guy's ex-wife. I'm fairly certain that she's his ex because of something other than divorce, but maybe that's just because he's sticking a gun in my neck.

But let's back up just a little. Grab the remote and press "rewind."

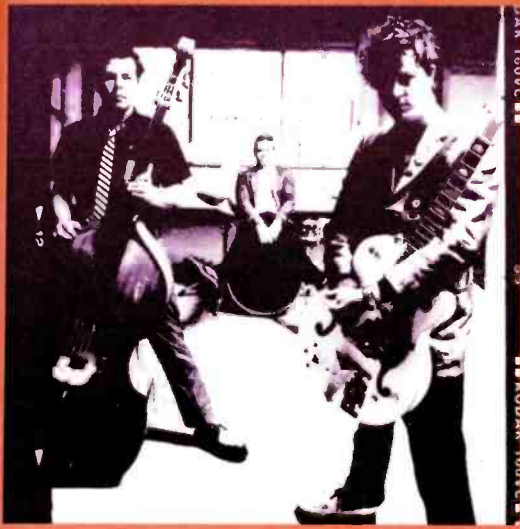
Over at the big university in Provo you can't drink coffee; the honor code forbids it. You can't have long hair if you're a guy, and you have to be clean-shaven. Forget about having a tattoo or a body piercing. Alcohol is a big no-no. Same with cigarettes and drugs. And sex. You have to be married before they'll let you do that ... at least with a partner.

Continued on Page 89



Todd "Nukem" Noker





# THE LIVING END

## "Who's Gonna Save Us"

First single from MODERN ARTILLERY

Modern Rock BDS: 31 - 30 R&R Alternative: 31

Already On: WXRK, WPLY, Live 105, WBCN, WFNX, WXTM, 99X, KEDJ, 91X, and more...

Touring now on Aussie Invasion w/Jet and The Vines getting RAVE REVIEWS!  
Summer tour w/Blink 182 & No Doubt!



# VON BONDIES

## "C'mon C'mon"

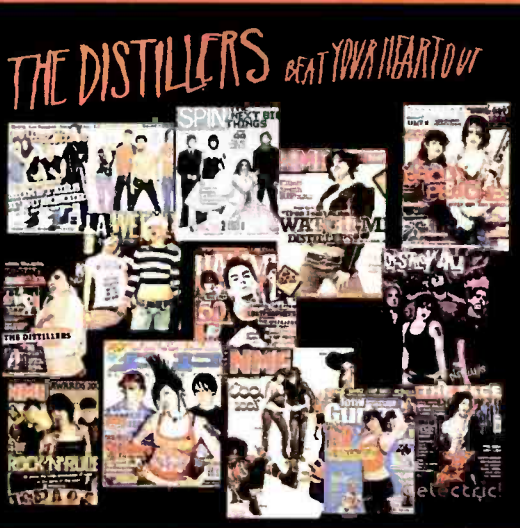
**On Tour Now!**

First single from PAWN SHOPPE HEART

6400 Units sold out the gate... #14 Detroit, ranking in all airplay markets!

Impacting Alternative 3/29 & 30!

Already On: CIMX, KITS, Q101, KNDD, KWOD, WFNX, KRBZ, 91X, KDLD, KPNT, WWCD, WBUZ and more...



# DISTILLERS

## "Beat Your Heart Out"

Already on:

WWCD, WAQZ, WBUZ, KRBZ, WZNE, KLEC, KMBY and more

ON HEADLINING TOUR NOW Sponsored by MTVU

Cover Darlings on past issues of ROLLING STONE, AP, SPIN, NME, KERRANG and THE FACE



# STORY OF THE YEAR

## "Anthem Of My Dying Day"

Second single from their RIAA Certified Gold debut PAGE AVENUE

Impacting Alternative 4/20!

Early Activity at WBRU, KXTE, KUCD!

Headlining Main Stage WARPED All Summer!

**EARLY ADD**  
@  
**KROQ/**  
**LOS ANGELES!**





# YEAH YEAH YEAHS MAPS

"Getting  
Airplay All  
Over The  
Map"

OVER 70 STATIONS  
INCLUDING:

KROQ/ LOS ANGELES 22x  
 WXRK/ NEW YORK 21x  
 Q101/ CHICAGO 16x  
 LIVE 105/ SAN FRANCISCO 32x  
 KDGE/ DALLAS 12x  
 Y100/ Philadelphia 19x  
 KYBZ/ HOUSTON 16x  
 WHFS/ Washington D.C. 9x  
 WBCN/ BOSTON 14x  
 WFNX/ BOSTON 25x  
 89X/ DETROIT 25x  
 KNDD/ SEATTLE 32x  
 KEDJ/ PHOENIX 22x  
 91X/ SAN DIEGO 7x  
 KBZY/ SAN DIEGO 12x  
 WSUN/ TAMPA 34x

## MAPS

MONITOR: 25 → 24\* 1060x (+171)

R&R: 28 → 24 912x (+145)

**MUSIC TELEVISION** 21X **2** 10X

### SOUNSCAN 5 WEEK SALES TREND:

FROM # 151 TO # 93 TO # 73 TO # 72 TO # 65  
 OVER 206,000 SOLD TO DATE  
 EXPECTING TO SELL 21,000 THIS WEEK



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www.yeahyeahyeahs.com

MGNT: Shmanagement

www.americanradiohistory.com

Snow Patrol  
 "Spitting Games"  
 going for adds

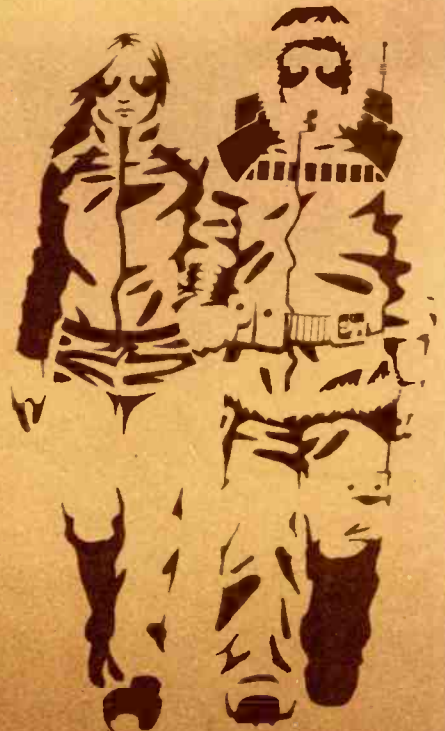
4/13

#1 Specialty Shows

## SNOW PATROL FINAL STRAW

In Stores March 30th

Already 50,000 Shipped



★★★★ Review  
 - Blender

"A perfect flow of  
 musical chemistry"  
 - NME

"Stunning"  
 - Kerrang

On Tour from  
 Mid April Through May

4/15 - Atlanta	4/28 - Denver
4/17 - Washington D.C.	5/1 - Vancouver
4/18 - Philadelphia	5/2 - Seattle
4/19 - New York	5/3 - Portland
4/20 - Boston	5/5 - San Francisco
4/22 - Toronto	5/6 - Los Angeles
4/24 - Detroit	5/7 - Los Angeles
4/25 - Chicago	5/8 - San Diego
4/26 - Minneapolis	



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# The Cutting Edge Of Editing

Continued from Page 86

They won't let you watch R-rated movies, either.

But I do a booming business renting them to students.

They rent such classics as *Porky's*, and all the *Friday the 13th* movies that show naked girls' breasts. *American Pie* and *American Pie 2* are the new classics in sexual comedies; those are some of my most popular titles.

At my store, if you show your BYU student ID on Tuesday night, all rentals are half-price.

The students and I, we have this bond of secrecy. If 19-year-olds want to rent a movie that

## What's it rated?

Ever heard that question before?

I hear it all the time in Provo. Someone asks a friend to go to a movie and the response is, "What's it rated?"

has a couple of swears in it and some boobs, they know they can trust me to keep it our little secret. They can rent whatever they want and I'll never tell.

The university has a theater that shows films — usually G-rated pictures for the whole family, but sometimes they'll get a PG or PG-13 film that has been edited for television or airlines. These cleansed movies are a hit with students and the general population of Utah County.

What's it rated?

Ever heard that question before?

I hear it all the time in Provo. Someone asks a friend to go to a movie and the response is, "What's it rated?"

The MPAA is controlling people's minds and they don't even know it.

We label things and then hide from them.

But then came the Holocaust.

Well, not the actual Holocaust, but a brilliant movie about it.

If the MPAA rated a historical event, what would genocide get? R? NC-17?

The following piece of actual history has been rated R by the Motion Picture Association of America. It contains violence, strong language and the extermination of 6 million people.

*Schindler's List* came along and caused a theological uproar.

What's it rated?

Surely Steven Spielberg wouldn't seek to corrupt our precious minds. He did bring us *E.T.*, after all.

But *Schindler's List* is rated R. I probably shouldn't watch that. I don't watch R-rated movies.

My question is this: What if you're walking along, you know, in real life and you witness a fender-bender between two hothead guys who immediately jump from their Trans Ams and begin

exchanging profanities? And you hear every word. Is that a sin?

Forgive me, Father, for I have sinned. I heard a guy say *blankety-blank* and *bleepity-bleep*.

If you're a gynecologist, is everything you see all day rated X?

On CNN, when you see images of war, is that excessive violence? For watching that, are you going to hell?

If DreamWorks made a movie of the Bible, it would have to be at least PG-13.

There's too much violence.

How do you tastefully depict the part about Sodom and Gomorrah?

If God's watching us do all of the sick things people do, isn't that sort of like watching *American Pie*? Or does He grab His universal remote control and fast-forward through the nudity?

Or does He have a staff that edits out all the bad stuff before He watches us and judges us?

But the Holocaust brought up another issue. An excellent film made about such an important historical event should be seen as a history lesson, shouldn't it?

Some high schools took their history classes to the movie theaters for this film, and those who worship the MPAA gods feared reprisal for such a blasphemous act. Children in public education exposed to actual history? Shame, shame, shame.

Sanitizing *Schindler's List* would be like editing the *NBC Nightly News* with Tom Brokaw.

And God, if He's so all-knowing and all-seeing, saw the real Holocaust.

When I'm sitting at home watching *Prisoners Cell Party*, God is watching me watch the movie. Whose sin is that?

If the one Supreme Being that judges our acts on earth has to watch the world He created — which turns out to be a pretty X-rated experience — does He get the edited-for-television version?

We are God's reality show.

If you can't watch *Schindler's List*, then shouldn't we take the part about torturing and murdering millions of Jews out of our history books? The following is rated R for violence, torture, rape, strong language and genocide. Sensitive viewers cautioned.

You watch too many R-rated movies and you'll go to the same hell that Hitler is in. This all seemed perfectly avoidable for the longest time: Just don't go to R-rated movies.

But then Kate Winslet bared her breasts.

This is when I had the final answer to all of mankind's spiritual dilemmas. I guess you could say God spoke to me, only I was just stealing His idea.

## Four

America's fascination with shipwrecks meant dollars for me. A big hit at the box office with some Academy Awards under its belt equaled me renting copies left and right. It was a license to print money, but not a license to print pirate copies.

The video-duplicating equipment sat idle, and my overhead increased each week when I had to buy every single copy of the new releases. Running a business like this, I wouldn't last a year.

Like all good ideas, the one that saved me happened by accident.

"Excuse me, sir," said a timid gentleman approaching the counter.

"Yes?" I asked, pushing aside my doughnut on a napkin.

"I think I have a small problem," he said, cradling a videocassette in his palms. He held it like it was an injured bird.

I smiled and said, "How can I help you?"

"Well," he said. "I suppose I'm going to have to pay for the damage."

*Must have left the tape on his dashboard*, I thought.

The man popped the case open and showed me a disemboweled cassette with loops of tape spilling out.

"I had a little problem while I was trying to fast-forward."

"Hmmm," I said as he placed the tape on the counter for my inspection.

"It got twisted pretty bad," he said. "And stretched," he added, pointing to a chewed strip of tape.

"Well, that's not good."

"I'm sorry."

"I mean for you," I said. "When your movie got eaten and you didn't get to see the ending."

"I guess I could have just let it play instead of trying to fast-forward through that one part."

"I suppose we could say that your video rental went *Titanic*," I said with a grin.

The man remained quietly fixated on the damaged cassette.

"Get it?" I said. "Went *Titanic*? Like sunk?"

"Oh, yeah," he said. "I'm sorry. I'm just hoping

**A big hit at the box office with some Academy Awards under its belt equaled me renting copies left and right. It was a license to print money, but not a license to print pirate copies.**

this won't be expensive. I couldn't take my family to see it in the theaters because, well, I have several children. So I hope this won't be too much money to replace."

I fingered the spilled twisted tape, noting that parts of it were chewed and ragged. "Oh," I said. "You don't owe me anything."

"But I feel responsible," he began.

"I can repair this." I thumbed toward the door behind me. "I've got some equipment back there that can handle it."

I had been dying to make a copy of something. Since I originally paid full price for this damaged cassette, dubbing another copy seemed more like cashing in an insurance claim than making an illegal copy. Plus, I hated seeing my fancy equipment go to waste.

"Are you sure?"

"Won't be a problem at all."

"But don't those other places make customers pay for damaged tapes?"

I smiled. "That's the difference between Home Video and those other places. I want my customers to be happy." Someone should have been filming this little exchange for a television commer-

cial. "If anything, I insist that you take another copy home for a couple of days so you can finish the movie."

"Are you sure?" he asked.

I gestured to my New Release section. "I've got plenty," I said.

"We hadn't even reached the part where it started to sink," he said.

"Then you missed the best part."

"What happened was," he said, "I tried to fast-forward through that one part. Where she, you know, shows her, um... you know, when he makes the sketch of her?"

I nod. "A-ha."

"The part where it gets its PG-13 from."

"Yeah," I said wondering if he thought that the scenes of hundreds of people drowning were G-rated.

"I was trying to fast-forward past it because, you know. I don't think it's all that appropriate for the kids. That's when the tape got all twisted up."

And that's when I had my brilliant idea.

"You know," I said. "I could edit that part out if you want."

"Really?"

"Yeah."

"Gosh, I'd sure appreciate it. My oldest is 13, and I don't think he should be seeing that sort of thing."

"It might take until this evening to get it finished," I said, absently wrapping a piece of the twisted videotape around my finger.

"That's a great idea," he said. "I tell you what, if you can make a clean version, take out any nudity and that part where they, you know, are," he pauses and then leans in close, speaking like he's telling me a secret, "together in the car."

"Yes," I said. "Easily. I can make it clean enough for television."

"That would be nice. My wife loves this movie — as much of it as we were able to see, anyway."

"Give me a few hours in the editing room," I said, untwisting the tape from my finger, "and I can do anything."

He left me his name and phone number, and I retired happily to my rack of video equipment, pausing at the candy shelf to grab *Kit Kat*. I could fix it by cutting and splicing, but that's so archaic, and the audio would give away the crudeness of the edit. With my Mac and sound-mixing skills I can take out every naughty scene in the movie.

Like I said to my customer, I can do anything.

As I sat down in front of my computer and videotape decks, I thought, *I bet he's not the only guy in Provo who would pay for an edited version of Titanic*.

And here came the rave reviews for my so-called F-rated (F for Family) version of *Titanic*.

"That was wonderful," said my customer. "We didn't miss a thing without those scenes."

I thought, *Well, the plot is simple. Boat hits iceberg, boat sinks. Hundreds die.*

"Can you sell me this version?"

"Sure," I said.

"Wonderful," he said. "How much?"

I was way ahead of him. "Here's what you need to do," I said. "Buy a copy of the movie and bring it to me. That way, you own it and you can do whatever you want with it. I'll record the clean version over it, and it will be perfect. You just have to own it before I can alter it." I took a sip of my Dr. Pepper and added, "It's a copyright thing."



# The Fear And Joy Of Change

A format vet reflects on the Alternative that was, and may be again.

By Jonathan Rosen

**J**onathan L. has a long history in this format. I'd tell you all the radio stations he's worked for, but he'll do that himself shortly. He also did a rather long stint as the Alternative dude at Album Network, pouring his soul and energy into Virtually Alternative each month. Now Jonathan spends his days trying to convince those of you in radio that there's more good music to play than you realize. In his spare time he's shooting an independent film titled *This Is Not Golf!*

I was asked to opine about the redefinition of the Alternative format. Why me? Maybe it was because I started fucking up the airwaves in 1982 with five hours in Tucson of new music no one had heard in those parts.

That got me a radio station in 1986, KEYX/Phoenix. Three years later my KUKQ/Phoenix and KDGE (The Edge)/Dallas were the catalysts that forced the radio world to officially declare that there was a new format on the block. Check your history.

## The Rise Of Rock

OK, so I was one of the pioneers of the format. Yeah, I'm proud of that! I left radio in late 1995, and it was about six months later that markets that I couldn't even fathom began playing real cool music. From Bozeman, MT to Birmingham, it was about 100 stations or more.

**This smacks of what transpired back in the mid- to late '80s, when each station took on its own personality.**

By 1996 punk rock finally made it onto the airwaves. Women artists were plentiful too. A year later punk was replaced by the ska revolution. Women artists held steadfast. By 1998 ska had been replaced by the new swing movement, and Meredith Brooks' "Bitch" just about killed most other women's chances of getting noticed at Alternative for years to come.

From that point up until the past few months, rock has been the staple of this format, fueling five years' worth of debates about the similarities between Active Rock and Alternative. During that time period stations targeting 18-24 males, even though 18-34 was their real target, pretty much

drove away female listeners and men who maybe just didn't want to rock.

Think about it. If your listener was 18 five years ago, he or she is now 23, and your 34-year-old is now weighing in at close to 40. Last year when KBZT (94.9 FM)/San Diego decided to redefine the format with heavier gold and not-your-normal currents, they kicked the shit out of XTRA (91X). It was more of a "Classic Alternative," for lack of a better moniker. The only people who saw this as a possible new format were consultants and a few radio visionaries.

## The Shock Of The New

But let me go back to last June for a moment, opening night of the R&R Convention. R&R Alternative Editor Max Tolkoff and Rock Editor Cyndee Maxwell were walking around at the bar atop the Roxy, asking Tommy Mattern and numerous others about where the format was headed. At that time Rock and Alternative were still one and the same, save for a few songs.

I vividly remember, like it was yesterday, that Max shoved a mike in my face as I was conversing with someone. "So what would you do to change things, Mr. L.?" he asked. My words spewed out after a quick pause: "Well, Max, I would take all of those songs that stations throw on in overnights for obligatory reasons and make them the real currents."

I was amused with myself. At that time I was working IMA Robot's "Dynamite." That song did OK, but the band is now "Alive" and well on some of the stations experimenting with the not-so-well-known artists available out there.

Excuse the bad pun, but the point is that all of a sudden there are a handful of stations along the West Coast trying out this new thing called "Classic Alternative" or "Neo" or whatever you want to call it. I call it the wave of mutilation (pardon me, Pixies), and it's sweeping the Pacific coast.

First, there was the row in San Diego, then the fray in L.A., then the battle in Seattle and now the blow in Sacramento. Atlanta? Forget it. Charlie. He don't surf in the South yet. That's just imaging. The best thing about this? None of these stations sound alike.

## The Joy

Ever since I discovered that I could get KDLD (Indie 103.1)/Los Angeles in my house, I've been fixed on it from 7am into the early evening every day. It's pretty much relieving my radio past. PD Michael Steele is throwing the kitchen sink of deep tracks out there. Plenty of cuts by The Clash, along with songs by Wreckless Eric, Department S, The Dead Kennedys and even Lou Reed. Holy shit! "Vicious" by Lou Reed! I love it for now.

Apologies to KBZT PD Garrett Michaels down in San Diego. Until you get your stream to work for Macs, I can't hear the station, but I'm sure feeling it. Good luck to Jim Trapp in Seattle, and I'm very happy for Dead Air Dave, with his move to Sacramento.

These stations will have some things in common

and many differences, but rest assured of one thing: This smacks of what transpired back in the mid- to late '80s, when each station took on its own personality.

As I write this, Peaches with Iggy Pop is getting heavy rotation on Indie 103. So are The Postal Service and, yes, IMA Robot. Without these kinds of stations, you would never have heard Michael Andrews and Gary Jules' version of "Mad World." The song was in the closet for over two years.

Many are saying that this change is a result of the beer companies threatening to pull advertising on stations that skew younger. I will leave that for others to intelligently dissect. The real joy of this possible revolution is that some of the programmers of the original version of Alternative radio might make a comeback.

Maybe Willabee, Bruce McDonald, Kurt St. Thomas or even me might come into vogue again. Who knows? Stranger shit has happened. Right now this whole topic is just fodder for idle conversation. When you look deeper into it, though, be prepared: It's 1979 all over again.

## The Fear

1979 was the year that Rock radio, which had been adventurous during the '60s and '70s — the embryonic years of FM radio, if you will — fell into the hands of the evildoers known as consultants.

They took what had been very popular, chopped down the currents, decided which were the cool and classic rock tracks and spun them over and over until you wanted to turn off the radio and buy records and go to clubs and discover what was new and happening.

**1979 was the year that rock radio, which had been adventurous during the '60s and '70s — the embryonic years of FM radio, if you will — fell into the hands of the evildoers known as consultants.**

You sure weren't going to get that from the formulated dreck that was out there at the time. That lasted pretty much throughout the '80s, and it's what inspired Alternative radio in the first place.

I have a couple of thoughts about Alternative radio over the past few years. Every week there are

few surprises when it comes to what records might be added to station playlists. Back in the early days of the format each station picked different songs to add almost every week, making for a lot of variety.

**Will Classic Alternative spread across the country? After speaking to about 50 programmers in the past month, I find that the majority do not see it as a threat to their world.**

Today about the only left-field adds come from WWCD (CD101)/Columbus, OH; WOXY/Oxford, MS; and maybe a handful of others. Even many of the nonreporters add the flavor of the week, just like the big boys.

As for the similarities between Active Rock and Alternative, enough is enough. This publication decides who goes where, and it is up to its editors to finally take a serious look at this matter and take all of the stations that want to report as Alternatives for various reasons while sounding like Active Rockers and throw them where they belong.

## The Warning

Back to the West Coast Classic Alternative trend. Will it spread across the country? After speaking to about 50 programmers in the past month, I find that the majority do not see it as a threat to their world.

I see it moving inland to Denver, Phoenix, Dallas and quite a few other markets. In Salt Lake City KJQN is, and has been, a Classic Alternative with hardly any currents. Throw in a few new songs, and voila!

I thought about this a lot as I prepared to write this piece, and while I originally felt that this new format wouldn't work elsewhere in the country, such as in the South and Midwest, I've changed my opinion.

Let me share this with you: Flash back to February of 1993, when I moderated a panel at a Gavin Convention about what to do when you were in a market with more than one Alternative station. I was the first person to deal with this, in Phoenix, just prior to San Diego's XHRM (The Flash) going up against 91X and Oedipus' decision to take WCBN/Boston Alternative and make WFNX's world miserable.

I heard the snickers and giggles of the few hundred people gathered in the room. "No way," many thought. "Not in my hood."

History is a very funny thing. And life is a bitch... isn't it?



Jonathan Rosen



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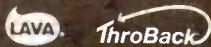
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# Coldplay Get Airplay

A new book on the band highlights their rise in America

**G**ary Spivack wrote a book about Coldplay. Yes, the Gary Spivack we all know and love and who now calls Geffen home. Before Geffen, Gary spent quite a few years at Capitol Records and was the man on duty when it came time for the label to make something happen with Coldplay at our format. No mean feat during Alternative's hard-rockin' years. It's a fascinating story, and Gary tells it in *Coldplay: Look at the Stars*. Gary has a few words for us, then gives us chapter seven as a little tease.

On June 13, 2003, Coldplay played the most prestigious of all rock 'n' roll venues: Madison Square Garden in New York City. Mecca, the Super Bowl of rock shows, the Academy Award for any rock band interested in world domination. Coldplay played the Garden, sold the place out in minutes. All 22,000 tickets gone before you can say, "Can I get a receipt with that?" Coldplay took to the stage that has held such rock icons as Led Zeppelin, The Rolling Stones, Bruce Springsteen and Radiohead. Yes, Coldplay sold out Madison Square Garden. Coldplay sold out the Hollywood Bowl. They sold out Red Rocks and every shed and arena that stood in their way. How did they get there?

*Coldplay: Look at the Stars* tells the story from an insider's point of view. From the time the band touched down in America in December 2000 to their first tour, which almost split the band in half, to their debut on national TV to watching from the side of the stage in Boston as bottles, shoes and pizza were being tossed at them to countless radio interviews and early wakeup calls to their platinum-plus debut to one sold-out show after another. This is an in-depth look at four college mates from the University of London who started a band that has become the world's most important, admired and critical rock band. And it couldn't have happened to four nicer blokes from "across the pond."

The excerpt below is from chapter seven. Coldplay touch down in the United States for the very first time. They land with little fanfare but much anticipation in Los Angeles, on a chilly December day in the year 2000.

## Chapter 7: That Diner In The Movie *Swingers*

In early November, KROQ called Capitol Records and asked if Coldplay would be able to take part in the station's annual star-studded Almost Acoustic Christmas concert on Saturday, Dec. 17. This is an invitation that rarely, if ever,

comes to a band that has just one song on the playlist, but KROQ knew a good thing when they heard it and wanted to form a quick partnership with the band.

Netwerk and Capitol scrambled and, practically overnight, put together a weekend of activities in Los Angeles for the band. But it was more than worth it, and the next thing they knew, the four boys were on a first-class nonstop flight to LAX. "I think Phil, our manager, asked the record label for first-class tickets, like as a joke, but they agreed to it. So there we were, in first class, like Gordon Gekko or something," recalls Chris Martin. In a span of 36 hours, Coldplay were to perform first on Nic Harcourt's *Morning Becomes Eclectic* on Saturday.

A car took the boys and their skeleton crew directly from LAX to KCRW. "It was a Saturday. I was deadly sick," says Harcourt, "but I had to come in. After all, it was the very first American thing Coldplay were to do, and I couldn't miss it. I was simply blown away by their intensity and passion. These guys came right off an 11-hour flight and were stunning." Coldplay did an acoustic set for the show that featured starchy versions of "Don't Panic," "Shiver," "Yellow," "Trouble" and a chilling take on "Have Yourself a Merry Little X-Mas" that left the jaws of the KCRW staff in attendance on the floor.

Next up was a meeting with Sylvester Stallone. "We were all excited to meet Rocky, but we also knew he wanted something that we weren't prepared to give him. It was a nice lunch anyway," recalls Guy Berryman. Stallone wanted to use the song "Trouble" for an upcoming movie, and the band, being polite and a tad in awe of Rambo, waited until they got back to the U.K. to tell Stallone's people, "Thanks, but no thanks." After a brush with Hollywood royalty, it was off to the KROQ Almost Acoustic Christmas show at the 6,000-plus-seat Universal Amphitheatre. The venue is located above the Warner Bros. studio lot and adjacent to Universal Studios. "If you're

gonna do it, you might as well do it in style," said Phil Harvey upon the band's arrival at the KROQ show.

## Almost Acoustic

You probably have to go all the way back to Feb. 9, 1964, when The Beatles landed at JFK in New York to play their debut American performance on *The Ed Sullivan Show*, to match the magnitude and stature of show that a band — any band — from Great Britain has had to go through for their very first American concert.

Usually, there is a thing called a "warm-up gig" that a band likes to do as a first concert for a new tour — let alone America! But leave it to Coldplay to choose trial by fire. Right before the band was to hit the stage for their first-ever American performance, Martin's piano went out on him, forcing the band to remove "Trouble" from the set list.

"It was a freak show," remembers Berryman. "They had a revolving stage and we kinda jumped on it, and the next thing you know we were in front of 6,000 Americans." Jon Buckland chimes in, "We weren't really nervous because we were going from one place to the next in Los Angeles, and we didn't have time to really think about it. Probably better that way." The spotlight went down on



**BOSTON WELCOMES COLDPLAY** Coldplay discovered America by playing radio festivals. Here at the WBCN/Boston River Rave are (l-r) Coldplay's Will Champion and Jon Buckland, WBCN PD Oedipus and Coldplay's Chris Martin and Guy Berryman

Chris Martin, and Coldplay's first concert was on its way.

Like a true veteran, Martin changed the running order of the songs on the spot after the opener, "Don't Panic," saying to the sold-out crowd, "We better play the song you know before you leave your seat to go grab a beer or take a piss." Martin quickly motioned to the boys to jump into "Yellow," and off they went. Coldplay had won over the sold-out crowd.

"I was so nervous for them," remembers [then-KROQ MD] Lisa Worden. "I would have been so mad at our audience if they didn't appreciate what we were all witnessing. Their first American show ever, and it was amazing." The review the following Monday in the *Hollywood Reporter* agreed, saying, "Coldplay played the prettiest songs of the night, and the applause from the rock-hungry crowd had to ease the band's nerves."

## The American Experience

After meeting the likes of At The Drive-In, Gavin Rossdale and Gwen Stefani, the band was hustled to an after-show party at the Highway 101 Diner in Hollywood. Just up the block from Capitol Records, it's not exactly the kind of place to have a gathering of any kind, but it was the band's idea to host the party there.



**THE FEELING IS MUTUAL** Coldplay learn they have already been discovered by America.



Chris Martin



"We loved the movie *Swingers* — well, Phil and I did, probably more than the others," beams Martin. "When someone asked where we'd like to go, we just said, 'Take us to that diner in that movie

*Swingers*.'" Stars like Moby and *Swingers* star and creator Jon Favreau attended the low-key affair, which lasted well into the night.

By the time the boys woke up the next morning, their bags were packed and they were on the plane back to London for the all-important homecoming show at the London Forum. "We were in and out so fast, but we saw enough

to know it's this huge, sprawling place with lots of different-looking people. Quite exciting, but very, very different from Britain," says Buckland.

As 2000 drew to a close, the band had barely a moment to breathe and take in what had just happened to them. The first year of the new century had given the band so much excitement, attention, fame, glory, admiration, stress, pressure and, of course, all-consuming angst and self-doubt. And more of it was on the way. During a reflective moment, Martin told Wendy Mitchell of *Billboard* magazine, "I'm sure when we all break for Christmas, hopefully, we'll all be able to sit down and think about what went down this year. Then we'll appreciate it more. And when the new year begins, I'll start pulling out my hair — or what's left of it."



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# Alternative Makeover

By Dred Scott

**O**ccasional Alternative correspondent Dred Scott has always been funny. Very dry, very droll, always on target. That's why I hired him at XTRA (91X) in San Diego many moons ago. Last year I asked Dred to gaze into his crystal ball for a look at the format's future. This time his assignment, in light of all the makeover shows on TV these days, was to consider a makeover for the Alternative format. Dred's radio background also includes on-air stints at KITS (Live 105)/San Francisco and KMXN/Anaheim, CA. He is currently the Sr. Editor for Morning Prep Services at Westwood One in Los Angeles. He has never been in jail.

It's a question that has plagued man since the coming of iPods was foretold by Nostradamus and the first crackling radio waves were conjured by Marconi: When did Modern Rock radio begin? When did the big DJ in the sky say, "Let there be Ramones-to-Echo & The Bunnyman segues" ... and there were?

When did the first club-night sweeper drown in detached irony lap up on the shores of this

**And remember, if all else fails, you can always break the glass and pull out the bad-book fire extinguisher known as — gay marriages in morning drive!**

island earth? When did a British jock on an expired visa first leave so much dead air between songs you could drive an eel-pie lorry through it?

With the exception of those whose piercings have pushed into their brain stems, most historians think the Big Bang combustion of alt-rock and radio occurred around the time a programmer in Los Angeles took a fledgling concept and molded it into a format that could be exported to other cities, or what is known to some true believers as "The Passion of the Rick Carroll."

Though details are sketchy, carbon dating tells us this occurred around 1978, which means our jolly little format has hit the quarter-century mark. In other words, the silver anniversary, and we don't just mean half-color. But what the heck, it's a great time to be silver! You know, most compact discs are.

Now that the format is 25 years old, it's time to take stock. I mean really take stock, like a CEO on OxyContin. Just as with human beings, radio formats that fail to develop good habits in their 20s and 30s can run into big trouble in the 40s, 50s and beyond, and you know what that leads to: hardening of the frequencies and a pathetic existence as a Time-Life special offer.

So why not — in the spirit of the makeover mania that has swept America like a domesticated "Whaazzzuupp?" — try a little Modern Rock Makeover? Think of it as *Timely Eye for the Alterna-Guy ... and Gal ... and Davey Havok Fans of All Persuasions*.

## Easy As One, Two, Three

Don't think of the Alternative format as "used," like an '84 LeBaron formerly owned by Jon Voight (the dentist, not the actor). Think of it as "pre-owned," a sleek 2002 Lexus with pleather to spare. After all, we're not talking about Red Cross disaster-relief funding here. For the most part, the format has a lot going for it (which is what people often say about blind dates, but let's stay on-subject).

We've got great music, talented jocks and innovative programmers, a group of whom suggested this sentence be included. We're just a little frayed around the edges, in need of a tuneup, a way to stay on guard against complacency and what the medical community refers to as "DD" — download disfunction.

I'm not a smart-ass, but I've played one on the air, so here are some ways to spruce up the old Alternative radio image and transform it into a post-Alternative/post-poser/post-Internet/post-Oprah/post-9/11 and maybe even post-office beacon of truth, Justice, the American way and beer-company buys (not necessarily in that order):

1. **Foreign jocks.** There was a time in the '80s and early '90s when it was practically required by the FCC that Alternative stations have at least one British jock, preferably male and preferably in mid-days. No one is exactly sure how this came about. Some think it was a form of self-punishment for allowing the Brits to get their hands on synthesizers, while others speculate that it was a humane way to provide them with proper dental care.

Whatever the case, this trend has now swung too far in the other direction, too damn many Americans on the air. Where's the foreign flavor, that touch of international intrigue? There can be only one solution: Eastern Europeans! There's nothing like a little "We never liked that Berlin Wall anyway" attitude when back-announcing Audio-slave. And connections to the Russian Mafia can never hurt in the rough-and-tumble world of the music biz.

2. **Sweepers and station IDs.** Although the multitracked, high-speed-edit, short-attention-span alterna-hip approach has served us well, it's time to maximize those precious seconds of airtime that sweepers rob from commercials — I mean, music.

I think you know what we're getting at here: subliminal messages. Picture yourself inserting self-empowerment lectures from Tony Robbins via subsonic frequencies while your imaging guy blathers on about *Monday Night Football* at some local sports bar that's only in it for the free T-shirts. Buoyed by an audience flush with self-confidence

and energy, your TSL would double, and most dogs in town would be strangely attracted to the sound of your station (thereby taking advantage of Arbitron's latest proposal to send several diaries to kennels).

3. **Supporting new artists.** For every Alternative core artist with an extensive list of radio tracks (U2, The Offspring, Depeche Mode), there's a one- or two-hit (bong hit?) wonder (Stone Roses, Supergrass, The Vapors) who's struggled to gain a foothold or flamed out completely after radio couldn't be bothered to support followup singles. In order to make up for any past injustices (and in the spirit of the "compassionate" administration in Washington, DC), not only should stations make an effort to nurture new artists, they should find part-time jobs for the bandmembers.

Imagine how a mailroom delivery from Gary Numan or a double mocha latte served up by Chris Carrabba could brighten someone's day and give hope to indie slackers everywhere. Of course, it's a two-way street, so instead of just a few handshakes at the next after-show meet-and-greet, the bands would be required to actually teach listeners how to play their instruments. Five spins equals one lesson.

4. **The look.** Oh, sure, radio isn't a visual medium (unless you count theater of the mind, and most of those have been chopped up into multiplexes). But the way your staff dresses at promotions, live remotes and club nights can go a long way toward projecting the makeover image you crave. Frankly, we've all had enough of punk-rebel wear, angry

rap rock wear, drunken garage-band wear and glowsticks-and-soccer shirt rave wear.

I have one word for you: uniforms! Yes, for continuity and seamless integration into modern rock groupthink, there's nothing like seeing everyone in an olive jumpsuit with zipper pockets. Uniforms worked in the past for Devo, and they're workin' today for The White Stripes. By the way, if Devo came along today, would they just call themselves Neo and get it over with?

5. **Relations with labels.** Thankfully, in most parts of the country the term *record weasel* was retired somewhere around the early to mid-'90s. But a

**Frankly, we've all had enough of punk-rebel wear, angry rap rock wear, drunken garage-band wear and glowsticks-and-soccer shirt rave wear.**

schism still separates the two sides of the alt-rock equation, despite the revolving door that exists between radio and records (well, OK, it's more like a one-way black hole — former jocks take label gigs and are never again seen in this dimension). It used to be easy to loosen everyone up. You know, drugs and alcohol. Duh! But in the clean and sober 21st

century, we need something else.

So, instead of the old "We're going for adds on this date" routine, there should be three "free-for-all" add weeks per year in which stations can add anything they like, from '80s album tracks to songs from Bulgarian mating rituals to sound-effects CDs. Admittedly, the result could be a different kind of add — adding to the number of ex-promo people becoming real estate agents, which

**Just as with human beings, radio formats that fail to develop good habits in their 20s and 30s can run into big trouble in the 40s, 50s and beyond, and you know what that leads to: hardening of the frequencies and a pathetic existence as a Time-Life special offer.**

would then spill over into the next best thing, Pilates instructors.

6. **On-air specials.** Instead of such alt-rock war-horses as the "Top (fill in number) Songs of (fill in year)," try something like the "Tune That Name" weekend, playing sets of bands that when strung together make either nursery rhymes ("Switchfoot, Nickelback, Godsmack, Hives/ Hoobastank, Yellowcard, Sevendust, Vines") or form sentences: "No Doubt Courtney Love's Jet will make A Perfect Circle."

Or perhaps the "Emo Angst Weekend," asking listeners to vote on which emo band or song offers the most gut-wrenching self-absorption. A numerical countdown is unnecessary, since this kind of pain cannot be quantified.

7. **Slogans.** Rock of the '80s. New Rock. The Edge. Alternative Nation. These were all fine when most listeners looked like Robert Smith or, later, when they let their hair down and put on flannel. But with people already getting nostalgic for Y2K, it's time to pump some fresh blood into the alternative aorta. So just take a station's call letters or handle — let's call it "Max 103" — and attach one of these catchy new slogans:

- Max 103: People With Huge CD Collections
- Max 103: Electronica Might Still Work
- Max 103: Tattoos Are Educational
- Max 103: If You Knew Emo Like We Know Emo
- Max 103: Ryan Seacrest Doesn't Work Here
- Max 103: Lifestyle Worth Dying For
- Max 103: Garage Rock Sale
- Max 103: We're Dating Your Sister
- Max 103: We Alterna-Give You More
- Max 103: What the Hell?
- Max 103: We Got Your Download Right Here!

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Dred Scott



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## Now The Real Work Begins

Continued from Page 75

Active Rock or what Alternative is supposed to be and try to build that culture.

The format is supposed to be the station that plays the rock music that doesn't sound so much like meat and potatoes; it sounds like martinis and leopard skin.

At one time this format allowed you to advertise for BMWs instead of skateboards. What happened? I'm looking for qualitative, not quantitative.

### Troy Hanson

PD, WZTA (Zeta)/Miami

The thought that comes to mind is that there were obviously a bunch of people who were starting to be concerned that the audience was growing older. A bunch of 20-somethings who were part of helping define what Alternative was in the '90s started becoming early-30-somethings. Granted, there was a musical genre called alternative in the '80s, but it became a format in the '90s. Now we've all grown up a little bit, and we have to figure out if we digest AFI with Pearl Jam. Hence, this Classic Alternative revolution.

To be quite honest, I don't really think the word *alternative* means



Troy Hanson

anything to the audience today. I don't even think it's a smart marketing brand. If the '90s proved anything, it's that we managed to take things that were different, a.k.a. Alternative, and turn them mainstream.

The '90s were all about taking things that were different or nonconforming and making them OK. The word *alternative* has been watered down by the simple fact that so many things that at one time were considered to be outside the mainstream are now not only accepted, it's as if they never were alternative.

In Miami I've got a Classic Rock station and I've got Zeta. In this market I'm an alternative to Led Zeppelin. In Boston, if you're going to be a real Alternative station, you almost have to be doing what WFNX is doing, which is different from what WBCN is doing. If WBCN is a mainstream Alternative station, to be something different, you have to take it to The Yeah Yeah Yeahs.

We, as industry people, overanalyze this stuff a little bit too much. We forget that at the end of the day we need to play the hits. Play the stuff that people want to hear. Alternative radio has never been good about playing as many hits as some other formats because it has always tried to be a little too hip for the room.

Every Alternative station had a gold base. Show me an Alternative

station out there that wasn't still playing "Smells Like Teen Spirit" a year ago, and I'll show you a losing Alternative radio station. You had to play stuff from the early '90s and grunge. So for all of us who are acting like it's suddenly cool to play grunge again, my question is, What the hell have you been doing all this time? It's the only music that's worked over the course of the last 14 years.

### Joe Bevilacqua

PD, WWDC (DC101)/Washington

You have to define alternative the same way your listeners define alternative. If your listeners define alternative as Jet, System Of A Down and Linkin Park — which we know aren't congruent musically — then alternative is a great buzzword for you.

It seems to me that in most places Alternative is being defined by music from its heyday, when all of those tunes were so popular, and we were pulling people away from other formats to Alternative because of the extreme buzz the format had.

At the time I was at a Rock station that was getting its ass kicked by Alternative stations. I used to say, "Say that you're Alternative, and give yourself a five share." All you had to do was use that word and image your station that way, and people were there.

There was so much music going around: Alice In Chains, Pearl Jam, Stone Temple Pilots, and then, moving into some of the more eclectic stuff, Bush, Beck and even R.E.M. It was this big, huge



Joe Bevilacqua

spike, and it was this buzzword everyone gravitated to.

Back then Alternative and Modern Rock were used interchangeably. Now, the definitions of those terms have morphed in so many different ways, blurring the line of what Alternative or Modern Rock are. There's also very little difference between Active and Modern Rock.

I do not consider DC101 to be a Modern Rock station, an Alternative station or an Active Rock station; I consider DC101 to be DC's Rock station. I'm trying to define what my listeners want in a broader sense and then target them with the music they like. Could that be currents? Could that be artists like Beck, Jet and The Vines? Could it be songs that are only by Pearl Jam and STP and the first big grunge records? That's what you have to figure out.

And when you figure it out — what your audience wants, what that proper mix is, what those songs are — then you have to constantly be taking their temperature on your mix of new music and catalog music.

I have a very strong catalog. My bread is buttered with Pearl Jam, STP, Guns 'N Roses and Metallica. What does that sound like to you? That sounds like an Active Rock library, and it also sounds like

a mainstream Rock library.

I will say that there's so much current-sharing right now that he who has the best morning show, wins. He who has the best imaging and promotions, wins. And he who plays the best catalog and rotation, wins.

## Don't Shoot the Messenger

Continued from Page 78

artists of songs. We're way behind here, but we can equalize things by better identification of the new music we play.

**"Forty minutes nonstop, 50 minutes of music an hour, 10 in-a-row — whatever! Every station plays the same amount of commercials: too many!"**

They figured it out. They know that if you cluster your music, you also cluster your commercials. And maybe, just maybe, there's some benefit in doing that, because at least they can stay tuned through a longer music set, then tune away when the long commercial set comes on. But don't think for a minute that you're fooling them into think-

ing that you play fewer commercials overall by hiding them somewhere.

**"I listen to (new station) as much as (established station) and don't really care which one I have on."**

In other words, there's often very little loyalty to a station they've listened to for years. In fact, sometimes there's the opposite: A new station is temporarily believed to not have some of FM radio's faults.

That's why if you haven't already started forming a personal bond with each and every one of your listeners, there's no time like the present. Stress to your staff the importance of meeting listeners in person, of returning their e-mails and of answering the request lines — with a kind voice instead of sarcasm. Just as in politics, where candidates spend millions on advertising, there's still no substitute for personal, one-on-one encounters for earning those write-in votes in an Arbitron diary.

**"I wish the DJs would just shut up and play a good song."**

Outside of personality dayparts, there's often a desire for DJs who sound like the audience's peers — real people off the streets, not broadcast-school graduates who are trying to be slick and polished. The club DJ is now the model, people who are known more for what they play than what they say.

**"Now Alternative radio sounds like the rest of FM."**

It's not the fault of Alternative programmers that Pop stations started playing so many crossover hits from our format. Likewise, it's not our fault that they started producing their sweepers and promo's to sound like ours. It is our fault that we haven't experimented more with new sounds lately, both musically and between the songs. In any area of fashion and pop culture, when the mainstream catches up with the fringes, the trendsetters move again. So move already.

**"I'm listening to public radio more."**

Whether it's NPR-networked stations or little, in-

dependent "public access" type stations, listeners say that they listen to these noncommercial stations more than ever before. The stations are often perceived as being outside the mainstream and, therefore, cooler brands than many of the commercial stations.

**"FM could never be that cool."**

Sadly, this comment was made by several fans of a station in reaction to a tape of their own favorite station. If FM isn't cool, don't be like FM. Be noticeably exceptional.

**The more things change, the more they stay the same.**

The keys to solid marketing for any product remain the same. In order to work to your advantage, your station's position must be unique, credible and based in a key listener benefit. For Alternative to thrive again, we need to be different enough for listeners to notice and believe that we're different while still being appealing and listenable. My goal is that 2004 be remembered as the year when Alternative radio became an alternative again.

## Is The Alternative Format Evolving?

Continued from Page 80

asked Sub Pop A&R exec Tony Kiewel if radio is even a part of the picture in his mind when he's thinking of signing an act, he said, "Not even a little bit.

"Honestly, if a demo comes in and it sounds like something that might be on commercial radio, it goes straight into the garbage. We got The Postal Service record in at almost the exact same time that we had decided to downplay our commercial radio efforts.

"It had been this insurmountable brick wall that

we had been beating our heads against for ages. I was still handling our commercial radio relationships at that time, as well as doing A&R, so I played that record for a few MDs and PDs and was universally told it would never work on commercial radio. One enlightened music director actually declined because it was "way too gay."

"This didn't surprise me, given our history at the format, but it's funny that The Postal Service have since become our most successful commercial radio act. It's been really amazing to see that there are still people out there in radio who are willing to take a chance on a song.

"We've had to reappraise our attitude toward the format here at Sub Pop, and I hope that commercial radio continues to be a bit more welcoming to us independent labels."

### Alternative's Future

As for the role of the Internet in breaking new music, Jed The Fish says, "Someone may come along and reach through that innovative appliance that, because of its ubiquity, is fast losing its uniqueness: the computer.

"Our first true Internet star will not be marketed to us and shoved down our throats with a quarterly report in mind. We will seek them out because they can thrill us with their outrage. They will put into words the anger we experience every day but have been too life-cluttered to articulate."

Take a look at this year's Coachella Festival lineup and see how many of the acts are not getting commercial Alternative airplay. Seventy thousand

people will be in attendance, and you can bet your ass they're not all there to see the A-level acts.

And what of Alternative's future? Jed The Fish challenges us to think: "The future of the genre may be at the mercy of how politics plays out in this country. Everyone I know hates Bush enough to elect Kerry, but I think re-electing Bush is a fabulous idea. Let the pendulum swing even higher to the religious right.

"We think things are bad now? Culture is under attack: the knee-jerk FCC, the pre-emptive strike against gay marriage, making concert promoters responsible for what drugs their customers are taking. Integrity is missing at the highest levels of the public and private sectors.

"Sooner or later people will realize that outrage is not just a cocktail-party word and get good and mad about the way things are. It will take genuine rebellion to put passion back into music."



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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	INCUBUS Megalomaniac (Epic)	2478	-151	184690	12	77/1
2	2	BLINK-182 I Miss You (Geffen)	2452	+112	147880	13	73/1
4	3	HOOBASTANK The Reason (Island/IDJMG)	2104	+117	137719	9	71/0
3	4	LOSTPROPHETS Last Train Home (Columbia)	2058	-17	133890	14	74/0
6	5	311 Love Song (Volcano/Maverick)	2052	+124	167987	9	71/1
5	6	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	1844	-92	117650	17	61/0
7	7	FINGER ELEVEN One Thing (Wind-up)	1774	-11	101290	21	61/1
10	8	AFI Silver And Cold (DreamWorks/Interscope)	1672	+81	110087	18	67/2
12	9	A PERFECT CIRCLE The Outsider (Virgin)	1604	+111	82835	16	69/1
8	10	LINKIN PARK Numb (Warner Bros.)	1567	-91	114487	28	69/0
16	11	JET Cold Hard Bitch (Elektra/EEG)	1564	+245	112980	9	67/0
14	12	TRAPT Echo (Warner Bros.)	1538	+101	86071	10	69/2
19	13	LINKIN PARK Lying From You (Warner Bros.)	1421	+172	103771	7	59/3
13	14	THREE DAYS GRACE (I Hate) Everything About You (Jive)	1405	-62	118746	39	64/1
11	15	AUDIOSLAVE I Am The Highway (Interscope/Epic)	1342	-248	95035	25	64/0
9	16	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)	1335	-277	74757	17	64/0
18	17	PUDDLE OF MUDD Heel Over Head (Geffen)	1283	+16	61085	7	68/1
15	18	JET Are You Gonna Be My Girl (Elektra/EEG)	1203	-138	93628	28	65/0
21	19	VINES Ride (Capitol)	1190	+112	67028	6	64/1
20	20	SWITCHFOOT Meant To Live (Red Ink/Columbia)	1156	+8	77860	36	46/0
23	21	OFFSPRING (Can't Get My) Head Around You (Columbia)	1145	+124	74179	6	64/3
24	22	PHANTOM PLANET Big Brat (Daylight/Epic)	1053	+56	46347	9	54/0
22	23	YELLOWCARD Ocean Avenue (Capitol)	1028	-49	46538	12	56/1
28	24	YEAH YEAH YEAHS Maps (Interscope)	912	+145	70677	5	49/2
27	25	STROKES Reptilia (RCA)	815	+43	56712	10	50/0
29	26	CYPRESS HILL What's Your Number? (Columbia)	791	+65	51287	6	46/2
25	27	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	781	-154	45834	16	31/0
26	28	LO-PRO Sunday (Geffen)	770	-21	26615	10	43/0
34	29	GODSMACK Running Blind (Republic/Universal)	740	+175	44500	3	45/7
32	30	FOO FIGHTERS Darling Nikki (Roswell/RCA)	675	+26	67858	20	29/0
31	31	LIVING END Who's Gonna Save Us? (Reprise)	669	+19	30761	8	49/1
33	32	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	638	-6	38371	8	35/0
30	33	OFFSPRING Hit That (Columbia)	611	-112	40452	19	39/0
42	34	MODEST MOUSE Float On (Epic)	509	+163	37155	2	41/8
38	35	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	459	+48	14827	2	37/1
Debut	36	SMILE EMPTY SOUL Silhouettes (Lava)	443	+249	12877	1	40/2
35	37	GODSMACK Re-Align (Republic/Universal)	443	-108	24674	16	15/0
41	38	AUDIOSLAVE What You Are (Interscope/Epic)	429	+74	36375	3	29/4
36	39	WHITE STRIPES I Just Don't Know What To Do With Myself (Third Man/V2)	372	-129	42378	11	26/0
37	40	3 DOORS DOWN Away From The Sun (Republic/Universal)	368	-63	16095	10	22/1
40	41	BLINDSIDE All Of Us (Elektra/EEG)	341	-16	11507	6	28/0
Debut	42	MUSE Time Is Running Out (EastWest/Warner Bros.)	333	+126	17441	1	29/1
43	43	SEVENDUST Broken Down (TVT)	328	+23	14109	8	17/0
50	44	STILLS Still In Love Song (Vice/Atlantic)	313	+66	15188	2	22/1
46	45	SHINEDOWN 45 (Atlantic)	303	+38	11375	3	21/7
Debut	46	EVANESCENCE Everybody's Fool (Wind-up)	300	+139	9181	1	24/2
39	47	P.O.D. Change The World (Atlantic)	282	-128	8042	7	31/0
48	48	BURDEN BROTHERS Beautiful Night (Kirtland/Trauma)	274	+12	15064	4	17/0
Debut	49	N.E.R.D. She Wants To Move (Virgin)	265	+20	9932	1	20/0
Debut	50	POSTAL SERVICE Such Great Heights (Sub Pop)	248	+1	33532	1	12/0

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 3/14-3/20. Bullets appear on songs gaining plays or remaining flat from previous week. If two songs are tied in total plays, the song with the larger increase in plays is placed first. Songs below No. 20 are moved to recurrent after 20 weeks on the chart. Most Added is the total number of new adds officially reported to R&R by each reporting station. Songs unreported as adds do not count toward overall total stations playing a song. Total Audience equals Average Quarter Hour Persons times number of plays (times 100). Each daypart on each station is assigned an AQH number. Average Quarter Hour Persons used herein with permission from the Arbitron Company (© 2004, The Arbitron Company). © 2004, R&R, Inc.

## Most Added®

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ARTIST TITLE LABEL(S)	ADDS
INCUBUS Talk Shows On Mute (Epic)	13
THORNLEY So Far So Good (Roadrunner Records/IDJMG)	10
MODEST MOUSE Float On (Epic)	8
VON BONDIES C'mon C'mon (Sire Records/Reprise)	8
GODSMACK Running Blind (Republic/Universal)	7
SHINEDOWN 45 (Atlantic)	7
THREE DAYS GRACE Just Like You (Jive)	7
BEN KWELLER The Rules (ATO/RLG)	6
STAIND Zoe Jane (Flip/Elektra/EEG)	5
LENNY KRAVITZ Where Are We Runnin' (Virgin)	5

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SMILE EMPTY SOUL Silhouettes (Lava)	+249
JET Cold Hard Bitch (Elektra/EEG)	+245
GODSMACK Running Blind (Republic/Universal)	+184
LINKIN PARK Lying From You (Warner Bros.)	+172
MODEST MOUSE Float On (Epic)	+163
YEAH YEAH YEAHS Maps (Interscope)	+145
EVANESCENCE Everybody's Fool (Wind-up)	+139
MUSE Time Is Running Out (EastWest/Warner Bros.)	+126
311 Love Song (Volcano/Maverick)	+124
OFFSPRING (Can't Get My) Head Around You (Columbia)	+124

## Most Played Recurrents

ARTIST TITLE LABEL(S)	TOTAL PLAYS
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	1123
WHITE STRIPES Seven Nation Army (Third Man/V2)	872
LINKIN PARK Faint (Warner Bros.)	827
STAIND So Far Away (Flip/Elektra/EEG)	716
AUDIOSLAVE Like A Stone (Interscope/Epic)	632
CHEVELLE Send The Pain Below (Epic)	580
TRAPT Still Frame (Warner Bros.)	563
FOO FIGHTERS All My Life (Roswell/RCA)	549
TRAPT Headstrong (Warner Bros.)	543
BLINK-182 Feeling This (Geffen)	532

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

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# ON THE RECORD

With

**Dustin Matthews**  
MD/Afternoons,  
WDYL (Y101)/Richmond



This year I'm on a quest — the quest to live the rock 'n' roll lifestyle, baby! Well, OK, not really. I'm determined to see at least 100 shows in Richmond, Norfolk and Washington, DC. The highlights so far include The Strokes at the NorVA, Puddle Of Mudd and The Aussie Invasion Tour in DC (yes, two different shows). • The Aussie Invasion Tour was my first venture to the 9:30 Club. I would have made the trek for a solo Vines, Jet or Living End show. The combination of all three? I was like a schoolgirl at a Timberlake concert. I'm kidding... or am I? It was a great show for WDYL (Y101)/Richmond to reach out and put our arms around. After all, the records are working here. • Lyrics like "f\*ck the world" and "cold hard bitch" seem to really connect with our audience. *Big phones* this week for The Yeah Yeah Yeahs and HIM. Both have climbed into our top five, proving that different is good. • With all this rambling about live shows and bands that are different, I have to mention The Features. If you don't know who they are, you soon will. They're from down Nashville way, and they used to roll through town a lot back in my Knoxville days. Believe my hype. See them do their thing live and you'll be sold. They've rereleased their EP *The Beginning* with Universal. The website is [www.thefeatures.com](http://www.thefeatures.com). Discover and enjoy!

**I**ncubus are No. 1! Say it with enthusiasm now. You'll be saying it for weeks to come, perhaps ... **Blink-182** hold at No. 2, still scratching to get to the top slot ... **Hoobastank** are also pushing for the top, going 4-3 this week, but are blocked by the aforementioned bands ... **311** go top five, at No. 5 ... **AFI** and **A Perfect Circle** take the last two slots in the top 10. Both have lots more life in 'em ... "Cold Hard Bitch" from **Jet** makes a really smooth move from 16 to 11. Radio is starting to fall in love with these guys ... **Trapt** creep to No. 12 from No. 14 ... **Linkin Park** are right behind at No. 13, up from No. 19 ... **The Vines** keep riding up, 21-19 this week ... **Switchfoot** hold at No. 20, but the spins keep going up ... **The Offspring** and **Phantom Planet** continue to make gains as well, now at No. 21 and No. 22, respectively ... Momentum is really starting to build with **The Yeah Yeah Yeahs**. They go 28-24, and no stoppin' til top five ... Hey, you've discovered that **Cypress Hill** are for this format after all. They jump 29-26 this week ... Keep an eye on the progress of **Modest Mouse**, **The Living End**, **Smile Empty Soul**, **Muse** and **Evanescence** ... New To The Chart: **Smile Empty Soul**, **Muse**, **Evanescence**, **N.E.R.D.** and **Postal Service** ... Most Added: **Incubus**, **Thornley** (ignore at your peril), **Modest Mouse**, **Von Bondies** (ditto), **Godsmack**, **Shinedown** ... Most Should Be Added: **Franz Ferdinand**, **Melissa Auf Der Mer**, **Morrissey**, **Distillers**, **Sugarcult**, **Lenny Kravitz**.

## Alternative

# ON THE RADIO

— Max Talkoff, Alternative Editor



**SWITCHFOOT VISIT HOMETOWN RADIO** Switchfoot stopped by the XTRA (91X)/San Diego studios to perform recently and wowed a select group of listeners on hand at the station's Garage. Pictured (standing, l-r) are 91X MD Marty Whitney and air talent Hilary, Switchfoot's Jon Foreman and Columbia Records' Veronica Amarante. Kneeling in front are (l-r) 91X air talents Tim Pyles and Al Guerra.



**DASHBOARDS AND DASHBOARD** Dashboard Confessional are currently rolling along on the Honda Civic '04 tour as a headlining act. Taking time to smile for the cameras during a pit stop are (l-r) DC's Scott Shoenbeck, MFI Promotions Manager Natalie Webber, DC's Mike Marsh, KROQ/Los Angeles jock Stryker and DC's Chris Carrabba and John Lefler.



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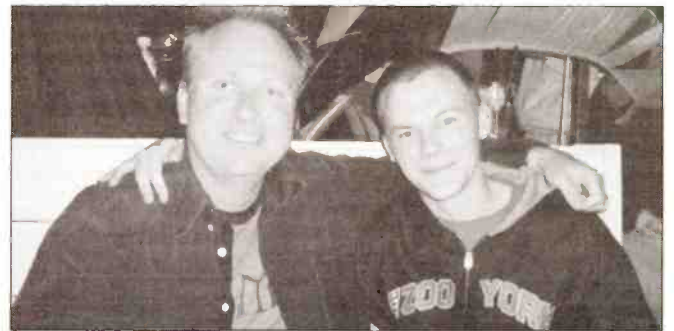
Artist Title (Label)	TW	LW	Familiarity	Burn	Persons 18-34	Men 18-34	Women 18-34
STORY OF THE YEAR Until The Day I Die (Maverick/Reprise)	4.15	4.11	94%	20%	4.00	3.85	4.15
LOSTPROPHETS Last Train Home (Columbia)	4.12	4.13	89%	14%	3.94	3.85	4.02
YELLOWCARD Ocean Avenue (Capitol)	4.11	4.13	80%	8%	3.88	3.74	4.02
SWITCHFOOT Meant To Live (Red Ink/Columbia)	4.09	4.01	94%	26%	4.05	4.02	4.08
INCUBUS Megalomaniac (Epic)	4.06	4.06	96%	24%	4.06	4.20	3.92
HOOBASTANK The Reason (Island/IDJMG)	4.06	4.01	85%	11%	4.03	3.92	4.12
BLINK-182 I Miss You (Geffen)	4.05	4.14	98%	21%	3.98	3.81	4.13
AFI Silver And Cold (DreamWorks/Interscope)	4.05	4.03	81%	13%	3.85	3.82	3.88
THREE DAYS GRACE (I Hate) Everything About You (Jive)	4.00	3.94	99%	40%	3.87	3.64	4.09
LINKIN PARK Numb (Warner Bros.)	3.97	3.97	100%	42%	3.88	3.73	4.03
LINKIN PARK Lying From You (Warner Bros.)	3.96	4.05	82%	16%	3.89	3.76	4.01
FINGER ELEVEN One Thing (Wind-up)	3.95	4.01	86%	20%	3.95	3.79	4.11
TRAPT Echo (Warner Bros.)	3.94	3.94	87%	13%	3.84	3.65	4.04
FOO FIGHTERS Darling Nikki (Roswell/RCA)	3.84	3.93	68%	13%	3.86	3.91	3.81
OFFSPRING (Can't Get My) Head Around You (Columbia)	3.83	—	67%	12%	3.64	3.68	3.61
JET Cold Hard Bitch (Elektra/EEG)	3.81	3.76	68%	15%	3.61	3.66	3.56
A PERFECT CIRCLE The Outsider (Virgin)	3.80	3.84	67%	12%	3.78	3.77	3.78
311 Love Song (Volcano/Maverick)	3.79	3.89	88%	19%	3.79	3.52	4.05
JET Are You Gonna Be My Girl (Elektra/EEG)	3.75	3.77	99%	46%	3.60	3.65	3.56
AUDISLAVE I Am The Highway (Interscope/Epic)	3.71	3.61	89%	32%	3.72	3.84	3.60
OFFSPRING Hit That (Columbia)	3.69	3.82	98%	36%	3.42	3.51	3.35
NICKELBACK Figured You Out (Roadrunner Records/IDJMG)	3.61	3.56	91%	32%	3.51	3.26	3.76
VINES Ride (Capitol)	3.48	3.55	46%	10%	3.30	3.47	3.12
PUDDLE OF MUDD Heel Over Head (Geffen)	3.42	3.42	61%	15%	3.26	3.09	3.43
STROKES Reptilia (RCA)	3.42	3.59	48%	11%	3.50	3.55	3.44
DARKNESS I Believe In A Thing... (Must...Destroy/Atlantic)	3.41	3.40	94%	40%	3.32	3.22	3.41
LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)	3.40	3.35	94%	39%	3.24	3.00	3.46

Total sample size is 405 respondents. Total average favorability estimates are based on a scale of 1-5, (1=dislike very much, 5=like very much). Total familiarity represents the percentage of respondents who recognized the song. Total burn represents the number of respondents who said they are tired of hearing the song. Songs must have 40% familiarity to appear on survey. Sample composition is based on persons 12+. Persons are screened via the Internet. Once passed, they can take the music test based on the format/music preference. RateTheMusic.com results are not meant to replace callout research. The results are intended to show opinions of participants on the Internet only. RateTheMusic is a registered trademark of RateTheMusic.com. The RTM system, is available for local radio stations by calling 818-377-5300. RateTheMusic.com data is provided by Mediabase Research, a division of Premiere Radio Networks.

## R&R TOP 20 SPECIALTY ARTISTS

1. SNOW PATROL (A&M/Interscope) "Spitting Games"
2. SUGARCULT (Fearless/Ultimatium) "Memory"
3. GET UP KIDS (Vagrant) "The One You Want"
4. VON BONDIES (Sire/Reprise) "C'mon C'mon"
5. FRANZ FERDINAND (Domino) "Take Me Out"
6. MUSE (EastWest/WB) "Time Is Running Out"
7. DSUPER (Wildside) "Water"
8. DISTILLERS (Reprise) "Beat Your Heart Out"
9. CLUTCH (DRT) "The Mob Goes Wild"
10. SPONGE (Idol) "Treat Me Wrong"
11. MODEST MOUSE (Epic) "Float On"
12. SONDRÉ LERCHE (Astralwerks/EMC) "Two Way Monologue"
13. MADCAP (Victory) "Lovesick"
14. ARMSBENDBACK (Trustkill) "The Arms Of Automation"
15. WHEAT (Aware/Columbia) "I Met A Girl"
16. PROBOT (Southern Lord) "Silent Spring"
17. PRETHING (V2) "Faded Love"
18. WALKMEN (Record Collection/WB) "The Rat"
19. MANDO DIAO (Mute) "Paralyzed"
20. BURDEN BROTHERS (Trauma) "Beautiful Knight"

Ranked by total number of shows reporting artist.



**SAND, SANDBLOOM & 'SNOWFLAKES'** Set to The Cure's "Lullaby," Just Jack's "Snowflakes" is gathering buzz and specialty-show airplay, not to mention an add at WFNX/Boston. TVT's Just Jack (right) recently brought his cool groove to the coast with an oceanside DJ set in Malibu, CA and is seen here hanging out with KROQ/Los Angeles Asst. PD Gene Sandbloom (left).

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**JOHN SCHOENBERGER**  
jschoenberger@radioandrecords.com

**PART THREE OF A THREE-PART SERIES**

# Yet Another New Triple A Station!

## A look at the launch of KABQ/Albuquerque

Over the past two weeks we have taken a look at some exciting new Triple A sign-ons. Each of these stations had a unique set of circumstances that needed to be addressed, but there were also some common threads among them.

All the PDs were quick to point out how exciting it is to program this type of radio station and how it revived their passion for radio and for music. They also had the common view that this format needs some time to be nurtured before it really takes off, and that in the long run the format will fulfill an important need for their respective companies, as well as serve an important role in the lives of the audiences they serve.

In Part One we talked with KZPL/Kansas City PD Ted Edwards about the station's transition from a hybrid approach to a full-blown Triple A. Last week KWMT (The Mountain) OM/PD Tim Richards told us how and why his company decided to launch a brand-new Triple A station in Tucson and why he thinks The Mountain will be a success.

In Part Three of this series, we take a look at the other new Clear Channel Triple A, KABQ/Albuquerque. The circumstances surrounding the launch — or relaunch, really — of this station were probably the most challenging of all. I talked with PD Phil Mahoney, who has been a programming fixture in Albuquerque for more than 20 years.

**R&R:** Tell us about the daunting challenge you had to face in getting KABQ off the ground.

**PM:** This launch was a little confusing: KBAC (Radio Free Santa Fe) went from the 98.1 signal to the more powerful 104.1 about a year ago. But it turns out the Santa Fe Triple A audience is different than the Albuquerque one, and to change KBAC too dramatically to satisfy Albuquerque would mean blowing off the amazing local following and involvement the station has in Santa Fe. So the decision was made for KBAC to return to the 98.1 position and to launch a brand-new Triple A station for the Albuquerque market, KABQ, 104.1 World Class Rock.

It ended up happening pretty

quickly because once the decision was made, we had to scramble to get the new station up and on the air. We decided to do some promotion to let the inner fold know that Radio Free Santa Fe was returning to 98.1, and we made it seem like it was a Christmas present to the listeners in Santa Fe. So KABQ probably came on the air a bit quicker than I would have liked. It was basically, "Hey, Phil, it's yours now. Go for it!"

But I must say it is exciting to go to work again. It is exciting to have passion for what I am doing

and to have a station on the air that draws such passion from its listeners. I have been in this market for 20 years and have programmed KZRR, the heritage Rocker, for the past 10 years. I was ready for a new challenge.

**R&R:** How will KABQ be different from KBAC?

**PM:** This station is conceived with Albuquerque in mind. If there's anything I have learned about the Triple A format, it is that you have to localize it more than almost any other format. Certainly I have KBAC as an example to draw ideas from, plus I've been fortunate to have the expertise and the experience of Scott Arbough from KBCO/Denver to help me. That station is clearly an example to follow, but I also know we can't make this just 'BCO in Albuquerque.

Fortunately, we have a great signal to work with, and as we get the product more fine-tuned, I am sure the marketing dollars will come to us as well. We have done some billboard stuff, but I want to make sure we have the on-air product right before we get too crazy.

**R&R:** Imaging must be very top-of-mind, considering the circumstances.

**PM:** We have had to go out of our way a bit to establish our own identity because of the confusion in the market between us and KBAC and the signal changes. The key for us right now is to make sure we have the music mix down. I feel that we have a

pretty good handle on that right now.

There is obviously a certain segment of the KBAC crowd that is thrilled that the station has returned to its older sound — and remember, KBAC will still get into Albuquerque at 98.1 — but we are also finding out that a certain segment likes a station that is a little less eclectic and a little more focused and has remained with us. If you take that crowd, along with new listeners we have begun to attract, we have a good base to build this station on.

**"We have a chance to make a unique radio station that is custom-made for this market. It's about variety and challenging the audience a bit, but it's also about making it something the audience can call their own."**

It's going to take some time for the public to figure these changes out, though, and to decide which of the two versions of the format is right for them. Fortunately, we have management who happen to believe in this format, and they are willing to give us the time we need to get things going. When the dust settles, it is going to be great for all kinds of listeners who love music, because they will have two stations instead of one to listen to.

**R&R:** You have been programming Rock in that market a long time. How will that experience help you with KABQ?

**PM:** I know from the past that certain songs can be huge in Albuquerque even though they don't do as well elsewhere. Conversely, certain big na-

## Sample Hours

Below are a couple of sample hours from KABQ/Albuquerque.



**10am**

- U2 Bad (live)
- STEVIE WONDER Superstition
- MELISSA ETHERIDGE Breathe
- NIRVANA Come As You Are
- THE EAGLES Hotel California (acoustic)
- ELVIS COSTELLO (What So Funny 'Bout) Peace, Love & Understanding
- LOS LONELY BOYS Heaven
- BONNIE RAITT Angel From Montgomery
- COUNTING CROWES Hanging Around
- DAMIEN RICE Cannonball
- THE ROLLING STONES Can't You Hear Me Knockin'
- EDDIE VEDDER You've Got To Hide Your Love Away
- COLDPLAY Yellow

**3pm**

- LYLE LOVETT Here I Am
- THE CLASH London Calling
- DAVE MATTHEWS Save Me
- R.E.M. Man On The Moon
- THE BEATLES Revolution #1
- AFRO CELT SOUND SYSTEM When You're Falling
- STONE TEMPLE PILOTS Sour Girl
- TALKING HEADS Take Me To The River (live)
- WHEAT Met A Girl
- DEREK AND THE DOMINOS Let It Rain
- ALANIS MORISSETTE Hand In My Pocket
- STING Sacred Love
- VAN MORRISON Tupelo Honey

tional hits have never quite caught on here. We have a chance to make a unique radio station that is custom-made for this market. It's about variety and challenging the audience a bit, but it's also about making it something the audience can call their own.

Frankly, I have had to watch myself. This format is so music-driven that it has rekindled my own passion for music. I have to be careful not to go overboard. The temptation is to put every great song I have ever loved into the studio, but I also know we have to be more focused than that as we launch this station. Amazingly, many of the artists I played at Rock radio here in the past, I can now revisit with this station.

We are also beginning to get a handle on the new releases that we think will work for us in Albuquerque and will blend well with the library stuff. But even though we are taking it a little easy at first, I want to establish from the beginning that we will be adventurous and will try new things. Since we are coming directly out of KBAC, the initial audience we are trying to attract expects a certain amount of adventure. We have no intention of becoming just some corporate, over-researched station that plays the same 150 songs over and over again.

**R&R:** Are you finding that you have to take Triple A hits from the past 12-18 months and treat them as new songs due to lack of exposure in Albuquerque?

**PM:** Yes and no. Again, due to KBAC's presence, certain songs are already known in the market, but also because of the eclectic nature of KBAC, certain artists who may have done well at the format in other markets didn't necessarily get significant exposure here. In addition, some of the artists we would call core have also seen exposure at AC and Hot AC here. Basically, we are taking it on a song-by-song basis.

Besides, let's be honest: KBAC has

always been a very successful station in Santa Fe, but it has only seen marginal success in Albuquerque on either of its signals. Santa Fe and Albuquerque may both be in New Mexico, but there are some significant differences between the two markets.

**R&R:** What are the next steps for KABQ?

**PM:** The next step will be to work on the on-air delivery. Frankly, the hardest part for me has been to find the right jocks. There has been no lack of people contacting me who want to be on the air, but so many of them are just a tad too much. We aren't looking for big voices; we want to have a natural, conversational approach on the air. I was fortunate to have a few folks who were working at the Classic Rock station who fit like a glove, and they were thrilled to get into a more active type of show again.

We are also plugging in some specialty and syndicated shows for weekend programming, and that will continue to evolve. Plus, we have brought in a 9am "Beatle Break" segment and so on. Production has been kept to a minimum at first to let the music and the variety speak for themselves, but we are now starting to throw a few more elements in.

I am also quite aware of how important it is for this format to be involved in the community, and we are now trying to link up with local charities and community events. KBAC is a wonderful example of a station that has become an integral part of the community.

Plus, KBCO is a good example of being tied in to its listeners' lifestyles. All of its key benchmark events lean that way. We realize it takes some time to develop them, but we have clear goals as to what we want to accomplish. We certainly hope our station can eventually have a similar stature in our market.



March 26, 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)	454	-34	29206	11	20/0
2	2	MELISSA ETHERIDGE Breathe (Island/DJMG)	354	-21	19181	12	19/0
6	3	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	351	+29	23808	5	19/0
5	4	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	321	+29	17850	10	20/0
7	5	GUSTER Careful (Palm/Reprise)	318	+9	17569	19	18/0
4	6	STING Sacred Love (A&M/Interscope)	312	-14	19398	10	19/0
10	7	JET Are You Gonna Be My Girl (Elektra/EEG)	299	+31	17468	13	13/0
9	8	JOHN MAYER Clarity (Aware/Columbia)	283	+20	14956	11	16/0
3	9	INDIGO GIRLS Perfect World (Epic)	268	-63	13974	13	19/0
11	10	FIVE FOR FIGHTING 100 Years (Aware/Columbia)	263	+16	14353	15	13/0
15	11	MAROON 5 This Love (Octone/J)	249	+19	10196	7	12/0
8	12	THRILLS One Horse Town (Virgin)	243	-59	10936	16	19/0
13	13	JOHN EDDIE If You're Here When I Get Back (Thrill Show/Lost Highway)	233	+3	5125	15	12/0
14	14	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	231	-5	12221	3	18/0
12	15	RYAN ADAMS Burning Photographs (Lost Highway/DJMG)	195	-1	8125	8	13/0
16	16	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	194	+14	9401	5	16/0
19	17	JASON MRAZ Curbside Prophet (Elektra/EEG)	183	+18	6430	3	16/0
18	18	LOS LONELY BOYS Real Emotions (Or/Epic)	173	-10	4262	9	11/0
17	19	VAN MORRISON Evening In June (Blue Note/EMC)	170	-9	10324	4	14/0
Debut	20	DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	165	+60	8567	1	14/1
23	21	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	153	0	9365	8	12/0
20	22	COUNTING CROWS She Don't Want Nobody Near (Geffen)	148	-20	7056	20	17/0
24	23	JONNY LANG Give Me Up Again (A&M/Interscope)	147	+4	3881	5	13/0
22	24	HOWIE DAY She Says (Epic)	143	+7	5561	5	13/0
21	25	MATCHBOX TWENTY Bright Lights (Atlantic)	137	-33	10452	18	6/0
Debut	26	MINDY SMITH Come To Jesus (Vanguard)	131	+19	7934	1	9/0
25	27	KEB' MO' Let Your Light Shine (Epic)	131	-23	4374	9	10/0
Debut	28	DAVE MATTHEWS Oh (RCA)	125	+90	6300	1	15/1
Debut	29	JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)	122	+10	4055	1	10/0
30	30	BEN HARPER Brown Eyed Blues (Virgin)	122	+5	4736	4	11/0

22 Triple A reporters. Monitored airplay data supplied by Mediabase Research, a division of Premiere Radio Networks. Songs ranked by total plays for the airplay week of 3/14-3/20. 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**

TEITUR You're The Ocean (Cherry/Universal)  
Total Plays: 116, Total Stations: 8, Adds: 0  
WHEAT I Met A Girl (Aware/Columbia)  
Total Plays: 110, Total Stations: 11, Adds: 3  
SARAH MCLACHLAN Stupid (Arista)  
Total Plays: 96, Total Stations: 8, Adds: 0  
JARS OF CLAY Show You Love (Essential/PLG/RCA)  
Total Plays: 84, Total Stations: 6, Adds: 1  
MATTHEW RYAN Return To Me (Hybrid)  
Total Plays: 80, Total Stations: 8, Adds: 0

TRUMAN Morning Light (Geffen)  
Total Plays: 69, Total Stations: 7, Adds: 0  
ALANIS MORISSETTE Everything (Maverick/Reprise)  
Total Plays: 68, Total Stations: 17, Adds: 17  
MY MORNING JACKET Golden (ATO/RCA)  
Total Plays: 68, Total Stations: 6, Adds: 0  
NELLY FURTADO Try (DreamWorks/Interscope)  
Total Plays: 60, Total Stations: 5, Adds: 0  
LENNY KRAVITZ Where Are We Runnin' (Virgin)  
Total Plays: 60, Total Stations: 3, Adds: 2

Songs ranked by total plays

**Most Added®**

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ARTIST TITLE LABEL(S)	ADDS
ALANIS MORISSETTE Everything (Maverick/Reprise)	17
THRILLS Big Sur (Virgin)	6
TOOTS AND THE... WJ B. RAITT True Love Is Hard To Find (V2)	6
ZERO 7 Home (Elektra/EEG)	5
AMELIA Jigsaw (Slowdown)	4
PATTY GRIFFIN Love Throw A Line (ATO/RCA)	4
WHEAT I Met A Girl (Aware/Columbia)	3
RICKY FANTE' It Ain't Easy (Virgin)	2
LENNY KRAVITZ Where Are We Runnin' (Virgin)	2
AL GREEN Rainin' In My Heart (Blue Note/EMC)	2

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVE MATTHEWS Oh (RCA)	+90
ALANIS MORISSETTE Everything (Maverick/Reprise)	+68
D. FRANKENREITER f/J. JOHNSON Free (Brushfire/Universal)	+60
LENNY KRAVITZ Where Are We Runnin' (Virgin)	+60
JARS OF CLAY Show You Love (Essential/PLG/RCA)	+35
JET Are You Gonna Be My Girl (Elektra/EEG)	+31
DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	+29
MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	+29
MY MORNING JACKET Golden (ATO/RCA)	+25

**Most Played Recurrents**

ARTIST TITLE LABEL(S)	TOTAL PLAYS
SARAH MCLACHLAN Fallen (Arista)	194
SHERYL CROW The First Cut Is The Deepest (A&M/Interscope)	130
TRAIN When I Look To The Sky (Columbia)	128
LOS LONELY BOYS Heaven (Or/Epic)	125
DAVE MATTHEWS Save Me (RCA)	123
COLDPLAY Clocks (Capitol)	122
WALLFLOWERS Closer To You (Interscope)	106
TRAIN Calling All Angels (Columbia)	98
MATCHBOX TWENTY Unwell (Atlantic)	98
JONNY LANG Red Light (A&M/Interscope)	97

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

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March 26, 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)	403	+4	7354	10	24/0
2	2	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)	335	+14	4535	10	21/0
4	3	INDIGO GIRLS Perfect World (Epic)	308	+2	5627	12	18/0
3	4	MELISSA ETHERIDGE Breathe (Island/IDJMG)	308	-11	3604	12	17/0
5	5	RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)	295	+1	4152	9	20/0
6	6	JOHN MAYER Clarity (Aware/Columbia)	267	+4	4772	12	15/0
7	7	JONATHA BROOKE Better After All (Bad Dog/VMG)	255	+5	5576	10	20/0
12	8	STING Sacred Love (A&M/Interscope)	238	+15	3582	9	15/0
9	9	LOS LONELY BOYS Real Emotions (Or/Epic)	236	+4	3395	8	21/1
11	10	MINDY SMITH Come To Jesus (Vanguard)	216	-13	4629	8	20/0
16	11	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)	214	+15	3633	3	16/0
13	12	BIG HEAD TODD AND THE MONSTERS Imaginary Ships (Sanctuary/SRG)	205	-15	2943	6	19/0
21	13	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)	202	+27	4694	3	20/2
17	14	JASON MRAZ Curbside Prophet (Elektra/EEG)	200	+5	2865	4	16/0
14	15	JET Are You Gonna Be My Girl (Elektra/EEG)	199	-19	1869	12	11/0
8	16	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)	198	-40	3804	11	16/0
15	17	KEB' MO' Let Your Light Shine (Epic)	196	-13	4477	9	20/0
18	18	MAROON 5 This Love (Octone/J)	188	-1	1770	6	10/0
19	19	HOWIE DAY She Says (Epic)	181	-5	1465	7	12/0
20	20	THRILLS One Horse Town (Virgin)	170	-10	1594	19	9/0
10	21	STARSAILOR Silence Is Easy (Capitol)	170	-60	3753	10	15/0
Debut	22	JEM They (ATO)	150	+27	3559	1	16/1
24	23	BARENAKED LADIES Testing 1, 2, 3 (Reprise)	150	+10	1239	3	9/0
22	24	JONNY LANG Give Me Up Again (A&M/Interscope)	150	-5	2430	6	12/0
Debut	25	SARAH HARMER Almost (Zoe/Rounder)	145	+20	3145	1	18/0
25	26	JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)	143	+3	2466	7	17/0
28	27	DONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)	137	+8	1916	2	13/0
23	28	BEN HARPER Brown Eyed Blues (Virgin)	134	-8	1351	4	13/0
29	29	STEADMAN Wave Goodbye (Elektra/EEG)	127	-2	1059	2	14/0
-	30	VAN MORRISON Evening In June (Blue Note/EMC)	125	0	1669	5	14/0

25 Triple A reporters. Songs ranked by total plays for the airplay week of Sunday 3/14 - Saturday 3/20.  
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## Most Added

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ARTIST TITLE LABEL(S)	ADDS
ALANIS MORISSETTE Everything (Maverick/Reprise)	11
PATTY GRIFFIN Love Throw A Line (ATO/RCA)	9
THRILLS Big Sur (Virgin)	7
TOOTS AND THE MAYTALS f/B. RAITT True Love Is Hard To Find (V2)	7
ZERO 7 Home (Elektra/EEG)	4
RON SEXSMITH From Now On (Nettwerk)	4
AMELIA Jigsaw (Slowdown)	4

## Most Increased Plays

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DAVID BYRNE Tiny Apocalypse (Nonesuch)	+48
DAVE MATTHEWS Oh (RCA)	+42
ALANIS MORISSETTE Everything (Maverick/Reprise)	+40
JARS OF CLAY Show You Love (Essential/PLG/RCA)	+33
THRILLS Big Sur (Virgin)	+32
KINGS OF LEON California Waiting (RCA)	+32
PATTY GRIFFIN Love Throw A Line (ATO/RCA)	+29
LYLE LOVETT In My Own Mind (Curb/Last Highway)	+29

## Reporters

WAPS/Akron, OH  
PD/MD: Bill Gruber  
1 PAT MCGEE BAND  
1 BLOODY LOVELIES  
1 ZERO 7  
1 AMELIA

KGSR/Austin, TX\*  
DM: Jethi Carroll  
PD: Jody Denberg  
APD: Jill Hochman-Ross  
MD: Susan Castle  
16 PATTY GRIFFIN  
11 CALLECA  
11 ELIZA GRAYSON  
7 NORAH JONES  
5 RON SEXSMITH

WRNR/Baltimore, MD  
DM: Bob Waugh  
PD/MD: Alex Cortright  
NO AGES

KNDZ/Billings, MT  
DM: Cam Maxwell  
PD/MD: Casey Paul  
1 WREST MUSE  
1 ERIC CLAPTON

KRVB/Boise, ID\*  
DM/PO: Dan McCall  
1 ALANIS MORISSETTE  
AMELIA

WBOS/Boston, MA\*  
DM: Buzz Knight  
PD: Michele Williams  
MD: David Ginsburg  
17 ALANIS MORISSETTE  
O.A.R.

WNCS/Burlington  
PD/MD: Mark Abuszahab  
1 ALANIS MORISSETTE  
2 ZERO 7  
1 TOOTS AND THE MAYTALS W/ BONNIE RAITT  
1 THRILLS

WMVY/Cape Cod, MA  
PD/MD: Barbara Dacey  
1 JEN FOSTER  
1 ZERO 7  
1 PATTY GRIFFIN  
1 ALANIS MORISSETTE

WDDO/Chattanooga, TN\*  
DM/PO: Danny Howard  
1 ALANIS MORISSETTE

WVRT/Chicago, IL\*  
PD: Norm Wines  
APD: John Farneda  
11 WHO  
7 LEBY KRIVITZ  
4 TOOTS AND THE MAYTALS W/ BONNIE RAITT  
3 O.A.R.  
3 GRATEFUL DEAD  
1 BLUES TRAVELER

KBXR/Columbia, MO  
DM: Jack Lawson  
PD/MD: Lana Trezise  
APD: Jethi Swealman  
4 ALANIS MORISSETTE

WCBE/Columbus, OH  
DM: Tammy Allen  
PD: Dan Mushalke  
MD: Maggie Brennan  
9 BILLY & SEASIAM  
9 RON SEXSMITH  
9 PATTY GRIFFIN  
6 MARY LOU LORD  
3 AMELIA

KBCO/Denver, CO\*  
PD: Scott A. Brough  
MD: Keeler  
15 ALANIS MORISSETTE  
7 DONAVON FRANKENREITER f/JACK JOHNSON

WDET/Detroit, MI  
PD: Judy Adams  
MD: Martin Bandyke  
3 PATTY GRIFFIN  
3 RON SEXSMITH

WVOD/Elizabeth City, NC  
DM: Matt Cooper  
MD: Tad Abbey  
O.A.R.  
ALANIS MORISSETTE

WNWC/Greenville, SC  
DM: Ellen Phiermann  
PD/MD: Kim Clark  
APD: Martin Anderson  
5 AMELIA  
5 DAVID BYRNE  
PATTY GRIFFIN  
TOOTS AND THE MAYTALS W/ BONNIE RAITT  
RON SEXSMITH  
DIPSY KINGS  
JULIAN CORPELL

WTTS/Indianapolis, IN\*  
PD: Brad Holtz  
MD: Todd Bergman  
11 ALANIS MORISSETTE

KTBC/Kansas City, MO  
PD: Jon Hart  
MD: Byron Johnson  
PATTY GRIFFIN  
ALANIS MORISSETTE

KZPL/Kansas City, MO  
DM: Nick McCabe  
PD: Ted Edwards  
MD: Jason Justice  
3 ALANIS MORISSETTE  
1 WHEAT

WKOL/Knoxville, TN\*  
DM: Jack Lawson  
MD: Aimee Baumer  
3 ALANIS MORISSETTE  
3 WHEAT

WFPG/Louisville, KY  
DM: Brian Conn  
PD: Dan Reed  
APD/MD: Stacy Owen  
4 WAY STREET  
1 WHEAT  
AL GREEN  
PATTY GRIFFIN  
SUBURBS  
PATTY GRIFFIN

WMMM/Madison, WI\*  
MD: Gobby Parsons  
1 ALANIS MORISSETTE  
1 PATTY GRIFFIN

KTCZ/Minneapolis, MN\*  
PD: Lauren MacLeash  
APD/MD: Mike Wolf  
10 ALANIS MORISSETTE  
8 WHEAT

WGVX/Minneapolis, MN\*  
DM: Dave Hamilton  
PD: Jeff Collins  
NO AGES

WZEW/Mobile, AL\*  
DM: Tim Camp  
PD: Jim Mahaney  
MD: Lee Ann Krok  
1 RICKY FANTE

WJBL/Monmouth, NJ  
DM: Leo Zaccari  
MD: Jeff Rapp  
21 THRILLS  
7 CHEBIC  
PATTY GRIFFIN  
STILLE  
WHEAT  
O.A.R. (ROBERT RANDOLPH)  
TOOTS AND THE MAYTALS W/ WHELIE NELSON  
CURTIS  
SONDRY LENCHE

KPIG/Monterey, CA  
DM: Frank Caprista  
PD/MD: LauraEllen Hopper  
APD: Aileen MacNeary  
7 TOOTS AND THE MAYTALS W/ BONNIE RAITT

WRLT/Nashville, TN\*  
DM/PO: David Hall  
APD/MD: Rev. Keith Coes  
3 TOOTS AND THE MAYTALS W/ BONNIE RAITT  
1 BROTHER MARY  
1 THRILLS  
1 RICKY FANTE  
1 ALANIS MORISSETTE

WFUV/New York, NY  
PD: Chuck Singleton  
MD: Rita Houston  
3 THRILLS  
RON SEXSMITH

WXPN/Philadelphia, PA  
PD: Bruce Warren  
APD/MD: Helen Leicht  
8 PATTY GRIFFIN  
1 ALANIS MORISSETTE  
1 JARS OF CLAY  
1 TOOTS AND THE MAYTALS W/ BONNIE RAITT  
1 SUBURBS

WYEP/Pittsburgh, PA  
PD: Rosemary Welsh  
MD: Mike Sauler  
1 JARS OF CLAY  
TOOTS AND THE MAYTALS W/ BONNIE RAITT  
RON SEXSMITH  
PATTY GRIFFIN

KINK/Portland, OR\*  
PD: Dennis Constantine  
MD: Kevin Welch  
7 ALANIS MORISSETTE  
AMELIA  
BEC HOLCRAFT

WXRV/Portsmouth, NH\*  
PD: Nicole Sandler  
MD: Dana Marshall  
1 ALANIS MORISSETTE  
1 THRILLS  
TOOTS AND THE MAYTALS W/ BONNIE RAITT  
ZERO 7  
PATTY GRIFFIN

WDST/Poughkeepsie, NY  
PD: Greg Gaffine  
APD/MD: Roger Menell  
7 ALANIS MORISSETTE  
1 THRILLS  
TOOTS AND THE MAYTALS W/ BONNIE RAITT

KTHX/Reno, NV\*  
DM: Rob Brooks  
PD: Harry Reynolds  
APD/MD: David Herold  
1 AL GREEN  
14 SOUTHERN CULTURE ON THE SKINS  
14 KEB' MO'  
10 PEACH  
7 BIG HEAD TODD AND THE MONSTERS  
7 DECATUR

WOCM/Salisbury, MD  
PD: Joshua Ciendaniel  
APD/MD: Debora Lee  
14 SOUTHERN CULTURE ON THE SKINS  
14 KEB' MO'  
10 PEACH  
7 BIG HEAD TODD AND THE MONSTERS  
7 DECATUR

KENZ/Salt Lake City, UT\*  
DM: Kim Bushman  
MD: Ervin Williams  
1 LEBY KRIVITZ  
1 ALANIS MORISSETTE

KPRI/San Diego, CA\*  
PD/MD: Dana Shaieb  
1 WHEAT  
2 ALANIS MORISSETTE  
3 THRILLS  
ALANIS MORISSETTE

KFOG/San Francisco, CA\*  
PD: David Benson  
APD/MD: Haley Jones  
4 ALANIS MORISSETTE  
ROBERT RANDOLPH

KTAO/Santa Fe, NM  
DM: Mitch Miller  
PD: Brad Hockmeyer  
MD: Paddy Mac  
8 DAVE MATTHEWS  
8 TOOTS AND THE MAYTALS W/ BONNIE RAITT  
7 JEN FOSTER  
7 ALANIS MORISSETTE  
6 WHEAT  
6 SOPHIE B. HAWKINS  
5 THRILLS  
5 BLOODY LOVELIES  
5 AMELIA  
5 GRATEFUL DEAD

KRSH/Santa Rosa, CA\*  
DM/PO: Dean Kattari  
MD: Michelle Marques  
3 TOOTS AND THE MAYTALS W/ BONNIE RAITT  
2 PATTY GRIFFIN  
1 AMELIA  
1 THRILLS  
AL GREEN  
ZERO 7  
ALANIS MORISSETTE

WVVV/Savannah, GA  
DM/PO/MD: Bob Neumann  
APD: Gene Murrell  
1 GRANT-LEE PHILLIPS

KMTT/Seattle, WA\*  
PD: Chris Mays  
APD/MD: Shawn Stewart  
3 JEM  
2 ZERO 7  
1 ALANIS MORISSETTE

WRNX/Springfield, MA\*  
PD: Tom Davis  
APD: Donnie Moonhouse  
MD: Lesa Wilhane  
TOOTS AND THE MAYTALS W/ BONNIE RAITT  
ZERO 7  
ALANIS MORISSETTE  
AMELIA

KCLC/St. Louis, MO  
DM: Rich Reighard  
PD: Mike Wall  
MD: Ervin Williams  
2 LOS LONELY BOYS  
2 THRILLS  
2 ALANIS MORISSETTE

## National Programming

Added This Week



World Cafe

Ali Castellini 215-898-6677

ALANIS MORISSETTE Everything  
CALEXICO Convict Pool  
CALEXICO Alone Again Or



Acoustic Cafe

Rob Reinhart 734-761-2043

BR549 No Train To Memphis  
JULES SHEAR 1913 Massacre  
KIM SIMMONS Living In New York  
MASON JENNINGS Empire Builder  
RON SEXSMITH Tomorrow In Her Eyes

\*Monitored Reporters

47 Total Reporters

22 Total Monitored

25 Total Indicator

Did Not Report, Playlist Frozen (2):

KBAC/Santa Fe, NM  
WCLZ/Portland, ME

POWERED BY  
MEDIABASE



**ON THE RECORD**

With  
**Barbara Dacey**  
Station Manager,  
WMVY/Cape Cod, MA



When we first starting playing "Imaginary Ships," the talk around the station was, "It sounds so different" — different for Big Head Todd And The Monsters and just different. The song really stands out. It gives some space in the mix, opens things up and makes your listeners ask, "Who is that?" It's the centerpiece of a rambling album that was recorded, produced and mixed by Todd Park Mohr. • Todd has worked with his Monsters — Rob

Squires on bass and Brian Nevin on drums and percussion — ever since the band formed in the mid-'80s, and this is their sixth studio album and eighth overall. They love to do covers in their live shows. In fact, they rolled through a few recently when they were the guest house band on *Last Call With Carson Daly*. • There are no covers on this new album, *Crimes of Passion*, but plenty of nods to artists that they admire. "Drought of 2013" and "Lost Child Astronaut" sound like Led Zeppelin. When the harmonica comes in at the beginning of "Peacemaker's Blues," followed by half-spoken lyrics, you hear Bob Dylan. Todd's voice even sounds like Eric Clapton on a few of the songs. Todd plays the sax on "ICU in Everything," and it's a wonderfully surprising moment. It's fun to hear the strong influences and the band's exploration of signature sounds. The record includes some beautiful ballads too, and these are the strongest tracks. Besides "Imaginary Ships," there are "Beauty Queen" and "Angela Dangerlove."

**N**orah Jones continues to ride at the top of the monitored airplay chart (with a 100-spin lead!), **Michael Andrews** featuring Gary Jules jump up to 3\*, **Damien Rice** moves up to 4\*, and **Guster** are now top five at 5\* ... **Jet** (7\*), **John Mayer** (8\*) and **Five For Fighting** (10\*) round out the top 10 ... Other projects showing growth include **Maroon 5**, **John Eddie**, **Barenaked Ladies**, **Jason Mraz**, **Joss Stone**, **Jonny Lang** and **Howie Day** ... **Donovan Frankenreiter** featuring **Jack Johnson**, **Mindy Smith**, **Dave Matthews** and **Johnny A.** debut ... On the Indicator airplay chart, Jones also remains at No. 1, while Rice holds at 2\*, **Indigo Girls** climb to 3\*, **Ryan Adams** holds at 5\*, Mayer is at 6\*, **Jonatha Brooke** is at 7\*, **Sting** jumps to 8\*, and **Los Lonely Boys** stick at 9\* ... Big gainers include **Andrews**, **Eric Clapton** and **Mraz** ... **Jem** and **Sarah Harmer** debut ... In the Most Added category, **Alanis Morissette** rules this week with 28 overall first-week adds (No. 1 on both panels), while **Patty Griffin**, **The Thrills** and **Toots & The Maytals** each bring in 13 total adds ... Also having a good first week are **Zero 7**, **Amelia** and **Ron Sexsmith** ... **Wheat**, **Matthews**, **Jem**, **Jen Foster**, **Ricky Fanté**, **O.A.R.** and **The Subdudes** close some important holes.

**Triple A**  
**ON THE RADIO**

— John Schoenberger, Triple A Editor

**AAA ARTIST**  
**OF THE WEEK**

ARTIST: **Waifs**

LABEL: **Jarrah/Compass**

By **JOHN SCHOENBERGER** / TRIPLE A EDITOR



**T**he Waifs have been building a following for the past decade. Sisters Vikki (vocals, guitar, harmonica) and Donna Simpson (vocals, guitar) started out as a duo called Colours and began touring clubs incessantly in their native Australia. In 1992 they hooked up with Josh Cunningham (guitar, mandolin, ukulele, dobro, vocals) and soon changed their name to The Waifs. After settling in Melbourne, the group began to establish a reputation for wholesome folk-based music that featured lively guitar accompaniment and beautiful harmonies.

Their self-titled debut came out in 1996, and *Shelter Me* followed in 1998. But it wasn't until 2001's *Sink or Swim* that the act began to garner a following in North America and Europe. With this increased international popularity, The Waifs began some marathon touring that served as strong inspiration for the songs that would populate their latest and breakthrough effort, *Up All Night*.

"Most of the songs on this album have come from the road," says Vikki Simpson. "I've started writing on the road all the time now. Part of that is necessity, as there is not a lot of time that we're not on the road these days."

They recorded part of *Up All Night* in Los Angeles with producer Mark Howard and finished things up in Melbourne with producer Chris Thompson. Ben Franz (bass) and David MacDonald (percussion) joined the three core members of The Waifs in the sessions. The new songs reflect the musical growth the trio has gone through since

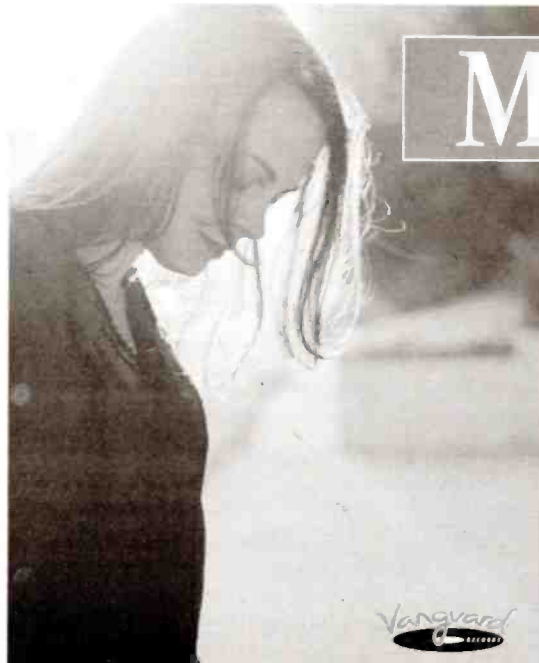
they have been touring the world, and, even though a variety of musical influences have begun to creep into their music, they still retain their own sound.

"After touring overseas and being exposed to a lot more music, I think we have gotten a little more relaxed about the music we want to play and the music we think we should be playing," Vikki says. "Our idea of ourselves has certainly broadened over the past few years."

But whether it's the more traditional sounds of "Fisherman's Daughter," "Flesh and Blood" and "Fourth Floor" or the more adventurous side revealed in "London Still" and "Lighthouse," The Waifs still stick close to the musical aspirations that prompted them to express themselves in the very beginning.

"It feels more like the early days than it has for a long time," says Cunningham. "We're sharing the big adventure together. After 10 years we're just more open to staying true to ourselves. We feel this album is the closest we've come to making a sound that we're all really happy with."

As Compass Records refocuses its efforts on "Lighthouse," The Waifs are on the road yet again. Throughout the months of April and May they'll be in the U.S. doing a series of dates that takes them from the West Coast to East Coast and back west again, including performance slots at Merlefest and participation in KFOG/San Francisco's Kaboom.



**MINDY SMITH**

*"Come To Jesus"*

**Debut R&R Triple A Chart 26**

**BIG PHONES:**

**KINK WXRT KGSR KMTT WXRV**  
**WYEP WRLT WXPB AND MORE!**

**One Moment More album scanned over 45,000!**





March 26, 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>	802	-6	6886
3	2	SLAID CLEAVES <i>Wishbones (Philo/Rounder)</i>	722	+23	2951
2	3	BR549 <i>Tangled In The Pines (Dualtone)</i>	659	-50	5546
4	4	MINDY SMITH <i>One Moment More (Vanguard)</i>	595	-14	4611
5	5	MARK ERELLI <i>Hillbilly Pilgrim (Signature Sound)</i>	481	-11	4412
6	6	OLD CROW MEDICINE SHOW <i>OCMS (Nettwerk)</i>	464	-25	3283
10	7	JAMES MCMURTRY <i>Live In Aught Three (Compadre)</i>	425	+35	2334
7	8	VARIOUS ARTISTS <i>Cold Mountain Soundtrack (DMZ/Sony Music)</i>	417	-66	5095
17	9	LEFTOVER SALMON <i>Leftover Salmon (Compendia)</i>	398	+83	1268
9	10	GREENCARDS <i>Movin' On (Independent)</i>	397	-13	3209
8	11	HOLMES BROTHERS <i>Simple Truths (Alligator)</i>	373	-72	4326
13	12	C. TAYLOR & C. RODRIGUEZ <i>The Trouble With Humans (Lonestar)</i>	359	-3	13866
11	13	ROBERT EARL KEEN <i>Farm Fresh Onions (Audium/Koch)</i>	339	-43	14386
20	14	GRAHAM PARKER <i>Your Country (Bloodshot)</i>	335	+57	995
12	15	MAVERICKS <i>The Mavericks (Sanctuary/SRG)</i>	333	-39	13590
16	16	NORAH JONES <i>Feels Like Home (Blue Note/EMC)</i>	325	+9	1762
15	17	GRANT-LEE PHILLIPS <i>Virginia Creeper (Zoe/Rounder)</i>	321	-12	1787
14	18	TOM RUSSELL <i>Indians Cowboys Horses Dogs (Hightone)</i>	316	-39	1517
19	19	LYLE LOVETT <i>My Baby Don't Tolerate (Lost Highway)</i>	284	-27	13339
26	20	GIBSON BROTHERS <i>Long Way Back Home (Sugar Hill)</i>	278	+74	604
18	21	BOTTLE ROCKETS <i>Blue Sky (Sanctuary/SRG)</i>	270	-42	7846
29	22	GREY DE LISLE <i>The Graceful Ghost (Sugar Hill)</i>	258	+56	640
25	23	VARIOUS ARTISTS <i>No Depression... (Dualtone)</i>	254	+35	661
21	24	CLUMSY LOVERS <i>After the Flood (Nettwerk)</i>	243	-10	1550
Debut	25	ANNE MCCUE <i>Roll (Messenger)</i>	225	+48	841
24	26	SOUTHERN CULTURE ON THE SKIDS <i>Mojo Box (Yep Roc)</i>	218	-11	1763
23	27	ADRIENNE YOUNG <i>Plow To The End Of The Row (Addie Belle)</i>	216	-25	10827
22	28	VARIOUS ARTISTS <i>Just Because I'm A Woman... (Sugar Hill)</i>	210	-34	11799
Debut	29	TARBOX RAMBLERS <i>Fix Back East (Rounder)</i>	187	+3	1068
28	30	VARIOUS ARTISTS <i>Livin', Lovin', Losin'... (Universal South)</i>	182	-20	8624

The Americana Airplay chart represents the reported play of terrestrial radio stations, nationally syndicated radio shows, satellite radio and internet stations that have agreed to submit weekly spin counts. For more information please visit [www.americanamusic.org](http://www.americanamusic.org).

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## Americana Spotlight

by John Schoenberger

Artist: Grey De Lisle

Label: Sugar Hill



After enduring a difficult childhood in San Diego, Grey De Lisle came to Los Angeles while still in her teens to pursue a dream. Originally that dream was to perform in theater, and that experience has led her to a successful career doing voiceover work. But she slowly discovered that music was also a way for her to express herself. She released three self-financed CDs over a handful of years and slowly built a name in the alt-country scene. She now returns with *The Graceful Ghost* — her first album for Sugar Hill — which, in some ways, is a culmination of all that she's done up until this point. Recorded completely in her home with her band — husband and Old 97's member Murray Hammond (guitar, vocals), producer Marvin Etzioni (mandolin, guitar) and Sheldon Gomberg (bass) — the album reflects De Lisle's efforts to produce a collection of songs that are organic, traditionally minded and deeply personal. "Some records want to show off their technical prowess," says De Lisle. "That's cool, but that's not what this record is about. My style is based on limitations; I'm certainly no virtuoso, I'm more heartfelt. Musically I am not about moving forward in a linear fashion, I'm about moving outward and really delving into the music." And both outward and inward she goes, with tunes such as "The Jewel of Abilene," "Sharecroppin' Man" and "Turtle Dove."

## Americana News

WYDH/Altimore, AL has been put on hold as an Americana reporter effective immediately until the AMA has had the opportunity to review their ability to report consistently ... Nickel Creek have announced a spring tour, which begins March 16 in Oxford, MS. After visiting 32 cities, the trio will conclude their run at MerleFest on May 1 in Wilkesboro, NC. The members of Nickel Creek spent the winter writing new material for their third album ... Cowboy Junkies have completed a new album set for a June release called *One Soul Now*. For the first time, Cowboy Junkies have recorded entirely on their own, without the mediation of an outside producer or engineer ... Lucinda Williams has canceled the remainder of her U.S. tour due to the death of her mother. Lost Highway Records still anticipates a concert album from her later this year ... Cross Canadian Ragweed have just released a new studio album, *Soul Gravy*. A limited-edition package of the CD includes a free concert DVD recorded in College Station, TX ... WDVX/Knoxville's Camperfest and Smokey Bluegrass 2004 is set to occur May 27-30. Among the many artists already confirmed are Ricky Skaggs & Kentucky Thunder, The Del McCoury Band, Mountain Heart, Doyle Lawson & Quicksilver, Pine Mountain Railroad, BR549, The Karl Shiflett & Big Country Show, Blue Ridge, Larry Cordle & Lonesome Standard Time and Adrienne Young & Little Sadie, with more acts to be announced. Log on to [www.wdvx.com/camperfest](http://www.wdvx.com/camperfest) for details.

Note: If you have Americana news, please forward it to [jschoenberger@radioandrecords.com](mailto:jschoenberger@radioandrecords.com).

## Most Added®

ARTIST TITLE LABEL(S)	ADDS
Eliza Gilkyson <i>Land Of Milk And Honey (Red House)</i>	12
Patty Griffin <i>Impossible Dream (ATO)</i>	12
Raul Melo, Pat Flynn, Rob Ickes & Dave Pomeroy <i>The Nashville Acoustic Sessions (CMH)</i>	11
Jon Rauhouse <i>Jon Rauhouses Steel Guitar Rodeo (Bloodshot)</i>	10
Laurie Lewis & Tom Rozum <i>Guest House (Hightone)</i>	7
Charlie Musselwhite <i>Sanctuary (Real World/Virgin)</i>	7

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## A Distinctive Kind Of Rock

New Fervent group knocks down female-band stereotypes

**S**isters Alyssa, Becca and Lauren Barlow don't necessarily look the part of a three-piece pop rock band. But this new group is out on the road and impacting culture in a passionate way, and for all the right reasons.

Being a new artist in any genre is tough enough. Being a fresh pop rock band made up of all girls can raise another set of obstacles, especially in Christian music. But the ladies of BarlowGirl are not afraid of those hurdles and have their feet firmly planted on solid ground. They are ready for whatever the industry throws at them.



BarlowGirl

The trio had a firm musical foundation laid when they were very young, thanks to their parents. Alyssa says, "We started out by playing in our dad's band outside of Chicago. We would play every weekend and be a part of his deal. We trav-

eled around for over two years playing my dad's music, being out on the road and playing family events all over the place. That was our first exposure to life on the road and doing music.

"Lauren began playing drums in the midst of all that, simply picking up the sticks one day and letting loose. It came very naturally to her. She started out playing keyboards, but her high-energy personality meant she needed to do something on stage that was a little more outgoing. Because of that move, I started playing the keyboards more."

### Giving Up Dreams

Alyssa, now 21 and the mover and shaker of the group, didn't always want to be in a band. Her first love was Broadway and acting. She says, "Music and acting have always been a huge part of my life. I got into acting and dance very early on. But God started dealing with me on what I was chasing after when I was 16. My dreams and aspirations were bigger than Him at that point. I was chasing after those things with my whole heart, not realizing that I needed to put Him first and His desires before my own."

A couple of the songs on their self-titled debut release were written at a time when Alyssa felt she needed to lay down the things she desired most and let God give her direction for her life. At the pinnacle of when she was having a hard time giving those things up, she fell down a flight of stairs and found out she had a disease that doctors said would prevent her from walking normally.

**"The only reason we write these songs is to challenge people in their spiritual walk with Christ. We hope that every time we get on the stage, everyone can walk away from the show and be changed in some way."**

Becca Barlow

"Everything, in a matter of two days, was taken away from me," Alyssa says. "I had been a little church girl all of my life, and I was struggling with my faith to the point of not knowing if I wanted to serve God at all." During her struggles and miraculous healing, she began to realize the true call on her life and the desire more than anything else to be in sync with her Creator.

She says, "The whole band thing wasn't at the top of my list for what I thought I would be doing with my life. Little did I know what God had in store for me. Sharing my journey with people has been a super opportunity through the band. One day I just realized that this was the vehicle God wanted to use right now to reach more people for Him. That's when our desires became one and the same."

About four years ago the three sisters saw their dad step down from being a part of the band, and they began writing their own songs. "The whole thing just kind of hap-

**"Sharing my journey with people has been a super opportunity through the band. One day I just realized that this was the vehicle God wanted to use right now to reach more people for Him. That's when our desires became one and the same."**

Alyssa Barlow

pened over time," Alyssa explains. "We began to play more together, just the three of us, just to have fun more than anything else. It really was more of a sisters-bonding thing. There was no intent from any of us for the band thing to become a career.

"Practicing in our basement was a lot of fun when we were growing up. We preferred playing and writing over shopping or hanging out at the mall. Actually, we would rather head to a guitar shop and check things out there than go somewhere to look for clothes."

### Songwriting & Superchick

Having been around for a few years, Elgin, IL-based BarlowGirl have had their share of surprises. But none was as huge as a song being written about them — "Barlow Girls" by Superchick — a couple of years ago. Alyssa explains, "Both bands were at a music festival up in Wisconsin. It was our first big concert. It was also one of their first major shows. We hit it off and became friends.

"The girls in the band noticed the purity rings that all three of us wear, so we talked about what they meant to us. About three months later they contacted us and played the song that was named after us. It was amazing. It was definitely one of those God things for sure.

"At that time, all three of us had been struggling — like most of us do — with our commitment to stay pure until marriage. It wasn't an easy commitment to make, so hearing that song and the meaning behind it helped put it all back into focus for us again."

BarlowGirl's first single, "Harder Than the First Time," had some success at CHR, remaining in the top 20 on the R&R chart for several weeks. Their new Evanescence-esque, power-ballad radio tune, "Never Alone," will give programmers a different picture of what the girls of BarlowGirl can do. Alyssa says, "Being on the road and touring with these songs, 'Never Alone' tends to get the biggest response from the crowd. It's also our favorite tune to play."

Lauren, 18, explains that the new single is all about the reminder that you are truly never on your own in any situation: "When we wrote this song, our friends were coming to us

and explaining that they felt distanced from God. It was like requesting something from Him and not getting any answer. We were feeling that within our own prayer time, so this song was birthed-out of that experience. The song is a reminder that God promises He will never leave us for any reason."

### Making History

The band is one of the very few artists in Christian music history to have written all of the lyrics and music for its debut project. Obviously, BarlowGirl have talent — and not just on stage performing their licks in front of a crowd. Lauren says, "A lot of prayer goes into our songwriting. It seems that it's always a time when we are struggling with an issue, or a time when we feel God wants us to write about something we have experienced. If God is teaching us something in our lives, it's a lot easier to write about it and share from our own experiences.

"Some songs take a couple of years to write, because it takes time to learn everything there is to learn in the whole process of a specific subject. It's difficult to write about something you know little about. God understands that and gives us wisdom to write things out as we experience them.

"We have a heart to minister to people in our generation about living the life of a young person. That's why we use information from our personal journals and whatever else we have learned and walked through. God teaches all of us to use that to make an impact in someone else's life. We open ourselves up in that way and attempt to be vulnerable and be a vessel that God can use to help people."

The message in the music is clear: BarlowGirl want the younger generation of music lovers to be challenged to live a whole and purpose-driven life. Becca, 24, explains, "The only reason we write these songs is to challenge people in their spiritual walk with Christ. We hope that every time we get on the stage everyone can walk away from the show and be changed in some way.

"We're not into people liking us or thinking we're just a stupid girl band. Our whole reason for doing this is that lives would be changed. It's all about having people fall more in love with God."

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**"bring me down"**  
going for adds march 26th

RADIO PROMOTION  
AJ STROUT / aj@flickerrecords.com  
DONNA DELSESTO / lhs@comcast.net

**KIDS IN THE WAY** "we are" going for adds march 26th  
**STAPLE** "dictatorship vs. democracy (DVD)" 28



# The CCM Update

Christian Retail, Radio & Records Newsweekly

The CCM Update

Editor  
Lizza Connor

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## New Album Preview: Third Day

Dove Award-winning group shows true rock spirit on *Wire*, set for release May 4

After logging a year's worth of writing, demo-ing and studio work for new project *Wire*, Third Day lead singer Mac Powell says his band is anxious to hit the road for some live stage time. The band has 13 songs of straight-ahead rock 'n' roll, sans the studio gloss and pop lacquer of previous releases, to try out on audiences.

This time around, the Dove Award winners enlisted the expertise of producer Paul Ebersold (Sister Hazel, Skillet) and mix master Brendan O'Brien for their "solid rock knowledge," says Powell, and their outside-the-box approach. The pooling of their talent and experience in the general and Christian markets results in an album that showcases the Atlanta-based group's true rock spirit.

With the mastering in the bag last week, the first single, "Come on Back to Me" will be released to CHR and Rock in April, and "I Believe" hits AC programmers the first week of May. Third Day will join TobyMac and Warren Barfield for a monthlong tour, set begin April 7. THE CCM UPDATE Editor Lizza Connor caught up with Powell before he headed toward Texas for the tour kickoff.

**CCM:** When we talked to you last spring, you had just released a worship project, *Offerings II*. You told us you were eager to revisit the band's rock roots.

**MP:** Yeah, it's been a while. We love doing worship, but it's time for us to rock again. *Come Together* was more of a pop record for us in terms of the melodies we used, and we used more loops and studio sounds than we'd done before. This new record is more of a back-to-basics rock record. By far, rock is our first love. That's going to be the majority of what we do—just simple, straight-ahead rock 'n' roll. That's where our heart is, musically.

**CCM:** Paul Ebersold, producer for successful mainstream acts *Sister Hazel* and *Three Doors Down*, sat at the production helm of *Wire*. How did you get hooked up with him?



Third Day

**MP:** We had a new A&R guy for *Wire* who used to work with RCA. RCA is our mainstream partner with Provident. He selected several producers for us to sit down with and see how things clicked, and things really clicked with Paul. We loved the stuff he'd worked on in the past, including his last record with Skillet and some Small Town Poets stuff, and we were excited to get out of Atlanta [to record]. We hit it off in the personality department as well. He's a good old Southern boy, and he really clicked with us.

**CCM:** What are some things Paul brought to the table, especially given his experience in producing records for the general market?

**MP:** That was a big part of the draw for him. For us to venture out

and work with someone new was so different for us. Paul brought a little different sound out of us. He's such a rock guy, and that brought out a rock edge in us. He knows what's best in the song and doesn't add too much to a song to take away from the basic track. It was cool to work with someone outside the Christian industry because he brought a newness to our music.

**CCM:** When it comes to making records, some bands work out all the arrangements before going into the studio, and some just show up, jam with the material they've got and roll tape. What's Third Day's approach?

**MP:** It's a little of both. We worked so much on these songs before recording. When we were in Paul's territory, in Memphis, we let him take control for the first few weeks. We knew how we wanted things to sound, but we also knew we needed to

give him a shot. Things didn't change dramatically, and the arrangements didn't change much. He felt like the songs were strong. There were a few songs where we'd spend a day working on coming up with something different, but mostly we knew what we wanted to do.

**CCM:** Are there any records that particularly influenced the band as you were writing and recording this new project?

**MP:** When we were in the studio, the Jet record, *Get Born*, had just come out. We were listening to that quite a bit to make sure we rocked like that. When we were writing for the record, we were listening to a lot of pop-sensibility rock, like The Jayhawks.

**CCM:** There's a mix of lighthearted and serious subject matter in the songs on *Wire*. On the record's more serious songs, it seems that you address the concept of grace and second chances a lot.

**MP:** Yes. I think this record is the most personal record we've ever made. At the same time, there are songs like "Billy Brown" and "Rockstar" that are a lot less serious than we've done before.

## CCM UPDATE GALLERY



**EVANS OFFERS EVEN MORE** Singer-songwriter Anthony Evans will release his first solo project, *Even More*, June 8 on INO Records. Evans, son of Oak Cliff Bible Fellowship Pastor and Urban Alternative President Dr. Tony Evans, is a second-generation minister and seasoned performer who grew up singing in the church and spent his college years as part of Liberty University's *Sounds of Liberty*. Evans now appears throughout the year with his father in many of America's largest churches and conferences and recently took part in a performance for President Bush. Seen above are Evans (r) with the President.

It's funny how this record turned out. We set out to write songs that were less serious. I looked back on all our songs and said, "Man, we need to lighten up a bit." Once we got those songs finished, we also wanted to make sure there was a heart message



in the record. There were some personal things that were coming out in songs like "It's a Shame" and "St. Angelo."

I feel like there's a little something for everybody when our band makes a record. We've continued that with *Wire*, not only musically but lyrically. Wherever people are in their lives or their walk with God, I think there's something that will reach them.

**CCM:** Besides working with Ebersold, what sets this record apart from your other projects?

**MP:** Like I said before, we did a lot more writing and demo-ing than we'd ever done before with *Wire*. On our past three records [*Offerings*, *Come Together*, *Offerings II*], we basically had some ideas, didn't work on them much at all, went in the studio, took a song a day and tried to make something out of it.

With *Wire*, we had all the songs we wanted to do, and it was just a matter of improving on them. The main difference is that we spent a lot more time on these songs than we ever have before. Hopefully, that comes through on this record.

**CCM:** What's your favorite track

from this project?

**MP:** I really like "Til the Day I Die." It was interesting because we were trying to come up with a new arrangement for the song "Blind." We liked the basic elements of the song, but we wanted to make it less of a midtempo song and more of a rock song. We'd worked for about 10 hours on it, and it just wasn't clicking. What we were coming up with wasn't better than what we had. We said, "Let's just stick with what we've got for 'Blind,' because we know it works, instead of making it something it's not."

In the process of doing that, Mark came up with this really cool lick. We had this different chord progression too, and so we all said, "Let's do something with those ideas and make it a whole different song rather than just giving up on it." In a matter of 15 minutes, we came up with "Til the Day I Die." That was a fun process. What's great about the song is that it's a love song, but it's a rockin' love song. It's not so sappy.

**CCM:** When we talked last spring, you had been working on the production front with an independent artist, Yancy, in addition to your band gig. Any other creative projects you're pursuing at present?

**MP:** I'm working with a new band called Overflow. I'm not producing their project. I'm just poking my head into the studio every once in a while and listening. I'm really excited about them. You don't see many new bands with as many great songs as they've got.

I'm also working with a Portland, OR-based rock band called Hyperstatic Union. There's also a female-fronted rock band that I'm keeping my eye on, called Inhabited. I'm not really working with them, I'm just trying to answer questions and mentoring.

## The Wire: March 26, 2004

• Worship leader, author and songwriter Dennis Jernigan joins the Doxology Records family for the April 6 release of *Hands Lifted High: Classic Worship Songs With Dennis Jernigan and Friends*, on the label's new Doxology Worship imprint. Featuring duets with some of Christian music's top artists, including Jeff Deyo, Twila Paris and Rebecca St. James, *Hands Lifted High* contains 10 of Jernigan's best loved praise and worship songs, as well as four new selections.



LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
	<b>1</b>	<b>MATTHEW WEST</b> More (Universal South/EMI CMG)	1783	+16	16	57/1
4	<b>2</b>	<b>AVALON</b> All (Sparrow/EMI CMG)	1493	+105	11	55/1
2	<b>3</b>	<b>AUDIO ADRENALINE</b> Leaving 99 (ForeFront/EMI CMG)	1441	+5	11	56/2
3	4	<b>NATE SALLIE</b> Whatever It Takes (Curb)	1387	-10	13	46/0
7	<b>5</b>	<b>BUILDING 429</b> Glory Defined (Word/Curb/Warner Bros.)	1345	+247	5	55/5
5	6	<b>THIRD DAY</b> Sing A Song (Essential/PLG)	1194	-140	18	41/0
6	<b>7</b>	<b>DELIRIOUS?</b> Rain Down (Sparrow/EMI CMG)	1190	+80	10	42/3
8	<b>8</b>	<b>ZOEGIRL</b> Beautiful Name (Sparrow/EMI CMG)	1178	+115	6	47/3
13	<b>9</b>	<b>CASTING CROWNS</b> Who Am I (Beach Street/Reunion/PLG)	1008	+148	3	46/4
12	<b>10</b>	<b>BETHANY DILLON</b> Beautiful (Sparrow/EMI CMG)	1008	+117	6	40/5
10	<b>11</b>	<b>TODD AGNEW</b> Grace Like Rain (Ardent)	954	+27	9	36/1
14	<b>12</b>	<b>TREE63</b> Blessed Be Your Name (Inpop)	941	+100	7	39/4
11	<b>13</b>	<b>SONICFLOOD</b> Shelter (IND)	937	+43	8	35/2
15	<b>14</b>	<b>JACI VELASQUEZ</b> Unspoken (Word/Curb/Warner Bros.)	881	+97	5	37/4
9	<b>15</b>	<b>JEREMY CAMP</b> Right Here (BEC)	823	-148	18	33/1
16	<b>16</b>	<b>WARREN BARFIELD</b> Mistaken (Creative Trust Workshop)	696	-87	17	25/0
19	<b>17</b>	<b>FFH</b> Good To Be Free (Essential/PLG)	662	+60	4	30/0
17	18	<b>S. CURTIS CHAPMAN</b> Moment Made For Worshipping (Sparrow/EMI CMG)	633	-145	19	27/0
21	<b>19</b>	<b>REBECCA ST. JAMES</b> The Power Of Your Love (ForeFront/EMI CMG)	621	+88	4	26/1
18	20	<b>NICHOLE NORDEMAN</b> Even Then (Sparrow/EMI CMG)	560	-155	12	23/1
22	<b>21</b>	<b>PHILLIPS, CRAIG &amp; DEAN</b> Here I Am To Worship (Sparrow/EMI CMG)	553	+38	9	23/1
20	22	<b>NEWSBOYS</b> You Are My King (Amazing Love) (Sparrow/EMI CMG)	511	-60	30	16/0
26	23	<b>MARK SCHULTZ</b> You Are A Child Of Mine (Word/Curb/Warner Bros.)	450	-13	24	18/0
<b>Debut</b>	<b>24</b>	<b>GINNY OWENS</b> I Love The Way (Rocketown)	447	+84	1	20/3
23	25	<b>CASTING CROWNS</b> If We Are The Body (Beach Street/Reunion/PLG)	440	-47	30	14/0
<b>Debut</b>	<b>26</b>	<b>SARA GROVES</b> The One Thing I Know (IND)	433	+112	1	23/5
27	27	<b>MERCYME</b> Word Of God Speak (IND)	393	-46	46	13/0
25	28	<b>DAVID CROWDER BAND</b> O Praise Him... (Sixsteps/Sparrow/EMI CMG)	364	-113	15	13/0
<b>Debut</b>	<b>29</b>	<b>BEBO NORMAN f/JOY WILLIAMS</b> Yes I Will (Essential/PLG)	360	+206	1	20/8
<b>Debut</b>	<b>30</b>	<b>4HIM</b> You Reign (Word/Curb/Warner Bros.)	360	+34	1	15/1

62 AC reporters. Songs ranked by total plays for the airplay week of Sunday 3/14 - Saturday 3/20.  
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**New & Active**

**BIG DADDY WEAVE** Heart Cries Holy (Fervent)  
 Total Plays: 355, Total Stations: 17, Adds: 1  
**CHRIS RICE** Untitled Hymn (Come To Jesus) (Rocketown)  
 Total Plays: 326, Total Stations: 13, Adds: 1  
**GEORGE ROWE** Think About That (Rocketown)  
 Total Plays: 322, Total Stations: 15, Adds: 4  
**DAVID PHELPS** Arms Open Wide (Word/Curb/Warner Bros.)  
 Total Plays: 244, Total Stations: 11, Adds: 0  
**TREVOR MORGAN** Upside Down (BHT)  
 Total Plays: 227, Total Stations: 10, Adds: 1

**JILL PHILLIPS** God Believes In You (Fervent)  
 Total Plays: 221, Total Stations: 14, Adds: 1  
**ACROSS THE SKY** Broken World (Word/Curb/Warner Bros.)  
 Total Plays: 191, Total Stations: 11, Adds: 1  
**SELAH** You Raise Me Up (Curb)  
 Total Plays: 188, Total Stations: 10, Adds: 5  
**STACIE ORRICO** Instead (ForeFront/EMI CMG)  
 Total Plays: 167, Total Stations: 8, Adds: 0  
**KRISTY STARLING** Something More (Word/Curb/Warner Bros.)  
 Total Plays: 156, Total Stations: 6, Adds: 0

Songs ranked by total plays

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ARTIST TITLE LABEL(S)	ADDS
MERCYME Here With Me (IND)	9
BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	8
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	5
BETHANY DILLON Beautiful (Sparrow/EMI CMG)	5
SARA GROVES The One Thing I Know (IND)	5
SELAH You Raise Me Up (Curb)	5
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	4
TREE63 Blessed Be Your Name (Inpop)	4
JACI VELASQUEZ Unspoken (Word/Curb/Warner Bros.)	4
GEORGE ROWE Think About That (Rocketown)	4

**Most Increased Plays**

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	+247
BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	+206
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	+148
BETHANY DILLON Beautiful (Sparrow/EMI CMG)	+117
ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	+115
SARA GROVES The One Thing I Know (IND)	+112
SELAH You Raise Me Up (Curb)	+112
GEORGE ROWE Think About That (Rocketown)	+109
AVALON All (Sparrow/EMI CMG)	+105
TREE63 Blessed Be Your Name (Inpop)	+100

**Christian Activity**

by Rick Welke

**Make It Six**

Matthew West continues his streak at No. 1, now bolstering a big six weeks in a row at the peak position. Audio Adrenaline slip back to No. 3 this week while still holding on to their bullet, and Avalon jump up 4-2, +105 to offer another challenge to West in the weeks to come. Unless "More" takes a serious dive over the next week or two, expect the song to remain at the top for at least two more weeks. Building 429 (7-5, +247), ZOEgirl (8\*, +115) and Casting Crowns (13-9, +148) round out the big guns inside the top 10 — and newcomer Bethany Dillon (12-10, +117) earns her first top 10 ever. Four debuts — from Ginny Owens, Sara Groves, Bebo Norman f/Joy Williams and 4Him — make this one of the biggest new-music weeks in all of 2004.

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**CHR TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	AUDIO ADRENALINE Leaving 99 (ForeFront/EMI CMG)	982	+54	12	26/0
1	2	TODD AGNEW Grace Like Rain (Ardent)	965	-21	16	23/0
4	3	JEREMY CAMP Right Here (BEC)	931	+22	19	24/0
2	4	MATTHEW WEST More (Universal South/EMI CMG)	851	-77	14	22/0
5	5	DELIRIOUS? Rain Down (Sparrow/EMI CMG)	802	+37	10	24/0
8	6	SARAH KELLY Take Me Away (Gotee)	758	+49	13	22/1
9	7	BUILDING 429 Glory Defined (Word/Curb/Warner Bros.)	748	+43	6	25/1
6	8	THIRD DAY Sing A Song (Essential/PLG)	705	-31	18	18/0
13	9	ZOEGIRL Beautiful Name (Sparrow/EMI CMG)	703	+133	5	24/0
12	10	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	696	+114	5	24/1
10	11	OUT OF EDEN Love, Peace & Happiness (Gotee)	634	+7	8	19/0
11	12	BETHANY DILLON Beautiful (Sparrow/EMI CMG)	626	+34	5	18/0
7	13	JARS OF CLAY Show You Love (Essential/PLG/RCA)	592	-122	23	18/0
14	14	NATE SALLIE Whatever It Takes (Curb)	572	+45	6	19/1
21	15	SEVEN PLACES Landslide (BEC)	526	+86	8	17/0
15	16	PILLAR Further From Myself (Flicker)	518	+5	12	15/0
19	17	BIG DISMAL Just The Same (Wind-up)	488	+34	4	15/0
16	18	PLUS ONE Be Love (Inpop)	483	-26	16	15/0
18	19	SKILLET Savior (Ardent)	471	-7	18	14/0
22	20	TREE63 Blessed Be Your Name (Inpop)	460	+44	6	16/2
20	21	PAUL WRIGHT Your Love Never Changes (Gotee)	424	-24	22	13/0
28	22	STACIE ORRICO Instead (ForeFront/EMI CMG)	392	+76	2	19/3
23	23	TELECAST The Way (BEC)	376	-23	14	11/1
17	24	TAIT Lose This Life (ForeFront/EMI CMG)	345	-149	21	11/0
26	25	SANCTUS REAL Beautiful Day (Sparrow/EMI CMG)	330	+3	13	11/0
25	26	MERCYME Word Of God Speak (INO)	324	-12	12	8/1
27	27	CASTING... If We Are... (Beach Street/Reunion/PLG)	322	+4	27	9/0
Debut	28	CASTING... Who Am I (Beach Street/Reunion/PLG)	320	+95	1	14/2
24	29	BARLOWGIRL Harder Than The First Time (Fervent)	320	-75	11	11/0
29	30	KUTLESS Sea Of Faces (BEC)	309	+17	2	15/1

28 CHR reporters. Songs ranked by total plays for the airplay week of Sunday 3/14 - Saturday 3/20.  
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**New & Active**

**JEFF DEYO** / **RITA SPRINGER** Bless The Lord (Gotee)  
 Total Plays: 267, Total Stations: 8, Adds: 0

**AVALON** All (Sparrow/EMI CMG)  
 Total Plays: 232, Total Stations: 10, Adds: 1

**MARK SCHULTZ** You Are A Child Of Mine (Word/Curb/Warner Bros.)  
 Total Plays: 199, Total Stations: 5, Adds: 0

**SONICFLOOD** Shelter (INO)  
 Total Plays: 170, Total Stations: 9, Adds: 1

**SUPERCHICK** I Belong To You (Inpop)  
 Total Plays: 166, Total Stations: 6, Adds: 0

**TAYLOR SORENSEN** Love Somebody Else (Rocketown)  
 Total Plays: 162, Total Stations: 8, Adds: 0

**MARY MARY** Dance, Dance, Dance (Integrity)  
 Total Plays: 150, Total Stations: 4, Adds: 0

**TREVOR MORGAN** Upside Down (BHT)  
 Total Plays: 127, Total Stations: 4, Adds: 1

**REBECCA ST. JAMES** The Power Of Your Love (ForeFront/EMI CMG)  
 Total Plays: 125, Total Stations: 6, Adds: 1

**TEN SHEKEL SHIRT** Risk (INO)  
 Total Plays: 125, Total Stations: 5, Adds: 0

**ROCK TOP 30**

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
3	1	THOUSAND FOOT... Rawkfst (Tooth & Nail/EMC)	444	+22	9	32/1
2	2	BIG DISMAL Just The Same (Wind-up)	438	+2	8	31/0
1	3	FALLING UP Broken Heart (BEC)	421	-73	14	30/0
6	4	P.O.D.: Change The World (Atlantic)	372	+3	7	31/0
4	5	TREE63 The Answer To The Question (Inpop)	353	-17	9	31/0
7	6	FM STATIC Something To Believe In (Tooth & Nail)	351	+18	5	29/1
5	7	KUTLESS Treason (BEC)	330	-37	16	30/0
9	8	NUMBER ONE GUN Starting Line (Floodgate)	328	+13	7	23/1
8	9	SEVENTH DAY SLUMBER Spiraling (Crowne)	320	+2	6	31/1
12	10	JONAH33 Watching You Die (Ardent)	297	0	6	29/1
11	11	SKY HARBOR Welcome (Inpop)	292	-12	9	24/0
10	12	INHABITED Rescue Me (Independent)	292	-16	9	25/0
22	13	BLINDSIDE All Of Us (Elektra/EEG)	248	+67	2	13/4
16	14	BY THE TREE Confessions (Fervent)	247	+2	6	26/1
15	15	PLUS ONE Poor Man (Inpop)	242	-9	10	26/0
17	16	SWITCHFOOT Dare You To Move (Red Ink/Columbia)	217	+3	4	21/1
14	17	SANCTUS REAL Beautiful Day (Sparrow/EMI CMG)	217	-9	17	24/0
19	18	MENDING POINT In Transit (Word Of Mouth)	192	-10	9	11/1
27	19	SPOKEN Falling Further (Tooth & Nail)	188	+20	2	23/8
13	20	SEVEN PLACES Landslide (BEC)	185	-83	17	19/0
28	21	LESTER FINN EXPERIMENT Holding Out (Independent)	184	+16	3	23/2
25	22	UNSHAKEN Break (SPI)	181	+7	3	17/2
24	23	STAPLE DVD (Dictatorship vs. Democracy) (Flicker)	180	+6	2	16/2
23	24	IAN ESKELIN Taboo (Inpop)	178	+6	4	22/1
26	25	STEREO MOTION Tip Of My Tongue (Flicker)	177	+14	5	17/0
21	26	ANBERLIN Ready Fuels (Tooth & Nail)	175	-9	2	9/2
Debut	27	SKILLET My Obsession (Ardent)	174	+59	1	21/5
30	28	SUPERCHICK One Girl Revolution (Inpop)	172	+12	2	19/5
Debut	29	BUILDING 429 Free (Word/Curb/Warner Bros.)	169	+77	1	15/3
Debut	30	MODERN DAY JOHN Autumn (Independent)	162	+8	1	12/1

38 Rock reporters. Songs ranked by total plays for the airplay week of Sunday 3/14 - Saturday 3/20.  
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**New & Active**

**EMERY** The Ponytail Parades (Tooth & Nail)  
 Total Plays: 152, Total Stations: 12, Adds: 0

**ROCK 'N' ROLL WORSHIP CIRCUS** Gift Of Cool (M2.0)  
 Total Plays: 149, Total Stations: 17, Adds: 1

**APOLOGETIX** Lifestyles Of The Rich And Nameless (Paradises)  
 Total Plays: 107, Total Stations: 17, Adds: 2

**ADDISON ROAD** All I Need Is You (Independent)  
 Total Plays: 104, Total Stations: 9, Adds: 1

**PETRA** Woulda, Shoulda, Coulda (Inpop)  
 Total Plays: 102, Total Stations: 15, Adds: 1

**ONECROSS** Waste Away (Independent)  
 Total Plays: 95, Total Stations: 9, Adds: 0

**TAYLOR SORENSEN** Love Somebody Else (Rocketown)  
 Total Plays: 84, Total Stations: 11, Adds: 2

**PAUL WRIGHT** Your Love Never Changes (Gotee)  
 Total Plays: 81, Total Stations: 3, Adds: 0

**EAST WEST** Vacant (Floodgate)  
 Total Plays: 65, Total Stations: 4, Adds: 2

**MXPX** You Make Me, Me (A&M/Interscope)  
 Total Plays: 62, Total Stations: 4, Adds: 0



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~ Kurt Neuswanger, Music Director  
 KJOL AM 620, Grand Junction, CO



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### INSPO TOP 20

LAST WEEK	THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	WEEKS ON CHART	TOTAL STATIONS
1	1	JAMIE SLOCUM By Your Side (Curb)	419	+41	10	21/0
2	2	CHRIS RICE Untitled Hymn (Come To Jesus) (Rocketown/366)	366	-6	17	17/0
3	3	NEWSONG For The Glory Of Christ (Reunion/PLG)	296	+2	6	18/0
4	4	C. BILLINGSLEY Your Love... (Perpetual Entertainment)	287	-6	11	18/0
6	5	DAVID PHELPS Arms Open Wide (Word/Curb/Warner Bros.)	286	+8	7	18/0
5	6	S. CURTIS CHAPMAN Moment... (Sparrow/EMI CMG)	267	-20	19	15/0
12	7	SCOTT KRIPPAYNE The Least I Can Do (Spring Hill)	247	+53	4	17/1
7	8	NICHOLE NORDEMAN Even Then (Sparrow/EMI CMG)	239	0	11	13/0
13	9	CASTING... Who Am I (Beach Street/Reunion/PLG)	234	+41	2	17/2
8	10	BIG DADDY WEAVE Completely Free (Fervent)	227	+2	16	12/0
14	11	PAUL BALOCHE My Reward (Hosanna)	218	+37	3	17/1
9	12	PHILLIPS, CRAIG & DEAN Here... (Sparrow/EMI CMG)	217	+5	9	12/0
11	13	CECE WINANS Thirst For You (PureSprings/INO)	202	+2	12	11/0
10	14	POINT... The Love Of Christ (Word/Curb/Warner Bros.)	193	-14	17	11/0
18	15	J. VELASQUEZ Where... (Word/Curb/Warner Bros.)	191	+26	3	15/1
19	16	AVALON All (Sparrow/EMI CMG)	191	+26	4	11/0
16	17	A. DENSON W/ L. BEVILL The Arms... (Spring Hill)	185	+15	5	13/0
20	18	4HIM You Reign (Word/Curb/Warner Bros.)	180	+20	2	15/0
17	19	K. STARLING Something More (Word/Curb/Warner Bros.)	159	-7	6	10/1
Debut	20	VARIOUS ARTISTS Sing To The Lord (Discovery House)	156	+22	1	12/0

21 Inspo reporters. Songs ranked by total plays for the airplay week of Sunday 3/14 - Saturday 3/20. © 2004 Radio & Records.

### Rhythmic Specialty Programming

RANK	ARTIST TITLE LABEL(S)
1	JOHN REUBEN Move (Gotee)
2	L.A. SYMPHONY Gonna Be Alright (Gotee)
3	URBAN D The Immigrant (Flavor)
4	ROYAL TEMPLE Worldwide (You Feel Me) (Flying Leap)
5	KJ-52 Back In The Day (Uprok)
6	APT. CORE Loved (Rocketown)
7	SINTAX.THE.TERRIFIC When I Don't Show (Illect)
8	VOCAB MALONE Rezurectah (Independent)
9	FITI FUTURISTIC Can't Get Enough (Independent)
10	T-BONE Still Preachin' (Flicker)

### CHR Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
STACIE ORRICO Instead (ForeFront/EMI CMG)	3
MERCYME Here With Me (INO)	3
TREE63 Blessed Be Your Name (Inpop)	2
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	2
JUMP5 Wonderful (Sparrow/EMI CMG)	2
ROCK 'N' ROLL WORSHIP CIRCUS Gift Of Cool (M2.0)	2
GEORGE ROWE Think About That (Rocketown)	2
BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	2

### Rock Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
SPOKEN Falling Further (Tooth & Nail)	8
SKILLET My Obsession (Ardent)	5
SUPERCHICK One Girl Revolution (Inpop)	5
BLINDSIDE All Of Us (Elektra/EEG)	4
BUILDING 429 Free (Word/Curb/Warner Bros.)	3
SOULSTICE Away (Independent)	3
AUDIO ADRENALINE Start A Fire (ForeFront/EMI CMG)	3

### Inspo Most Added

www.rrindicator.com

ARTIST TITLE LABEL(S)	ADDS
SELAH You Raise Me Up (Curb)	3
CASTING CROWNS Who Am I (Beach Street/Reunion/PLG)	2
SARA GROVES The One Thing I Know (INO)	2
SCOTT RIGGAN Remember (Spinning Plates)	2
BEBO NORMAN f/JOY WILLIAMS Yes I Will (Essential/PLG)	2
MERCYME Here With Me (INO)	2

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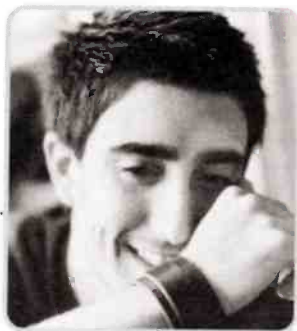


# RADIO Y MÚSICA™

by R&R

This Week In Spanish-Language Music

## On the Spot Alex Ubago



Alex Ubago

That Spanish artists are making it big in the Americas is no surprise. Miguel Bosé, Alejandro Sanz and Oreja De Van Gogh have done it, and now there's Alex Ubago, who not only brings to Latin music a strong voice with depth and feeling, he writes his own material. Alex is already hot on radio with the single "Aunque No Te Pueda Ver" from the album *Fantasías o Realidad*, while other stations have opted for "Sin Miedo a Nada," a duet with Oreja De Van Gogh singer Amaia.

During a recent promotional visit to Los Angeles, Ubago talked to R&R about his album, which we are already getting to know and love.

**R&R:** *Fantasías o Realidad* is your first album release in the U.S.?

**AU:** Yes, but we included some of the tracks from the first album because it wasn't released here, although it was released in Latin America.

**R&R:** The first single, "Aunque No Te Pueda Ver," is doing really well on radio. How do you feel about the reception radio has given you?

**AU:** Great! I've been here a short

time, but so far things look bright. People are treating me great, with a lot of respect. We've been to several stations, and lots of fans called in. I've had a wonderful reception from everyone.

**R&R:** They identify with your music and the feeling you bring to your music.

**AU:** Sure. In some way, people are making my songs their own, which I love. I think that's a great feeling to have, to have people identify with your songs and make them part of their lives. While I was on the radio this morning, there were several calls from people telling me sto-

ries about falling in love with my songs, and it's been great to have that kind of communication with them.

**R&R:** You write your own music. What inspires you?

**AU:** Anything and everything, any detail or anecdote. My songs sometimes feature things that happen to me, or feelings I have. Others are more romantic. Love, lack of love, women — it all inspires me. Things that happen around me, that make me think and that somehow affect me also inspire me. I also like to write about social issues that affect me. But any topic can be a good reason to write.

**R&R:** Do you feel comfortable putting some of your personal experiences in your songs? Because many people don't.

**AU:** Yes, I do it all the time. I speak about me, and it's like opening up through my music. And I don't mind, because what you feel or what is part of your private life doesn't always have to be known through a song. But if it is, it's just the way you felt at a particular part of your life.

**R&R:** Do you think that opening up like that allows your public to know you better and feel closer to you?

**AU:** In part, yes. Many times you say things in a song that you wouldn't say in an interview, for example. It's a way to get to know one better and face the public.

**"Love, lack of love, women — it all inspires me. Things that happen around me, that make me think and that somehow affect me also inspire me."**

**R&R:** There are many Spanish artists who have had enormous success in Latin America. Was it in your plans to come to Latin America and the U.S., or was it the label's idea?

**AU:** The label suggested it, and it was great news for me. I never imagined I'd work in Latin America and sort of cross the ocean with my music. It was a great surprise and joy to work here. We've been traveling all though Latin America for almost a year, and this is our first visit to the U.S. People have given me all their love. It's a pleasure to be here, and I hope it lasts a long time.

**R&R:** How are you doing in Mexico?

**AU:** That's where we landed on our first visit to Latin America. I've

been there seven or eight times and played live several times. The new record is out, and it's doing really well. Mexico has been the launching platform to the rest of Latin America and the U.S.

**R&R:** Is it exciting to have this kind of success in this part of the world?

**AU:** People have treated me with a lot of respect and have welcomed my music. When I first arrived in Mexico, and while visiting the rest of Latin America, and now in the U.S., my attitude is that I'm starting from scratch. I'm not coming with an attitude that because other Spanish artists have made it big, things are waiting for me. I will start from the bottom because no one knows me, and I have to explain who I am and where I'm from. You have to take it little by little and win people's affection.

**R&R:** How did the duet with Amaia happen? It's one of the best songs on the album.

**AU:** It was a very special collaboration for me. Amaia gave me the gift of recording with me. We're very good friends, and we're from the same city, San Sebastián. I have a great relationship with her and with all the other bandmembers, who are great people. They supported me when I was recording my first album, and it happened from there. I will always remember Amaia's gift, and I think the song is wonderful. I'm very grateful.

**"I think that's a great feeling to have — to have people identify with your songs and make them part of their lives."**



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## Where Does Spanish-Language Radio Stand On Indecency?

A look at whether it is getting away with more

**W**ith the FCC cracking down on indecency and so many general-market stations being fined — and broadcasters making changes to avoid those fines — it's interesting to see where Spanish-language radio stands on all this.

It's been suggested that Spanish-language stations could potentially get away with more indecent material due to the language barrier. How many Spanish-speaking people are there at the FCC checking whether complaints are valid?

If audio is translated into English, how can the commission be sure that an accurate translation was made to properly decide whether a violation was committed? And this isn't just about literal translations: As large as the Hispanic population is in the U.S., it's just as varied in its use of language, depending on the ethnic background of each Hispanic group. You may be speaking with a Puerto Rican and a Mexican and be offending one but not the other. In simple terms, Hispanics come in many colors and shapes, and so does the language we speak.

Entravision Radio VP/Programming **Haz Montana** says, "There is an issue in the differences between the Caribbean usage of Spanish vs. the Mexican and Central and South American. There are so many regional differences that it does represent a challenge for us. For example, the verb *coger*, to someone in Puerto Rico or Cuba, means 'to take.' But to people of Mexican origin, it means the verb of the 'f-word' — or it's taken like that."

In all fairness, let's be clear that the verb *coger* does mean "to take" or "to grab" to all Hispanics everywhere, and the meaning is the same in all Spanish-language dictionaries. But Mexicans have taken it and given it a twist for their own usage. And there are many other words that can be offensive, depending on whom you are speaking with. Many times, we may not even know a word is offensive when we use it.

With this in mind, does every radio personality have to know these differences to be on the air? "They



**Haz Montana**

have to know the differences, regardless of their origin," says Montana. "But in a way it's unfair to say that a Puerto Rican can't work on the West Coast because of his origin. At what point does language, which evolves over the years, become offensive vs. normal everyday usage that is not even near the line for another culture?"

### Where We Stand

Can the FCC really fine a Spanish-language station, taking into consideration these factors? An FCC representative, speaking on condition of anonymity, says the rules apply equally to every licensee, regardless of the language in which the station is broadcasting, and confirms that the commission has Spanish speakers on staff. The representative says, "We actually do have someone who speaks Spanish in the investigation and hearings division, and we also use contractors who clearly know what the issues are. We feel comfortable with their translation of what has been perceived to have been a violation."

In regard to whether the FCC looks closely at Spanish-language radio, the representative says that the commission doesn't proactively investigate radio shows. "We respond to complaints we receive," says the representative. "If we have received a complaint, we are going to find a way to investigate. It could mean using an outside service, which we have done in the past and feel very comfortable with, or using a Spanish-speaking inves-

**"There is an issue in the differences between the Caribbean usage of Spanish vs. the Mexican and Central and South American. There are so many regional differences that it does represent a challenge for us."**

*Haz Montana*

tigator who is a full-time FCC employee."

Spanish Broadcasting System Exec. VP/Programming **Bill Tanner** says, "I don't think that Spanish-language radio gets away with more than English-language radio, when you consider things like Bubba The Love Sponge and Opie & Anthony. Spanish radio doesn't do things like that."

As far as SBS goes, Tanner says President/CEO Raúl Alarcón Jr. has laid down the law about specific things that can't be said: namely, anything that could be classified as an obscenity. "He feels very strongly that the mood of the country, of the listeners, is away from anything that can even be interpreted as obscene," says Tanner.

But should the government be dictating what we can or can't be listening to or watching? Has it gone too far? Montana says, "A lot of what it comes down to is — and broadcasters have been asking this

## Convention Countdown Begins Now

R&R Convention 2004 hits the Beverly Hilton in Los Angeles June 24-26. Check this space every week for updates to the official agenda. Also, see Page 28 for the nominating ballot for this year's R&R Industry Achievement Awards. The awards will, as usual, be presented at a special ceremony at the convention. Who'll get to take home an award? Your votes decide!



for years, regardless of language — when is the FCC going to come forth with clear guidelines? I can only point out historical examples of what people have done and try to examine the context in which something was said and why it was fined, until I eventually get confused because they've contradicted themselves and have been inconsistent in what they've fined.

"On one hand, you have a clear definition of patently offensive language that describes excretory or sexual functions. Then the next thing you know, someone is fined for a double entendre because the FCC deems that the sexual context was unmistakable. We're flying blind."

### Changing Times

The pendulum swings, says Tanner, and clearly some things have gotten on the air in the U.S. that mainstream American viewers and listeners thought were over the edge. "The pendulum is swinging back the other way," he says. "I think there will be some adjustments. I don't know if it's censorship; I think it's more responsibility. I don't know why you need to put out a bunch of dirty words on the air. I don't know why that is necessarily a good thing for the average person to hear."

Good radio and humor don't have to come at the expense of good taste. "I believe that guys like Howard Stern and our guys, Luis Jiménez and El Chulo, whether English or Spanish, are remarkably talented, funny and witty," Tanner says. "They can do humor on so many levels, and I think you're going to see a more conservative bent coming out. That seems to be where the public and the FCC — and they may have been dragged into this kicking and screaming by Janet Jackson and her nipple — are at this point. I think big companies like Clear Channel are saying they are going to change their ways."

And what will happen with shows like SBS's *El Vacilón de la Mañana*, hosted by Luis Jiménez on WSKQ/New York, which is known for pushing the envelope? Will we see significant changes? "We believe those shows often reflect a kind of gaudy, earthy humor and that we

need to be more diligent, more careful," says Tanner. He adds, however, "Let me stress that El Vacilón in New York and Miami and El Chulo in Los Angeles, these guys are funny. Do they push the envelope sometimes? Yeah, but it depends on who's interpreting what's in the envelope."

"I do believe that the decision has come down at our company to be much more vigilant and not push the envelope, to the extent that it pushes people not to rely on racy, gaudy topics and more on just plain funny stuff and stories about life. I think that will happen."

**"I don't think that Spanish-language radio gets away with more than English-language radio, when you consider things like Bubba The Love Sponge and Opie & Anthony. Spanish radio doesn't do things like that."**

*Bill Tanner*

"I've heard Luis Jiménez say on several occasions that his show is about life, and life can be kind of rough and kind of earthy. But the time and atmosphere are such that you don't want to be doing that right now. We are very aware of our responsibilities and obligations, and we're very eager to be in compliance."

"Bottom line," says Montana, "is we are very market-driven, in the sense that if we go over the line, then we are not going to appeal to our target demographic."



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## CONTEMPORARY TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	PAULINA RUBIO Te Quise Tanto (Universal)	321
2	CHAYANNE Cuidarte El Alma (Sony Discos)	196
3	OREJA DE VAN GOGH Rosas (Sony Discos)	178
4	SIN BANDERA Que Llora (Sony Discos)	164
5	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	151
6	THALIA Cerca De Ti (EMI Latin)	144
7	MARCO A. SOLIS Más Que Tu Amigo (Fonovisa)	128
8	CRISTIAN Te Llamé (BMG)	128
9	DAVID BISBAL Bulería (Universal)	117
10	ALEX UBAGO Aunque No Te Pueda Ver (Warner M.L.)	95
11	CAFÉ TACUBA Eres (MCA)	79
12	JULIETA VENEGAS Andar Conmigo (BMG)	76
13	OBIE BERMUDEZ Antes (EMI Latin)	76
14	MANA Sábanas Frías (Warner M.L.)	73
15	JUANES La Paga (Universal)	72
16	TRANZAS Morí (J&N)	68
17	ANA BARBARA Deja (Fonovisa)	68
18	LA FACTORIA Todavía (Universal)	66
19	MANA Te Llevaré Al Cielo (Warner M.L.)	56
20	SIN BANDERA Mientes Tan Bien (Sony Discos)	51
21	LUIS FONSI Quién Te Dijo Eso (Universal)	49
22	MARIANA Me Equivoqué (Univision)	45
23	CHAYANNE Un Siglo Sin Ti (Sony Discos)	45
24	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	44
25	PEPE AGUILAR Cruz De Olvido (Univision)	43

Data is compiled from the airplay week of March 14-20, and based on a point system.  
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### Going For Adds

3 PESOS Candela (Discos Fuentes)  
ALEJANDRO SANZ Eso (Warner M.L.)  
ALEKS SYNTEK Te Soñé (EMI Latin)  
LUIS MIGUEL Vuelve (Warner M.L.)  
OBIE BERMUDEZ 4:30 (EMI Latin)  
PANTHER El Titerito (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)	174
2	MARIANA Me Equivoqué (Univision)	119
3	TITO ROJAS El Gallo No Olvida (MP)	85
4	GRUPO MANIA Teléfono (Universal)	74
5	GILBERTO S. ROSA El Refrán Se Te Olvidó (Sony Discos)	69
6	SON DE CALI La Sospecha (Univision)	66
7	TOROS BAND Loca Conmigo (Universal)	64
8	AREA 305 Hay Que Cambiar (Univision)	62
9	JERRY RIVERA Puerto Rico (BMG)	52
10	PAULINA RUBIO Te Quise Tanto (Universal)	49
11	AVENTURA Hermanita (Premium)	45
12	GLORIA ESTEFAN Tu Fotografía (Sony Discos)	42
13	NG2 Quitémonos La Ropa (Sony Discos)	42
14	DAVID BISBAL Bulería (Universal)	40
15	REY RUIZ Creo En El Amor (Sony Discos)	37
16	THALIA Cerca De Ti (EMI Latin)	35
17	CELIA CRUZ f/EL GENERAL Ella Tiene Fuego (Sony Discos)	34
18	RICKY MARTIN Y Todo Queda En Nada (Sony Discos)	32
19	SON CALLEJERO Dame La Droga (Cutting)	31
20	JOE VERAS Cartas Del Verano (J&N)	28
21	TOROS BAND Si Tú Estuvieras (Universal)	26
22	MANA Sábanas Frías (Warner M.L.)	26
23	POCHY Y SU COCOBANDA La Barriguita (Independiente)	26
24	TISUBY & GEORGINA Por Qué No (Lideres)	25
25	VICTORIA Echale Leña (Universal)	25

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### Going For Adds

ANTHONY CRUZ Me Vuelves Loco (MP)  
BIG BOY Vamos A Sandungear (MP)  
FRUKO Y SUS TESOS Pa' Gozá Con Fruko (Fuentes)  
JOE ARROYO La Fundillo Loco (Discos Fuentes)  
SONORA CARRUSELES La Salsa La Traigo Yo (Fuentes)  
TITO ROJAS El No Es Mejor Que Yo (MP)

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## REGIONAL MEXICAN TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>YOLANDA PEREZ</b> Estoy Enamorada (Fonovisa)	167
2	<b>CONJUNTO PRIMAVERA</b> Hazme Olvidarla (Fonovisa)	163
3	<b>PALOMO</b> Baraja De Oro (Disa)	148
4	<b>TIGRES DEL NORTE</b> José Pérez León (Fonovisa)	139
5	<b>MONTEZ DE DURANGO</b> Lágrimas De Cristal (Disa)	123
6	<b>BRYNDIS</b> Pero Tú No Estás (Disa)	116
7	<b>MARCO A. SOLIS</b> Más Que Tu Amigo (Fonovisa)	102
8	<b>CUISILLOS</b> Vanidosa (Balboa)	101
9	<b>INTOCABLE</b> Soy Un Novato (EMI Latin)	101
10	<b>K-PAZ DE LA SIERRA</b> Jumbalaya (Procan)	96
11	<b>ANGELES DE CHARLY</b> Y Qué (Fonovisa)	92
12	<b>TUCANES DE TIJUANA</b> Amor Descarado (Universal)	91
13	<b>HURACANES DEL NORTE</b> Ncmás Por Tu Culpa (Univision)	87
14	<b>VOCES DEL RANCHO</b> Camarón Pela'o (EMI Latin)	82
15	<b>INTOCABLE</b> A Dónde Estabas (EMI Latin)	79
16	<b>MONTEZ DE DURANGO</b> Te Quise Olvidar (Disa)	78
17	<b>DJ KANE</b> La Negra Tomasa (EMI Latin)	77
18	<b>BANDA EL RECODO</b> Para Toda La Vida (Fonovisa)	73
19	<b>PAQUITA LA DEL BARRIO</b> Hombres Malvados (Balboa)	69
20	<b>BANOA EL RECODO</b> Que Te Ruegue Quien Te Quiera (Fonovisa)	66
21	<b>JUAN TAVARES</b> A Un Paso De Olvidarte (Fonovisa)	64
22	<b>CONJUNTO PRIMAVERA</b> Ave Cautiva (Fonovisa)	62
23	<b>PATRULLA 81</b> Cómo Pude Enamorarme De Ti (Terrazas)	59
24	<b>BRONCO "EL GIGANTE DE AMERICA"</b> Dalo Por Hecho (Fonovisa)	58
25	<b>PEPE AGUILAR</b> Cruz De Olvido (Univision)	53

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### Going For Adds

- BANDA ALAMEDA** Prisionero De Tus Brazos (Balboa)
- CORRALEROS DE MAJAGUAL** El Gusano (Discos Fuentes)
- COSTUMBRE** Vuelve A Vivir (Warner M.L.)
- GERARDO FERNANDEZ** Se Fue Mi Paloma (Balboa)
- JOAN SEBASTIAN** Amar Como Te Amé (Balboa)
- JOSELITO** El Fosforito (Discos Fuentes)
- LA SONORA DINAMITA** Ni Me Hablen De Ella (Discos Fuentes)
- PAQUITA LA DEL BARRIO** Pobre Pistolita (Balboa)
- SERGIO MENDIVIL** El Loco (Balboa)
- TIGRILLOS** Para Qué Quieres Que Vuelva (Warner M.L.)

## TEJANO TOP 25

THIS WEEK	ARTIST TITLE LABEL(S)	TOTAL POINTS
1	<b>DJ KANE</b> La Negra Tomasa (EMI Latin)	231
2	<b>MICHAEL SALGADO</b> La Cruz De Vidrio (Freddie)	178
3	<b>A.B. QUINTANILLA f/JOE LOPEZ</b> Me Duele (EMI Latin)	172
4	<b>DUELO</b> Un Minuto Más (Univision)	153
5	<b>SOLIDO</b> Tal Vez (Freddie)	144
6	<b>JIMMY GONZALEZ &amp; GRUPO MAZZ</b> Perla Del Mar (Freddie)	139
7	<b>IMAN</b> Ya No (Univision)	121
8	<b>CONTROL</b> Mi Najayita (EMI Latin)	88
9	<b>PALOMINOS</b> Callejón Sin Salida (Urbana)	86
10	<b>INTOCABLE</b> Soy Un Novato (EMI Latin)	80
11	<b>INTOCABLE</b> A Dónde Estabas (EMI Latin)	78
12	<b>BIG CIRCO</b> Voy Navegando (EMI Latin)	71
13	<b>PALOMINOS</b> Chulita (Urbana)	71
14	<b>RAM HERRERA</b> Muchachita Color Canela (Tejas)	70
15	<b>RAM HERRERA f/JAY PEREZ</b> No Me Volveré A Enamorar (Tejas)	62
16	<b>JIMMY GONZALEZ &amp; GRUPO MAZZ</b> Te Llevo En Mi Alma (Freddie)	59
17	<b>PALOMO</b> Baraja De Oro (Disa)	55
18	<b>KUMBIA KINGS f/OZOMATLI</b> Mi Gente (EMI Latin)	54
19	<b>MARCOS OROZCO</b> De Corazón A Corazón (Catalina)	49
20	<b>LA ONOA</b> Agárrame La Cintura (EMI Latin)	48
21	<b>EMILIO NAVAIRA f/JOSE LUIS AYALA</b> Ambición (BMG)	45
22	<b>RAMON AYALA</b> La Hoja Y Yo (Freddie)	44
23	<b>LA TROPA F</b> La Tentación (Freddie)	41
24	<b>JAIME Y LOS CHAMACOS f/BOBBY PULIDO</b> Conjunto No Morirá (Freddie)	38
25	<b>BIG CIRCO</b> Una Vez Más (EMI Latin)	38

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### Going For Adds

No Going for Adds for this Week

## Rock/Alternative

TW	ARTIST Title Label(s)
1	<b>JULIETA VENEGAS</b> Lento (BMG)
2	<b>SUPERLITIO</b> Qué Vo' Hacer (Cielo Music Group/BMG)
3	<b>ANDRES CALAMARO</b> Estadio Azteca (Warner M.L.)
4	<b>KINKY</b> Presidente (Nettwerk)
5	<b>CONTROL MACHETE</b> El Genio Del Dub (Universal)
6	<b>BABASONICOS</b> Irresponsables (Pop Art/Pelo Music)
7	<b>CAFE TACUBA</b> Eres (MCA)
8	<b>ZOE</b> Peace And Love (Sony Discos)
9	<b>CONTROL MACHETE</b> En El Camino (Universal)
10	<b>HOJA SECA</b> Vagabundo (Respek)
11	<b>ALEJANDRO MARCOVICH</b> No Volveré (Independiente)
12	<b>SANTINO</b> Sonríe (IAM)
13	<b>MANA</b> Sábanas Frías (Warner M.L.)
14	<b>LA LEY</b> Surazul (Warner M.L.)
15	<b>JULIETA VENEGAS</b> Andar Conmigo (BMG)

Songs ranked by total number of points. 17 Rock/Alternative reporters.

## Record Pool

TW	ARTIST Title Label(s)
1	<b>TITO ROJAS</b> El Gallo No Olvida (MP)
2	<b>VICTOR MANUELLE</b> Tengo Ganas (Sony Discos)
3	<b>TOÑO ROSARIO f/TEGO CALDERON</b> Amigo Mío (Warner M.L.)
4	<b>MARIANA</b> Me Equivoqué (Univision)
5	<b>BANDA GORDA</b> Sueña (MP)
6	<b>REYNOS</b> Tabaco Y Ron (Latinflava)
7	<b>GRUPO MANIA</b> Teléfono (Universal)
8	<b>BIG BOY &amp; ANGEL LOPEZ</b> Dónde Está El Amor (MP)
9	<b>PAULINA RUBIO</b> Te Quise Tanto (Universal)
10	<b>SONORA CARRUSELES</b> La Salsa La Traigo Yo (Fuentes)
11	<b>VICO-C f/EDDIE DEE &amp; TEGO CALDERON</b> El Bueno, El Malo Y El Feo (EMI Latin)
12	<b>ILEGALES</b> Dame Un Chin (Mock & Roll)
13	<b>TOROS BAND</b> Si Tú Estuvieras (Universal)
14	<b>GRUPO MANIA</b> Sube Sube (Universal)
15	<b>AREA 305</b> Hay Que Cambiar (Univision)

Songs ranked by total number of points. 23 Record Pool reporters.



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Reply by e-mail: AFederici@rcsworks.com or fax: (914) 206-3934. No phone calls, please. Competitive salary and benefits. EOE

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Reply by e-mail: AFederici@rcsworks.com or fax: (914) 206-3934. No phone calls, please. Competitive salary and benefits. EOE

## EAST

### Smooth Jazz Program Director

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Lancaster, PA 17604-4368

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## SOUTH

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## EAST

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10100 Santa Monica Blvd., Third Floor, Los Angeles, CA 90067

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<b>NEWS DESK:</b>	310-788-1699	310-203-9763	<a href="mailto:newsroom@radioandrecords.com">newsroom@radioandrecords.com</a>
<b>R&amp;R ONLINE SERVICES:</b>	310-788-1635	310-553-4056	<a href="mailto:kmccabe@radioandrecords.com">kmccabe@radioandrecords.com</a>
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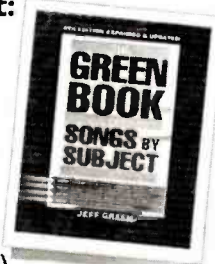
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**CHR/POP**

LW	TW	ARTIST	SON	RECORD LABEL
1	1	BRITNEY SPEARS	Toxic (Live)	
2	2	EVANESCENCE	My Immortal (Wind-up)	
4	3	USHER	f/LUDACRIS & LIL' JON Yeah (Arista)	
3	4	JESSICA SIMPSON	With You (Columbia)	
5	5	MAROON 5	This Love (Octone/J)	
6	6	OUTKAST	The Way You Move (Arista)	
7	7	LINKIN PARK	Numb (Warner Bros.)	
10	8	CHINGY	One Call Away (DTP/Capitol)	
8	9	NICKELBACK	Someday (Roadrunner Records/IDJMG)	
14	10	HILARY DUFF	Come Clean (Buena Vista/Hollywood)	
11	11	SHERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
9	12	EAMON F**k It (I Don't Want You Back)	(Live)	
15	13	SARAH CONNOR	Bounce (Epic)	
12	14	OUTKAST	Hey Ya! (Arista)	
13	15	TWISTA	f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	
20	16	JET	Are You Gonna Be My Girl (Elektra/EEG)	
23	17	J-KWON	Tipsy (So So Def/Arista)	
16	18	FUEL	Falls On Me (Epic)	
21	19	CASSIDY	f/R. KELLY Hotel (J)	
17	20	3 DODDS DOWN	Here Without You (Republic/Universal)	
37	21	D12	f/EMINEM My Band (Shady/Interscope)	
28	22	AVRIL LAVIGNE	Don't Tell Me (Arista)	
26	23	BLACK EYED PEAS	Hey Mama (A&M/Interscope)	
18	24	NICK CANNON	Gigolo (Jive)	
35	25	JESSICA SIMPSON	Take My Breath Away (Columbia)	
27	26	KIMBERLEY LOCKE	8th World Wonder (Curb)	
34	27	HOBBASTANK	The Reason (Island/IDJMG)	
29	28	3 DODDS DOWN	Away From The Sun (Republic/Universal)	
31	29	SWITCHFOOT	Meant To Live (Red Ink/Columbia)	
32	30	FRANKEE F.U.R.B.	(Independent)	

**#1 MOST ADDED**

BEYONCE' f/LIL' FLIP Naughty Girl (Columbia)

**#1 MOST INCREASED PLAYS**

D12 f/EMINEM My Band (Shady/Interscope)

**TOP 5 NEW & ACTIVE**

LUDACRIS Splash Waterfalls (Def Jam South/IDJMG)

YELLOWCARO Ocean Avenue (Capitol)

MARIO WINANS f/ENYA & P. DIDDY I Don't Wanna Know (Bad Boy/Universal)

SIMPLE PLAN Don't Wanna Think About You (Warner Bros.)

G UNIT f/JOE Wanna Get To Know You (Interscope)

CHR/POP begins on Page 32.

**AC**

LW	TW	ARTIST	SON	RECORD LABEL
1	1	JOSH GROBAN	You Raise Me Up (143/Reprise)	
2	2	SHERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
4	3	DIDO	White Flag (Arista)	
3	4	SHANIA TWAIN	Forever And For Always (Mercury/IDJMG)	
5	5	TRAIN	Calling All Angels (Columbia)	
7	6	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
6	7	UNCLE KRACKER	f/DOBBIE GRAY Drift Away (Lava)	
8	8	MATCHBOX TWENTY	Unwell (Atlantic)	
9	9	MICHAEL MCDONALD	Ain't No Mountain High Enough (Motown)	
12	10	MARTINA MCBRIE	This One's For The Girls (RCA)	
11	11	SIMPLY RED	You Make Me Feel Brand New (SimplyRed.com/Red Ink)	
10	12	LUTHER VANDROSS	Dance With My Father (J)	
13	13	COUNTING CROWS	Big Yellow Taxi (Geffen/Interscope)	
16	14	SEAL	Love's Divine (Warner Bros.)	
17	15	WYNDONNA	I Want To Know What Love Is (Curb)	
18	16	3 DODDS DOWN	Here Without You (Republic/Universal)	
20	17	LUTHER VANDROSS	Buy Me A Rose (J)	
19	18	SANTANA	f/ALEX BAND Why Don't You & I (Arista)	
27	19	LIONEL RICHIE	Just For You (Island/IDJMG)	
21	20	RDD STEWART	Time After Time (J)	
24	21	MICHAEL BUBLE	Sway (143/Reprise)	
25	22	KENNY LOGGINS	I Miss Us (All The Best)	
22	23	NO DOUBT	It's My Life (Interscope)	
23	24	ISRAEL KAMAKAWI'OLE	Over The Rainbow (Big Boy)	
28	25	MELISSA ETHERIDGE	Breathe (Island/IDJMG)	
26	26	CHRISTINA AGUILERA	The Voice Within (RCA)	
29	27	TRAIN	When I Look To The Sky (Columbia)	
30	28	NORAH JONES	Sunrise (Blue Note/EMC)	
-	29	HOTTIE & THE BLOWFISH	Goodbye Girl (Rhino/WSM)	
-	30	KATRINA CARLSON	Count On Me (Kataphonic)	

**#1 MOST ADDED**

KIMBERLEY LOCKE 8th World Wonder (Curb)

**#1 MOST INCREASED PLAYS**

LIONEL RICHIE Just For You (Island/IDJMG)

**TOP 5 NEW & ACTIVE**

HARRY CONNICK, JR. For Once In My Life (Columbia)

PHIL COLLINS No Way Out (Hollywood)

GLORIA ESTEFAN I Wish You (Epic)

SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)

JESSICA SIMPSON Take My Breath Away (Columbia)

AC begins on Page 60.

**CHR/RHYTHMIC**

LW	TW	ARTIST	SON	RECORD LABEL
1	1	USHER	f/LUDACRIS & LIL' JON Yeah (Arista)	
2	2	J-KWON	Tipsy (So So Def/Arista)	
3	3	CHINGY	One Call Away (DTP/Capitol)	
6	4	M. WINANS	f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	
4	5	LUDACRIS	Splash Waterfalls (Def Jam South/IDJMG)	
7	6	JAY-Z	Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	
5	7	TWISTA	f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	
13	8	USHER	Burn (Arista)	
8	9	CASSIDY	f/R. KELLY Hotel (J)	
11	10	G UNIT	f/JOE Wanna Get To Know You (Interscope)	
10	11	YING YANG TWINS	f/LIL' JON & THE EASTSIDEBOYZ Salt Shaker (TVT)	
9	12	EAMON F**k It (I Don't Want You Back)	(Live)	
12	13	PETEY PABLO	Freek-A-Leek (Jive)	
15	14	D12	f/EMINEM My Band (Shady/Interscope)	
22	15	TWISTA	Overnight Celebrity (Atlantic)	
18	16	OUTKAST	Roses (Arista)	
25	17	SEAN PAUL	I'm Still In Love With You (VP/Atlantic)	
29	18	KANYE WEST	f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	
20	19	JENNIFER LOPEZ	f/R. KELLY Baby I Love U (Epic)	
16	20	T.I.	Rubber Band Man (Grand Hustle/Arista)	
24	21	LIL' FLIP	Game Over (Sucka Free/Loud/Columbia)	
14	22	KANYE WEST	Through The Wire (Roc-A-Fella/IDJMG)	
28	23	FRANKEE F.U.R.B.	(Independent)	
35	24	BEYONCE' f/LIL' FLIP	Naughty Girl (Columbia)	
19	25	NICK CANNON	Gigolo (Jive)	
23	26	BRITNEY SPEARS	Toxic (Jive)	
17	27	RUBEN STUDDARD	Sorry 2004 (J)	
21	28	BEYONCE' Me, Myself And I	(Columbia)	
26	29	SLEEPY BROWN	f/OUTKAST I Can't Wait (Interscope)	
32	30	M. LEE	f/J. PHA & S. BROWN Luv Me Baby (Fo' Reel/Universal)	

**#1 MOST ADDED**

YUNG WUN Tear It Up (J)

**#1 MOST INCREASED PLAYS**

D12 f/EMINEM My Band (Shady/Interscope)

**TOP 5 NEW & ACTIVE**

MR. VEGAS Pull Up (Delicious Vinyl/Geffen)

YUNG WUN Tear It Up (J)

JANET JACKSON I Want You (Virgin)

GUERRILLA BLACK Guerrilla Nasty (Virgin)

CYPRESS HILL What's Your Number? (Columbia)

CHR/RHYTHMIC begins on Page 37.

**HOT AC**

LW	TW	ARTIST	SON	RECORD LABEL
2	1	EVANESCENCE	My Immortal (Wind-up)	
5	2	MAROON 5	This Love (Octone/J)	
1	3	3 DODDS DOWN	Here Without You (Republic/Universal)	
3	4	NICKELBACK	Someday (Roadrunner Records/IDJMG)	
4	5	SHERYL CROW	The First Cut Is The Deepest (A&M/Interscope)	
6	6	NO DOUBT	It's My Life (Interscope)	
8	7	FIVE FOR FIGHTING	100 Years (Aware/Columbia)	
7	8	MATCHBOX TWENTY	Bright Lights (Atlantic)	
10	9	SANTANA	f/ALEX BAND Why Don't You & I (Arista)	
9	10	DIDO	White Flag (Arista)	
12	11	MELISSA ETHERIDGE	Breathe (Island/IDJMG)	
11	12	SARAH McLACHLAN	Fallen (Arista)	
13	13	OUTKAST	Hey Ya! (Arista)	
14	14	JOHN MAYER	Clarity (Aware/Columbia)	
15	15	TRAIN	When I Look To The Sky (Columbia)	
16	16	LIZ PHAIR	Extraordinary (Capitol)	
17	17	FUEL	Falls On Me (Epic)	
18	18	NORAH JONES	Sunrise (Blue Note/EMC)	
21	19	HOBBASTANK	The Reason (Island/IDJMG)	
18	20	TOBY LIGHTMAN	Devils And Angels (Lava)	
20	21	BARNAKED LADIES	Testing 1, 2, 3 (Reprise)	
22	22	3 DODDS DOWN	Away From The Sun (Republic/Universal)	
23	23	JESSICA SIMPSON	With You (Columbia)	
24	24	SEAL	Love's Divine (Warner Bros.)	
25	25	JOSH KELLEY	Everybody Wants You (Hollywood)	
31	26	LIVE	W/ SHELBY LYNNE Run Away (Radioactive/Geffen)	
27	27	LINKIN PARK	Numb (Warner Bros.)	
30	28	JET	Are You Gonna Be My Girl (Elektra/EEG)	
29	29	MATCHBOX TWENTY	Downfall (Atlantic)	
28	30	NELLY FURTADO	Try (DreamWorks/Interscope)	

**#1 MOST ADDED**

ALANIS MORISSETTE Everything (Maverick/Reprise)

**#1 MOST INCREASED PLAYS**

MAROON 5 This Love (Octone/J)

**TOP 5 NEW & ACTIVE**

JOSH GROBAN You Raise Me Up (143/Reprise)

DURAN DURAN Sunrise (Capitol)

ALANIS MORISSETTE Everything (Maverick/Reprise)

SWITCHFOOT Meant To Live (Red Ink/Columbia)

MICHAEL ANDREWS f/IGARY JULES Mad World (Universal)

AC begins on Page 60.

**URBAN**

LW	TW	ARTIST	SON	RECORD LABEL
1	1	USHER	f/LUDACRIS & LIL' JON Yeah (Arista)	
3	2	CHINGY	One Call Away (DTP/Capitol)	
2	3	LUDACRIS	Splash Waterfalls (Def Jam South/IDJMG)	
5	4	JAY-Z	Dirt Off Your Shoulder (Roc-A-Fella/IDJMG)	
6	5	J-KWON	Tipsy (So So Def/Arista)	
4	6	RUBEN STUDDARD	Sorry 2004 (J)	
7	7	CASSIDY	f/R. KELLY Hotel (J)	
10	8	ALICIA KEYS	If I Ain't Got You (J)	
17	9	USHER	Burn (Arista)	
9	10	T.I.	Rubber Band Man (Grand Hustle/Arista)	
8	11	TWISTA	f/KANYE WEST & JAMIE FOXX Slow Jamz (Atlantic)	
13	12	SLEEPY BROWN	f/OUTKAST I Can't Wait (Interscope)	
15	13	G UNIT	f/JOE Wanna Get To Know You (Interscope)	
18	14	M. WINANS	f/ENYA & P. DIDDY I Don't... (Bad Boy/Universal)	
16	15	PETEY PABLO	Freek-A-Leek (Jive)	
20	16	LIL' FLIP	Game Over (Sucka Free/Loud/Columbia)	
14	17	YOUNG GUNZ	No Better Love (Def Jam/IDJMG)	
12	18	YING YANG TWINS	f/LIL' JON & THE EASTSIDEBOYZ Salt Shaker (TVT)	
11	19	AVANT	Don't Take Your Love Away (Geffen)	
19	20	BEYONCE' Me, Myself And I	(Columbia)	
28	21	KANYE WEST	f/SYLEENA JOHNSON All Falls Down (Roc-A-Fella/IDJMG)	
23	22	JANET JACKSON	I Want You (Virgin)	
24	23	SEAN PAUL	I'm Still In Love With You (VP/Atlantic)	
26	24	JAGGED EDGE	What It's Like (Columbia)	
21	25	KANYE WEST	Through The Wire (Roc-A-Fella/IDJMG)	
30	26	TAMIA	Questions (Elektra/EEG)	
22	27	JUVENILE	f/MANNIE FRESH In My Life (Cash Money/Universal)	
25	28	TRILLVILLE	Neva Eva (BME/Warner Bros.)	
35	29	TWISTA	Overnight Celebrity (Atlantic)	
43	30	BEYONCE' f/LIL' FLIP	Naughty Girl (Columbia)	

**#1 MOST ADDED**

TWISTA Overnight Celebrity (Atlantic)

**#1 MOST INCREASED PLAYS**

USHER Burn (Arista)

**TOP 5 NEW & ACTIVE**

MONICA U Should've Known Better (J)

GUERRILLA BLACK Guerrilla Nasty (Virgin)

DILATED PEOPLES f/KANYE WEST This Way (Capitol)

WYCLEF JEAN FISARISSA Take Me As I Am (J)

8-BALL & MJG You Don't Want Drama (Bad Boy/Universal)

URBAN begins on Page 41.

**ROCK**

LW	TW	ARTIST	SON	RECORD LABEL
1	1	NICKELBACK	Figured You Out (Roadrunner Records/IDJMG)	
2	2	INCUBUS	Megalomaniac (Epic)	
3	3	AUDIOSLAVE	I Am The Highway (Interscope/Epic)	
5	4	AEROSMITH	Baby, Please Don't Go (Columbia)	
6	5	LINKIN PARK	Numb (Warner Bros.)	
4	6	JET	Are You Gonna Be My Girl (Elektra/EEG)	
9	7	KID ROCK	Jackson, Mississippi (Top Dog/Arista)	
7	8	TESLA	Caught In A Dream (Sanctuary/SRG)	
12	9	JET	Cold Hard Bitch (Elektra/EEG)	
8	10	TANTRIC	Hey Now (Maverick/Reprise)	
13	11	PUDDLE OF MUDD	Heel Over Head (Geffen)	
11	12	GODSMACK	Re-Again (Republic/Universal)	
14	13	THREE DAYS GRACE	(I Hate) Everything About You (Jive)	
16	14	SHINEDOWN	45 (Atlantic)	
10	15	DARKNESS	I Believe In A Thing Called Love (Must...Destroy/Arista)	
18	16	A PERFECT CIRCLE	The Outsider (Virgin)	
21	17	GODSMACK	Running Blind (Republic/Universal)	
15	18	3 DODDS DOWN	Away From The Sun (Republic/Universal)	
17	19	FUEL	Million Miles (Epic)	
19	20	TRAPT	Echo (Warner Bros.)	
23	21	LINKIN PARK	Lying From You (Warner Bros.)	
20	22	HOBBASTANK	The Reason (Island/IDJMG)	
25	23	LIMP BIZKIT	Behind Blue Eyes (Flip/Interscope)	
22	24	OFFSPRING	Hit That (Columbia)	
24	25	LO-PRO	Sunday (Geffen)	
26	26	DAMAGEPLAN	Save Me (Elektra/EEG)	
29	27	LOSTPROPHETS	Last Train Home (Columbia)	
27	28	AUDIOSLAVE	What You Are (Interscope/Epic)	
28	29	SEVENDUST	Broken Down (TVT)	
30	30	DROWNING POOL	Step Up (Wind-up)	

**#1 MOST ADDED**

JET Cold Hard Bitch (Elektra/EEG)

**#1 MOST INCREASED PLAYS**

AEROSMITH Baby, Please Don't Go (Columbia)

**TOP 5 NEW & ACTIVE**

FINGER ELEVEN One Thing (Wind-up)

DEFAULT Throw It All Away (TVT)

SOIL Redefine (J)

OFFSPRING (Can't Get My) Head Around You (Columbia)

CROSSFADE Cold (Columbia)

ROCK begins on Page 67.



## URBAN AC

LW	TW	
1	1	RUBEN STUDDARD Sorry 2004 (J)
2	2	LUTHER VANDROSS Think About You (J)
3	3	BEYONCÉ Me, Myself And I (Columbia)
4	4	ALICIA KEYS If I Ain't Got You (J)
10	4	ALICIA KEYS You Don't Know My Name (J)
7	6	KEM Love Calls (Motown/Universal)
14	7	TEENA MARIE Still In Love (Cash Money/Universal)
6	8	JOE More & More (Jive)
8	9	BABYFACE The Loneliness (Arista)
5	10	AVANT Read Your Mind (Geffen)
9	11	GERALD LEVERT Wear It Out (Elektra/EEG)
13	12	WILL DOWNING A Million Ways (GRP/VMG)
12	13	DUTKAST The Way You Move (Arista)
16	14	SILK Side Show (Liquid 8)
15	15	SMDKIE NDRFUL I Need You Now (EMI Gospel)
18	16	JANET JACKSON I Want You (Virgin)
19	17	VAN HUNT Seconds Of Pleasure (Capitol)
20	18	ANTHONY HAMILTON Charlene (So So Def/Arista)
21	19	DWELE Hold On (Virgin)
17	20	JAGGED EDGE Walked Outta Heaven (Columbia)
22	21	MUSIQ Whoknows (Def Soul/IDJMG)
25	22	HIL ST. SOUL Pieces (Shanachie)
27	23	EN VOGUE Ooh Boy (33rd Street/Funky Girl)
26	24	KINDRED THE FAMILY SOUL Stars (Hidden Beach)
23	25	JAVIER Beautiful U.R. (Capitol)
-	26	R. KELLY Happy People (Jive)
29	27	AVANT Don't Take Your Love Away (Geffen)
30	28	GOAPELE Closer (Columbia)
-	29	PATTI LABELLE New Day (Def Soul/IDJMG)
-	30	RHIAN BENSON Stealing My Peace Of Mind (DKG)

**#1 MOST ADDED**  
PATTI LABELLE New Day (Def Soul/IDJMG)

**#1 MOST INCREASED PLAYS**  
ALICIA KEYS If I Ain't Got You (J)

**TOP 5 NEW & ACTIVE**  
CALVIN RICHARDSON Not Like This (Hollywood)  
TRINA BROUSSARD Losing My Mind (Motown/Universal)  
TAMIA Questions (Elektra/EEG)  
CREA U Lied (Aerza)  
JESSE POWELL Did You Cry (Liquid 8)

URBAN begins on Page 41.

## ACTIVE ROCK

LW	TW	
1	1	INCUBUS Megalomaniac (Epic)
2	2	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)
5	3	A PERFECT CIRCLE The Outsider (Virgin)
3	4	GODSMACK Re-Align (Republic/Universal)
6	5	SHINEDOWN 45 (Atlantic)
4	6	THREE DAYS GRACE (I Hate) Everything About You (Jive)
9	7	JET Cold Hard Bitch (Elektra/EEG)
14	8	LINKIN PARK Lying From You (Warner Bros.)
13	9	PUDDLE OF MUDD Heel Over Head (Geffen)
10	10	LOSTPROPHETS Last Train Home (Columbia)
8	11	TANTRIC Hey Now (Maverick/Reprise)
11	12	TRAPT Echo (Warner Bros.)
12	13	DAMAGEPLAN Save Me (Elektra/EEG)
7	14	LINKIN PARK Numb (Warner Bros.)
16	15	HOBBASTANK The Reason (Island/IDJMG)
18	16	KID ROCK Jackson, Mississippi (Top Dog/Atlantic)
15	17	AUDIOSLAVE I Am The Highway (Interscope/Epic)
22	18	DROWNING POOL Step Up (Wind-up)
19	19	SEVENDUST Broken Down (TVT)
20	20	LD-PRO Sunday (Geffen)
29	21	GODSMACK Running Blind (Republic/Universal)
25	22	OFFSPRING (Can't Get My) Head Around You (Columbia)
21	23	OFFSPRING Hit That (Columbia)
26	24	CROSSFADE Cold (Columbia)
27	25	SOIL Redefine (J)
30	26	AUDIOSLAVE What You Are (Interscope/Epic)
31	27	AEROSMITH Baby, Please Don't Go (Columbia)
17	28	STAIN'D How About You (Flip/Elektra/EEG)
33	29	DROPBOX Wishbone (Re-Align/Universal)
24	30	KORN Y'All Want A Single (Immortal/Epic)

**#1 MOST ADDED**  
GODSMACK Running Blind (Republic/Universal)

**#1 MOST INCREASED PLAYS**  
GODSMACK Running Blind (Republic/Universal)

**TOP 5 NEW & ACTIVE**  
ATOMSHIP Pencil Fight (Wind-up)  
EVANESCENCE Everybody's Fool (Wind-up)  
DEFAULT Throw It All Away (TVT)  
THREE DAYS GRACE Just Like You (Jive)  
ATREYU Lip Gloss And Black (Victory)

ROCK begins on Page 67.

## COUNTRY

LW	TW	
4	1	KENNY CHESNEY f/JUNCLE KRACKER When The Sun Goes Down (BNA)
2	2	TOBY KEITH American Soldier (DreamWorks)
5	3	KEITH URBAN You'll Think Of Me (Capitol)
1	4	TIM MCGRAW Watch The Wind Blow By (Curb)
3	5	BRAD PAISLEY Little Moments (Arista)
6	6	SARA EVANS Perfect (RCA)
8	7	BUDDY JEWELL Sweet Southern Comfort (Columbia)
9	8	RASCAL FLATTS Mayberry (Lyric Street)
11	9	JOHN MICHAEL MONTGOMERY Letters From Home (Warner Bros.)
7	10	TRACE ADKINS Hot Mama (Capitol)
16	11	TRACE LAWRENCE Paint Me A Birmingham (DreamWorks)
15	12	GEORGE STRAIT Desperately (MCA)
13	13	GARY ALLAN Songs About Rain (MCA)
14	14	CLINT BLACK Spend My Time (Equity Music Group)
17	15	BLUE COUNTY Good Little Girls (Asylum/Curb)
10	16	JIMMY WAYNE I Love You This Much (DreamWorks)
18	17	DIERKS BENTLEY My Last Name (Capitol)
19	18	CARDLYN DAWN JOHNSON Simple Life (Arista)
20	19	MONTGOMERY GENTRY If You Ever Stop Loving Me (Columbia)
21	20	BROOKS & DUNN That's What She Gets For Loving Me (Arista)
25	21	LONESTAR Let's Be Us Again (BNA)
23	22	SHEDAISY Passenger Seat (Lyric Street)
30	23	GRETCHEN WILSON Redneck Woman (Epic)
24	24	BIG & RICH Wild West Show (Warner Bros.)
22	25	BRIAN MCCOMAS You're In My Head (Lyric Street)
26	26	CLAY WALKER I Can't Sleep (RCA)
27	27	REBA MCENTIRE Somebody (MCA)
28	28	DAVID LEE MURPHY Loco (Audiium)
29	29	SHANIA TWAIN It Only Hurts When I'm Breathing (Mercury/IDJMG)
31	30	PAT GREEN Guy Like Me (Republic/Universal South)

**#1 MOST ADDED**  
JOSH GRACIN I Want To Live (Lyric Street)

**#1 MOST INCREASED PLAYS**  
GRETCHEN WILSON Redneck Woman (Epic)

**TOP NEW & ACTIVE**  
SHERRIE AUSTIN Drivin' Into The Sun (BBR/C4)  
JOE NICHOLS If Nobody Believed In You (Universal South)  
VINCE GILL In These Last Few Days (MCA)  
TRACY BYRD How'd I Wind Up In Jamaica (RCA)

COUNTRY begins on Page 46.

## ALTERNATIVE

LW	TW	
1	1	INCUBUS Megalomaniac (Epic)
2	2	BLINK-182 I Miss You (Geffen)
4	3	HOBBASTANK The Reason (Island/IDJMG)
3	4	LOSTPROPHETS Last Train Home (Columbia)
6	5	311 Love Song (Volcano/Maverick)
5	6	NICKELBACK Figured You Out (Roadrunner Records/IDJMG)
7	7	FINGER ELEVEN One Thing (Wind-up)
10	8	AFI Silver And Cold (DreamWorks/Interscope)
12	9	A PERFECT CIRCLE The Outsider (Virgin)
8	10	LINKIN PARK Numb (Warner Bros.)
16	11	JET Cold Hard Bitch (Elektra/EEG)
14	12	TRAPT Echo (Warner Bros.)
19	13	LINKIN PARK Lying From You (Warner Bros.)
13	14	THREE DAYS GRACE (I Hate) Everything About You (Jive)
11	15	AUDIOSLAVE I Am The Highway (Interscope/Epic)
9	16	DARKNESS I Believe In A Thing Called Love (Must...Destroy/Atlantic)
18	17	PUDDLE OF MUDD Heel Over Head (Geffen)
15	18	JET Are You Gonna Be My Girl (Elektra/EEG)
21	19	VINES Ride (Capitol)
20	20	SWITCHFOOT Meant To Live (Red Ink/Columbia)
23	21	OFFSPRING (Can't Get My) Head Around You (Columbia)
24	22	PHANTOM PLANET Big Brat (Daylight/Epic)
22	23	YELLOWCARD Ocean Avenue (Capitol)
28	24	YEAH YEAH YEAHS Maps (Interscope)
27	25	STROKES Reptilia (RCA)
29	26	CYPRESS HILL What's Your Number? (Columbia)
25	27	LIMP BIZKIT Behind Blue Eyes (Flip/Interscope)
26	28	LD-PRO Sunday (Geffen)
34	29	GODSMACK Running Blind (Republic/Universal)
32	30	FOO FIGHTERS Darling Nikki (Roswell/RCA)

**#1 MOST ADDED**  
INCUBUS Talk Shows On Mute (Epic)

**#1 MOST INCREASED PLAYS**  
SMILE EMPTY SOUL Silhouettes (Lava)

**TOP 5 NEW & ACTIVE**  
DROWNING POOL Step Up (Wind-up)  
HIM Join Me (Universal)  
STELLASTARR My Coco (RCA)  
MARS VOLTA Televators (Gold Standard/Universal)  
VON BONDIÉS C'mon C'mon (Sire Records/Reprise)

ALTERNATIVE begins on Page 75.

## SMOOTH JAZZ

LW	TW	
1	1	KIM WATERS The Ride (Shanachie)
2	2	RICHARD ELLIOT Sly (GRP/VMG)
3	3	CHRIS BOTTI Indian Summer (Columbia)
5	4	PETER WHITE Talkin' Bout Love (Columbia)
9	5	PAUL BROWN 24/7 (GRP/VMG)
7	6	STEVE COLE Everyday (Warner Bros.)
8	7	HIL ST. SOUL For The Love Of You (Shanachie)
4	8	NICK COLINDNE High Flyin' (3 Keys Music)
6	9	JAZZMASTERS Puerto Banus (Trippin' 'N' Rhythm)
10	10	EUGE GROOVE Livin' Large (Narada)
11	11	PAUL TAYLOR Steppin' Out (Peak)
13	12	BASS X Vonni (Liquid 8)
12	13	DAVE KOZ All I See Is You (Capitol)
16	14	NORAH JONES Sunrise (Blue Note/EMC)
14	15	MICHAEL MCDONALD Ain't No Mountain High Enough (Motown)
15	16	RICHARD SMITH Sing A Song (A440)
18	17	MINDI ABAIR Save The Last Dance (GRP/VMG)
17	18	MARC ANTOINE Mediterraneo (Rendezvous)
21	19	JOYCE COOLING Expression (Narada)
20	20	BRIAN CULBERTSON f/NORMAN BROWN Come On Up (Warner Bros.)
19	21	JEFF GOLUB Pass It On (GRP/VMG)
23	22	NAJEE Eye 2 Eye (N-Coded)
22	23	DAVID SANBORN Isn't She Lovely (GRP/VMG)
24	24	RICK BRAUN Daddy-O (Warner Bros.)
25	25	BRIAN BROMBERG Bobblehead (A440)
30	26	SIMPLY RED You Make Me Feel Brand New (simplyred.com/Red Ink)
26	27	DAN SIEGEL In Your Eyes (Native Language)
-	28	PRAFUL Let The Chips Fall (Rendezvous)
-	29	PETE BELASCO Deeper (Compendia)
27	30	SPECIAL EFX Ladies Man (Shanachie)

**#1 MOST ADDED**  
PRAFUL Let The Chips Fall (Rendezvous)

**#1 MOST INCREASED PLAYS**  
PRAFUL Let The Chips Fall (Rendezvous)

**TOP 5 NEW & ACTIVE**  
BRAXTON BROTHERS When You Touch Me (Peak)  
DIANA KRALL Temptation (Yesterday/Today) (GRP/VMG)  
BRIAN HUGHES Wherever You Are (A440)  
PAUL JACKSON, JR. Walkin' (Blue Note/EMC)  
MICHAEL MCDONALD Ain't Nothing Like The Real Thing (Motown)

Smooth Jazz begins on Page 65.

## TRIPLE A

LW	TW	
1	1	NORAH JONES Sunrise (Blue Note/EMC)
2	2	MELISSA ETHERIDGE Breathe (Island/IDJMG)
6	3	MICHAEL ANDREWS f/GARY JULES Mad World (Universal)
5	4	DAMIEN RICE Cannonball (Vector Recordings/Warner Bros.)
7	5	GUSTER Careful (Palm/Reprise)
4	6	STING Sacred Love (A&M/Interscope)
10	7	JET Are You Gonna Be My Girl (Elektra/EEG)
9	8	JOHN MAYER Clarity (Aware/Columbia)
3	9	INDIGO GIRLS Perfect World (Epic)
11	10	FIVE FOR FIGHTING 100 Years (Aware/Columbia)
15	11	MAROON 5 This Love (Dctone/J)
8	12	THRILLS One Horse Town (Virgin)
13	13	JOHN EDDIE If You're Here When I Get Back (Thrill Show/Lost Highway)
14	14	ERIC CLAPTON If I Had Possession Over Judgment Day (Duck/Reprise)
12	15	RYAN ADAMS Burning Photographs (Lost Highway/IDJMG)
16	16	BARENAKED LADIES Testing 1, 2, 3 (Reprise)
19	17	JASON MRAZ Curbside Prophet (Elektra/EEG)
17	18	LOS LONELY BOYS Real Emotions (Dr/Epic)
17	19	VAN MORRISON Evening In June (Blue Note/EMC)
-	20	ODONAVON FRANKENREITER f/JACK JOHNSON Free (Brushfire/Universal)
24	21	JOSS STONE Fell In Love With A Boy (S-Curve/EMC)
20	22	COUNTING CROWS She Don't Want Nobody Near (Geffen)
24	23	JONNY LANG Give Me Up Again (A&M/Interscope)
22	24	HOWIE DAY She Says (Epic)
21	25	MATCHBOX TWENTY Bright Lights (Atlantic)
-	26	MINDY SMITH Come To Jesus (Vanguard)
25	27	KEB' MO' Let Your Light Shine (Epic)
-	28	DAVE MATTHEWS Oh (RCA)
-	29	JOHNNY A. I Had To Laugh (Favored Nations/Red Ink)
30	30	BEN HARPER Brown Eyed Blues (Virgin)

**#1 MOST ADDED**  
ALANIS MORISSETTE Everything (Maverick/Reprise)

**#1 MOST INCREASED PLAYS**  
DAVE MATTHEWS Oh (RCA)

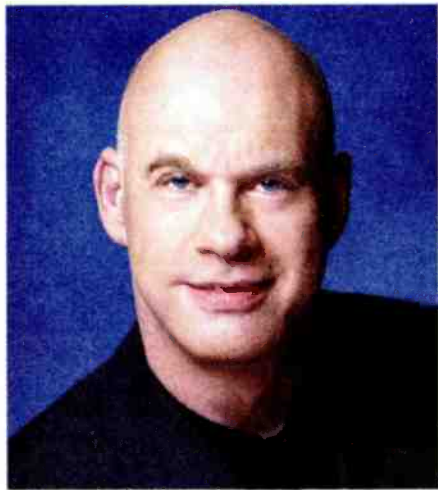
**TOP 5 NEW & ACTIVE**  
TEITUR You're The Ocean (Cherry/Universal)  
WHEAT I Met A Girl (Aware/Columbia)  
SARAH MCLACHLAN Stupid (Arista)  
JARS OF CLAY Show You Love (Essential/PLG/RCA)  
MATTHEW RYAN Return To Me (Hybrid)

TRIPLE A begins on Page 101.



# Publisher's Profile

By Erica Farber



## Bill Leopold

W.F. Leopold Management

who can do it all. We can produce records, do publishing and publishing administration, promote concerts and work with booking agencies. We can do everything needed for an artist in today's world. With Melissa or Maroon 5, we work very closely with their labels and with their agencies to make things happen."

**What a manager does:** "It's a lot of things. The manager does the business and some kind of direction, guidance, vision — a road map for an artist. It's different at every different stage of the career. With our new artist, Adam Cohen, our vision right now is, let's get the record finished and get the label excited about it so we can get started. We don't have to go much further than that because that's going to take the next six months. With Melissa, after 20 years, how do we keep her career new, keep her touring way up, keep her album sales up — how do we keep her career moving forward?"

"With Maroon 5, it went from two years of total development — begging, asking favors, getting airplay and putting records in stores — to absolutely on fire right now, and we just hold on. What does a manager do on a day-to-day basis? A lot of talking to people and a lot of paperwork. Putting A plus B together to make C."

**What he looks for in artists to work with:** "Greatness. We all go out and look at acts, but there are a couple of people who do it a lot. We get music in here all the time, and most of it's good. I stole a line: 'Good is the killer of great.' It's true."

"There's a lot of good writers and a lot of good artists, but there's not a lot of great artists. Hopefully, you hear enough of it and you can afford to wait for something that's really special. And it's got to be really special. How do you define that? I don't know. You know it when you hear it. Kind of like hits. You know them when you hear them."

**Biggest challenge:** "Trying to keep everybody focused and moving forward at the same time. Someone asked me what management was one time. It's like trying to balance a plate of ball bearings. You have 100 ball bearings on this plate. If you get it right, they're all staying on the plate. But usually you tip a little to one side or the other, and you're always trying to catch that one ball bearing and put it back up. It's kind of like that. You have 100 different things you're trying to do at the same time."

**State of the music industry:** "It's better than ever, except for the record companies. The labels are trying like crazy to get to their new model, whatever that's going to be. Our business has never been so good; we're thriving like crazy because we're in the artist business. Records are part of what we do, but it's not all we do. With downloading and counterfeiting and the size of the companies, the labels are struggling to try to find out how to get it done in today's world."

"One of the big problems is that their expectations do not match up with the world's expectations, being that they are mostly public companies now. Why should they have double-digit growth every quarter? This is commercial art. Where is it written that because you come up with some commercial art, the public is going to buy it? It's so subjective. But because they're public companies, there's so much pressure on them to deliver."

**Downloading and the Internet:** "It's terrible. It should have been stopped a long time ago. Unfortunately, the labels didn't jump in, and something like iTunes wasn't started five years ago instead of today. We should have still been putting out singles so people could buy singles, as opposed to having to go steal them. But that's all water under the bridge."

**Music trends he sees:** "As Carter, one of my partners, says, you can always show one of everything on the chart. There seems to be a trend toward — and I think it's a safety factor — the labels seem to be looking for more adult music. That audience doesn't seem to be as download-friendly. I just think that's a blip. Everyone's looking for great, no matter what that is, rock or pop or hip-hop. Great is the key word. Our thing here is more singer-songwriter, more song-oriented. That's the thing we

look for the most — those great songs and something unique in the presentation."

**State of radio:** "I'm not really a radio guy. I enjoy it. These big, big companies, I don't know if they can survive or how long they're going to survive. Radio to me has always been a local thing. I live in San Diego part-time. One of the No. 1 morning shows in the U.S. is Jeff & Jer on KFMB-FM/San Diego. They're great. It's because they're so local."

"I asked [KFMB PD] Tracy Johnson one time why Jeff & Jer were so good. He said that when they moved to the market, they spent six months before they went on the air just researching the market. They speak as part of the community. The main reason people listen to radio is about their locality. With these national chains and XM and Sirius, I'm not sure. We're going to see a lot of changes in the future. Everything that gets really big also gets really small again."

**Something about his company that might surprise our readers:** "How much we work. How unglamorous it is. Management is a tough job. We do a lot of different things, and we deal with a lot of different people. It can be 24/7. We're blessed. We only represent nice people. We don't sign anyone who is not good people."

**Most influential individual:** "Al Schlessinger, who's been my attorney for 40 years. He taught me from the get-go that we are a fiduciary interest to our clients, and their needs come first. That was our job description: We needed to fulfill their needs."

"The main reason I became a manager — and it's probably in a negative way — is that when I was working for Led Zeppelin, I watched Peter Grant and I saw what he was doing. I figured he was probably doing it all backward, so I should go try it. (You had to know Peter.) Jerry Weintraub was a big influence on me. Pat O'Day, Terry Bassett, some of the more legendary folks of the business."

**Career highlight:** "A couple of years ago we produced a show in Washington, DC for the Human Rights Campaign, called Equality Rocks. I did it with Elizabeth Birch, the Exec. Director of the HRC; Hilary Rosen, the head of the RIAA at the time; Judy Weider, the CEO of *The Advocate*; and a couple of other people. We had George Michael, Garth Brooks, Melissa, k.d. lang and others in support of gay rights for 45,000 people at RFK Stadium."

**Career disappointment:** "It's always disappointing when acts you've worked with and you think are terrific don't happen. They can't all be home runs."

**Favorite radio format:** "Triple A, when they're playing more currents."

**Favorite song:** "Stairway to Heaven."

**Favorite restaurant:** "Morton's, in L.A."

**Beverage of choice:** "Water."

**Hobbies:** "Weight lifting. I try to work out every day."

**E-mail address:** "E-mail is one of my dislikes. You're too accessible, in general."

**Advice for radio:** "I guess my biggest wish would be back-announcing. You're not sure what you're listening to. Most radio stations try their best to be entertaining. Usually our complaint, from the management or label side, is that what we're doing doesn't match up with what radio is doing, and we want it to."

**What radio can do to help:** "I'd love for all the Hot ACs to spin Melissa's record twice as much as they're spinning it, and we're working on it. But look at the Maroon record. It's through the roof. What else can they do for us? When it works right, it works really well."

"People come to us and say, 'We're an alternative band, and we don't need radio, and we don't need this or that.' To me, we're not in that business, if that business exists. We need to find media partners. Radio is our No. 1 media partner because it creates excitement. With Kenny Loggins right now, we're doing fine but we need to get his single up and more present, which will create more heat, which will create more TV, which will help us get more print, which will help us get more radio. Something has to drive the engine. In today's world, and since 1950 or so, it's been radio. I don't see it changing."

**N**ame a popular music act from the last 30 years, and Bill Leopold has probably either promoted them, published their music, managed them or produced a concert tour for them. He has built one of the premier boutique management companies in the music business today; Leopold and his team of seven currently represent Melissa Etheridge, Adam Cohen, Dave Koz, David Lanz, Kenny Loggins and Maroon 5.

Leopold loves what he does and believes the music industry is still a great business. On the really tough days, he tells his team, "No offense, but we could be working at Sears or Wal-Mart." He feels truly blessed.

**Getting into the business:** "I started when I was a kid, working for Terry Bassett and Pat O'Day in Seattle. Pat was the No. 1 Rock-Pop DJ. That was back in the days when there were two radio stations in town. Pat was the guy. Terry and Pat were doing dances, and I'd go set up the dance, sell tickets and help with the gear."

**Founding the company:** "Pat O'Day & Associates became the original Concerts West. We were the No. 1 promoter, probably, in the world. We did all the shows in North America for acts like Creedence, Hendrix, Zeppelin, Elvis, Moody Blues, John Denver, Three Dog Night, on and on, up until the middle '70s."

"Jerry Weintraub was a partner in that company. He was one of the guys. He managed Denver and was the guy who got Elvis to go back to work. He taught me the '60-Second Rule': You can listen to anybody's phone call for 60 seconds. If they can get you in 60 seconds, you go on. If not, you can hang up. It actually works! So we became Concerts West and did a lot of shows around the world."

"I discovered I wanted to get on a more creative side. I decided to get into management and moved to California and started W&L Music, a production and management company. We were making records, signing acts, trying to make deals. We had a legendary band called The Funky Kings. If you talk to musicians around Los Angeles, they still remember that band. Then I went into business with Bob Eubanks, from *The Newlywed Game*. We were producing TV shows and promoting concerts."

"It's funny how the circle goes unbroken. The guy I started with, Terry Bassett, became a partner in a company called Eric Chandler, which owned Avalon Attractions. They got either the Neil Diamond or the Michael Jackson tour and asked me to come run those two tours for them. I spent a couple of years there. And this whole time, I'd been managing acts. In '82 my wife took me to see this girl, Melissa Etheridge. Melissa blew me away. I signed her and also kept doing everything else I was doing, working four jobs at once, until, about '85 or '86, I said it's time to go into management full-time."

**About the company:** "We're a full-service management company. Today more than ever an artist needs someone



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Jason Mraz

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